



Pearson

GCE A Level Advanced Art and Design

**Photography
Component 1**

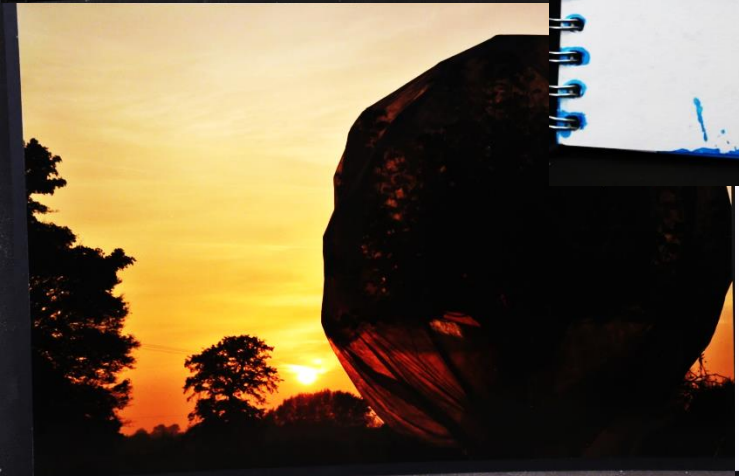
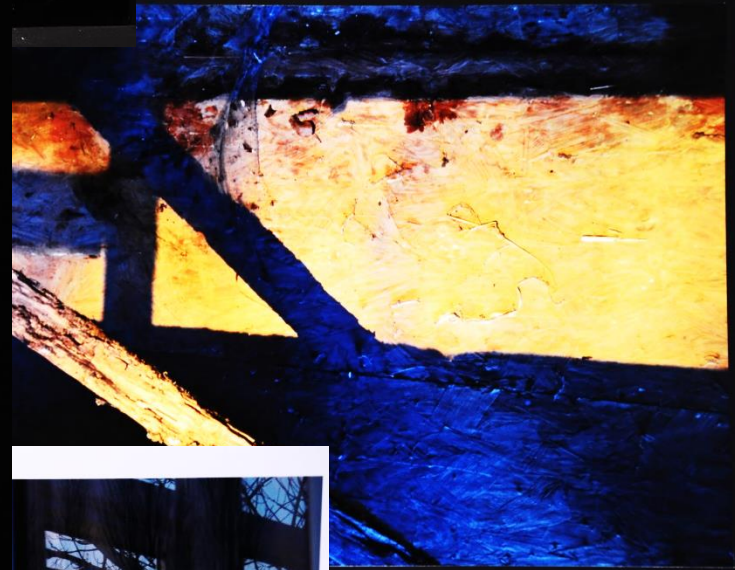
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Total Mark 51 (43+PS8)

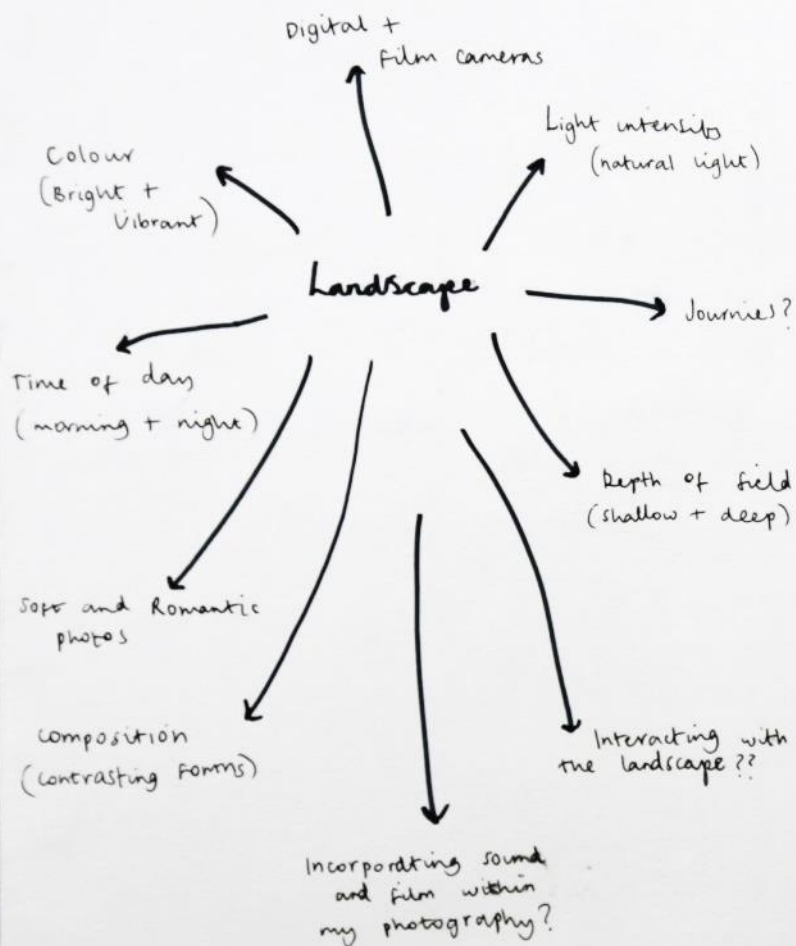
	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	10	10	12	11	8
Performance Level	4	4	4	4	3
	Total out of 90				51



Interrupting
the Landscape
using light



Ideas



Practice shoot plan

For this shoot I want to focus on the concept of light, especially sunset period of the day. As I don't really know where I want my photography to go, I'm looking at landscape as that's what I'm interested in, but will just experiment until I get inspired.

I will use both deep and shallow depth of field to look at the way light hits plants surrounding the area and the actual form of the sun. I want composition to be major part of this shoot, changing the different angles of the photos to create something more interesting. I feel colour will be a significant piece to these images, hopefully leaving a warm glowing orange colour shining through the landscape.

Contact Sheet



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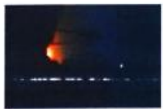
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The main idea behind this shoot was to focus on the intensity of light in an experimental way. I used a shallow depth of field, focusing on planes closest to the camera lens. I chose this shoot to begin with so I can get back into landscape photography and be inspired by myself. I chose these photos to enlarge as I feel they evoke the ideas and mood I wanted to.





I like these shots due to there sense of warmth and the colour the sun creates. I feel I have created a bold sense of composition in these images, looking at different angles of how the natural light hits the plants and changes the mood of the scenery. In shoots to come I will continue to develop ideas of light and experiment with colour.





Justin Partyka is a very sensitive photographer, looking at landscapes and people in particular. His photographs convey a sense of melancholy with the use of light, composition and his eye for detail. Partyka's East Anglian works are natural and are able to capture also the sombre clouds and otherworldly half light. His main focus on this subject matter is his sense of place, presenting the viewer with a personal image that is meaningful to him. Partyka's photographs are his personal vision of the rural landscape that surrounds him. It is shaped by how he explores, thinks about, and responds to a place, and his influences he picks up. I like his work as it is very subjective, which then allows the work to be interpreted in a variety of different ways.

justin partyka

His work presents the photographs that attempt to show things that people tend not to see or what people also don't want to see. Partyka's response to landscape photography is very subjective and shows him as an expressionist as "I conceive a sense of place by the way it makes me feel" ... "how I respond to its light and colour, its textures". I feel this links to my photography style as I approach the landscape like an expressionist, in a way where I photograph how I felt in that environment, then try and convey that through my images.



Shoot plan

In this shoot I want to focus on ideas from partyka, looking at the idea of colour, light and texture within the landscape, specifically at sunset time period. I will use a mixture of both deep and shallow depth of field and really experiment with use of composition. As my photos will be majorly based around the sunset, it all depends what sort of light it creates, so this is a form of an experiment to help develop my photographic skills and inspire myself. I want to focus on sunset as I want to add a part of my expressionist style into the shots and the light they usually create is warm and intense, which makes me feel excited and happy, which is what I want this shoot to convey through my use of photography skills.

Contact sheet



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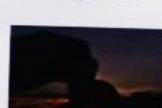
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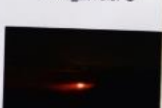
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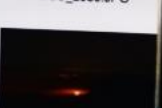
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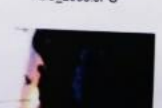
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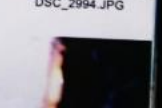
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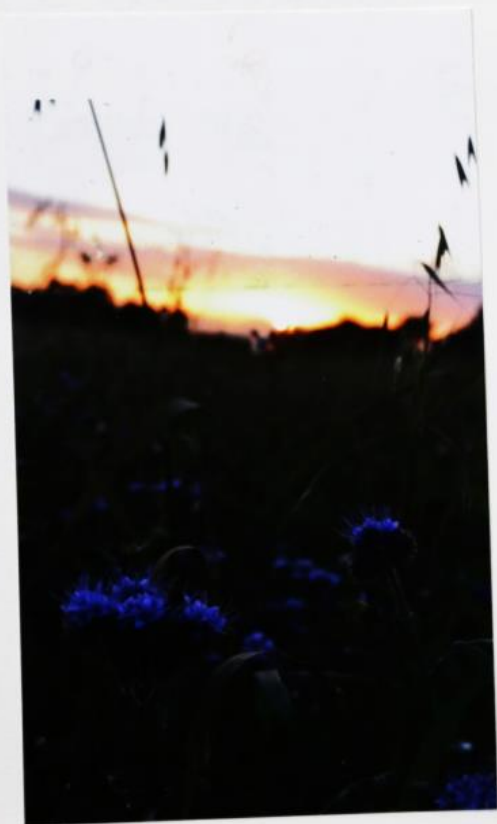
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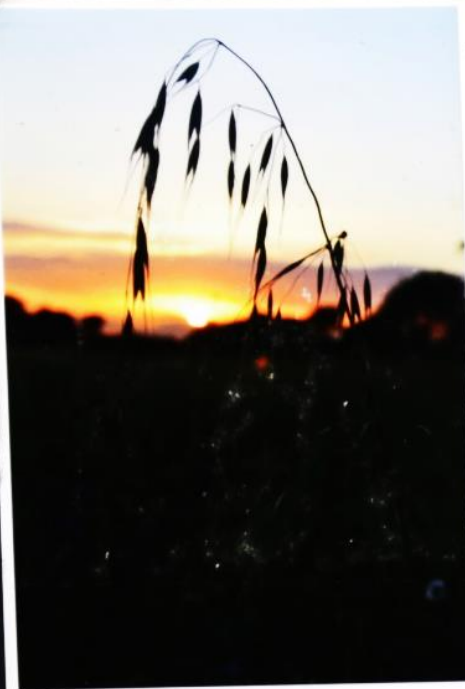
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I chose these photos due to their soft romantic mood and the bold composition the plant forms have created. As this was an experiment I played around with angles and composition to get the desired effect of light. I made sure to focus on the sunset creating a happy, tranquil atmosphere, because of the sunset being quite a pink tone I worked with it altering my depth of field and positioning of the camera and what was in front of me.



These photos express a soft use of natural light, creating a sort of romantic quality which benefited me and it shows my relationship with the landscape - the love I have for it. In both images I used a shallow depth of field as I wanted to create a hazy sort of effect and the subject closest to be in focus.



The main ideas behind this shoot was to use my first shoot as the base for this, using similar ideas - but looking more at influences from photographer Partyka. From studying his work I took on board the way he subjectively presents the location of the images, so that the viewer can then interpret the meaning and emotion being evoked in a variety of different ways. My next shoot will be a development of this one, but showing an increased sense of place.

Alan Reynolds

"summer"



Alan Reynolds (27 April 1926 - 28 August 2014) was a British painter, who painted landscapes of Suffolk and Kent.

His use of a healthy palette of dull greys, muddy browns and bold greens, create this melancholy mood to his paintings. The paintings have the ability to capture the essence of the British landscape, but in a contemporary way. Being more of an abstract painter, this work was the early part of his career and how he built his reputation in the art world. The whole idea about these works is to illustrate the seasons as this is one of four pieces.



The interest I have with his work is the link to photos I've been taking, having the landscape, with seed heads or plants close-up to the camera lens and my use of composition having a similar effect. From my first shoot I saw a strong link to Reynolds work and will incorporate the idea of looking more closely at the seed heads and using a shallow depth of field in my next shoot.

In my next shoot I will focus on depth of field using both shallow and deep to show the contrast between them. I will also use ideas from Reynolds by capturing the landscape in an abstract way, but unlike him I want to show the romantic part, with the use of light and showing how I felt at that moment, then evoke that in my photos.



Shoot Plan

The plan for this shoot is to experiment with angle and composition, light direction and depth of field. I will use the idea of expressionism to show how I feel in location where I take the photos, then use and work with the landscape to evoke how I feel at that moment. I will use the time of sunset to capture the warmth and bold colours and help create a romantic mood. Ideas I have picked up from portraiture will also be a key factor to this shoot, with how I respond to the environment's light, colour and textures. This will be a strong development of my previous shoot and will show what I have learned so far and will determine future shoots and the subject matter I may go onto.

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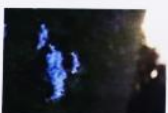
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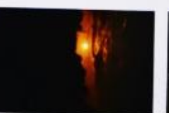
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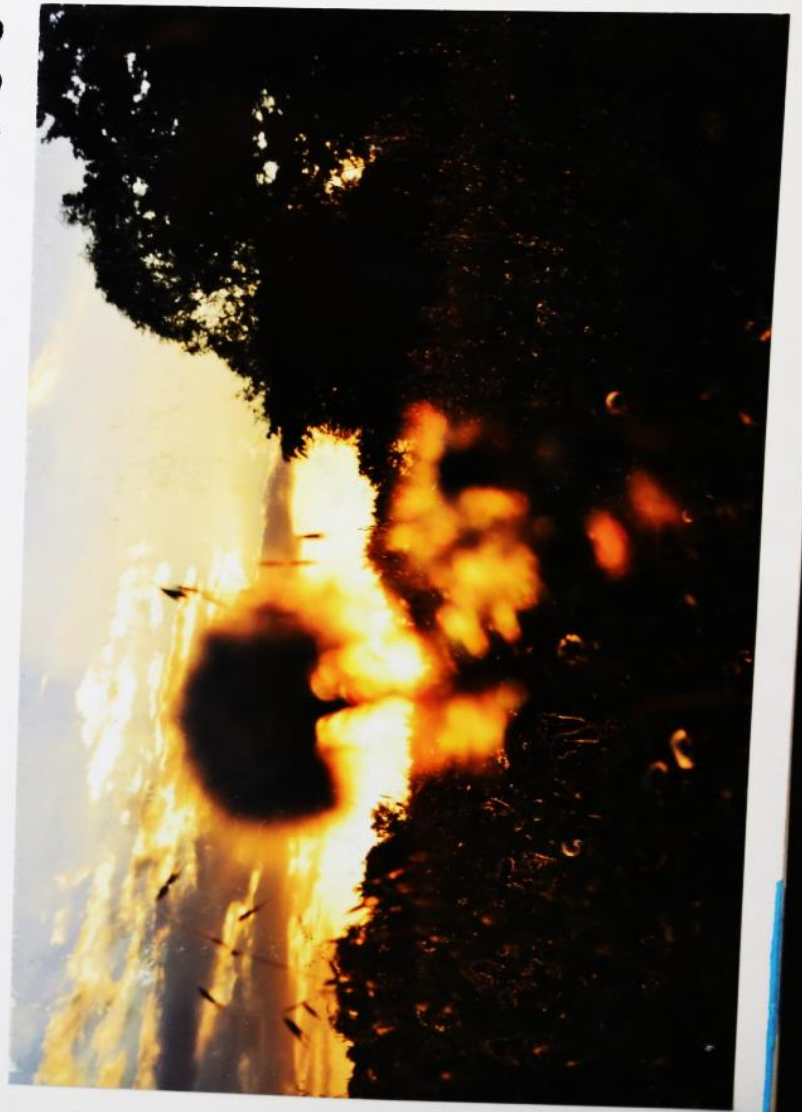
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I like these shots due to their use of light, composition and contrast between different forms. I used both shallow and deep depth of field to show a contrast between the two, focusing on plants and also a deep focus on the sunset. The purpose of this shoot was to show what I have learned from Reynolds and Partyka's work, but putting my own take on it; I wanted to present how the area made me feel and then with the environment around me I'd use what was there to respond using photography in my own unique way.



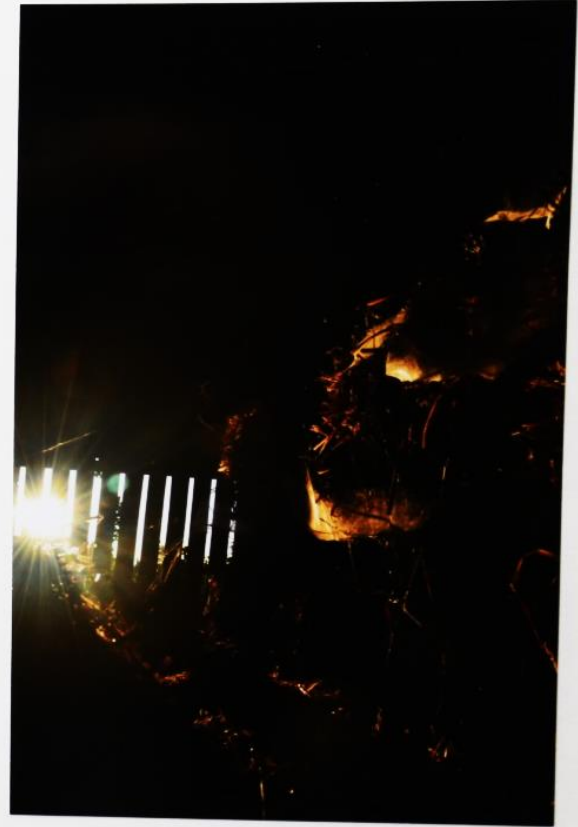


From this shoot I have further developed my ideas within landscape photography and feel I have successfully created a shoot that evokes a strong sense of composition, light, mood and colour. My use of deep and shallow depth of field creates an interesting contrast between the two giving the photos a different kind of mood. I chose the sunset period of the day to have the romantic sense of light in all my shots. I feel this shoot was a success as I have created what I set out to do.

Experimental Shoot

Shoot plan

In this experiment shoot I want to create something with a strong sense of contrast between light and shadow, interesting use of composition and warm mood/light. I want to continue with the idea of crepuscular lighting as I feel it gives me the sort of colour and dramatic lighting I want to capture in these shots. I will use either plants or something linking to that form, to show the detail of it and the bold and even romantic quality I have been previously creating. I will consider ideas from photographers I have already studied and use spontaneous ideas of my own out on the shoot.



I chose this photo due to the intensity of light, creating a warm orange glow. I used a shallow depth of field in the whole shoot so that the cobwebs were visible in the sunlight shining through and were the main focus of the photo.



These two shots are my personal favourites because they evoke a bold sense of composition and light. I feel these images show what I was wanting to achieve from this experiment. I like how the detail has been picked up in the cobwebs and peaceful mood created.

Statement of Intent

In this project so far I have studied the landscape from an expressionist's point of view, incorporating my inner feelings and my personal response to the landscape I am surrounded by. I feel from what I have done already in this project is not strong enough and doesn't connect me enough with the landscape, so to go back to ideas I touched on in my previous project "interrupting the landscape". This idea gives me a sense of achievement and deeper meaning with my work as it emphasises me as a photographer as I have worked alongside with the environment to then present a more meaningful and obvious part of myself expressed within the landscape. To make sure I keep experimenting with ideas and learning techniques from photographers, I will use my shoots to experiment and take many risks to find a solution for my emotions and ideas to be

conveyed through my landscape photography. Already studying Sartorius and Reynolds has helped me decide which sort of zone of photography I want to be a part of and learning about their work has inspired new ideas to me. I will now study more photographers, but specifically ones in which take landscape photography to a new level, I have got to the stage where I want to put my own mark on the landscape, but in a natural way where it enhances what is already there and makes it more attractive, bold and interesting. Having already looked at these ideas before I am aware of what I need to do, but to keep me engaged with the subject matter and concept I will experiment with new techniques and consider developing ones I have done. I think interrupting and working with the environment will enable me to express my feelings about the landscape that surrounds me and my inner thoughts and emotions at that certain time.

Christo



Both Christo and Jeanne-Claude came up with this concept of wrapping trees, but Christo was the main influence as he began wrapping objects in 1958 giving them a new identity and concept. The use of fabric gives the works a fragile quality and make them temporary, giving them a spontaneous freshness. Some refer to these works as wrappings and others interacting with the landscape - I personally use both as I feel they both define what they are creating. The ideas behind the wrapping is to change the objects form and interact with the landscape in a natural way to enhance what is already there. This idea really interests me and I think this will be an interesting experiment to try.



Sheet

Plan

For this shoot I will use it as my first experiment looking at the ideas behind Christo and Jeanne-Claude's wrapped trees. The material I will use is plant fleece as it has a transparent nature about it and can be easily shaped over objects (trees). I will begin with daylight so that I can see the effect it creates in that light condition and work from there. I will keep to both a shallow and deep depth of field, depending on the surroundings of the tree. As this will be my first shoot I will only cover one tree so I can see if it is actually successful, then decide what to then go onto doing. I think this shoot will help me connect with the landscape again and further let me express myself through photography.

Contact Sheet



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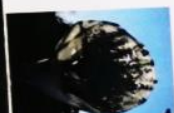
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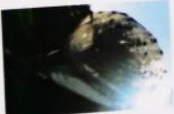
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DSC_3344.JPG



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From this first experiment these are my most successful shots because of their sense of light, composition and depth of field. I like how I have used Christo's basic ideas for this shoot, but incorporated trees that aren't wrapped in the distance to contrast with the wrapped trees. The light intensity in these images is different to what I've studied in this project so far, so it was good to experiment with something else to continue to find that perfect shot and express my emotion through the landscape. I will do more shoots like this, but changing the light conditions.

Second

Shoot Plan

For my second shoot I want to continue with ideas from christo's tree wrapping, but looking at it in a different light. I will wait longer and allow the sun to become more circumpolar so that it will then change the mood and light intensity through the material to reveal the tree branches inside. From doing the first shoot it has helped me choose what to change and develop in this shoot. I focus mainly on just the wrapped tree, rather than including background trees to make it more a point on the wrapping of the tree and less about the natural surrounding landscape. During the shoot I will decide whether these ideas fit what I want to achieve with interrupting the landscape in an interesting way.

Contact Sheet



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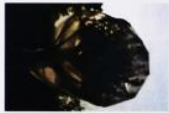
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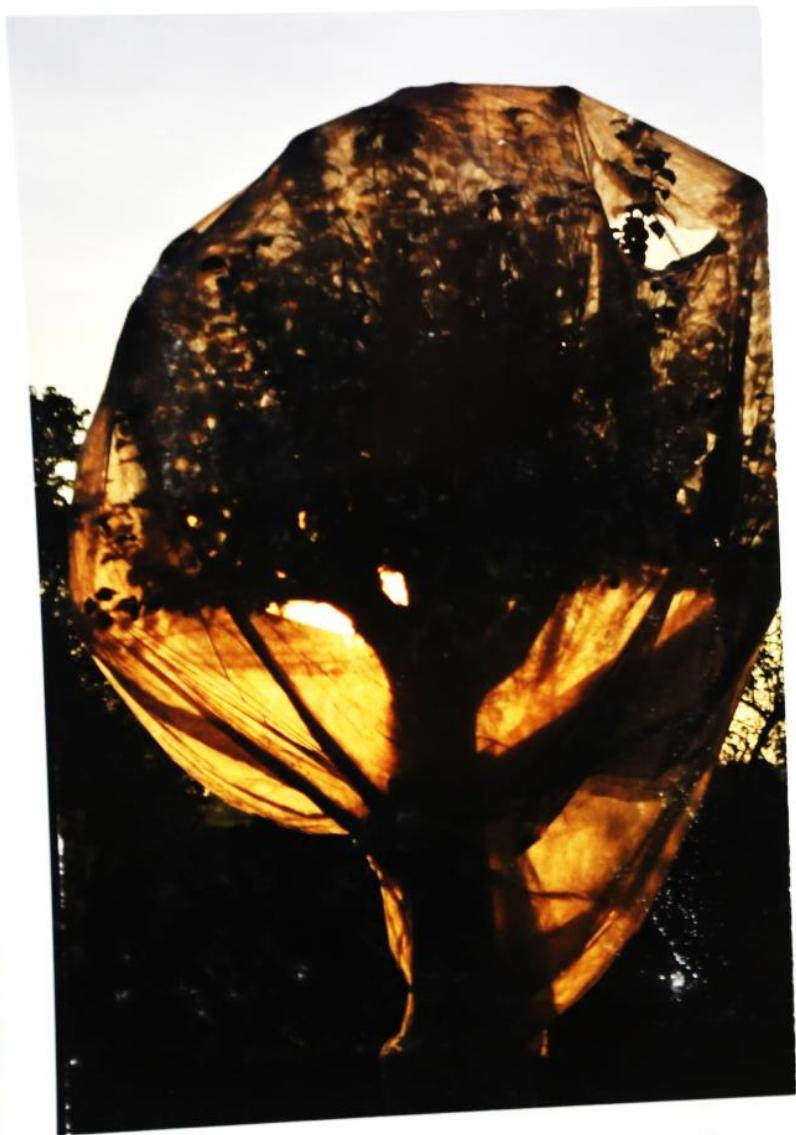
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In this experimental shoot I kept to my plan, continuing with the trapping of crepuscular light. I used a shallow depth of field to focus mainly on the wrapped tree and make it what the eye is first drawn to. I like how the warmer light shines through the branches and creates a sombre effect, making the emotions I felt at the time within the landscape present.

Third Shoot

Plan

In my third Christo inspired shoot I want to create something more unique and my own, but still having influences from Christo in my work. So in this shoot I will include more of the natural landscape, similarly to my first shoot but in a different light to show a contrast between my interrupting and the natural landscape that surrounds me and the normal scenery.

I will use a shallow depth of field so the wrapped tree is still the main focus of the photographs. The light will be later in the day to my previous shoot, showing the crepuscular light being trapped within nature and I will show the capturing of that moment.

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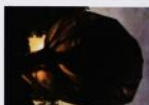
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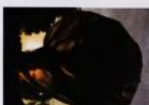
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DSC_3456.JPG







Overall compared to the last two shoots, I feel this shoot really expresses what I wanted to create, it has a bold sense of light that creates a warming tranquil mood and including the trees in the background shows the contrast between the natural landscape and my interaction. I think my use of shallow depth of field and sense of composition gives my images a more focused effect and helps draw the eye to that certain part of the photograph. My sense of expressionism is also evoked in these photos, showing the positive feelings I felt in the landscape at that time.

Feworth Plan Sheet

In this final experimental shoot I want to create similar shoots to my previous ones, but showing the sun at the latest time it sets, so it creates a deep orange tone. I want to do this shoot to show the contrast in light conditions and show what I've learnt from Christo's shoots looking at interaction with the landscape to add a piece of myself to nature. I will again use a shallow depth of field and alter between both focusing on just the single tree and with the trees in the distance as that worked really well before. I hope from doing this shoot it will give me new ideas for future shoots to interact with nature.

Contact Sheet



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DSC_3472.JPG



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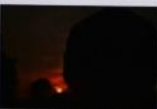
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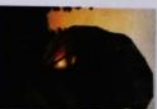
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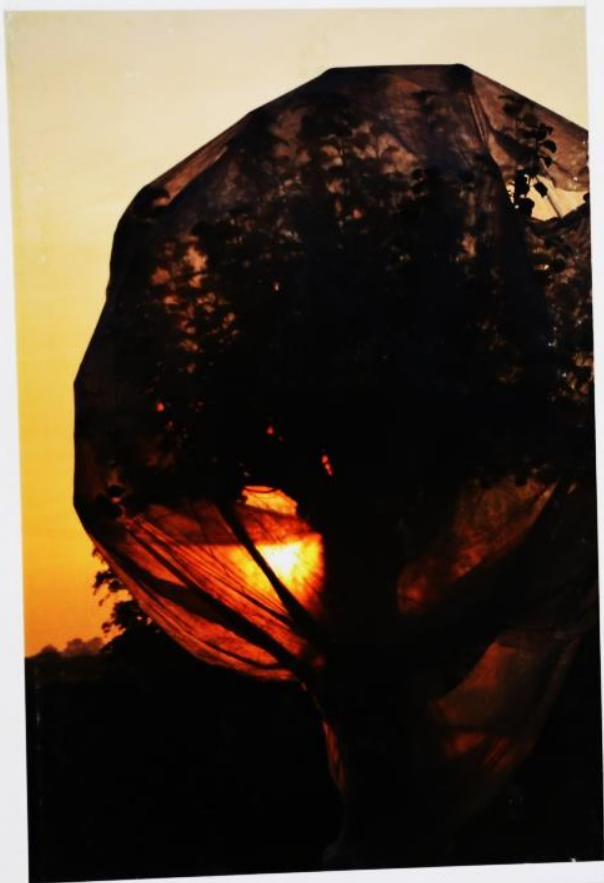
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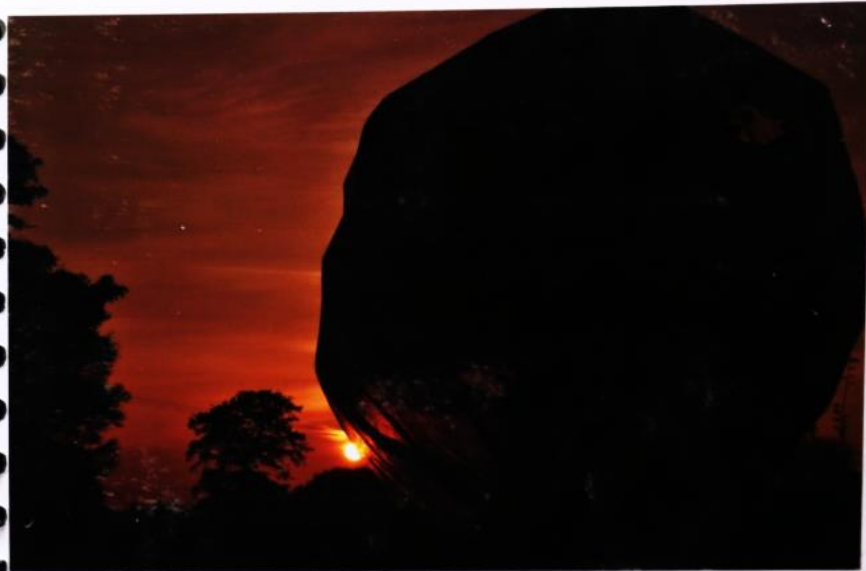
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I think this is one of my most successful shoots studying Christo as it captures the crepuscular in the most interesting way and successfully changes the trees form. I feel my emotions and expressionist style of photography has been portrayed within these photos as it shows the warming tranquil colours from the sunset and expresses how I felt within the landscape. I feel the shallow depth of fields I have used adds to me focus on the wrapped tree and is the first thing your eye is drawn to.



Concept Sketches

As a first experiment focus mainly on the wrapped tree to see what effect this creates.



unlike christo including trees to contrast with the wrapped tree



Use of plant fleece to let translucent light into the installation I've created

I decided like christo to use my art to incorporate "concept sketches" into my photography project to help me understand why I'm doing these ideas and how they relate with what I'm trying to create within the landscape.

Christo

Continued...

Now that I have experimented with Christo's concept of wrapping trees on a basic level, I want to take it further by wrapping more than one tree and maybe have one wrapped in the foreground of the photograph and one in the distance to show the sense of scale and perspective. I need to make sure I have enough material to wrap the top half of the tree and use light conditions which help to emphasize the structure inside the material and create a certain mood, which will reflect my emotions. Before I do the shoot I will, like previously, do some concept sketches so that I get an idea of what I want to achieve from doing this.



These concept sketches give a brief idea of what I want my next shoot to look like. I did both a pencil and watercolor sketch to simplify what I want to create from these Christo inspired

shoots. I will attempt to wrap

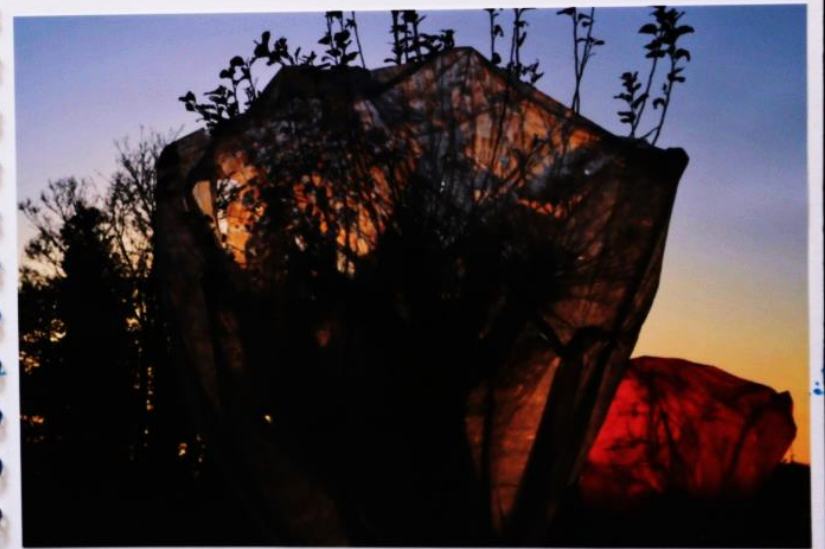
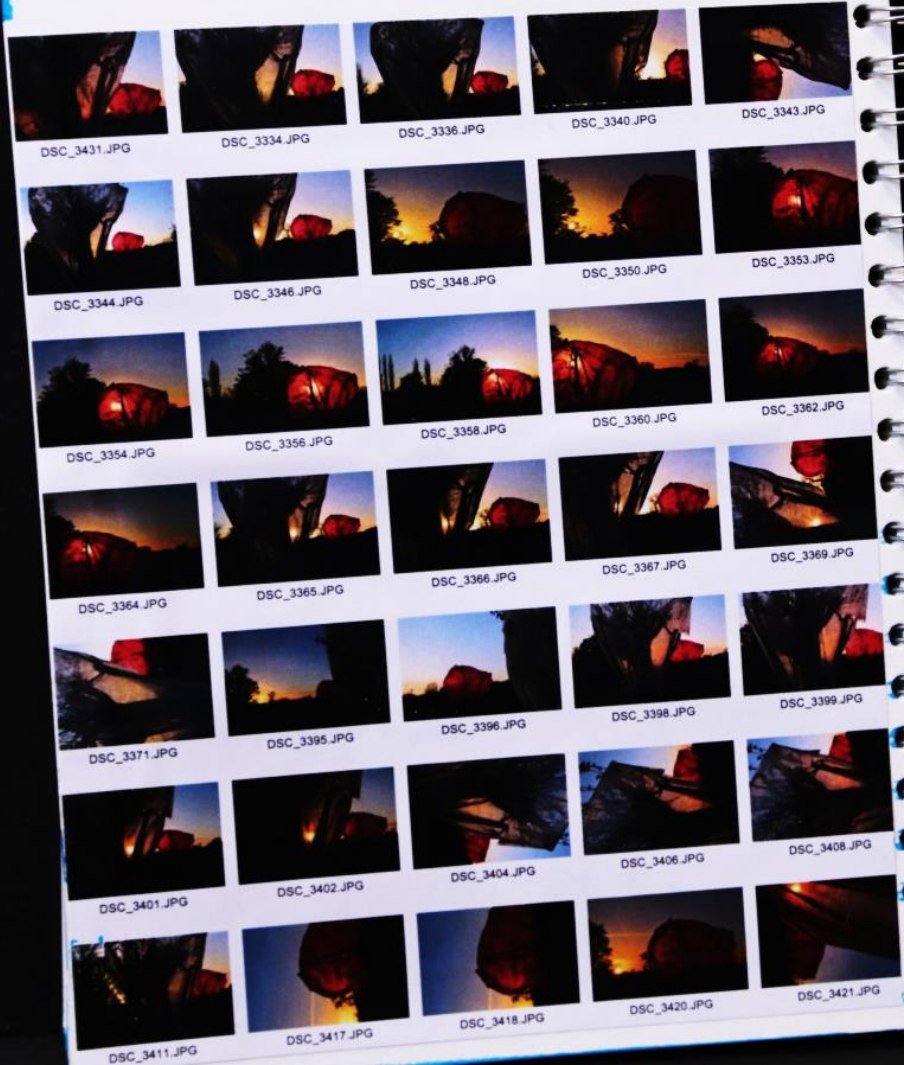
two trees, but also have

unwrapped ones in the

background of the photo.



Contact Sheet



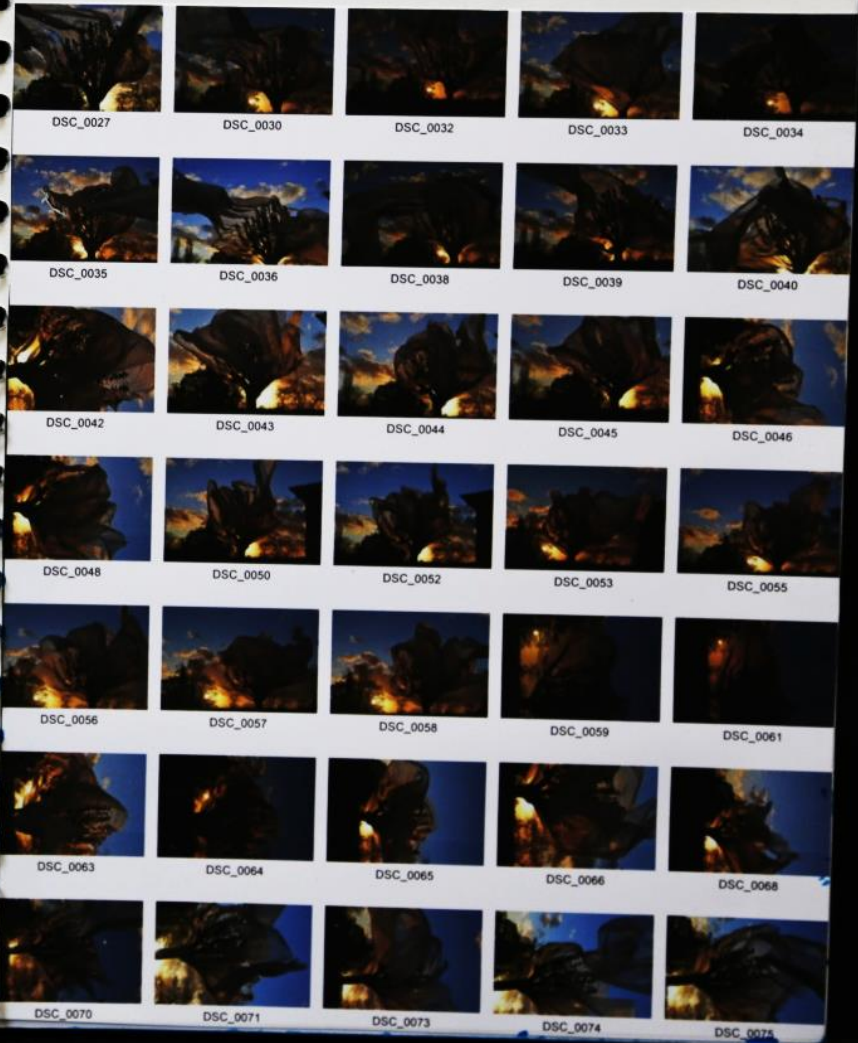


Overall I feel this shoot was a success as I have achieved what I set out to do, by using these wrapped trees to enhance the landscape already naturally there, and express myself within this. I think the use of colour between the white and red material gives an interesting contrast, alternative use of perspective and the way the light shines through lighting up the branches gives it an abstract quality. Both my shallow and deep depth of field have worked well to keep the focus on the trees and the use of the red material is eye catching and compositionally is the first thing the viewer is drawn to, which was my intention.

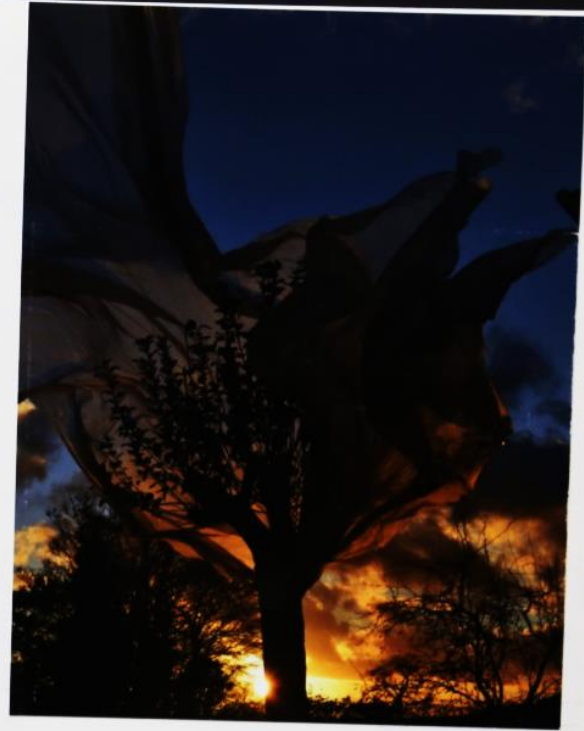
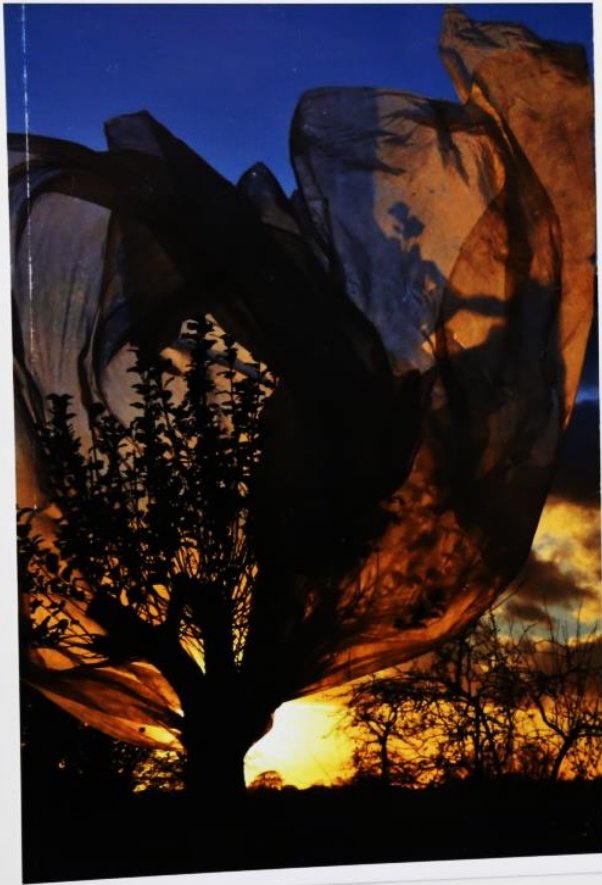
Christo inspired experiment

For this shoot it doesn't need a plan as it ended up being a spontaneous mistake, during my setting up for the previous shoot the wind kept carrying away the material so I couldn't create what I wanted to, however this turned out to be an interesting concept. From wrapping half the tree and leaving the other half untied allowed the wind to carry it, so my idea from this ~~shoot~~ was that how I interacted with the landscape, this was a response from nature. As the material was taken by the wind each photo is unique and expresses how the landscape has reacted to what I have created.

Contact Sheet







This dramatic experimental shoot wasn't intentional, as I was trying to wrap the whole, but nature kept responding to what I was doing. So as the wind was so strong I decided to leave the material and let it control it, so then I just photographed it with the crepuscular light in the background. I am so happy with how these energetic photographs came out as to contrast to my previous shoots, these express the weather conditions and the drama and control nature and the landscape has over mankind.

New Ideas

From coming to a closing point in the Christo work I have decided to take a new path in my photography and explore a new part of landscapes. I don't think I will be totally finished with Christo's work, as I could always re-visit it in the future parts of my project, but I will decide nearer the time. For now though I want to try something new and keep my work spontaneous and more experimental. I want to think and find a new way of trapping light within the landscape. I will look at photographer John Pfahl with his "window series" capturing the landscape within a frame. I will research into his ideas and style of working, and then interpret them in my own way so I can put my own style on it. I feel like from doing all the shoots at the start of my project has helped me get to the place I'm in now. The idea of interacting and interrupting the landscape really interests me as my previous project was about it, and I feel like I haven't fully explored all the areas I could explore. I think I could go further with the ideas I have, and create something more personal to myself with how I felt within the landscape and why I want to interact with it.

I will take on board all the photographers' ideas and ways of working to help me develop and find myself within landscape photography. I want to look at photographers that use this idea of "trapping light" or the interaction with the landscape in an interesting way, I feel I need someone heavy weight that allows me to interpret their style of working so then I can create something more unique and bold. My interest in landscape photography has got to the point where I want to be expressing myself within the landscape and instead of photographing what nature has already created I want to enhance and intensify the beauty of nature by interacting with it and trapping light will be a main focus.

John Pfahl

'Window photography'

"While making my picture window photographs, I came to think that every room was like a gigantic camera forever pointed at the same view." Pfahl created these "picture windows" with their three-dimensional phenomena of visual perception fixed between two dimensions. Pfahl demonstrates a creative vision that extends beyond the usual parameters of straight photography.

This idea excites me as it involves an interaction with the landscape, but in a different way compared to what I've been looking at already in my project. "I liked the idea that my photographic vantage points were not solely determined by myself. They were predetermined by others, sometimes years earlier,

and patiently waited for me to discover them." I like Pfahl's ideas behind how he interacts with the landscape and then lets nature respond to what he has created.



Pfahl's (1939) series "picture

windows", is photographed

through large windows and

used a deep depth of field

so that what ever was on the

other side of the window is

sharp. The window loses its transparency and becomes part of the scene. Pfahl's

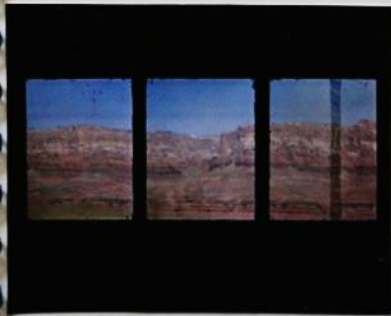
pictures replicate the way many Americans experience nature: from the indoors.

An example of this is contemporary artist John Baldessari. I want to use these

ideas by finding a window or something similar to show the beauty of the

landscape with a high contrast between shade within the house and the

lighter part outside the window.



Shoot plan

'First experiment'

In this shoot I want to create something that resembles pfahl's work with the contrast between shade and light, and the interaction between the landscape and myself. This shoot will be a different way of trapping light in the landscape and showing dramatic crepuscular light within this trapped space. This will be an experiment as I will know where I will take the shots, but however nature will determine the light conditions, so I'm hoping it will be a strong intensity of crepuscular light. I will use pfahl's idea with this place "waiting" for him to discover it, similarly like the location I will take these window shots.

Contact sheet



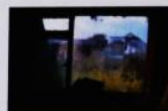
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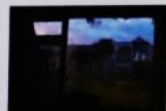
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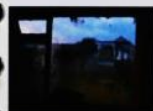
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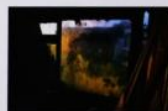
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DSC_0085.JPG



DSC_0086.JPG



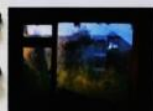
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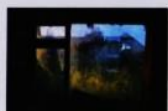
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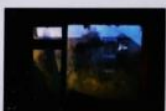
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DSC_0090.JPG



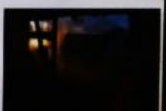
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DSC_0092.JPG



DSC_0093.JPG



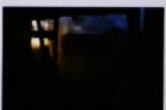
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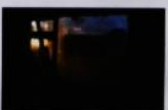
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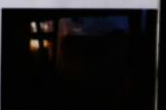
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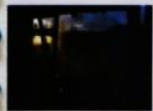
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DSC_0097z.jpg



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DSC_0099.JPG



DSC_0100.JPG



DSC_0101.JPG



DSC_0102.JPG



DSC_0103.JPG



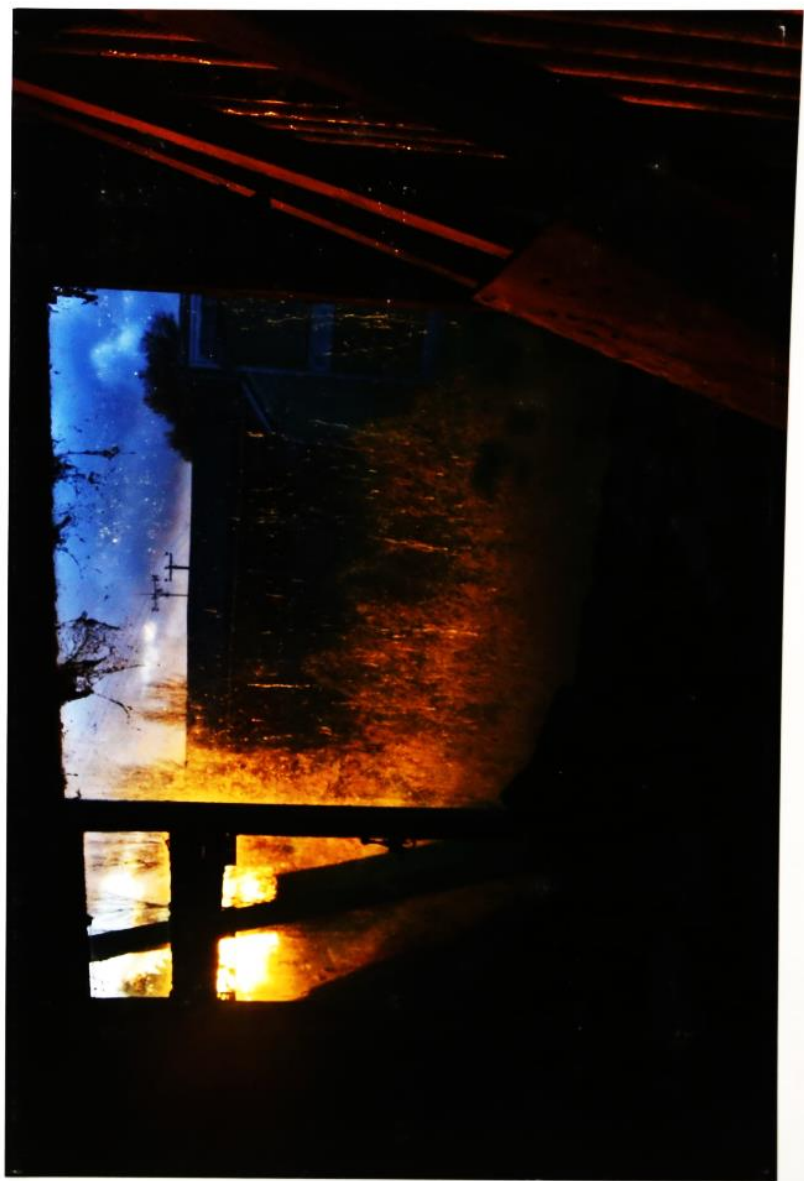
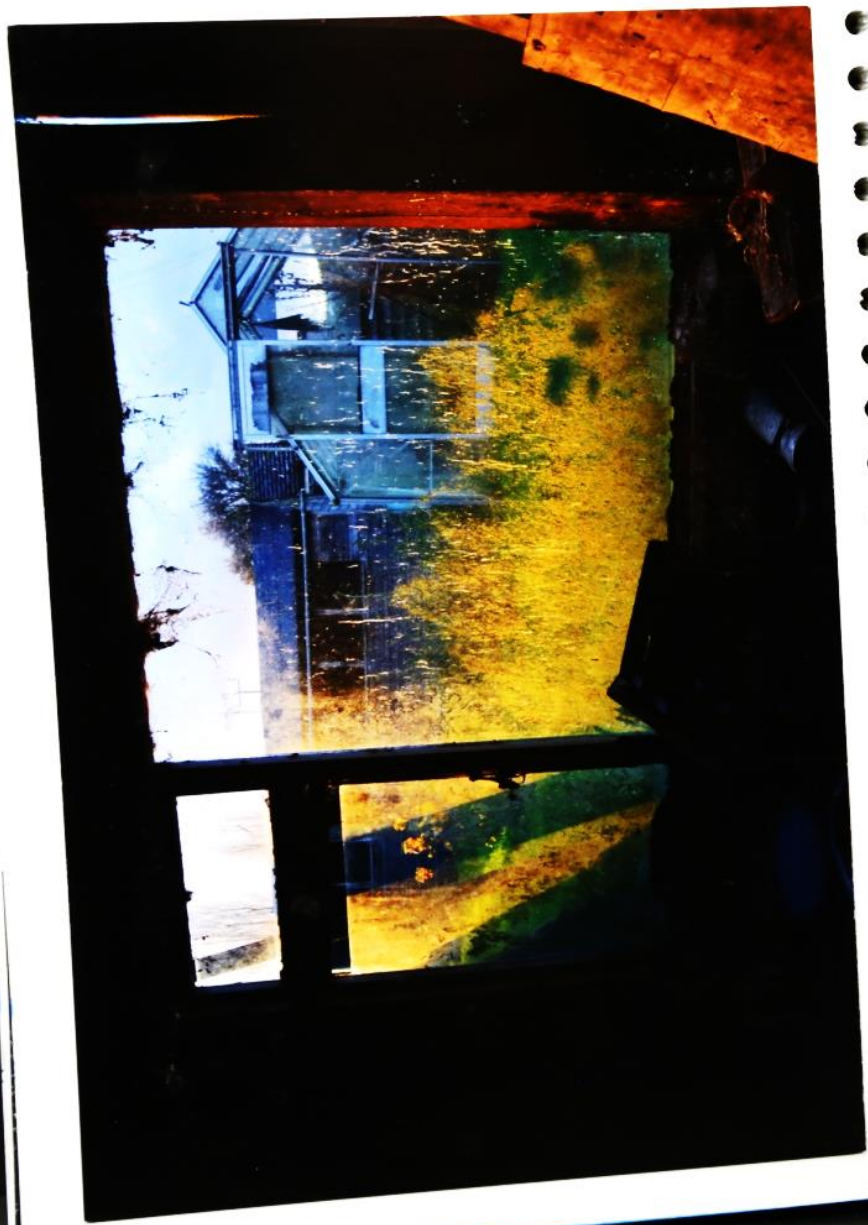
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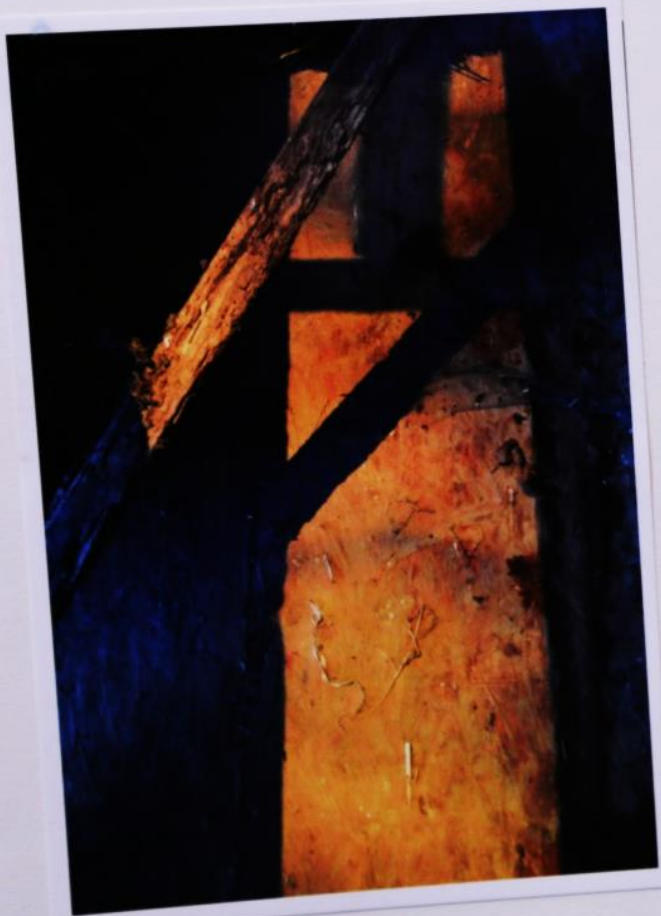


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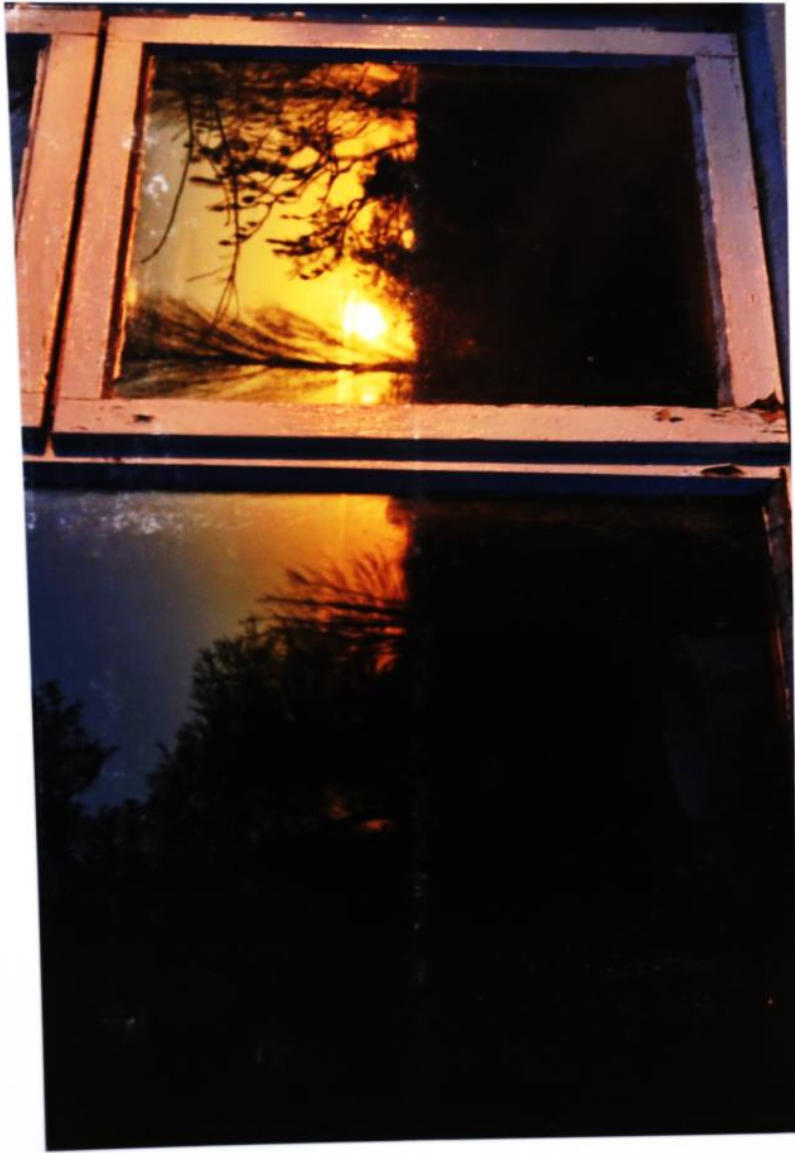


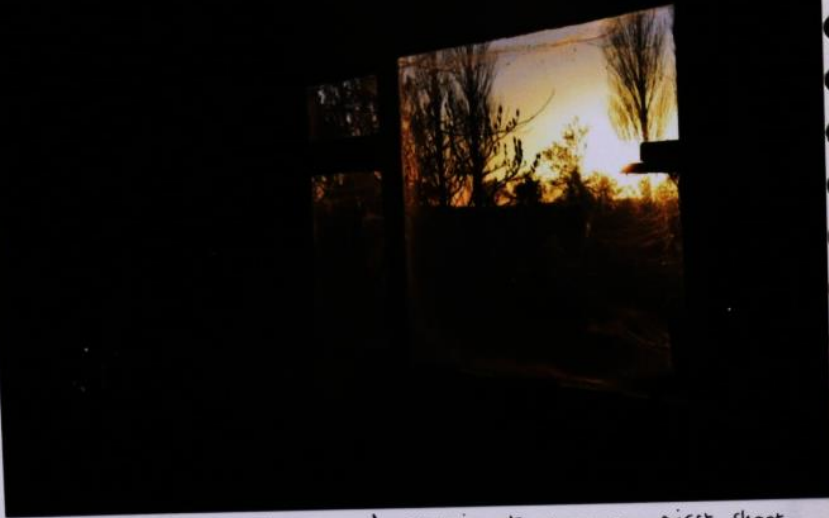
DSC_0109.JPG





As this was my first experiment looking at Pfahl I feel it went pretty well as got an interesting use of light, colour and composition with the location of my shoot. I kept to the idea of trapping light and moved away from the idea of landscape as a whole for now as it becomes too broad, but I might return more specifically back to landscape photography. I want to continue looking at Pfahl's work as I am interested in the concept behind his photos, but I want to continue using my own ideas also by not having this window frame as the main focus, but the way light is controlled and trapped in this way.





I think from talking on ideas and experiments from my first shoot it has lead onto this shoot, focusing more on the concept of trapping light in a natural way. I used both the sun shining through and the reflection on the window to trap the light in an interesting way. The combination of both deep and shallow depth of field gave two different perspectives of the window and light. I chose the crepuscular light intensity as it has worked well throughout my project and expresses myself most accurately, with the warmth and tranquility it provides. I feel this is a good ending to this book and will show a continued journey of this interaction/trapping light within the landscape.

Final Shoot
Plan

Concept
continued

Final Shoot Plan

In this final Pfahl inspired shoot I want to create something that captures what I've done in the previous shoots, and combine them together. I know a new location with an interesting window which I will clear and trap the sunset through. I will use a shallow and deep depth of field to focus on both the frame itself and the landscape on the other side of the window. I will consider using the concept of "reflection" if the window is accessible from the other side. I feel like this should be one of my final Pfahl shoots as I think I have successfully captured his style of photography in my work and I feel I have achieved what I set out to do.

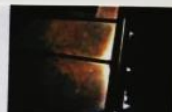
Contact Sheet



DSC_3391



DSC_3392



DSC_3393



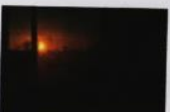
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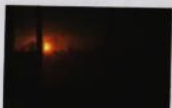
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DSC_3343



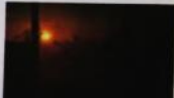
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DSC_3345



DSC_3346



DSC_3347



DSC_3348



DSC_3349



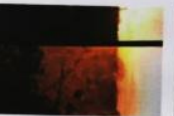
DSC_3350



DSC_3351



DSC_3352



DSC_3353



DSC_3354



DSC_3355



DSC_3356



DSC_3357



DSC_3358



DSC_3359



DSC_3360



DSC_3361



DSC_3362



DSC_3363



DSC_3367



DSC_3366



DSC_3369



DSC_3370



DSC_3371



DSC_3381



DSC_3382



DSC_3383



DSC_3386





I feel overall this final John Pfaelz inspired shoot was a success as I have achieved what I set out to do, and shown how all the shoots I have done have helped me develop further. I feel the crepuscular light hitting and trapping within the windows surface creates a very bold and dramatic effect which I haven't properly created before. I think I have become more confident in taking photos and more ambitious due to the sum of ideas I have to do with interrupting the landscape and trapping light, which I will carry on further.

Reflection first shoot

Plan:

To stay on the same wheel as Pfahl's work, but also go in my own direction I decided to look more directly at the concept of reflection within a window surface. For this first shoot I want to create something that evokes a great sense of drama and mood, so I will find a reflective surface that is dark and has a high shadow ratio, in comparison to the warm sunset. I will use the crepuscular light as I like the atmosphere it creates and I think it will show a stronger contrast between light and shadow. I will use a shallow depth of field to focus on the window frame, and experiment with deep depth of field to see what effect this camera method makes.

Contact sheet





Out of the shoot these are my best shots as they create an intense contrast and with the light being trapped within the reflection shows another way of achieving my project's idea. I feel the use of both shallow and deep depth of field gives the photos two different moods and the use of nature/landscape evokes the excitement I felt to capture that specific moment at that time.

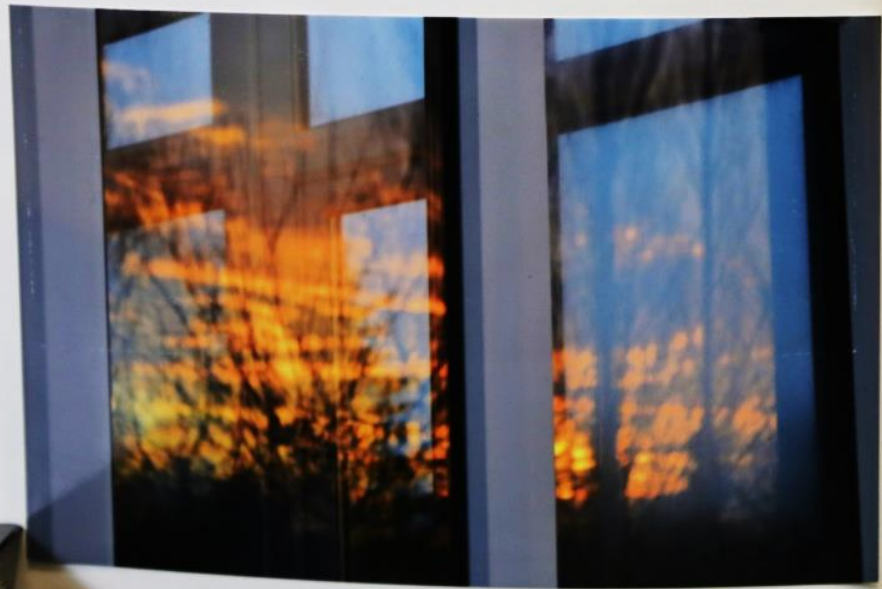
Reflection shoot two

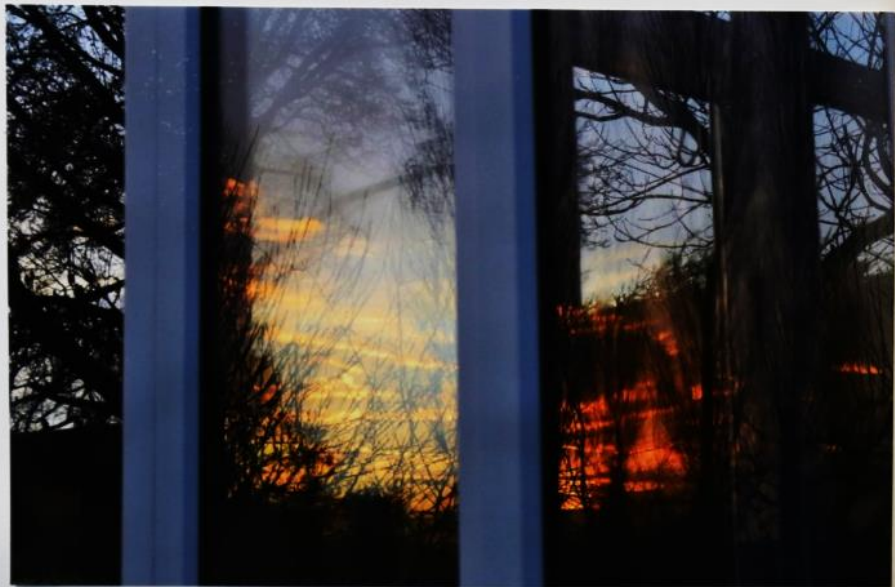
Plan:

- 1 In this final reflection shoot I will involve more than one window to see what effect this makes, this is a risk as it depends on the light conditions and what it looks like reflecting on the window. I will experiment with composition to make it more obvious it's a window and see what effect that creates for this shoot. I will use a shallow depth of field to focus on both the window frame and the close-up of the sunset in the window. I have decided this will be my final shoot as I don't feel connected to the landscape as much and feel I need to interact in a deeper way to feel like I'm achieving something; and to put a part of me in the landscape.

Contact sheet







I feel this shoot was a success due to the effect the light created by being trapped within the surface. My use of shallow depth of field kept the focus on the sunset and the frame which makes the viewers eye go directly to that part in the photograph. These images evoke a great sense of my emotions at the time of this shoot and in this landscape location. I am glad how this was turned out and may re-visit this idea later in my project.

New

Coming to a close with the John Pfahl work, I feel I needed to come away from that concept and move onto something else. Even though my shoots went well I feel I need to return back to the idea of "interrupting" the landscape in a more physical way by myself as a photographer altering and working alongside the landscape. I want to do this so that so I feel more involved with my photos and so they have more of a personal level to them. I will continue to study photographers to learn their ideas and style of working to add references to my photoshoots, and help me to think of new ideas that enable me to challenge myself, push boundaries within landscape photography as a genre and to present my expressionist style of working in a much more significant way to the viewer.



LUC BELMAYE



ANDY GOLDSWORTHY

Ideas

From looking at crepuscular light throughout my project so far, I want to take a risk and look at morning sunlight, more specifically sunrise due to the intensity of this light that contrasts to the sunset. I want to go back to the idea of using "smoke" of all different colours that will contrast to the landscape I choose and use sunlight and "smoke" in a specific composition that it will trap the natural light within. I feel this concept will be an interesting way to express my emotions within the landscape as nature will be able to respond to my interaction by the wind carrying the "smoke" in different directions and my colour choice and position will show how I feel within that location at a certain time.



HARRY GOREY WRIGHT



ANDY GOLDSWORTHY

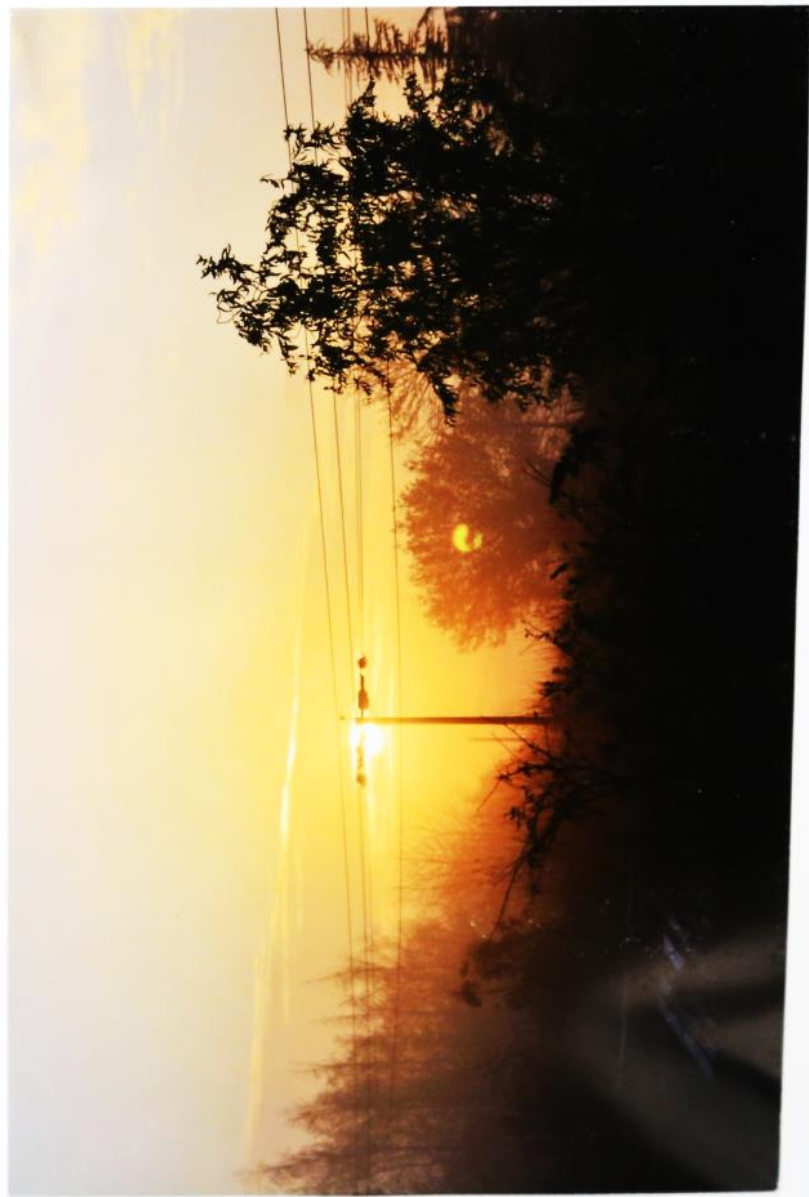
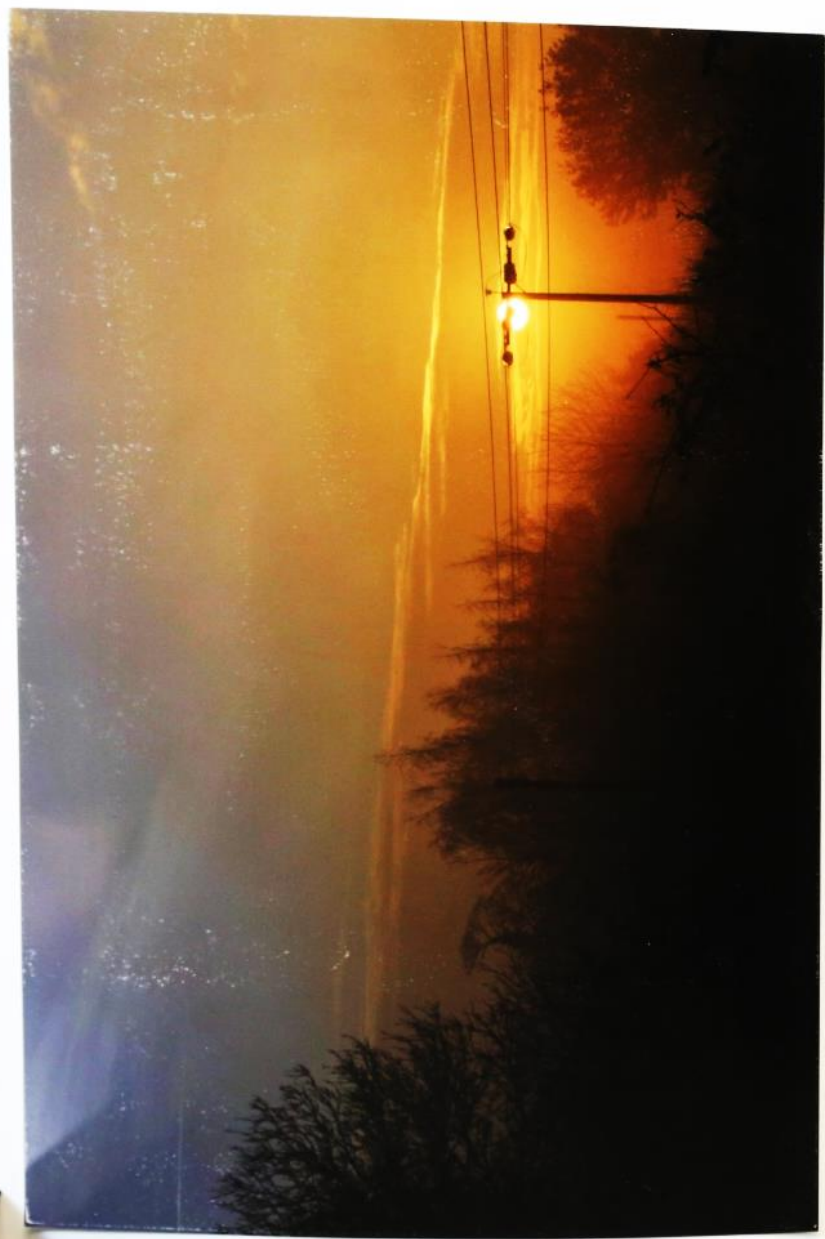
Experiment Shoot "Fog"

This was a spontaneous shoot, where I was out on a different shoot and I noticed the fog trapping the light within. I didn't know how these shots would turn out as the light was only trapped in certain parts of the fog so this experiment was a risk. Even though this was a really small shoot I decided to include it in my project as I thought it could be a good platform for heavier weight shoots in the future, and could help spark ideas for new shoots also. I wouldn't say this was a very successful shoot, however it evokes a great sense of mood, drama and captures the morning sunrise within the fog.

Contact Sheet



This is one of my favourite shots due to it's vibrant warm colours and how the light is trapped so effortlessly within the fog. It shows a great sense of mood with the dramatic composition of it breaking through the middle of the image, surrounded by nature.





For this experimental shoot, overall it actually turned out pretty well by capturing the calm morning sunrise trapped inside the fog. From doing this shoot it has given me the idea to return back to the concept of "smoke", trapping the light within the smoke in the sunrise, in comparison to the sunset crepuscular shots I have taken previously. I want to go back to the concept of smoke, an idea I have explored before, but looking at it in a different way so that I can return to interrupting the landscape in a more intense way. Using only a deep depth of field in these photos, enabled me to capture the intense sunlight and the thin fog in a way in which created a dramatic mood and expresses my feelings within the location at that time.

hitting surfaces plan

Flashing back to trapping light within windows I decided to spontaneously do a shoot focusing on the idea of light being trapped within a surface.

Even if I feel like I need to further interact with the landscape I had

this idea and felt I should include it as an experiment. I will find

places near to me that have the light reflecting on a surface in an

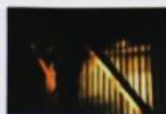
interesting way. This will only be an experiment as it may not pick

up the light in the way I want.

contact sheet



DSC_3331



DSC_3332



DSC_3333



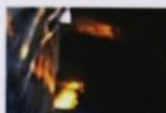
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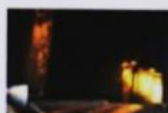
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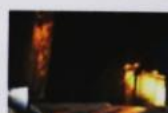
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DSC_3337



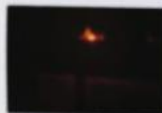
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DSC_3339



DSC_3340



DSC_3380



DSC_3384



DSC_3365



DSC_3366



DSC_3380



DSC_3381



DSC_3383



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DSC_3385



DSC_3386



DSC_3387



DSC_3396



DSC_3399



DSC_3400



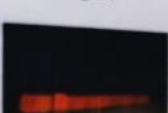
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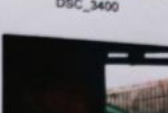
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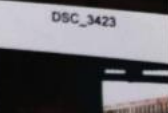
DSC_3425



DSC_3434



DSC_3435



DSC_3436



Overall I feel this was a successful shoot as the light hitting the wooden surface created an interesting mood and a bold shape. Even though I want to move on from this sort of subject matter and become more involved with the landscape, I feel this was worth doing and has created more ideas for future shoots. The use of both shallow and deep depth of field creates a sense of perspective and makes the viewers eye attracted to the light hitting the surface due to composition. After this shoot I will consider moving onto smoke in some way and looking at different light conditions.



SHOOT PLANS

Focus shoot using only morning
light or sunrise, compared to sunset
crepuscular light conditions
of working

Look at the concept of two elements
(smoke + sunlight) combining to
create something opaque compared
to transparent

use a deep depth
of field to focus on both
the background and the
smoke / sunlight

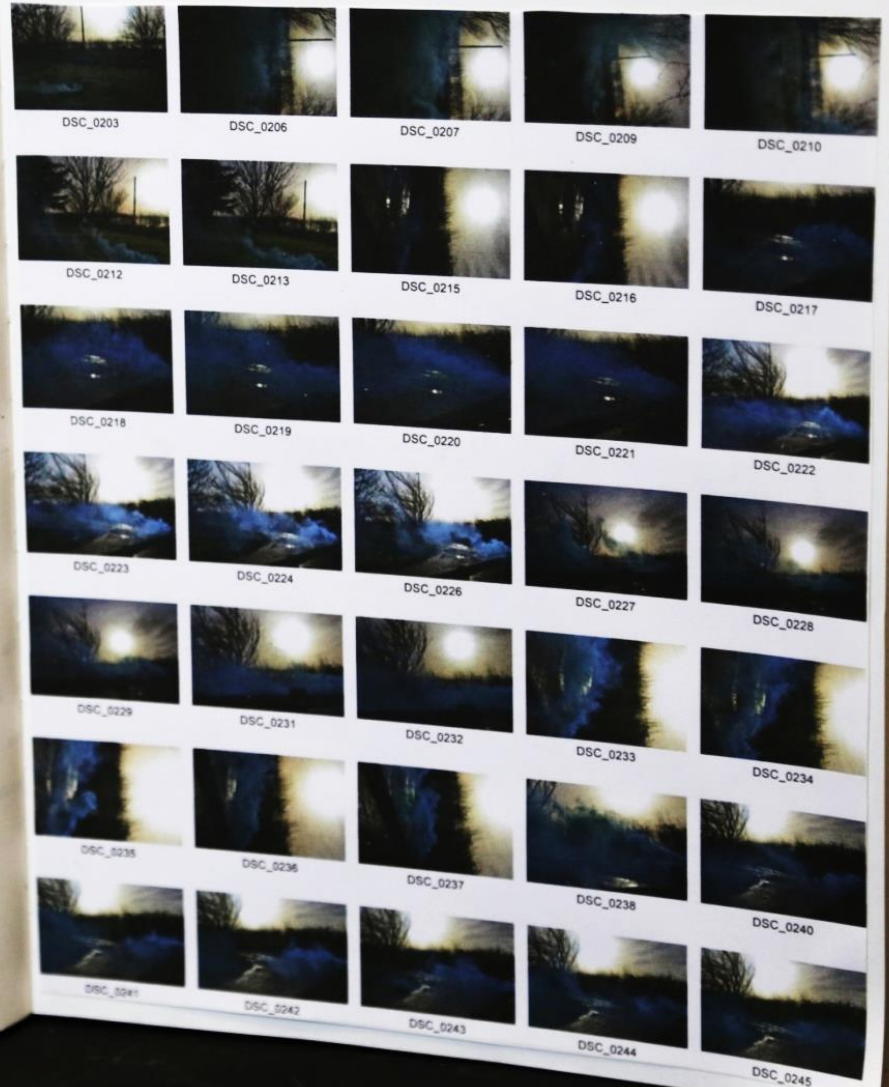
link to Cory Wright's "Daw pond and Thirty second
Smoke Grenade" with the use of light and smoke

TRAPPING LIGHT IN SMOKE

SHOOT PLAN

For this smoke shoot I will look at the use of morning sunrise, in comparison to the crepuscular light I have been using previously. As this is an experiment I will find a location that captures a strong intensity of light and decide what sort of camera settings will be suitable. I will use a coloured smoke flare to begin with, to see what effect it creates within the surrounding landscape. I need to make sure I shoot on a day with strong lighting otherwise the smoke will stay transparent and not form together alongside the sunlight to create an opaque element. The focus of this shoot will be the way the smoke becomes trapped within the sunlight.

CONTACT SHEET







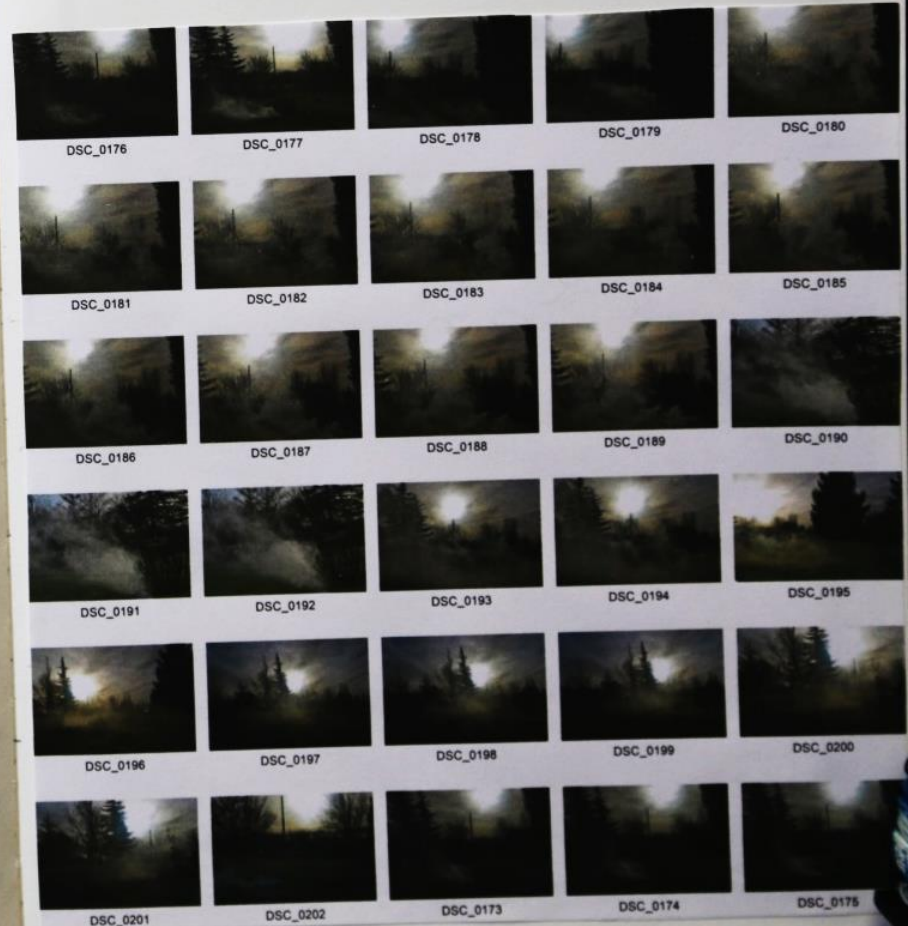
Overall as a first experiment looking at smoke in a different angle I feel this went quite well. The use of deep depth of field and the way the morning sunrise has been captured shining on and within the smoke adds a contrast between light and shadow and shows a mood I haven't created yet. I have chosen these shots as my most successful as they show the intensity of natural light and how the moment has been captured by having two transparent elements reacting to create something opaque, trapping the light within.

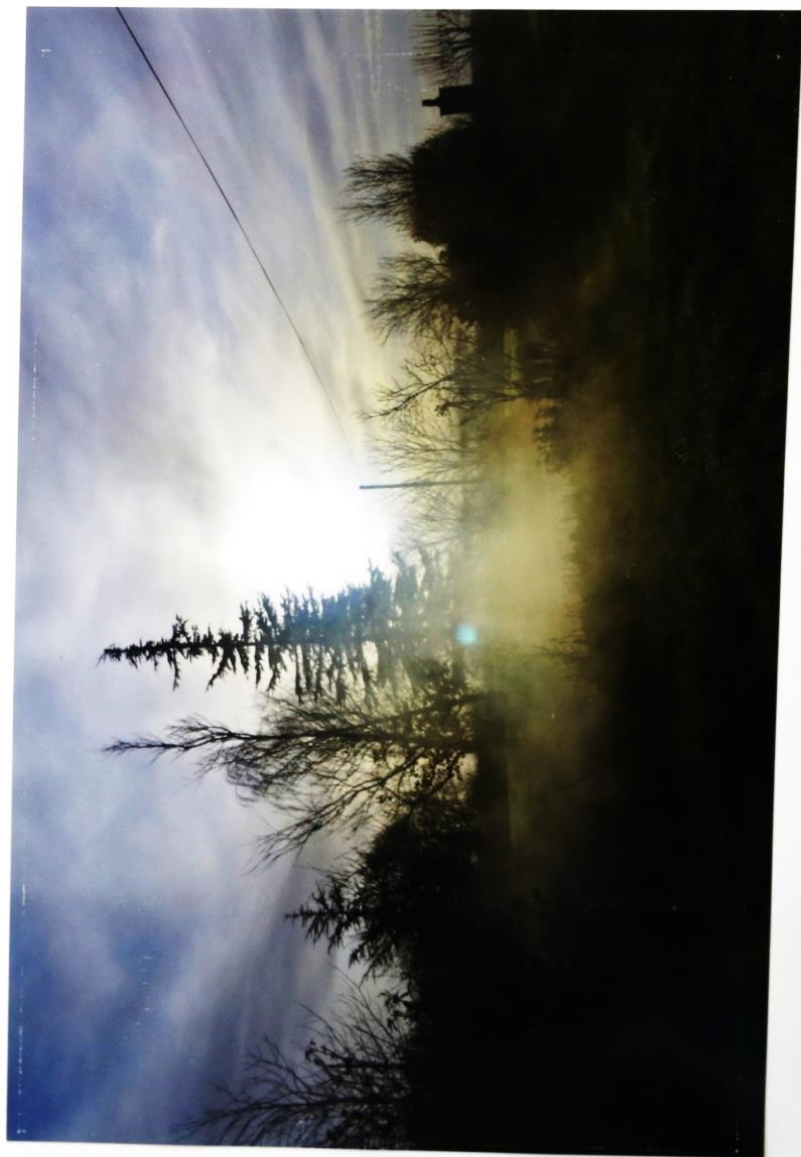
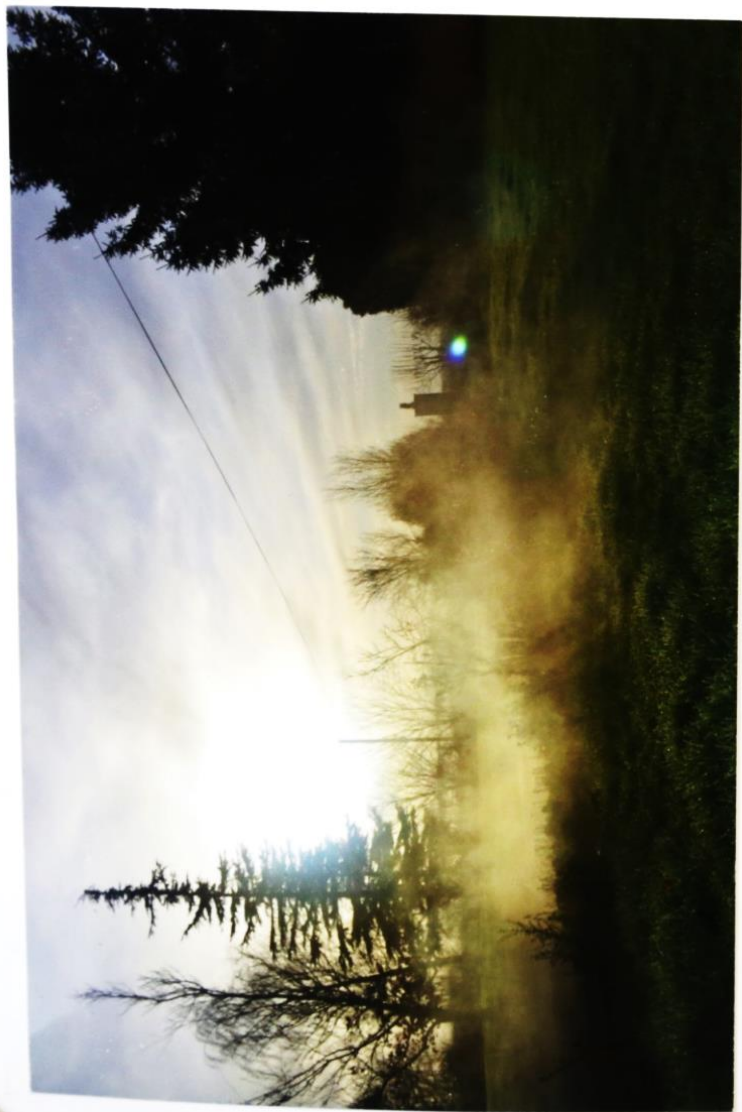
SECOND SHOOT

SHOOT PLAN

From doing my first experiment I learnt what to do and what I need to change or keep the same in these shoots. In this shoot I will use a white smoke flare to see the difference in mood it creates, also I want to use something more realistic/natural so I thought white would be a good colour to choose. I will again use the morning sunrise to capture the pure intense white light, compared to my warm and rich crepuscular shoots. I will use a deep depth of field, but keep the composition suited to the smoke direction that the wind will take it in. I feel I didn't create the opaque element very well in my previous, so I will make sure I capture the sunlight and smoke together better.

CONTACT SHEET









I think this shoot went well and I have achieved what I set out to do in my shoot plan. My use of deep depth of field focuses on the whole image, not only the smoke which adds more depth into the photo. I feel this shoot presents the idea of the two transparent elements forming something opaque, which is what I wanted to present. The use of morning sunrise created a completely different mood to my sunset shoots due to the difference in light conditions. I have chosen these images as my most successful shots as they have created a dramatic and bold mood with the use of white smoke and the placid landscape location. The way the landscape has responded to the smoke I have interrupted it with, shows how the wind has carried it into the sunlight. I focused on the composition of these photos so that the smoke was directly involved with the sunlight to form the opaque element. I might look at another smoke shoot to resemble Cory Wright's smoke flare photo.

FINAL SHOOT

SHOOT PLAN

From doing the two experiments before I can use that for my final shoot to capture the perfect shot. I will use day time sunlight as I need a stronger intensity of light so that the smoke can be trapped. I will use a coloured smoke plume so that it is more visible within the landscape location I visit. I will use a deep depth of field so that I'm able to keep the whole of the photo in focus, but use composition to ensure that the smoke is the first thing your eye is drawn to. I want to focus on the concept of forming an opaque element with two transparent forms to show the concept of trapping within a material and showing a new way of photographing the landscape.

CONTACT SHEET





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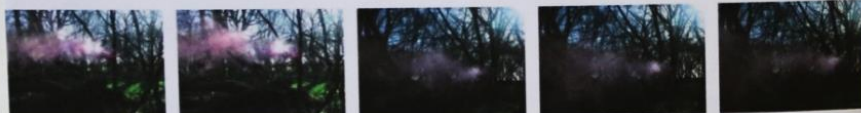
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I feel this shoot was very successful as it shows a resemblance to Cory Wright's "Dew on the pond", with the rays of light shining through the smoke within the landscape. I have chosen these photos as they express the concept of trapping light and has turned the transparent elements into opaque. The way the landscape has responded to my interruption expresses how I felt within the location. I feel this is a good way to end my project as it shows I have achieved what I set out to do, and shows all the experimentation helped get the shots I wanted.

FINAL PHASE IDEAS

For the final mounting and presenting phase of my project I want to show my most successful images from all the shoots I have done. I will focus on the shoots that show a strong sense of light and present the concept of "trapping light" what my project is all about. The shoots I will use are my beginning shots and the progression into the later more involved photos. I feel like the photos I choose will be what I want my viewer to understand about the ideas behind my work and show a sense of myself within them. I will do a variety of boards, that consist of series of photos that work well together and single shots that need to be bigger to show the significance of the concept my work has. The ideas behind my work that I formed in the beginning of the project need to be shown in these photos, so that I can say I achieved what I set out to do. I want to present photos that convey a certain emotion and show more depth than a generic landscape photograph.

I will use photos from these shoots showing how to naturally trap light within the landscape.



I will use photos from my Christo inspired shoots, looking at trapping light within material.



I will present my Pfaelt inspired shoots, looking at the concept of trapping light within a transparent surface, creating shadow and contrasting colours.



PROJECT

Overall I feel I have achieved what I set out to do in my project looking at light being trapped. I think the work I have created presents who I am as a photographer, expresses my emotions within landscape photography and shows my ambitions to transform the genre and stereotypical traits of landscape photography. Looking at the concept of light was a bold and broad concept, that I knew would push me in another direction and challenge my photographic skills. My best photos were my experiments trapping light within candelas, my Christo inspired shoots and my pfauhl inspired photos



EVALUATION

that look at trapping light within surfaces, objects and materials. From studying the photographers I have they have sparked and inspired me in a variety of different ways. By experimenting so much in my project has benefited me by letting me become looser with my shoots and allowed me to show how I felt in the location at the time I took them. Presenting my photos from a expressionist point of view enabled me to push boundaries within landscape photography, instead of just merely presenting the landscape, I also present myself to the viewer. I am pleased with how this project has gone and feel it will set me up for the exam book.

film

I decided to do this book of film to take an experiment with my photography on another level. These photos capture a moment within the landscape that express my emotions at that time in that location. The beauty of film is how it can work out or go wrong, so it is very spontaneous and gives a sense of risk to my work. The idea of the shoots being unreliable represents the experimentation of these landscape shots and can create a variety of effects that compare to my digital images. Also the limited amount of images represents the idea of capturing that certain moment, which gives a different meaning to my photos.













All these photos are my idea of capturing a certain moment as film unlike digital, doesn't have an infinite amount of exposures, so it makes each photo that bit more precious and meaningful. This book contains both my successes and my failures as they both show a sense of risk and how I have learnt from some of my mistakes as I've developed. I decided to include a variety of subject matters as they all link to landscape and capture the moment of that time period in the certain location.

















Interrupting the landscape: *Trapping light*

In the 1960's-1970's the traditional genre of landscape photography was drastically transformed when many photographers stopped purely representing the land, and instead made their own mark directly in the environment that surrounded them. The theme of interrupting and trapping in the photographic sense interests me as a photographer, as it takes on the idea of transforming the stereotypical concept of a landscape photographer, and makes the concept more involved with the images taken. My study is about the concepts of both interrupting the landscape with impulsive elements that alter what is naturally within nature, and the how light can be trapped within materials and surfaces. The key photographers within the movement of landscape photography that I am inspired by are: Christo and Jeanne Claude, Harry Cory Wright, Andy Goldsworthy, Faye Goldwin and Robert Smithson. All these photographers take the idea of interrupting the landscape to individual levels, looking at how they want nature to respond to what they've created and how they work alongside the landscape to create something unique.



I have looked at the idea of landscape photography for a long period of time, but felt the simplicity of generic landscape photography wasn't fulfilling enough, in the sense that anyone could take images like I was. I moved onto the concept of interrupting the landscape in an in-depth way; being greatly inspired by Harry Cory Wright's 'Hey Charlie' series. 'Hey Charlie' is a collection of images that show a lifetime of experiences in a

location where he grew up, and to which he has stayed closely connected to. The concept of his work is to create interruptions in the placid landscape and "to create something within that allows each picture to become an event rather than just a view of a favourite place." These striking impulses made in the landscape, have been created to capture new memories within old places from his past; to re-imagine, reshape and reawaken a much-loved area of his childhood. Studying this idea gave me the opportunity to put myself as a photographer in the landscape and present the emotions I was feeling in the shoot locations I shot in. Exploring Harry Cory Wright for most of my AS project, gave me the in-depth angle of his ideas and concepts he uses in his work to then spark many



ideas for shoots I could focus on and experiments of my own. The most inspiring piece of work by Cory Wright, is 'Dew pond and Thirty Second Smoke Grenade' due to the dramatic emphasise of the sunlight and smoke, working together to show it changes from a transparent element to then forming something opaque and visible. My most successful responses to Cory Wright are my smoke and powder paint series, using these techniques presented my emotions in a unique way due to the spontaneous impulse of colour in the landscape, which shows how his ideas about transforming landscape photography influenced me. These images are my most successful from the shoots I did, as they show a strong sense of light, composition and spontaneity. The idea of creating these lively impulses within the landscape made me feel more involved in the location I was in and made me feel as though I was a part of the images I created. I feel my 'Interrupting the landscape' series was the most successful shoot I did, due to the amount of time I spent experimenting with materials, locations and concepts, which is shown by the success of my end result, I worked hard to create something meaningful and something I can emotionally connect myself and the viewer with.

Moving on from interruption, I have been looking at the idea of trapping light within surfaces, transparent objects etc. This allowed me to look at the landscape and photography from another angle, controlling what I was doing and looking at the significance of light within an image. I decided to look at Christo and Jeanne Claude's 'wrapped trees' series, as it deals with concepts I wanted to use in my own work exploring light and forms. I used mostly crepuscular light, as it provided a strong intensity of light, giving the photos a richer more dramatic feel with the contrast between light and shadows. I like the idea of altering the landscape itself, as it enables me to connect with something so powerful, an element that has a greater power over humanity, in a way which doesn't ruin it, but enhances the beauty that it already possesses. The idea of portraying myself in the landscape and working alongside it, gives a more exciting feel to my shots, as it helps them become more impulsive, especially when I leave nature to respond to what I have set up to do. Jeanne Claude and Christo's 'wrapped trees' movement has greatly inspired my most recent practice, using the idea of working alongside the landscape, specifically looking at trees, and using a thin material to cover it, then allowing light to enter the instillation, giving the illusion of trapping the sunlight within. In their creations the branches of the wrapped trees pushed the translucent fabric outward and created dynamic volumes of light and shadow and moving in the wind with new forms and surfaces shaped by the ropes on the fabric, this is something I was inspired by and wanted to explore. "They are all short term projects to make people in a hurry come and see them" [Christo] I like the idea of it being short term, as it presents the idea of capturing that specific moment and adds to the spontaneity of the shots. In response to their ideas I decided to go onto trying my own, I have done a number of shoots, looking at different wrapping materials, time of



day and number of trees. I feel my images show a resemblance to their work, but being the photographer I am, I didn't want to copy it, I wanted to put my own twist on the concept. Thinking differently, I kept some trees wrapped and some unwrapped, so that there would be a strong contrast between them, and would make the wrapped ones stand out more. My most successful image from the experiment shoots that took place are the more crepuscular photos, capturing the light within the material at sunset, to then create shadows and a silhouette of the branches contained within. These are my most successful images from my sunset shoot as they have a bold sense of mood and create an interesting form within the photograph due to the light inside the fabric. The ideas I came up with from studying their work, made me become more involved with the landscape and challenged me to do something I have never tried before. I feel overall, this concept of 'trapping light' worked really well due to the end results of my shoots and what I was able to convey in my photos.



Andy Goldsworthy is a photographer I've always been interested in, but his work is so spontaneous and highly involved with nature, it would be hard to study. 'Melt' by Goldsworthy is a piece that I've always been drawn to due to its fiery colour and contrast between light and shade. His intentions within photography is to physically leave his mark within the landscape, but in a natural way, so he only works with nature and nothing else "I think it's incredibly brave to be working with flowers, leaves and petals. But I have to: I can't edit the materials I work with – my remit is to work with nature as a

whole." The materials used in Goldsworthy's art often incorporates brightly coloured flowers, icicles, leaves, mud, pinecones, snow, stone, twigs, and thorn. Goldsworthy creates sculptures made of these natural materials he finds, and constructs them in their original environment, giving himself the opportunity to capture the effects of change over a certain period of time. The phrase 'time links all life' is used in Goldsworthy's short-lived sculptures, by reinforcing the importance of understanding the idea of reality and death. The concept behind this image, shows how he interacted with nature by using nature, to capture a bold structural image that will deteriorate due to the power nature possesses. What I love about this image is the spontaneous sense of it, leaving the viewer with his interaction with

nature, and how nature has and will eventually respond to this man made structure. I feel his ideas present a strong subject matter and could help me become more developed with the idea of working alongside nature and exploring the route of sculpture, so Goldsworthy could be a potential photographer to continue looking more at in the future.

I have always known about Fay Godwin's work, with her dramatic use of light and shadow within the landscape. Godwin is what is characterised as a landscape photographer due to the mind set she has on the concept of it, and it is in this 'mode' that she succeeds; and is one of the only professional landscape photographers of her era. This photo 'Fence' has a real sense of the natural landscape and in comparison to photographers I have studied, this shows nature without the photographers interaction, and in its most natural form. Godwin was fascinated by the antiquity of the land, by the traces of which men and women had left behind them, in her early projects, by ancient roadways and countryside scenery. The inspirations for her work are photographers Paul Strand, Walker Evans and Bill Brandt, photographers that use concepts she is interested in, that then lead her to create inspired images of her own using a similar style, but her own subject matter. "I love the land, and have loved exploring it" I feel the passion she has for the landscape resembles my own, showing a link between our way of working, meaning she could be a photographer I study more in the future. I feel like her work engages with my most recent project in particular, due to how I've been looking at the way light is used within the landscape and the contrast between light and shadow within an image. From looking at trapping light, I feel her way of working would be a contrast to the way I have been working, as she portrays the landscape in a more natural way, only representing nature's beauty, however I interact to put a piece of myself into my images. However, studying this style of working would alter my ideas and change my view on working with the landscape moving onto something less involved and more intimate with the natural landscape. Her work interests me with the simplicity of it, and the use of black and white can add a completely different effect to a photo, which would contrast to my vibrant use of colour in many of my photos. I feel studying her work would provide me with a challenge as I haven't studied the landscape in this way in much detail before, or how to evocatively present myself through images much like she does.



From being inspired by altering the idea of landscape photography, I can personally develop my own ideas by getting more involved with the idea itself, and taking my ideas further with the use of experimentation and to physically involve myself in my own images. I can develop further by going in-depth into photographers and artists' work that inspire me most, and then create something interesting in the landscape. I like this kind of movement as it creates a sense of achievement, as I the photographer, have interrupted and worked with what is naturally existing, to make it my own. I feel this movement is suited to me as a photographer, as I like to put myself in a position where I have to work hard to create something unique and subjective. From this movement being introduced in the 1960's, technology has developed, so I wanted to make this idea more modernised by experimenting with modern ideas and materials. By already experimenting intensely with the variety of materials I feel shows I have achieved this concept by using light painting, powder paint and smoke grenades. I have enjoyed experimenting as it made my work very subjective and meant I could interact and do something that expresses a piece of myself in my natural surroundings to then share with my viewer and evoke how I felt in the location.

As a result to my investigations I feel I have achieved what I set out to accomplish in my work. I wanted to express myself in the landscape and create images that revitalise the stereotype for generic landscape photography, and from the work I have created I feel I have done this. I feel the photographers I have studied have given me the knowledge to work in the way I have done, and sparked interesting concepts and ideas that have lead me onto the photos I have produced. I am pleased with the result of my most successful photos and feel they represent the photographer I am and show my passion for nature and landscape photography.