Pearson

# GCE A Level Advanced Art and Design

Photography
**Component 2**

IZZY

**Total Mark** 53

| | AO1 Develop | AO2 Explore and Select | AO3 Record | AO4 Realise |
|---|---|---|---|---|
| **Mark** | 14 | 13 | 13 | 13 |
| **Performance Level** | 5 | 5 | 5 | 5 |
| | | | **Total out of 72** | 53 |

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| **PERFORMANCE CALCULATOR** | Level 1 | Level 2 | Level 3 | Level 4 | Level 5 | Level 6 | |
|---|---|---|---|---|---|---|---|
| **A LEVEL PRACTICAL – SEPT 2016** | LIMITED ABILITY | BASIC ABILITY | EMERGING COMPETENT ABILITY | COMPETENT AND CONSISTENT ABILITY | CONFIDENT AND ASSURED ABILITY | EXCEPTIONAL ABILITY | |
| Taxonomy | partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims | straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements | predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding | diverse, effective, purposeful, consistent, skilful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims, | independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives | inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding | |
| AO1<br>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding | 1 2 3<br>LIMITED | 4 5 6<br>BASIC | 7 8 9<br>EMERGING COMPETENT | 10 11 12<br>COMPETENT AND CONSISTENT | 13 14 15<br>CONFIDENT AND ASSURED<br><br>independent,<br>creative<br>highly inventive<br>insightful<br>original | 16 17 18<br>EXCEPTIONAL | AO1 total:<br><br>14 |
| AO2<br>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops | 1 2 3<br>LIMITED | 4 5 6<br>BASIC | 7 8 9<br>EMERGING COMPETENT | 10 11 12<br>COMPETENT AND CONSISTENT<br><br>consistent control over the formal elements, | 13 14 15<br>CONFIDENT AND ASSURED<br><br>independent,<br>original,<br>genuine creative journey,<br>exciting, | 16 17 18<br>EXCEPTIONAL | AO2 total:<br><br>13 |
| AO3<br>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress | 1 2 3<br>LIMITED | 4 5 6<br>BASIC | 7 8 9<br>EMERGING COMPETENT | 10 11 12<br>COMPETENT AND CONSISTENT<br><br>consistent control over the formal elements, | 13 14 15<br>CONFIDENT AND ASSURED<br><br>genuine creative journey<br>independent<br>highly inventive<br>contextual references shows some personal insight | 16 17 18<br>EXCEPTIONAL | AO3 total:<br><br>13 |
| AO4<br>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements | 1 2 3<br>LIMITED | 4 5 6<br>BASIC | 7 8 9<br>EMERGING COMPETENT | 10 11 12<br>COMPETENT AND CONSISTENT<br><br>consistent control over the formal elements, | 13 14 15<br>CONFIDENT AND ASSURED<br><br>contextual references shows some personal insight<br>genuine creative journey<br>highly inventive<br>original | 16 17 18<br>EXCEPTIONAL | AO4 total:<br><br>13 |
| | | | | | | | Total mark: 53 |

PRACTICAL

# Examiner commentary

This Photography submission consistently meets descriptors for a middle assessment position in Performance Level 5, Confident and Assured. Early responses to the theme of ‘Variation and Similarity’ display confident and original ideas initiated by both technical and conceptual issues to promote a genuine creative journey. A key element of this submission is the candidate’s ability to make insightful and creative connections between diverse contextual sources such as Marc Quinn, Pop Art and 1960’s graphic design styles. Whilst exploring a range of contextual references the candidate continues to pursue a sustained and independent investigation through inventive observation of first-hand sources, for example in the ‘slug’ and ‘heart’ photoshoots.

The analysis of contextual references is insightful and promotes exciting responses and connections. The selection of technical processes is inventive and imaginative, combining photographic and drawing techniques. Here some of the manipulations of skills and processes more closely meets descriptors from Level 4, with consistent control over the formal elements, establishing marks in AO2, AO3 and AO4 slightly lower in Level 5 and closer to the Level 4 boundary. The resulting outcomes for this playful investigation are original and inventive, bringing together diverse ideas to make appropriate and imaginative connections and securely place marks in Level 5.

**AO1:** AO1 is met most strongly, demonstrating the highly inventive and creative development of original and imaginative ideas, placing marks securely in the middle of the Performance Level 5 Confident and Assured assessment band. The submission is initially concerned with exploring the potential of the ‘vapour wave’ technique to create a sense of unease. Insightful analysis and critical review drive further independent development of ideas related to Gothic imagery, and the pursuit of images that promote disgust.

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# Examiner commentary continued

**AO2:** In AO2 the exploration of media, materials and processes promotes a genuine creative journey. The candidate makes independent judgements in exploring and combining techniques, processes, and styles. Throughout the project the underlying development of 'vapour wave' techniques are selected and applied to enhance the unsettling qualities of chosen imagery and subject matter. The candidate revisits established images, reviewing, and refining to deconstruct and re contextualise them into original and exciting responses, informed by 1960's kitsch and graphic design styles. In this AO, the candidate's performance is placed lower in Level 5, achieving the consistent control of the formal elements more indicative of Performance Level 4, and bringing the mark closer to the 4/5 boundary.

**AO3:** In AO3 the selection of appropriate first-hand observation sources indicate the candidate's creative personal insight. Independent recording of observations and insights relevant to intentions inform a genuine creative journey and the sequential development of ideas and images. The candidate demonstrates a willingness to take risks with imagery and a highly inventive choice of subject matter in pursuit of creative aims and intentions to present the 'disgusting'. Insightful review of contextual references again inspires original juxtapositions of style and content. Similarly to the assessment of AO2, the candidate's performance is placed lower in Performance Level 5, achieving the consistent control of the formal elements more indicative of Performance Level 4, and bringing the mark closer to the 4/5 boundary.

**AO4:** The submission is resolved through a personal and meaningful response to conclude a genuine creative journey. The connection to contextual references shows some personal insight in a series of original and highly inventive photographs that visualise and consolidate the ideas concerning the 'disgusting 'and the 'unsettling' that have driven the project throughout. The assessment of AO4 securely meets descriptors from the Confident and Assured assessment level. As in the assessment of AO2, and AO3, the candidate's performance is placed lower in Performance Level 5 in respect of the manipulation of the formal elements achieving the consistent control over the formal elements more indicative of Performance Level 4 and bringing the mark closer to the 4/5 boundary.

VARIATION

+

SIMILARITY

# THE VAPOUR WAVE MOVEMENT: DERIVATIVE?

When I was given the title, the term "similarity" made me think of photography trends and movements that are popular right now. I thought it would be interesting to explore modern trends rather than looking back at old ones . In my coursework I really enjoyed working with unique lighting so I want to continue with this into the realm of "vapour wave". I am cautious going into this movement as it is well known to be used in an uninspiring and derivative manner by students in the pursuit of an internet 'aesthetic, using other people's assets and not developing any kind of thought provoking or interesting journey. However, I think it will aid the 'uncomfortable' atmosphere in my work. I think it will be interesting to use it to photograph bugs or beasts to contrast (or offer a variation) to vapour wave's usual purpose of beauty. In my coursework I also worked with drawing over the top of my photography to add to that strange atmosphere and create another dimension or reality on top of the photo that may or may not be related, I also want to carry this on in my exam work.

# STEVE ROE

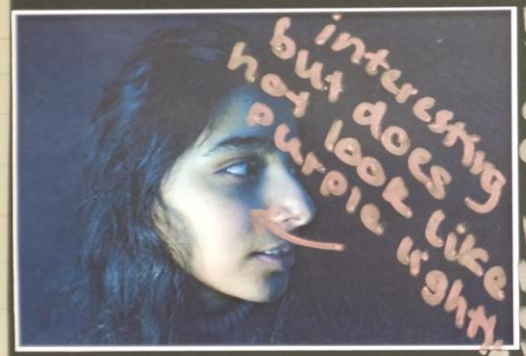
Roe is a perfect example of vapourwave in terms of street photography.

The contrast of these cold hues give an atmosphere of fakeness, that detachment ~~of~~ from reality that I explored in my coursework and that oozes from a lot of my work.

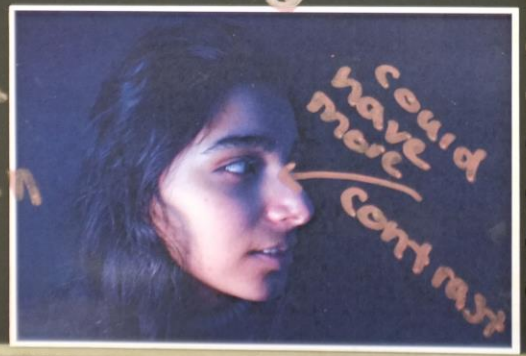
← this image is especially interesting because Roe has used a kaleideoscope effect as an almost manual glitch. It's done by a mirror like lense attatched to the camera which manipulates the neon light in a way editing could not.

EXPERIMENTING
WITH LIGHT.
more successful version.
clear highlights + shadows for editing
good cool tones to work with.
best light to capture
its first set of photos are less successful than the second

Here is an unedited version of the photo




Here it is with altered colour balance but I knew I could push it more blue + magenta but will push even more in other edits.




# EDITING PROCESS

I wanted to achieve colours that still allowed contrast on the face so I focused on working with the shadow, midtone + highlights on colour balance.

The top photo shows me working on the highlights which I wanted to be a pinkish purple to emulate a purple light shining on the subjects face. I mostly increased the magenta and blue.

For the bottom picture you can see I was working on the shadows. I wanted these to be blue for the cool vapourwave colours but also a contrast to the magenta.

preserve lightness ensures the contrast + form does not get lost.

unedited

edited

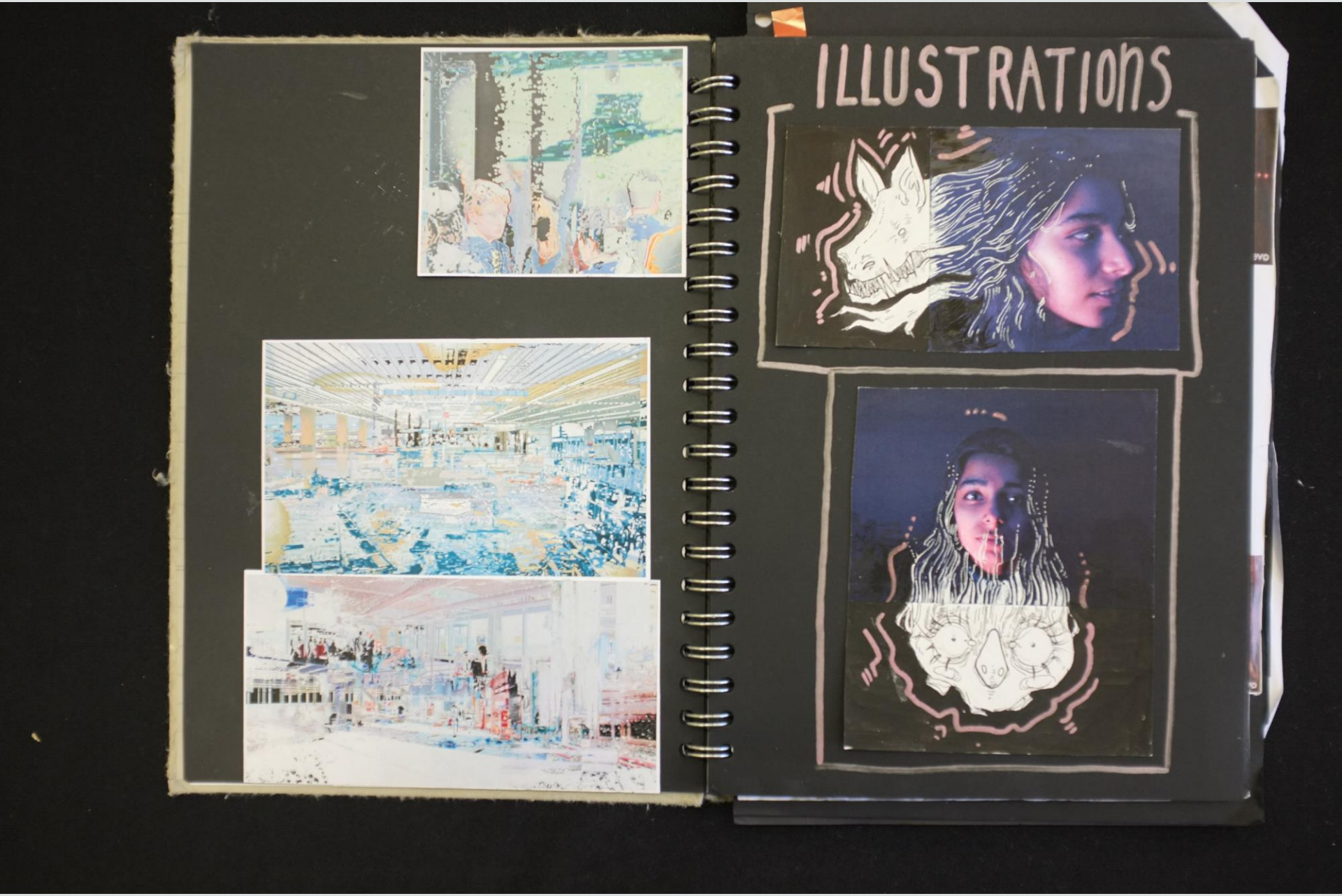
unedited

edit on a neutral skin tone.

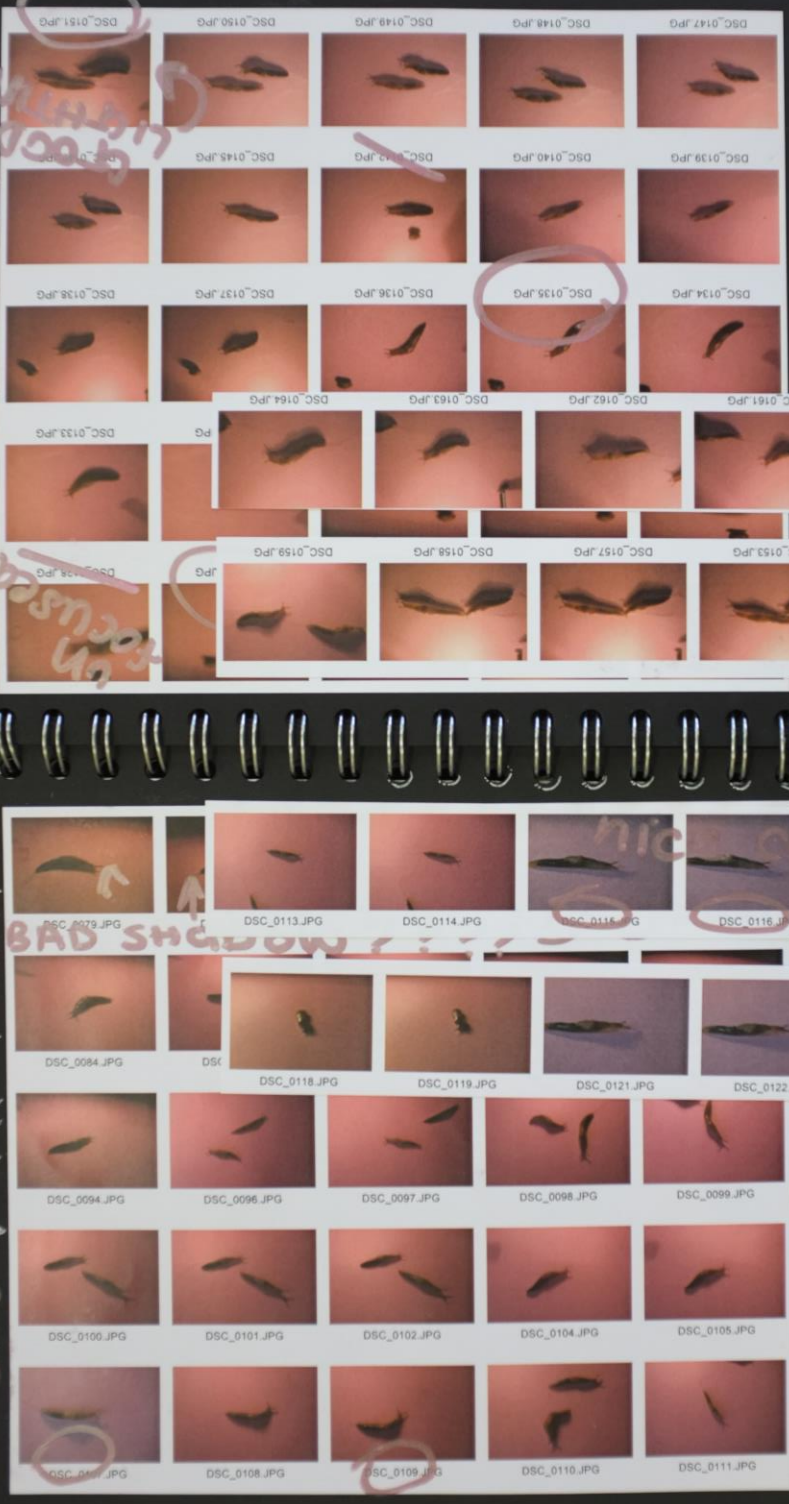
Creates too much of a warm undertone?

→ maybe just the shadows not be contrasted enough or too much light.

edited


ILLUSTRATIONS

# SLUG PHOTOSHOOT - THE DISGUSTING - 5




BAD SHADOW

nice colour

the

the slug photoshoot.

It was a really challenging photo shoot as I don't have a macro lens.

So I'm not quite sure if the shoot will be successful

# EDITS...

Some pictures responded better to the edits than others.
I really **enjoy** how the slime trails act under the lighting, you can't decide whether to be disgusted or not.

The pictures aren't as high quality as I would like them in terms of resolution due to how close I had to get without a suitable lens.

done this out

done this out

# more graphic style

I really liked the composition of this picture + feel like it responded well ~~also~~ to the "vapour wave" editing. I cloned out the shadow to the left + it really adds to the alien atmosphere I'm striving to do in my work.

i also upped the contrast a bit to make the image appear flatter or more graphic-y in style

good contrast of pink + blue.

# over edited ?

I think this photoshoot is very succesful for contrasting the gross with the beautiful. I can's help but think of work i did in my coursework in terms of reflecting the human brain. It has the capacity to be both grotesque + wonderful.

strange bleeding there ↳ could be interesting.

more of a low quality picture than other but could add to the cyber feel

# MASKS

I thought to carry on the concept of contrasting object I would look into masks as a possible avenue. However I did some experiments with making masks and the results seemed quite derivitive and so something I wanted to stray from. Nonetheless here is the artist I took inspiration from - Max Ernst.

I especially like his work in relation to the time period. He contrasts the uptight + opressive victorian period with something animalistic. It feels like a reflection of the horrors of the period that hides behind the religous values. It also makes me think of, once again, the contrasting human mind.

MAX ERNST

I then of course changed the colour of the lighting; adding blue to the shadows, cyan to the midtones + magenta to the highlight. I think the effectiveness of the photoshoot is the washed out white of the statue which acted as a canvas to the edited light. I think the most effective compositions are the cropped / close up images. It created an uncanny valley feeling where in some of the images he looks like a real creature.

The lighting I'm using wonderfully warps the identity of the subject. It's a magical yet unnerving atmosphere

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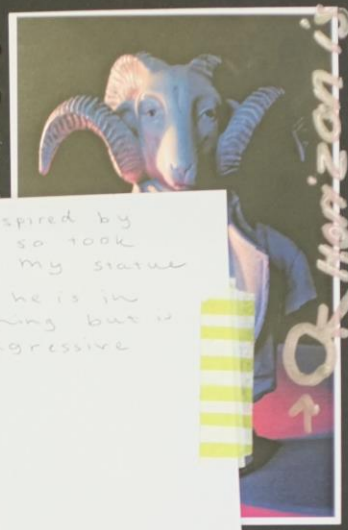
MAX ERNST

I still am inspired by max ernst + so took pictures of my statue "Bentley", he is in period clothing but is a ram - an agressive animal



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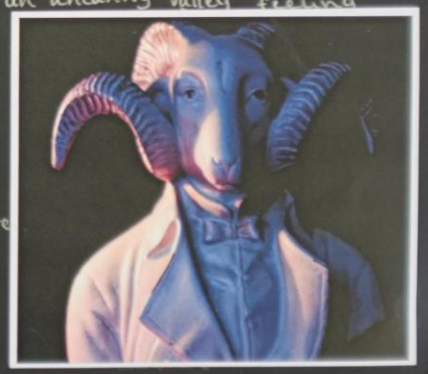
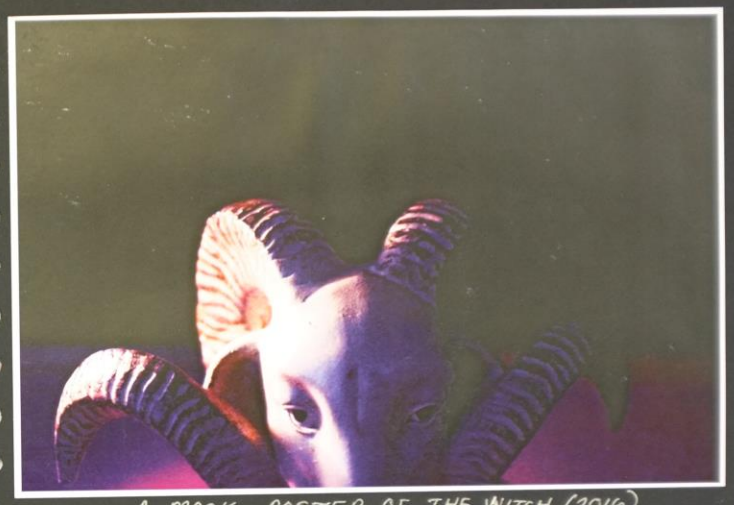
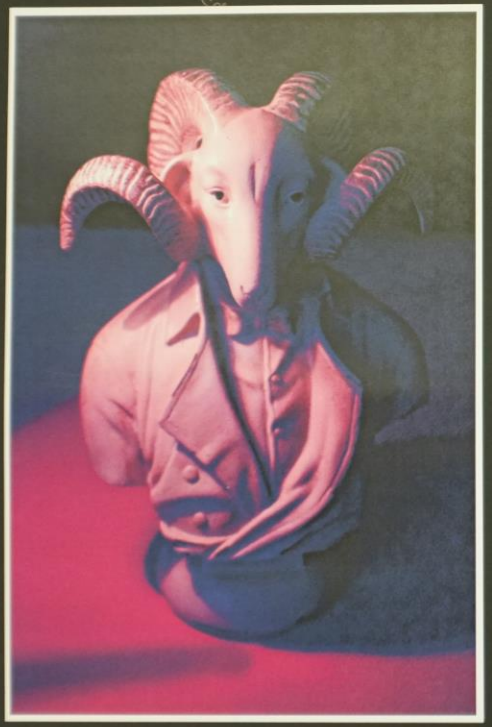


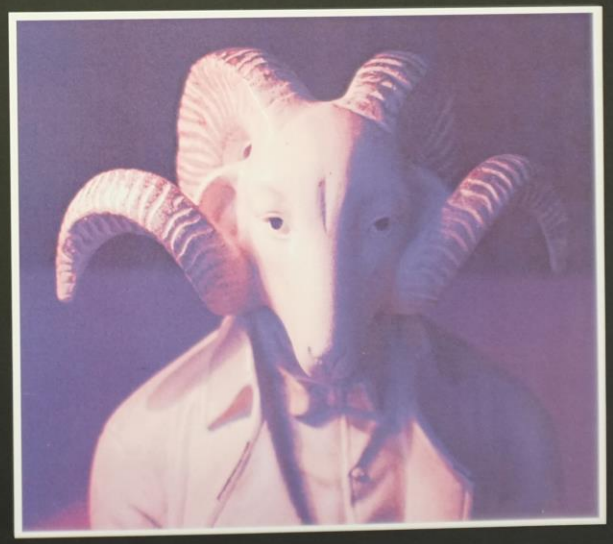
I added lighting to the eyes in the above picture which makes it look like a man wearing a mask.

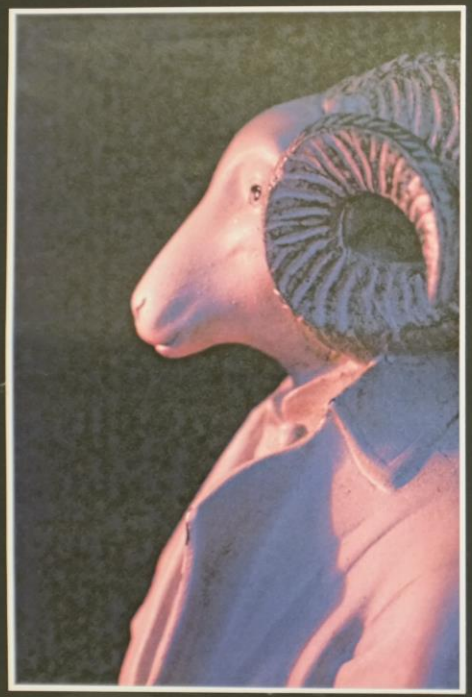


A MOCK POSTER OF THE WITCH (2016)



I find it interesting how with each edit the personality of the character changes. Under purple light he looks mystical but under red he looks like the devil. It can reflect how the human mind can shift under various circumstances





Another artist that incorporates an interesting darkness into her work is Ana Maria Pacheco. I find both her drawings and sculptures as relevant to my work in how they feel like they belong in another realm similar, but more sinister to our own. Her sculptures paleness make it more malleable by the lighting which, obviously, is something I'm taking advantage of as well. I want to incorporate this idea of a more sinister realm into my work while also trying to find that extra level to my photography.

Paula Rego is famous for her sinister depiction of childhood stories and fables, highlighting the darkness that already lies inside the tales. It's relevant to the gothic atmosphere I have been pushing onto my photography of the goat statue. It demonstrates the importance of tone in photography and I look to Paula Rego for inspiration of how that tone is achieved. I feel as though my gothic photography lacks a fundamental layer to make it complete both visually and as a concept. With this in mind I will continue to brainstorm and experiment to create this extra layer to my work but still considering the darkness that artists such as Paula Rego uses to create intrigue and drama.

IMAGES OF SATAN

Monster-directed by PJ Liguori

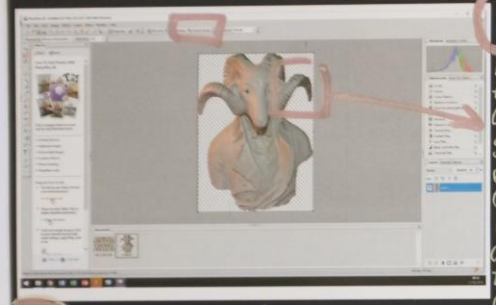
Monster is a music video from the song
by Dodie Clark but the actual music video- what we will be focusing on- is by the director/artist PJ Liguori. His work has a distinctly Garish style to them, always using bright and contrasting colours; focusing mostly on pinks, deep blues and purple which is, of course, also characteristic of vaporwave. The relevant thing about the music video is the contrast of PJ's bright and fantastical style and the darker tones behind the video. A perfect example is pictured above, a cartoon ice queen violently ripping out the monster (Ness)'s heart with blood dripping from her hands, contrasting the pastel blues of her design.

Other interesting parts of the video is Ness sawing off his horns, and him rabidly eating his heart at the end of the video. One of the scenes I liked the most was Ness's bright bubblegum pink hair contrasting the blood dripping down his face. It creates a confusing narrative as two opposite aesthetics merge together. This is, of course, what I want to do in my work so I want to explore this contrast on gore and the fantastical/bright.

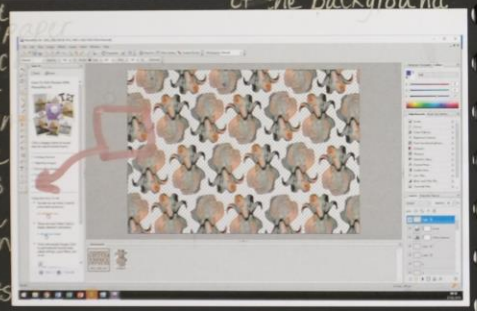
What to do next?
I'm going to contrast the bright and the camp with gore and even satanism to provide a visual contradiction which i think will be interesting and visually exciting.
Possible Photoshoots:

- Photoshoots of the devil in pretty lighting
  - -garish edits
  - -cliche phrases
- Organs - as a food
  - -organ jelly
  - -organs in a pineapple?

# EDITING



1 I first cut away the background using the cut out studio, I had to especially watch out of areas of intense shadows as it wanted to treat is as part of the background.



2 I then started creating a wall like pattern, each image a different layer (that's important later). I made sure to have some images go off the screen to give the illusion of an ongoing pattern that repeats.

3 This next stage was important to stop any confusion later on. I marked every other image with blue + the remaining in pink. This was on a seperate layer to be deleted later.

I then remamed every blue image "B" and the pink "A" and arraged them together as 2 seperate groups

4 I put the two groups in seperate folders and applied a colour balance to each ~~group~~ folder. Group "A" was edited to be cyan + "B" magenta.

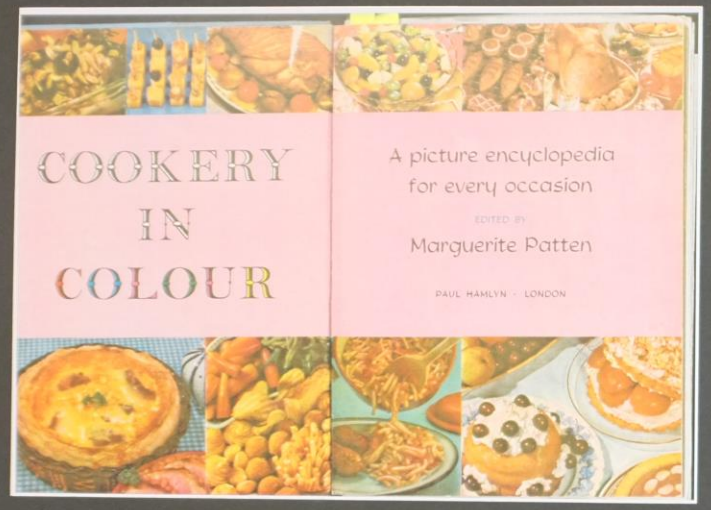
5 Because the background was transparent I could easily apply a background, I favoured garish colours but did experiment which you can see on the next page.

## WHAT PAPER TO PRINT ON?

normally I just use matt without a thought but I think the sickly sweet nature of my photos and the "gothic but camp" would lend itself better to shiny photograpny paper. ~~but~~ I might exp. w/ printing off this "design" on shiny paper too.

Here I did some more graphic-esque edits to incorporate some weird humour into their photos. The contrast between two foreboding characters and a cheesy phrase is both unnerving and humorous. It reminds me a lot of the work of John Greenwood. He paints abstract things within boxes that are both distressing + bright. Some of his designs reminds me of circus tents and toys and yet he always includes tentacles. It's such a confusing paradox that would be interesting to explore

MIXING THE GOTHIC WITH THE 'CAMP'




I'm really enjoying the contrast of bright and dark and some of the designs I have been doing remind me of the kitschy designns of the 1960s. with that in mind. I took photocopies of an old family cookbook published in 1961. The graphics are horrible, the food disgusting, and it is perfect ~~to~~ for my exam. I will take inspiration from the images in the book to create bright happy food with a dark twist. Food is something that connects us all and so is a good way to explore what I'm looking at ie. the changing human condition.

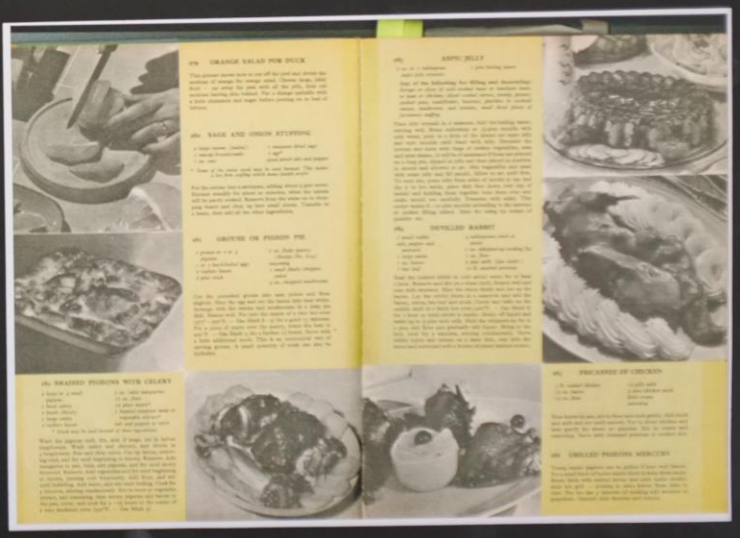
On the right I experimented with some photos.

I used previous gothic photos with a 'zany' twist.

my own images of sushi too

A NEW EXCITING SNACK

LEMON MERINGUE PIE
FLAN PASTRY OR BISCUIT CRUST
PUFF PASTRY


ORANGE SALAD FOR DUCK
SAGE AND ONION STUFFING
GROUSE OR PIGEON PIE
BROILED PIGEONS MERCUTIO

# PHOTOSHOOT PLAN

For my first photoshoot using the cookbook I wanted to incorporate a pineapple, 1960s cooking used it a look and it is so bright and tropical with interesting textures. The contrast will be stuffing mincemeat into it.

It still felt like it was missing something so I'm going to make a polymer clay eyeball so the pineapple almost becomes a being in itself.

Plan

ILLUSTRATIONS

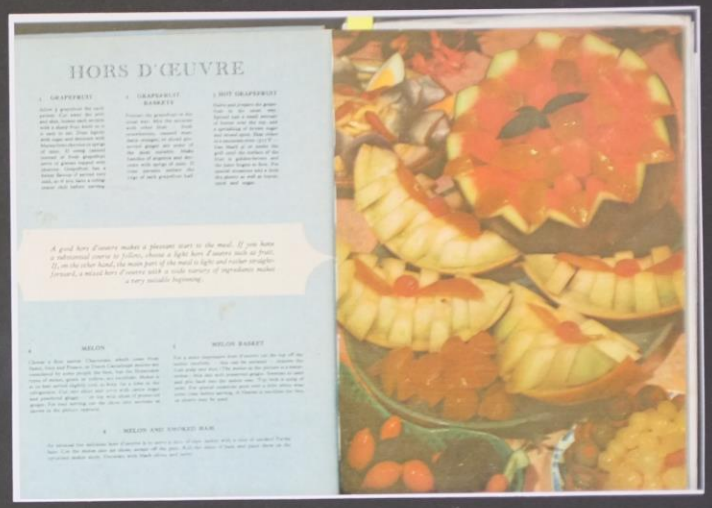
BIRDS EYE

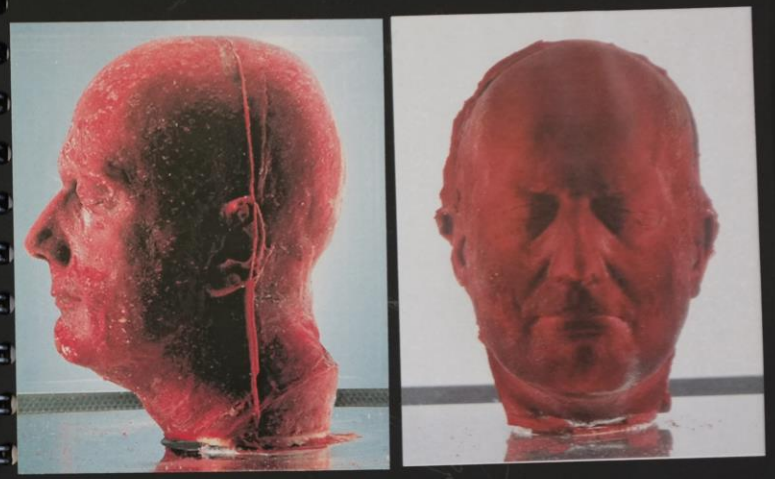
3 DIFFERENT SHOOTS.

REGULAR
- top floating
- with eyeball
- no eyeball
- with knife
- top resting against it

DRAMATIC LIGHTING
- no knife
- knife
- top floating
- add lamp

TABLE DISPLAY
- symmetrical shots
- shot from plate
- birds eye shot.





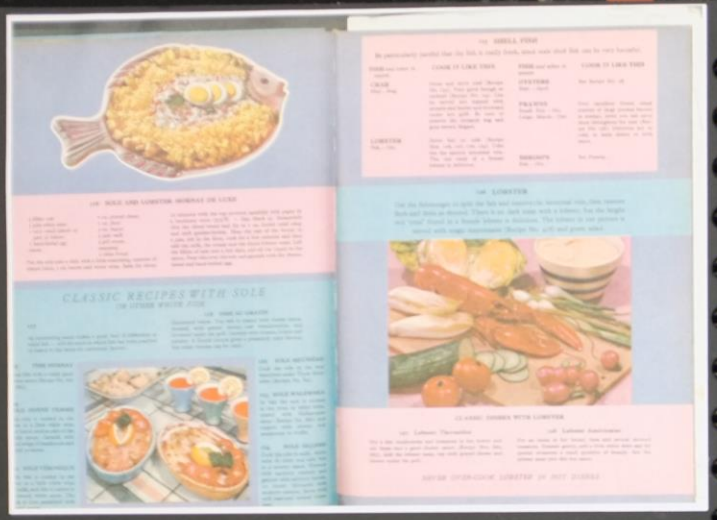
**marc quinn**

Marc Quinn's blood head is a wonderful sculpture. The bright red is so inviting and radiant but the knowledge that it's blood makes it so uncomfortable.

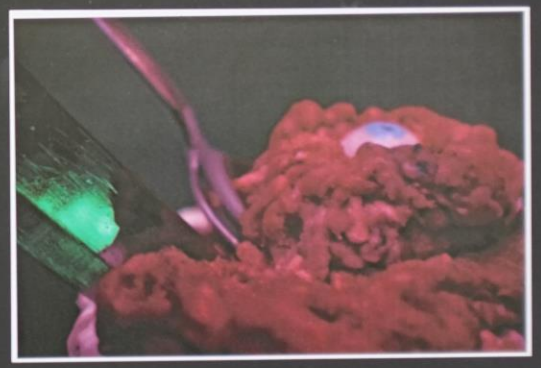
It's a self portrait, beginning at a time of his dependency on alcohol that he despised. The sculpture itself is reliant on electricity to be kept as well- a clear comparison. In a way this reflects the explorations I'm making into the 1960's aesthetic and its association with consumerism. I don't want to make it a sole project as I feel it's quite derivative; but, nonetheless it's an interesting concept to draw comparisons with.

The way the sculpture's are set up to stare at you is also very interesting. It's a frank and aggressive view of his flaws and alcoholism encapsulated in a beautiful but disturbing sculpture. This aggressiveness is a good point I want to look at with my own photography.

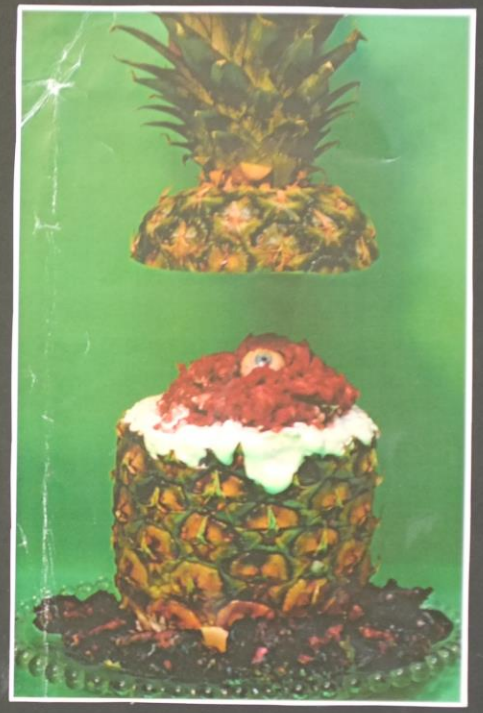
From here I want to photograph something more in tune with the human body than mince meat- a heart. Perhaps with gelatin or in a cake, I want the connection with humanity to be more apparent with the next photoshoot.




I was inspired by the book to further explore the graph.



I included the page of the cookbook on the left as inspiration of how I should edit it.



I love the green light against the cream in this image. makes it seem all the more sickly. The green is also reflected in the pineapple which creates a menancing atmosphere. However I do not like the green background as it seems like an unedited greenscreen making the overall image seem unfinished. I'm going to try and change the background to rectify this. I included the page of the cookbook on the left as inspiration of how I should edit it.

A good hors d'oeuvre makes a pleasant start to the meal. If you have a substantial course to follow, choose a light hors d'oeuvre such as fruit. If, on the other hand, the main part of the meal is light and rather straightforward, a mixed hors d'oeuvre with a wide variety of ingredients makes a very suitable beginning

# HORS D'OEUVRE

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An unusual but delicous Hors d'oeuvre is to serve a slice or ripe melon with a slice of smoked Parma ham. Cut the melon into six slices, scrape off the pips. Roll the slice of ham and place them on the upturned melon slices. Decorate withblack olives and serve.

Other meats can be used:
Veal
Salmon
Roasp
Acnd Lindo

Jelled Pineapple

Make Jelly and allow to cool and thicken. Cut pineapple into a basket.Mix "cherries" and pineapple flesh in with jelly. Add an eyeball for decoration.

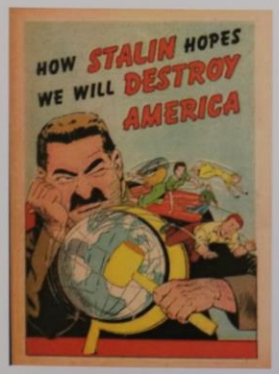
## What is my project now?

After exploring the contrast of the gothic and the bright by experimenting with my goatman statue I really wanted to further explore this. I looked at artists such as John Greenwood who also had this similar vibe of the humerus in the dark with an aim to capture something sinister and yet camp-y.

This made me think of the old family cookbook from 1960. Its a design nightmare with clashing colours, ugly fonts and disgusting food photography and it was perfect inspiration. From there I have begun combining the bright and yet disgusting 1960s cuisine with something darker and sinister.

What is represents, as well as just being a visual exploration, is something I find very fascinating. The 1960s represents the height of the nuclear family in a cookie cutter house with a white picket fence and perfectly maintained lawn. It's perfection always made me uncomfortable and it's a view shared by many as the "perfect 1960s family hiding something darker" has become a trope commonly explored within art. Amy Bennett- who I explored for my essay- does a similar exploration but I want to do it aggressively. Hearts in cakes, a housewife in red and other violent imagery. The 1960s were some of the saddest times for women, their place in the kitchen was still clearly defined and as new suburbs formed, deprived of community, they became isolated and depressed within their perfect house.

**My photography is combining the camp, bright 1960s, cutting edge and perfect with a gothic underbelly that leaks from the period.** The concept of the Yes Man, a corporate sheep, the perfect housewife, alone and bored, the red scare, where anyone nonconformist was labelled as a commie, and medical horrors of Thalidomide, the iron lung, and women's hysteria still being a valid concern. The aesthetics of the 1960s works perfectly with this dark layer and is perfect to explore. It also brings up questions about what changes decade to decade to see these aspect as darks parts of the 1960s. Does the human psyche truly ever change? **My work extends past tangible information into the realm of the human mind, it's dark underbelly and bright dreams is an uncomfortable concept that's hard to grasp. Using the aesthetics of the 1960s and the dark events of the era becomes a metaphor for aspects of human condition.**




Tom Wesselmann

The still life paintings Wesselmann produces provides a snapchat of the pop culture of the 1960s and alludes to some of it's issues. He focuses on some of the issues surrounding the era as well which is, of course, what I'm exploring too. He looks at consumerism, alcoholism and blinding patriotism in America and reflects it in the modern take of the still life. This is also relevant to my work as my picture of food take on a composition reminiscent of still life due to the nature of the subjects. I will take on board both his commentary and his pop, zany style with my next round of shoots.

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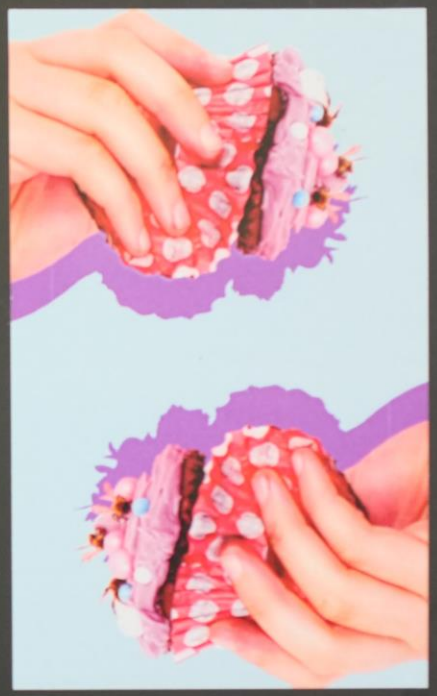
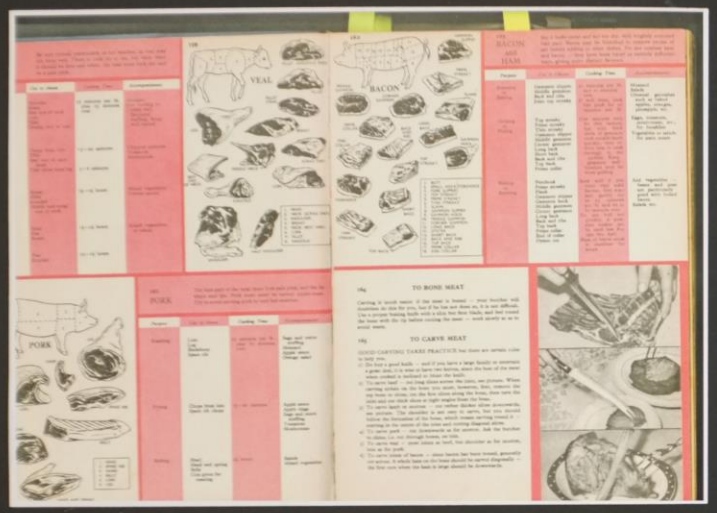
I wanted to do a 3 course meal and so started on dessert. I had the image of doing something with a cupcake. They're so perfect and you can imagine a housewife baking a batch. The unsettling twist was the topping of dead bees I had managed to collect over Easter. I positioned the model to eat from the bottom of the cake and angled it so it looks in the pictures like she's eating towards the bees with the question has she already eaten one? I used a pink background too to make it even more cutesy + used a rainbow paper plate in some of the shots.

I love how cutesy the shoot came out. The bees themselves are almost cute too but then you are reminded of the bugs. The inclusion of the hand makes it more grotesque as the realisation someone may EAT it floats across your mind.

I think the graphic edit is more successful than the original. It brings more texture the beej.






using more meat.

The last meat I used was mince that, although was unnerving, was not as visceral as I wanted. It took a while but I ordered 2 pig hearts to achieve my desire photoshoot.

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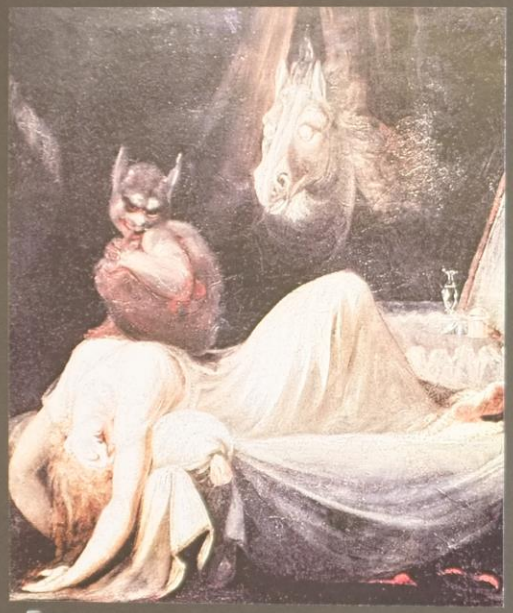
DSC_0146.JPG

I did my usual bright grapic twist on the picture and like how it contrast the over detailed greyish heart.

I dont think the painting needs the blood but I do think it is a succesful outcome with them.

The purple border makes it too busy.

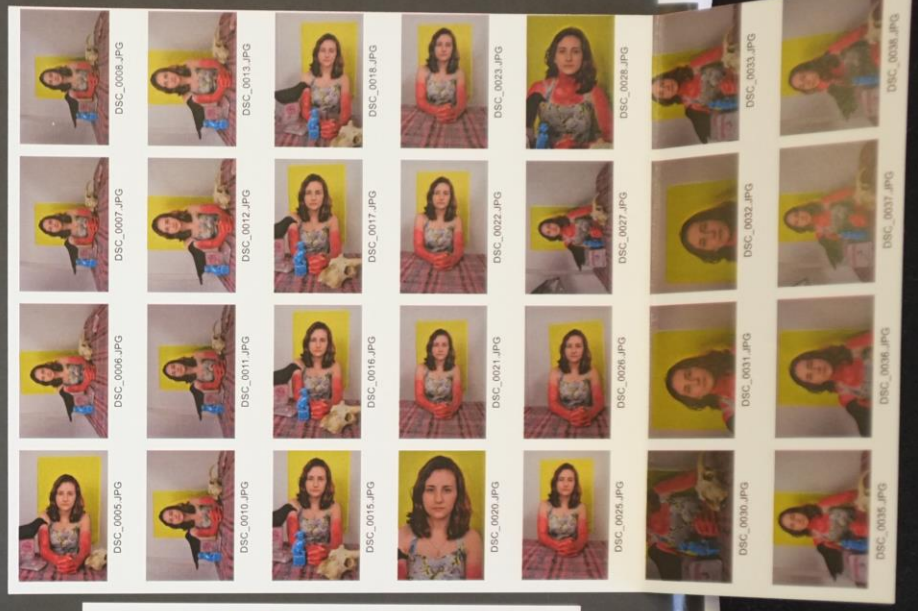
Something Less Bright + more Sinister



Fuseli's nightmare.

I wanted this photoshoot with the heart to have a more sinister atmosphere with elements of the domestic sphere. I will take influence from Fuseli's lighting and use of draped fabric to give off a dramatic atmosphere. I also like how some of his subjects, such as the horse, glow and so will try and incorporate that.

I wanted so fake bright blood looking substance so made up very thick custard and dyed it red. The shine offers a new texture + the red contrasts well w/ the gloves



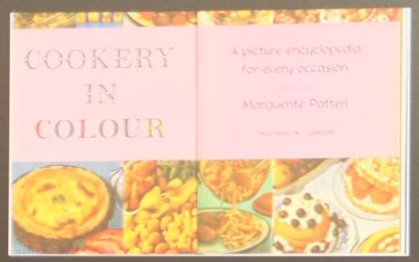
The housewife

FINAL SHOOT

throughout the project I have had an image of a housewife photoshoot using the retro dress I owned. I wanted it to be reminiscent of 1960s family portraits. However (PTO)

instead of kids and a dog it's gothic artifacts to reflect her loneliness. The red paint both reflected the "female hysteria" and the red scare that seeped even into the domestic sphere. As you can see I didn't paint my model entirely and so used a similar textured brush to carefully fill in the areas with the skin still showing.

I think I prefer the results without the model's face as it's more about humanizing than that specific person's story



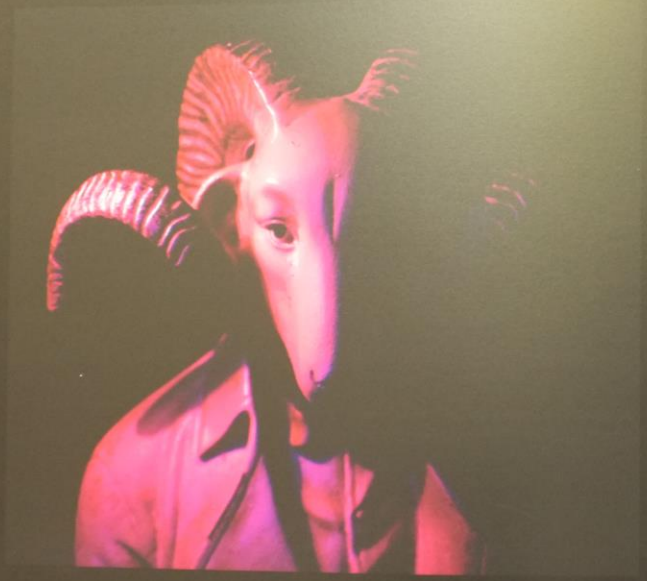
Excerpts from a 1960s cookbook

## VARIATION AND SIMILARITY

My work under this title extends past tangible settings into the realm of the human mind. The brain's dark tendencies and bright dreams are uncomfortable paradoxes that are hard to grasp. To explore these I have taken the aesthetics of the 1960s and the dark associations that come from that era and used them as metaphors. The 1960s evokes the start of bright and kitschy design but is also home to female "hysteria", the Yes Man, The Red Scare and Thalidomide. Its contrast of camp and gothic reflects what I want to explore of the unpredictable human condition.

Towards The White Picket Fence

Hysteria

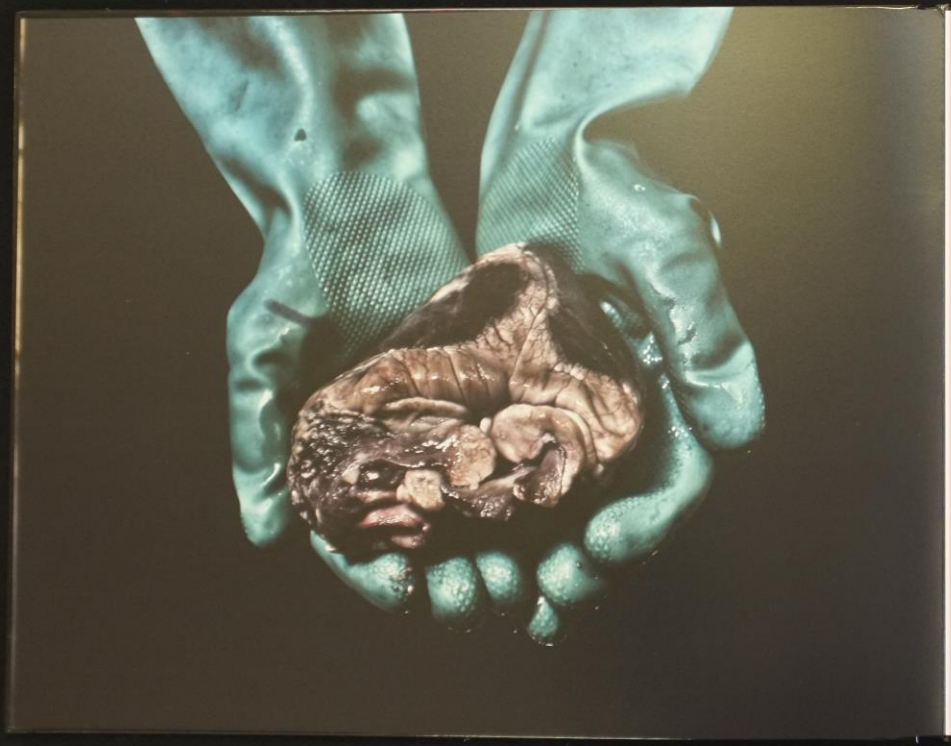


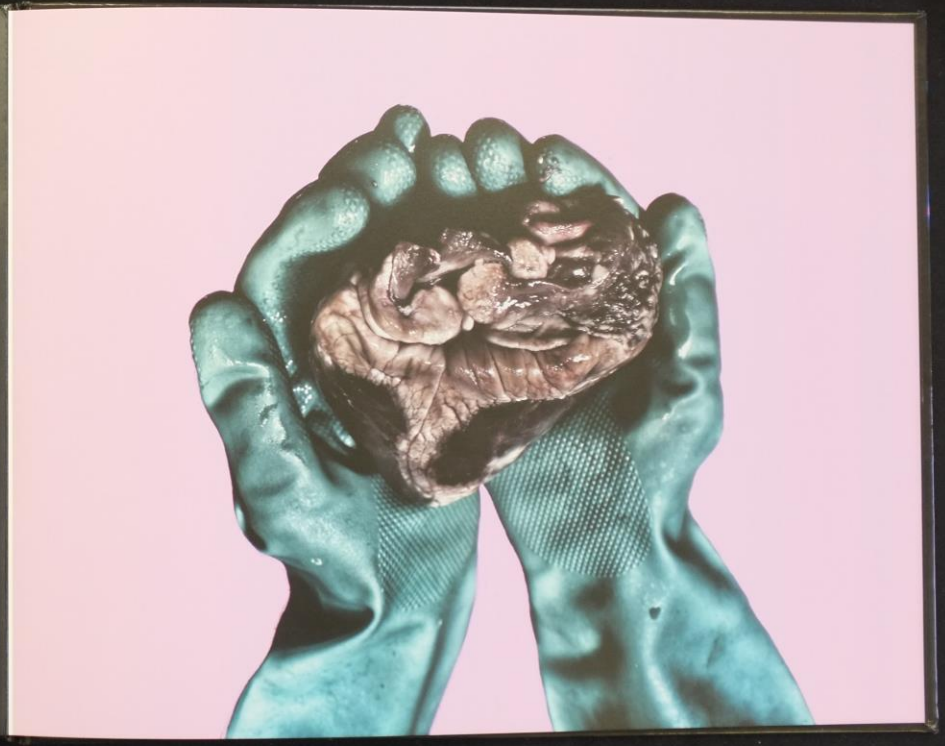
The Help

The Housewife

Hors D'oeuvre

Main course





Dessert

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