



# Component 2: Photography

## Standard Mark – 33

	AO1	AO2	AO3	AO4	TOTAL
Mark	9	8	8	8	33
Level	3	3	3	3	
	Fully emerging competent ability	Mostly emerging competent ability	Mostly emerging competent ability	Mostly emerging competent ability	

Keyword descriptors from the taxonomy:

Growing control

Endeavour

Broadening

# Examiner comments

This Photography Component 2 submission consists of a digital presentation with several A4 and A3 printed outcomes. Images of work selected here reflect the characteristics of work within Performance Level 3, Emerging Competent with a mark of 33/72.

The candidate begins with a written mind map in response to the examination theme of 'Lock', before embarking on ideas related to 'separation' and 'life and death'. The candidate demonstrates endeavour in the selection of sources used to inform their investigation, including the 'broken lines' in Vincent van Gogh's landscape drawings, the sense of separation in the film 'The Boy in the Striped Pyjamas' and the work of modernist photographer Paul Strand, who uses dramatic light to create shadows and separate form. Further secondary source images connected with these themes are referenced.

The candidate responds to these sources with a photoshoot on the theme of 'life and death' with dying plants representing 'death' and light representing 'life'. The candidate evidences a broadening approach to their investigation with further photoshoots and experiments on the themes of 'cracks' and 'man-made and natural' with space between branches of trees used to separate the landscape. Several photographic processes, including the use of 'vaseline' on the camera lens to 'distort the light' and Photoshop are used to further develop the concept of 'light distortion'; informed in part by Surrealism.

The candidate evidences growing control in their understanding of analogue and digital photographic techniques and processes. Ideas, observations, and insights are documented through descriptive but meaningful annotation, contact sheets, printed images, and screenshots.

The final outcomes produced during the 10-hour period of sustained focus are a selection of prints on matt, semi-gloss and glossy paper to accentuate the flat, reflective and contrasting properties of the printed surface. Although repetitive, the outcomes are connected to the candidate's investigation into light distortion and reflection.

For the submission to be more secure within Performance Level 3, Emerging Competent, the candidate could demonstrate a greater understanding of technical competency through experimenting, recording, and presenting their visual journey.

# Lock

interlocked, intertwined, spider webs, trapped, innocence, predator, hunted, chasing, running, escaping, searching, discovering, pathways, road, journey, migration, politics, corruption, broken, shards, mirror, luck, bad luck, good luck, death, beliefs, religion, goast, haunted souls, transparent, tragedy, misfortune, death, accidents, murder, blood, red, colour, colour blind, blindness, disability, wheelchair, chair, dining, restaurant, public spaces, public transport, cars, lorries, trains, underground, tunnels, wells, pools, lakes, rivers, flowing, flying, birds, wings, feathers, light, dark, darkness,



night, day, sun, moon, space, galaxy, other planets, other worlds, supernatural, superstitious, folk tales, story tales, fairy tales, lies, propaganda, war, countries, territory, land, home, environment, seasons, autumn, winter, summer, spring, new life, birth, growth, people, race, gender, sexuality, abuse, physical abuse, mental abuse, mental health, mental illness, sickness, hospital, care, medicine, healthcare, neglected, unwanted, abandoned, missing, gone, vacated, forgotten, deserted, discarded, memory, sentimental, valuable, holding on, separation, cracked, lines

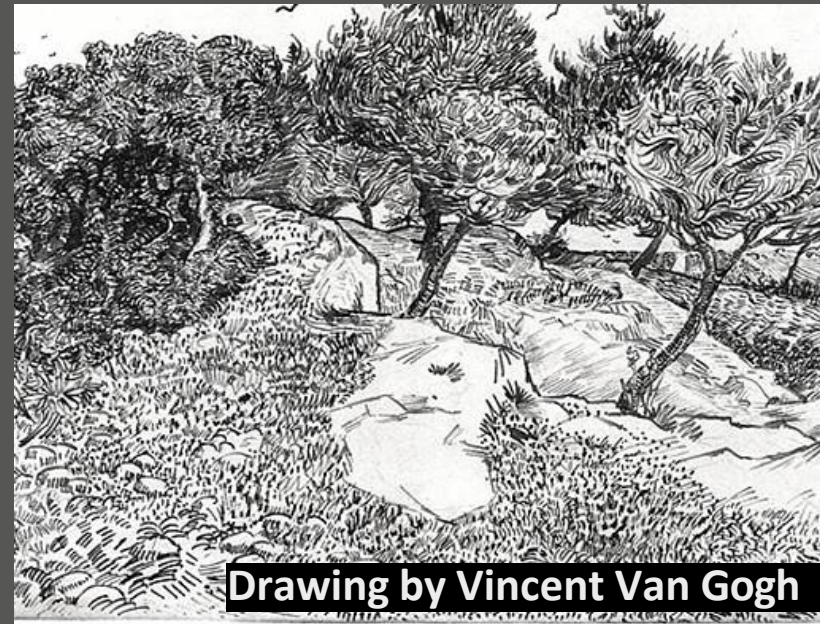


*Seperation*



# INFLUENCES

This is a drawing by van Gogh, which I chose because I loved that it was composed of lots of lines, which give the affect that it is broken and separated, or as if the lines were once broken but have been put together to create a landscape.



I chose this scene from 'boy in striped pijamas', because it shows separation of different people in different environments. I love the use of the fence and concrete beams locking up the curled up boy, showing the cage he is trapped in. The boy in the cage is trapped in a dying environment, with dirty clothes. Meanwhile, the boy on the other side is in a nicer, more flourishing environment, with his clean clothes and confident posture.

This photographer explores different lines casted by different shapes. This photograph is composed entirely of lines and displays themes of separation. The shadow gives the appearance of cracks and as if the stairs are separated, or broken. The railing separates 2 sides of the stairs. I also love how deep and dark the shadows are. This is something in which I would love to explore further in my future photographs.



# INFLUENCES



**Berlin wall-1961**

The soldier back turned gives the impression that the soldier had some sort of interaction with the crowd, and the crowd do not seem happy, almost dissapointed.

I chose this photo mostly due to its context behind it, as well as the actual photograph itself. The photograph is of a boy, called David, trapped living inside a bubble. The special bubble was constructed due to his SCID (severe combined immunodeficiency). It enabled him to live in his own sterile enviroment, seperated from the outside world.

The photograph represents everything I am interested in, and hoping to explore in my futer photographs.



**Boy In The Bubble-David**



I chose this photograph as if the two people are seperated by time, but are connected through the landscape, as well as showing how everything Has changed not only the technnology but the landscape too.



**LIFE AND DEATH**



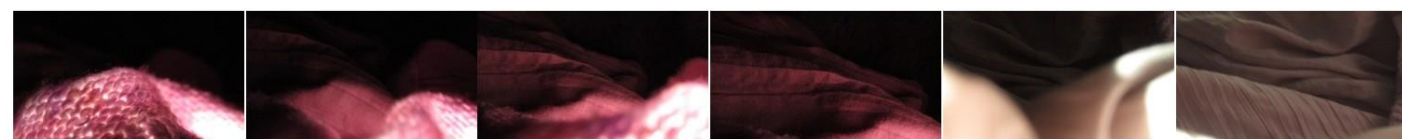
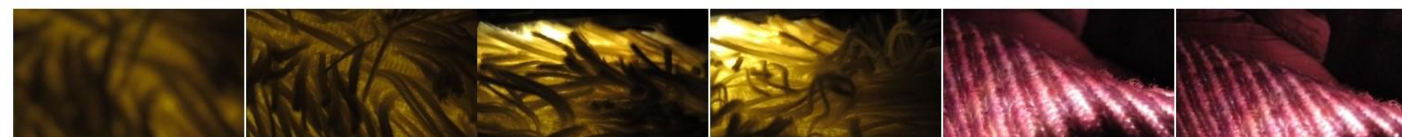
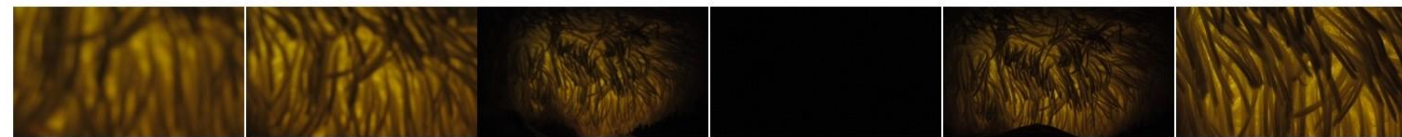
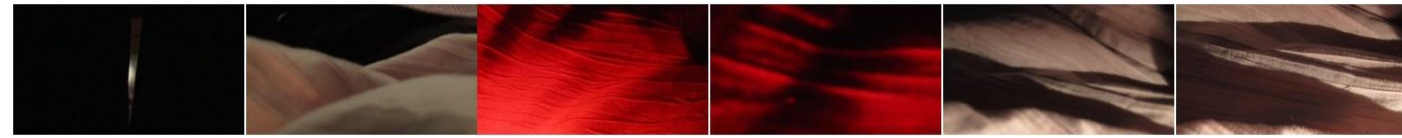


# LIFE AND DEATH

I chose to photograph and capture the different textures found in the curled dead leaves, and contrasting themes of life and death, in this case, a light represented life and a dying plant for death.

I was particularly interested in the plant, and its roots, which separate the light into different sections. The state of the plant then drew my mind towards themes of death, and decay and all things old, such as the broken dusty spider web stuck to the roots and the deep black mold on the wall.

The corner of the wall with the mold reminded me of being trapped, and infected like a pandemic or disease.



**EXTRATERRESTRIAL**

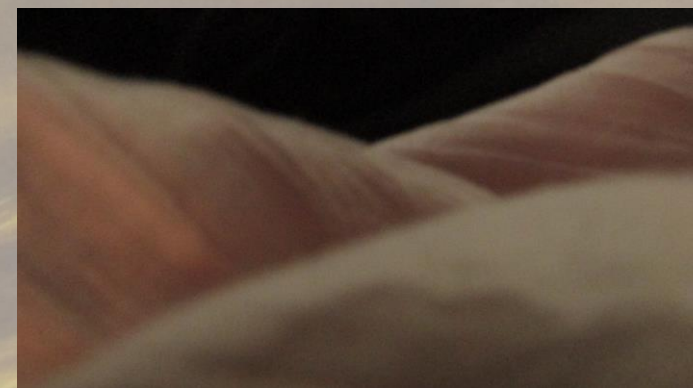
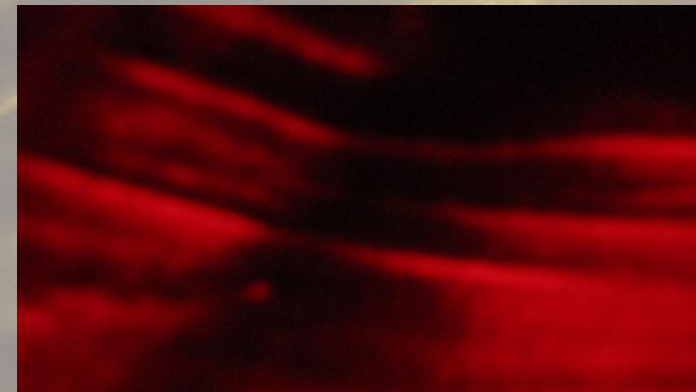
# EXTRATERRESTRIAL

While taking my previous photoshoot I became interested in the lines casted by the plant roots and the spider web.

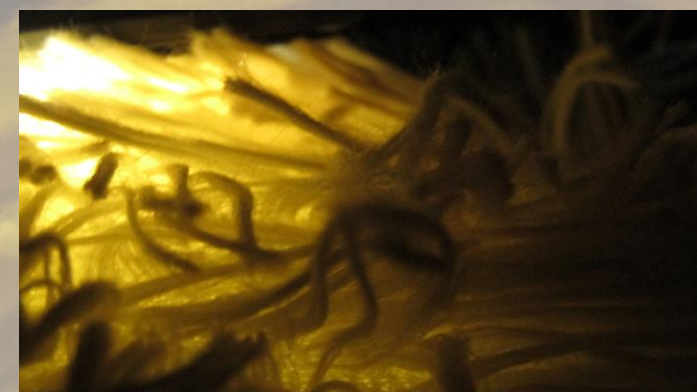
I wanted to experiment more with lights and different lines found in different objects. To achive this I used my phone torch in a dark room, and casted different shadows along the wall and bedsheets, as well as shining the torch beneath the fabrics. I took close ups and wide shots of different fabrics to explore the different textures, and worlds I could create. I achieved a collection of photographs which could all be part of some other world,



like different landscapes made of red hills,



or unearthly, glowing hairy organisms.





# CRAACKS



# CRACKS

**While taking my photoshoot I was looking out for various lines found in nature and how nature separates parts of a landscape into different sections. I got this idea from van Gogh's artworks, and used his use of lines for my own, as well textures in nature.**

**I was also inspired by my previous photoshoot as some of the shapes I photographed heavily resembled different landscapes and featured many different textures and materials. I wanted to do something similar with this photoshoot but this time using real landscapes, rather than metaphorical.**

**The branches act and resemble cracks in the image.**



# ✂️ CUT-AWAY

The lack of detail in the branches create unrecognisable cracks in the sky, with a large variety of lengths and sizes. This gives the impression that the sky is shattered and broken.

I particularly liked the section I cut into on the right, as I became interested in the sharp pointy, knife-like shape, which looked as if the daylight sky was carved out of the night sky, bringing two things together, which in reality, mostly remain separated.

I loved the huge contrast between the light sky, and dark branches, as it exentuates the cracks, which is my main focus.





# ✂️ - C U T - A W A Y



I loved the contrast between the empty blank sky, against the crowded busy branches. I was particularly fond of how perfectly split the tree is, with all of its branches and twigs on the right, and only seem to grow in that direction too. This creates a border, that separates the crowded with the deserted.

The mood of the photograph is quite eery and unsettling, due to the dark colours, and lack of detail throughout the photograph, as if the tree was formed from a shadow.



# HEAVY EDIT



In this heavy edit I wanted to experiment with bringing together the separated worlds, the metaphorical landscape and the real landscape. I really liked the idea I formulated, but the photographs were not created with the intention of being combined, therefore in my next photoshoot, I want to take more images of metaphorical and real landscapes, but next time, they will be designed to fit together.

# CONTEXTUAL STUDY



## CONTENT

The photograph consists of a large crowd of people on the left side of a wall. Every single head is turned towards the soldier on the right side of the wall. The right side is completely deserted, with a single soldier with their back turned from the people.

There is plenty of barbed wire towering over the people below, which sits on a broken wall. Some bricks lay fresh in a pile, broken from the wall, on the soldiers side, suggesting the crowd of people broke the wall recently, as if they were trying to escape, or tear down the border.

## FORM

The amount of grain in the photograph, with out any context known, can tell you that it is an old photograph taken with an old camera.

## MOOD

The photograph is of the seperation between the western and eastern side of Berlin. The way the soldier has its back turned on all the people, has a very powerfull message, it gives the impression that the soldier had some sort of interaction with the crowd, and the crowd do not seem happy, almost dissappointed.

The wall is tall and high, filled with barbed wire, this gives the impression of a hostile motive, and definitely does not exist for the wellbeing of any citizans.

The bricks look warn, despite its new arrival, it has been damaged by people. This damage was most likely created out of hatered for the walls existance.

## CONTEXT

The photograph was taken on August 1961, on the west side, where a crowd of West Beliners gather, with a German soldier patrolling the East. The photograph was taken to document the arrival of the new wall, and due to the photograph being taken from the west side, it suggests that it was not taken with illintent, as it might have if it came from the east. This is due to the amount of freedom the west had at the time, with citizens on the east side being heavily monitored. I know that if the photograph was taken from the east it most likely would have been taken for propaganda reasons.

## CONNECTIONS

This photograph links really well to my current work, as it has strong themes of seperation, which is somwthing I am exploring. The photographer captures a physical barrier, the wall, and I too have used physical objects myself, that being a tree and its branches. Although my previous work had no mention of a sense of time, I wanted to include this feeling in my work, particularily a differnt time than our own, to explore how different people see/ have seen, the world.



## SOFT EDIT

Using light-room I made the photographs black and white, as well as increasing the texture and grain to make it feel as though they were taken years ago, around the same time as the contextual study photo.

I wanted to merge the cloth, used to form a metaphorical landscape in my previous photo, and use it again, with a different landscape, editing the photographs the same way allowed me to have this freedom.



# HEAVY EDIT



Making both photos black and white, the same way, allowed me to easily merge them together to form 1 photograph. Merging the modern landscape, filled with big cars and lorries, with the feel of an old time period, helps to bridge the separation between the past and the present.

In order to achieve this final result I..

- opened photoshop and added both edited photographs onto different layers.
- duplicated the cloth layer, to cover the entire sky, moving them to the correct positions.
- placed the landscape layer over the cloth
- used the eraser tool with a large radius and a low opacity to gently rub out the sky, and revealing the cloth beneath.





# INFLUENCES



Upside down house- I chose this sculpture because of its warped perspective on reality, the fact even the inside is the wrong way round with gravity working in the opposite direction too. This creates an easy confusing feeling while inside.

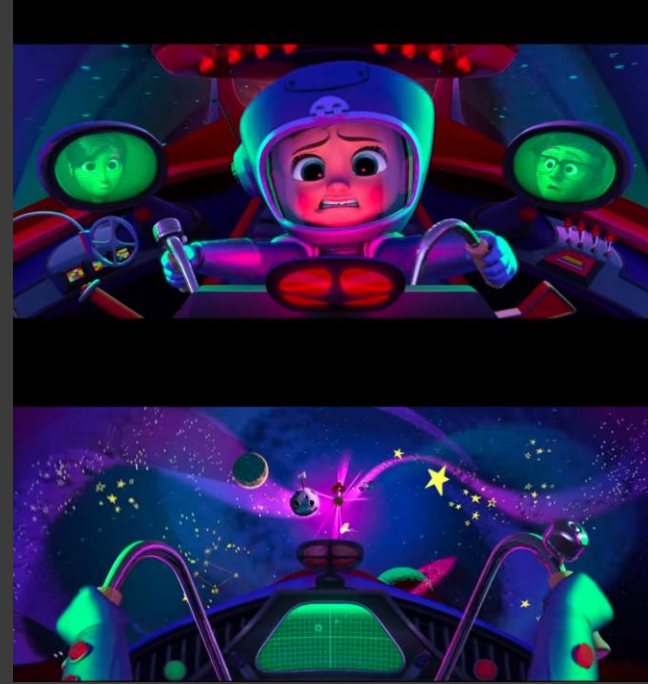
Where does the road lead to?  
fogg distorts and hides the end of the path.  
Black and white makes the photograph feel eery, it also feels as though you could get lost in the fogg.



Salvador Dali-

I chose this artwork due to its unique way of looking at the world and warping various objects. The scene contains various familiar objects, but feels hard to locate any familiarity to the landscape.

## INFLUENCES



**Boss baby scene-** I chose this scene as I liked how differently the boy sees the world, with his imagination. In his world a simple bike ride becomes a rocket in space.

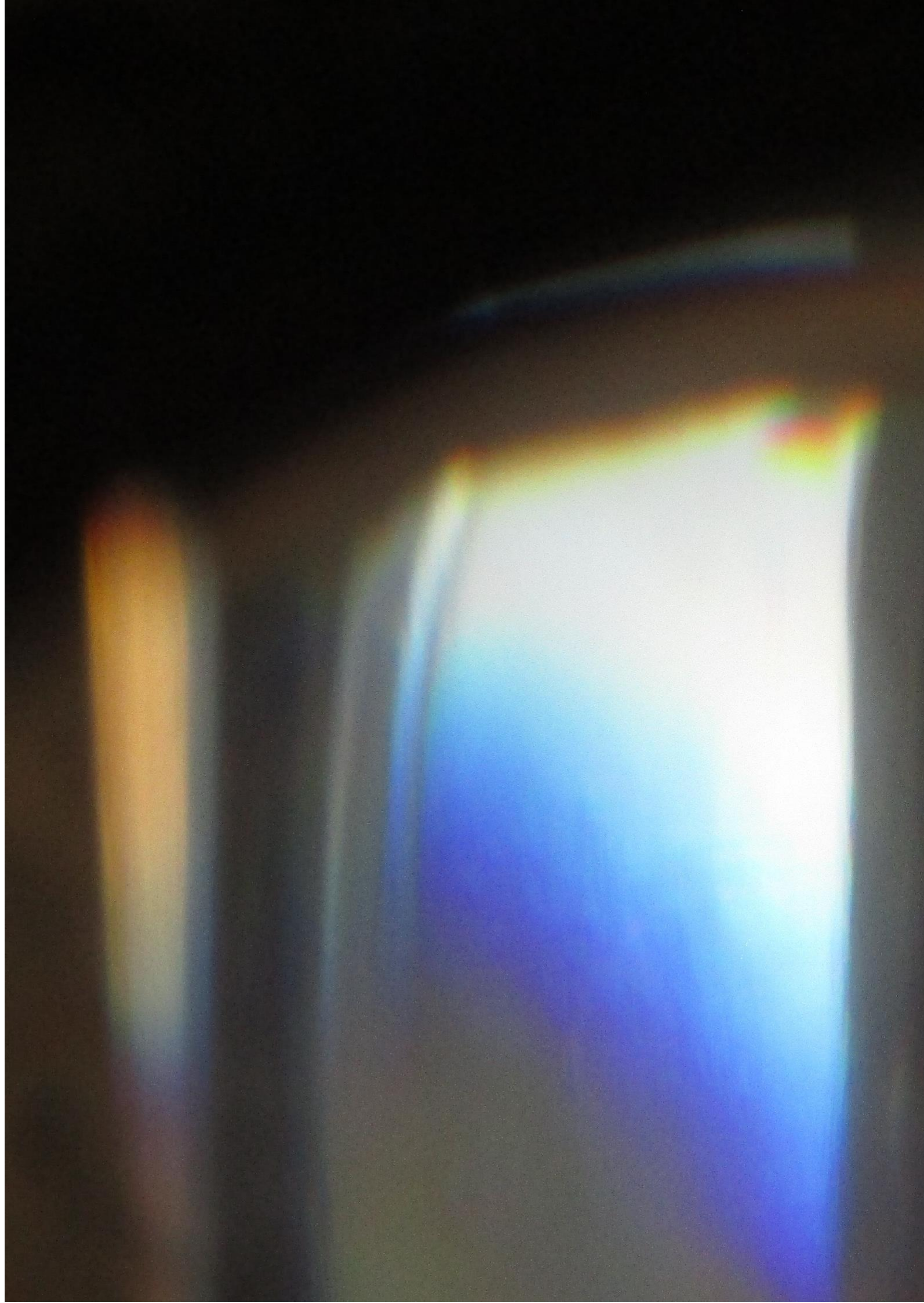


**Boy 23-** I chose this book due its rather interesting storyline. The boy, 23, lives in his own world, with no knowledge of the outside world. I loved this idea of living in such a smaller world, and his world being one which has been constructed by his owners.





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D/S/OA//OK



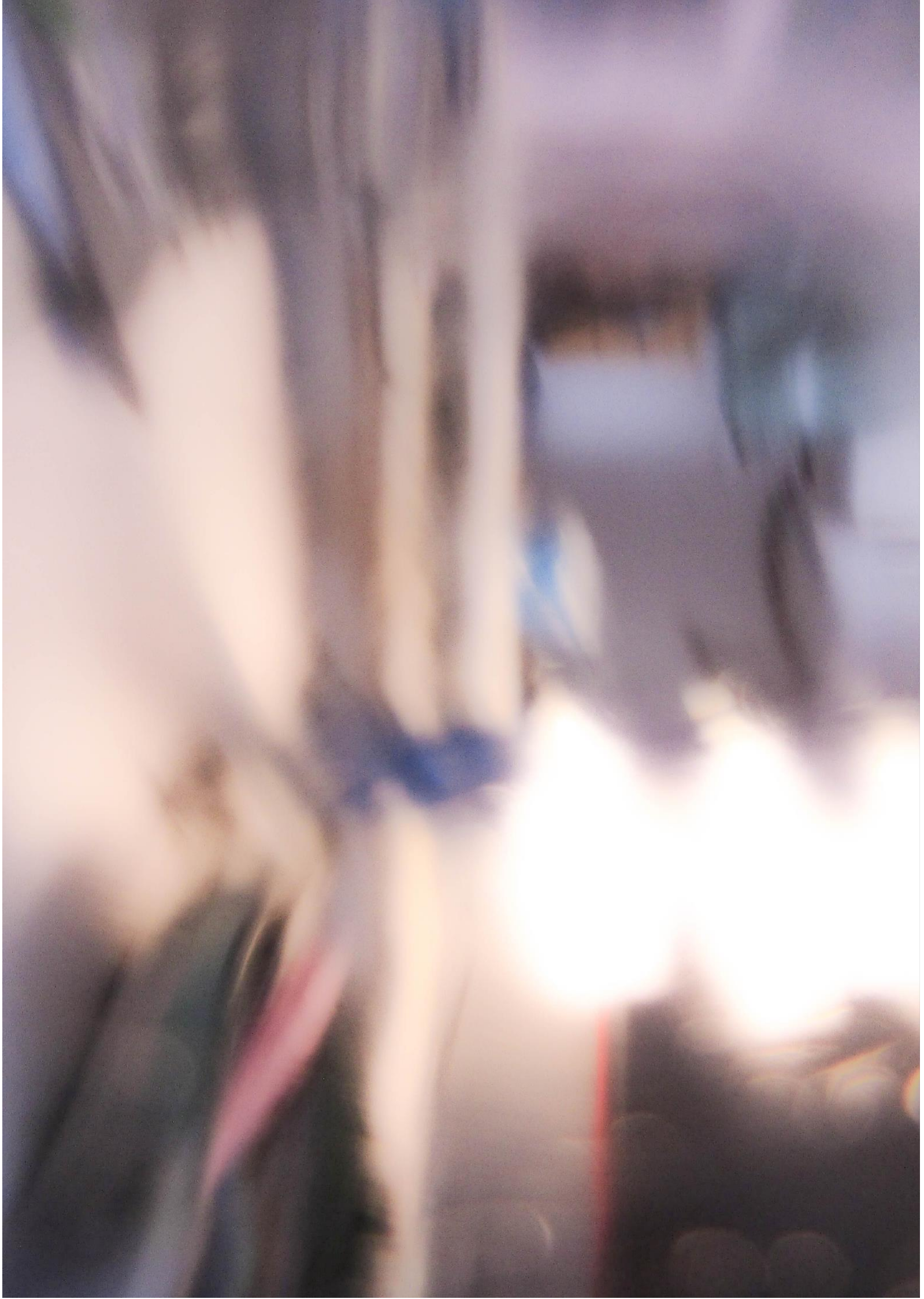
# S/G§/ D/S/OA//OK

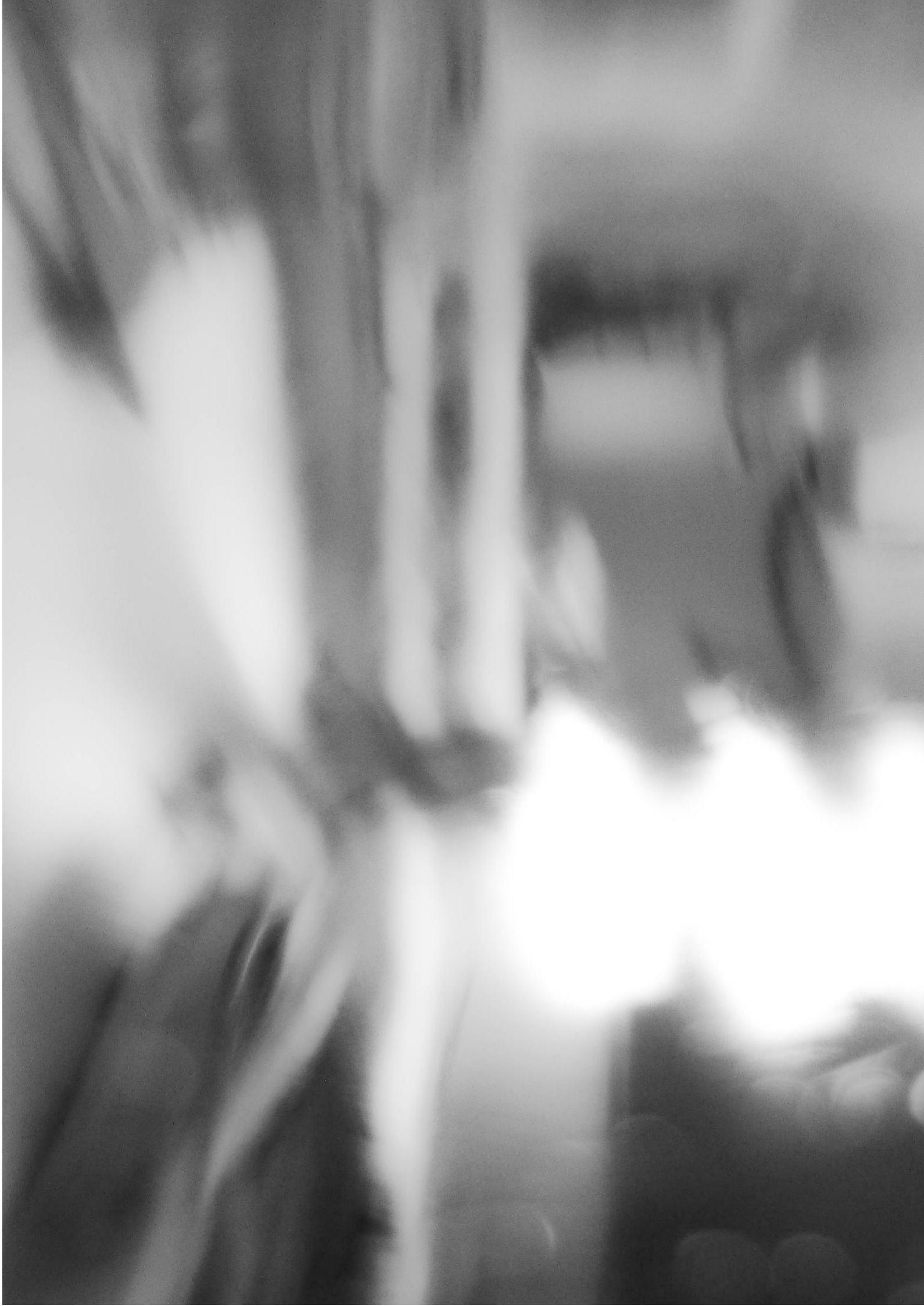
The purpose of this photoshoot was exploring different ways of seeing the world, in reflections and distorted lenses.

I started of by looking out for unique light refectitions, such as rainbows, or distorted objects reflected in warped metals.

I also chose to place vasaline on top of my camera lens, in order to capture a visual distortion, rather than capturing distortion seen in different objects.

This photoshoot was inspired by Salvador Dalis art, as their artwork consists of distorted objects and landscapes.



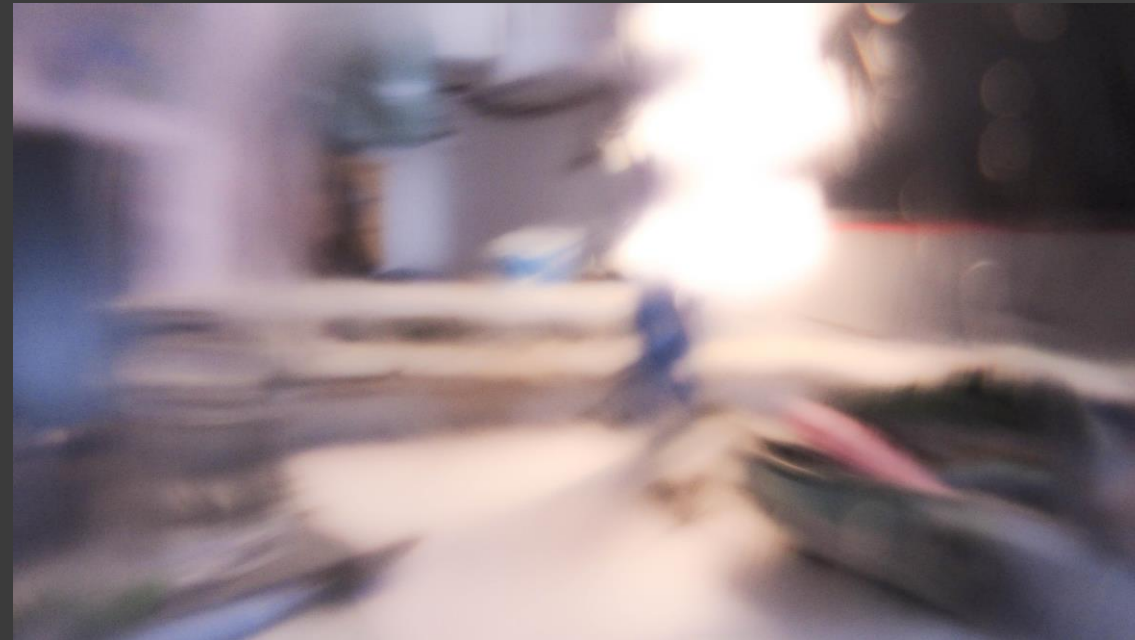


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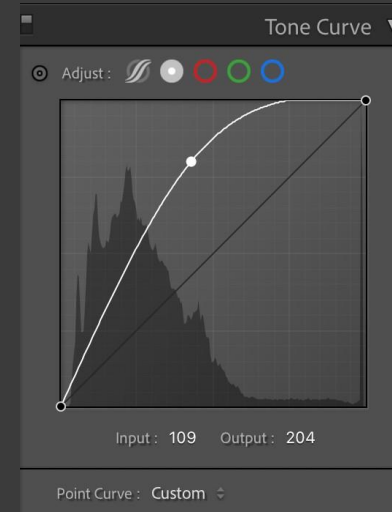
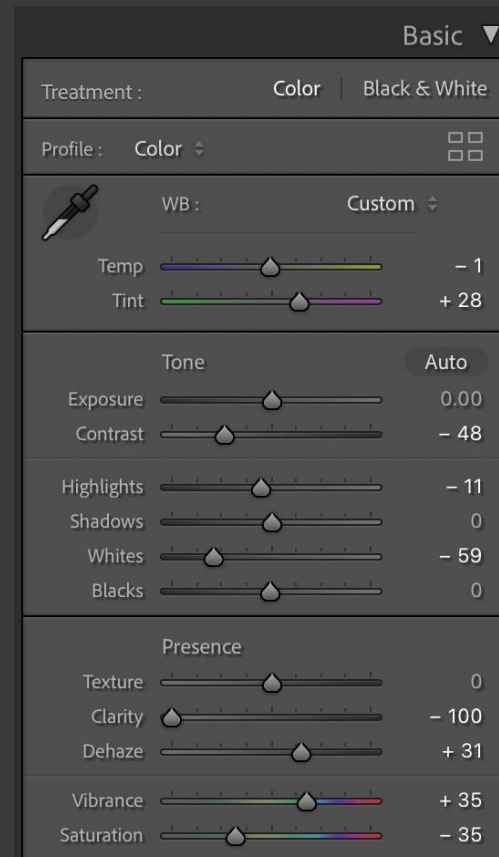
The purpose of this edit was to Make the photograph even more distorted than before. The original photograph was taken with the intention of portraying the feeling as though you are looking out of the eyes of someone who has some sort of visual impairment, to explore different ways in which people see the world.

In order to do this, I took the photograph at eyelevel, and made sure to set the scene for a mundane task, to show how large a small simple task may be for those with visual impairments. To achieve the visual blurr, I added some vasaline to some clingfilm and added it into my camera lens.

# S/G&/ fD//S

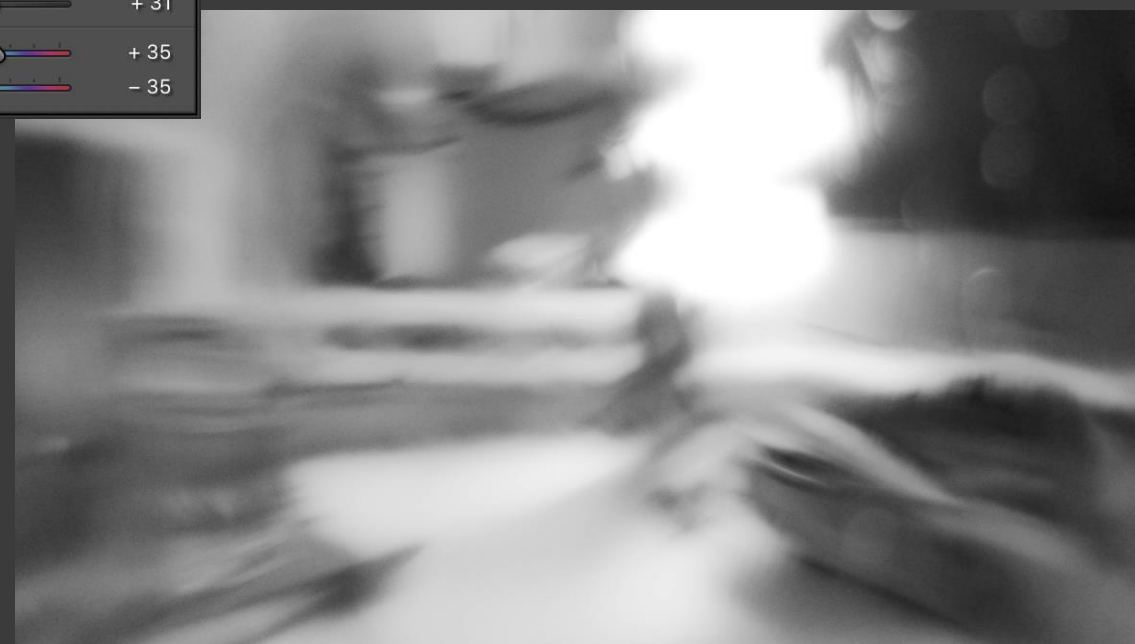


for the original photo, I covered the lens in vasaline, smeared it in different directions, to bend the light and objects into different directions.



Here are the settings I used in order to distort my photograph more, increasing the whites and setting the clarity to -100 helped most. I chose to make sure I made sure the photograph was easy enough to understand and look at, which is why I chose to only play with lighting hues, and stay near 0.

I then took the edited photo and made it black and white. This helped to create more distortion, and made the shapes unidentifiable.







S  
/  
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For the original photograph I placed some vasal  
edge of the lens, in order to catch the light fro  
and distort it into a hazy blurr.

f  
D  
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S



For the edit, I chose to accentuate the misty dream  
like light, and make it more prominent. In order to  
do this I increased the light, and decreased the de-  
haze.

# GOLDEN GLOW



✔ IMG\_2360



✔ IMG\_2374



✔ IMG\_2377



✔ IMG\_2380



✔ IMG\_2381



✔ IMG\_2385



✔ IMG\_2386



✔ IMG\_2389



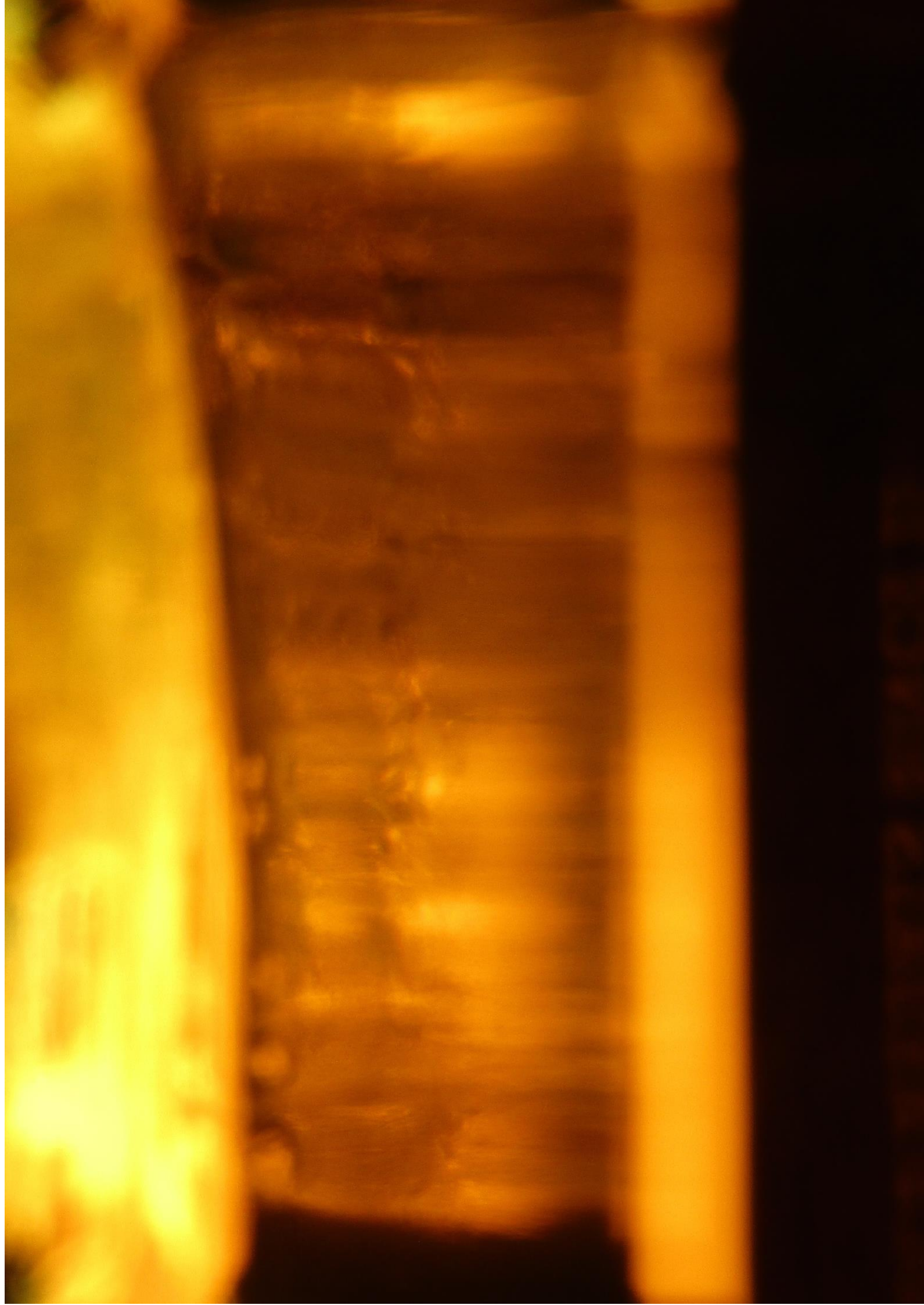
✔ IMG\_2390



✔ IMG\_2391



✔ IMG\_2393



# GOLDEN GLOW

For this photoshoot I wanted to explore more distortions in shadows and reflections. I was very interested in the patterns created by the glowing liquids, whether this consisted of close ups of the glass distortions, or the shadows themselves. In order to exentuate the glow, and make sure it was as vibrant as possible, I chose to take the photographs in strong, bright, natural light.

Taking close ups of the washing up liquid reminded me of something unearthly, due to its unnaturably vibrant colour.



✔ IMG\_2366



✔ IMG\_2367



✔ IMG\_2368



✔ IMG\_2369



✔ IMG\_2370



✔ IMG\_2371



✔ IMG\_2407



✔ IMG\_2408



✔ IMG\_2409



✔ IMG\_2410



✔ IMG\_2411



✔ IMG\_2413



✔ IMG\_2415



✔ IMG\_2416



✔ IMG\_2417

LIGHT

BEAM



# LIGHT BEAM

While looking at my previous photoshoots, I noticed how interesting I found anything that was heavily contrasting, whether its shadows or colours.

To play with this idea I took photographs of a wet and dry surface, with deep dark sections against bright reflective silver.

Bright natural sunlight played a huge part in creating the perfect scene.

My sink photographs were heavily inspired by Paul Strand's architecture work, due to his use of strong deep dark shadows.



The photographs I explored in my influences, was black and white, this feature also reminded me of the sink, as it consists of mostly black and silver. I loved the amount of texture present in the impact picture.



CUTAWAY

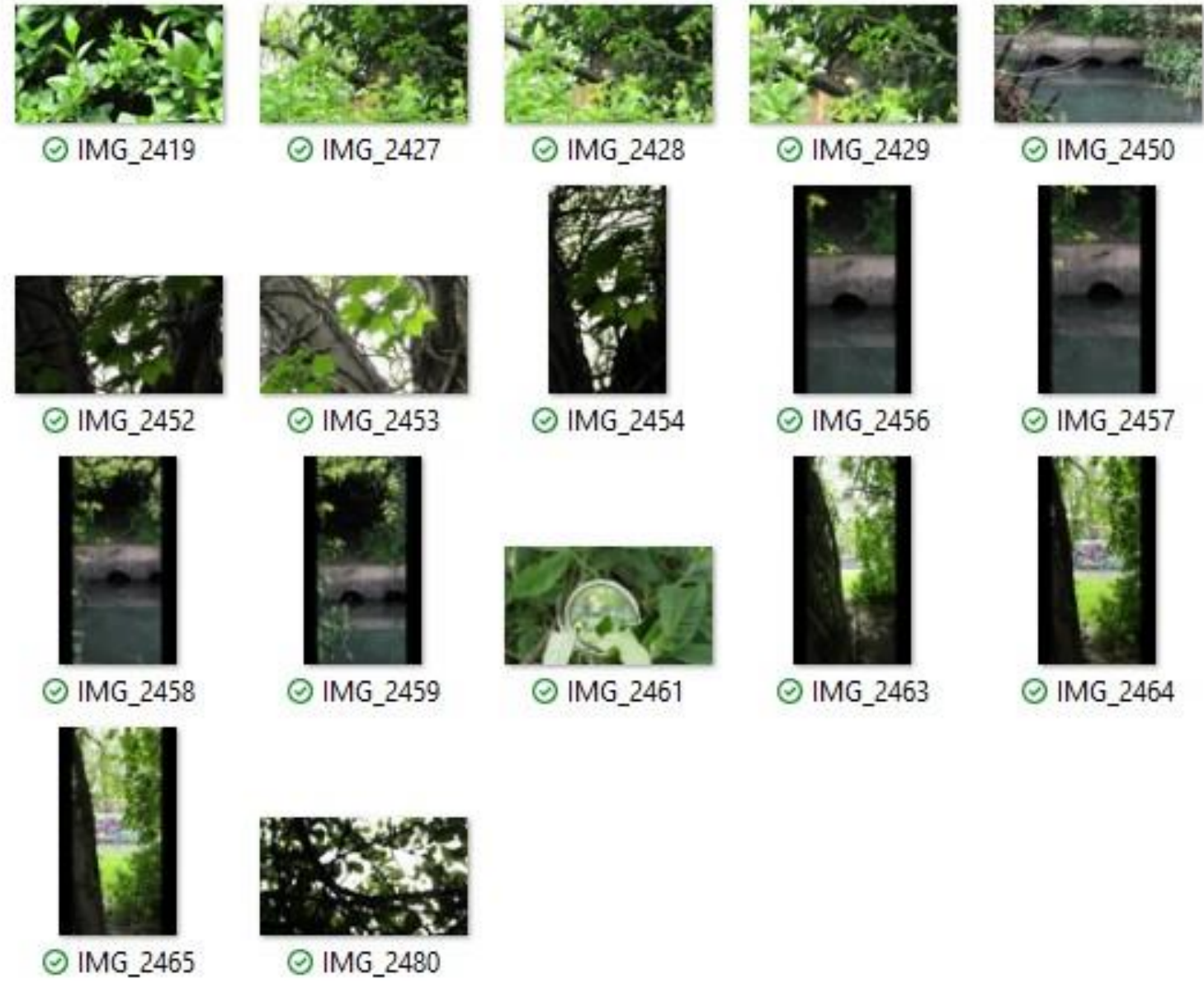


# ✂️ CUTAWAY



I then looked out for different areas where sunlight peaks through, and I found this old shed, filled with thick spiderwebs and a slim sunroof panel. This was perfect in showcasing how light affects, and behaves, with different objects and scenes. The beam of light casted, illuminates the webs below, but the rest of the shed remains hidden. This contrast of light, as mentioned before, was a big favourite of mine. The beam of light also acted as a spotlight, showcasing the main focus, the large spider web.

It also created a spooky, creepy feeling, with the less illuminated areas, filled with more webs, not to mention the big spider of to the right. The way the webs twist, and how sharp it all seems, gives an even more unsettling, almost unsafe feeling.



# The battle of Nature and Mankind



## The battle of Nature and mankind

In order to extend my interest of contrasting light, I chose to search for anything in nature with "hole" like structures, or light peaking through a cluster of leaves. I gained this inspiration from my sink photographs, which included most of the elements present in my impact picture.

The theme of contrast, along with my spider in the shed photograph from the previous photoshoot, also led me to the idea of photographing man made structures against natural structures, like trees.

Rather than just photographing holes, like my impact pictures, I chose to take photographs inside one, looking out of it, to play with perspective, and play around with subject,

while maintaining my main theme.



**Human structures  
in nature**



I felt as though most of my photographs were taken from eyelevel, and I wanted to play with even more perspectives. I chose to look up high, as I mostly stick to low to medium height shots, when I spotted this squirrel carrying a nut up high in the dark burrows of a tree



✔ IMG\_2424 - Copy



✔ IMG\_2424



✔ IMG\_2426



✔ IMG\_2430



✔ IMG\_2431



✔ IMG\_2434



✔ IMG\_2435



✔ IMG\_2436



✔ IMG\_2439



✔ IMG\_2440



✔ IMG\_2441



✔ IMG\_2442



✔ IMG\_2443



✔ IMG\_2451



✔ IMG\_2474



✔ IMG\_2475



✔ IMG\_2478



✔ IMG\_2479



✔ IMG\_2482



✔ IMG\_2483

# THE WATER MIRROR



# THE WATER MIRROR

For this photoshoot I took several photographs of reflections in the water. These reflections were mostly based on how the water changes its subject and how different things look, and the perspective of looking at reflections against the true subject.

I got this idea from a previous soft edit where I flipped my photograph upside down, as the water is a direct mirror of the objects above it.

Some photographs included the water reflections alone, made up of trees or various animals and structures.



I came across a duck alongside its chicks, and I loved the reflections in the water created by the bodies. The dark loaction againts the bright feathers and vibrant greens worked really well in creating rich shadows and colours. In order to do this I turned the



shutter speed down a little, just enough to darken the photo, but keep the colours vibrant.

After a while, the ducks left, leaving an empty log. I chose to photograph this too, as I felt that the photographs alongside eachother turn a seemingly innocent photograph into a rather sad, almost sinister photograph, and leave questions as to what could have happend to the ducks.





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✔ IMG\_2491



✔ IMG\_2492



✔ IMG\_2493



✔ IMG\_2494



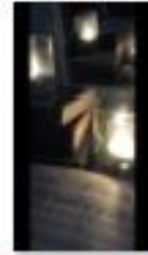
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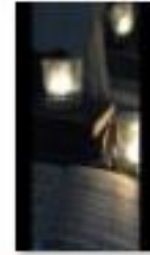
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✔ IMG\_2500



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✔ IMG\_2502



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✔ IMG\_2504



✔ IMG\_2505



✔ IMG\_2506



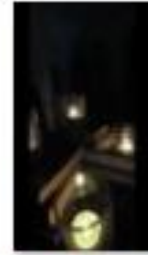
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✔ IMG\_2515



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✔ IMG\_2518



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✔ IMG\_2524



✔ IMG\_2525



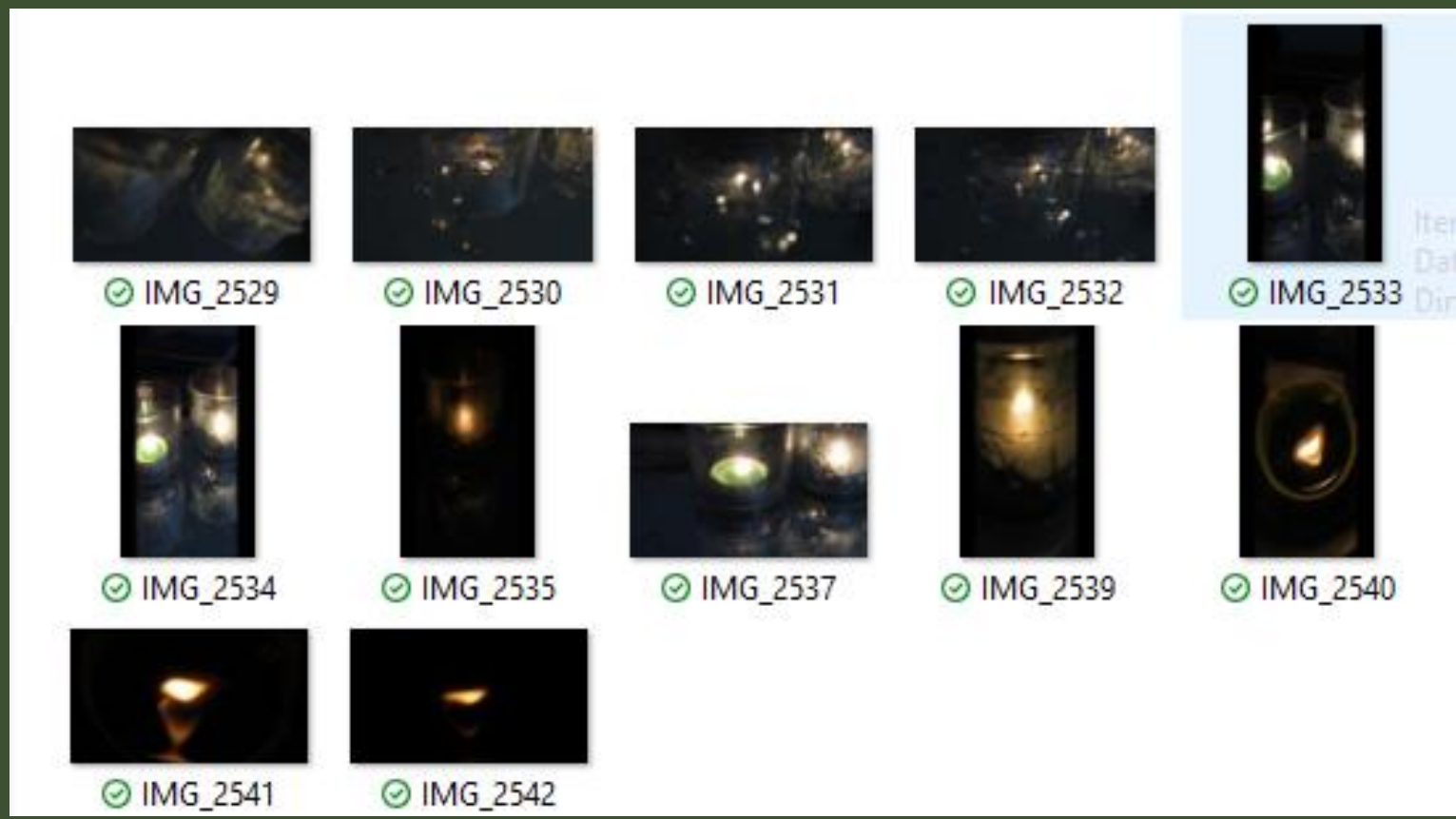
✔ IMG\_2526



✔ IMG\_2527



✔ IMG\_2528



# Candlelight Reading



# Candlelight Reading

In this photoshoot I wanted to revisit the aspect of time sense, like with the black and white photos, which is why I chose to put together a variety of objects which had an old feeling to them. This collection consisted of a pile of old, well read books, some candles in well used jars, and a book filled with sheet music. I chose to close all my curtains and make the room as dark as possible to ensure that the room was lit with candles only, this further pushes the idea of an old time feeling, a scene was taken in an era which had no electricity. After taking a few photographs of the candle and books alone, I felt that the photograph felt too empty, despite the variety of objects, so I chose to add a mirror in the background, to add some depth. I also splashed it with water to create some interesting, warped reflections.





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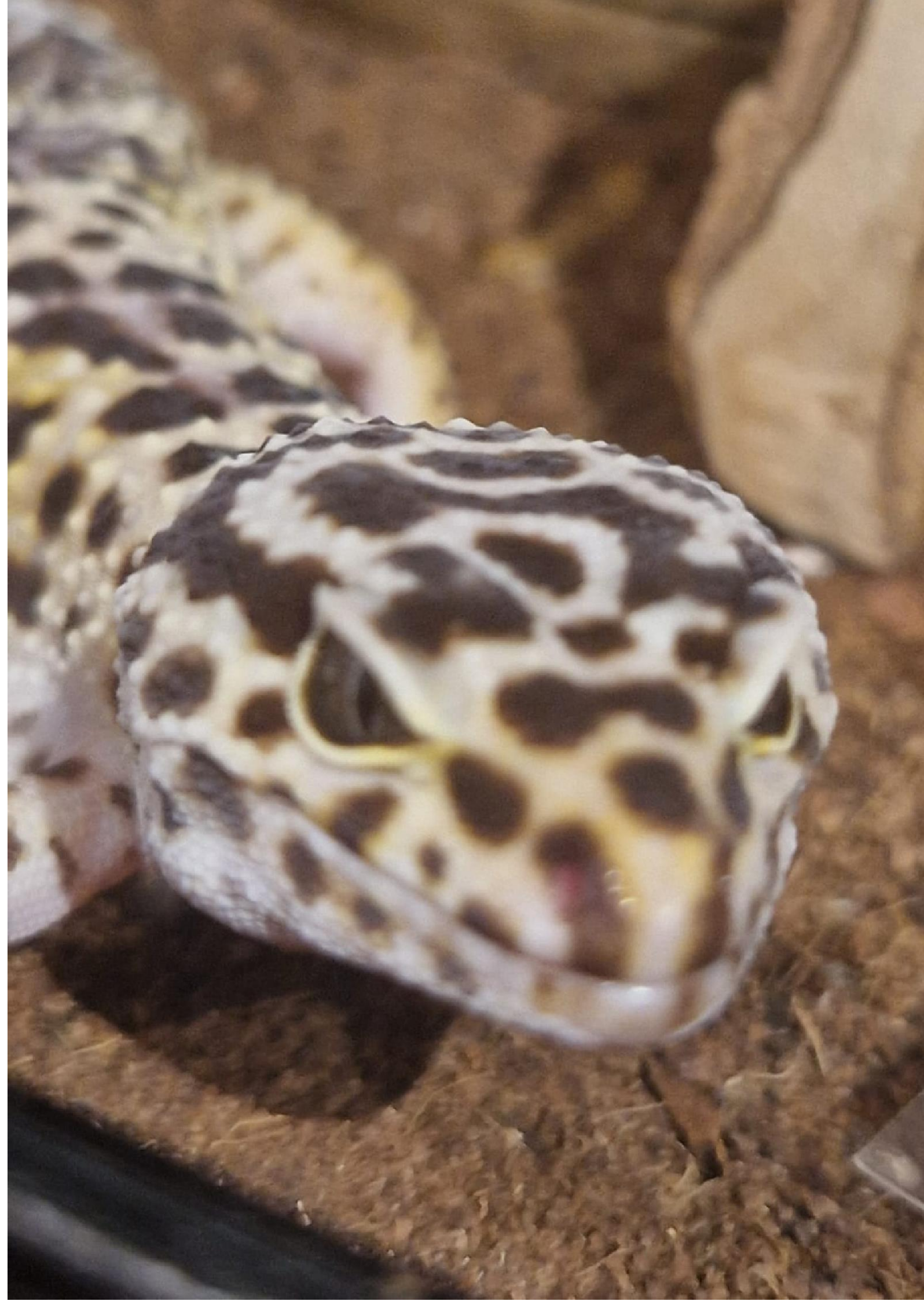


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THE SMALL  
LIFE



# *THE SMALL LIFE*

For this Photoshoot, I wanted to take photographs from the view of a small animal, in this case a geko. This idea came from my squirrel photographs, where I explored different perspectives, and chose to take photographs from up high, rather than always sticking to eyelevel shots. This then led me to the idea of take photographs as if the camera was the animal. In order to do this I kept my camera as low as possible, inside of the enclosure. I made sure to keep the geko in view of the camera, to ensure the context was clear, and it was obvious what animal I was recreating.



# INSPIRATION



For this Photoshoot I chose to use the film sweet tooth as inspiration. I wanted to take the main aspect of the film, and look at how different animals see the world. This idea came from the films storyline, and how the two sides both feel they have valid and justified opinions for their actions. We, the viewers, see both sides to the story, the life of those who want to keep their love ones alive, and those innocent children hybrids, harmless, who die for the sake of humanity, as they are the only cure. The hybrids, are a mix of humans and animals, who appeared just after the start of a deadly virus, which killed 98% of the human population.

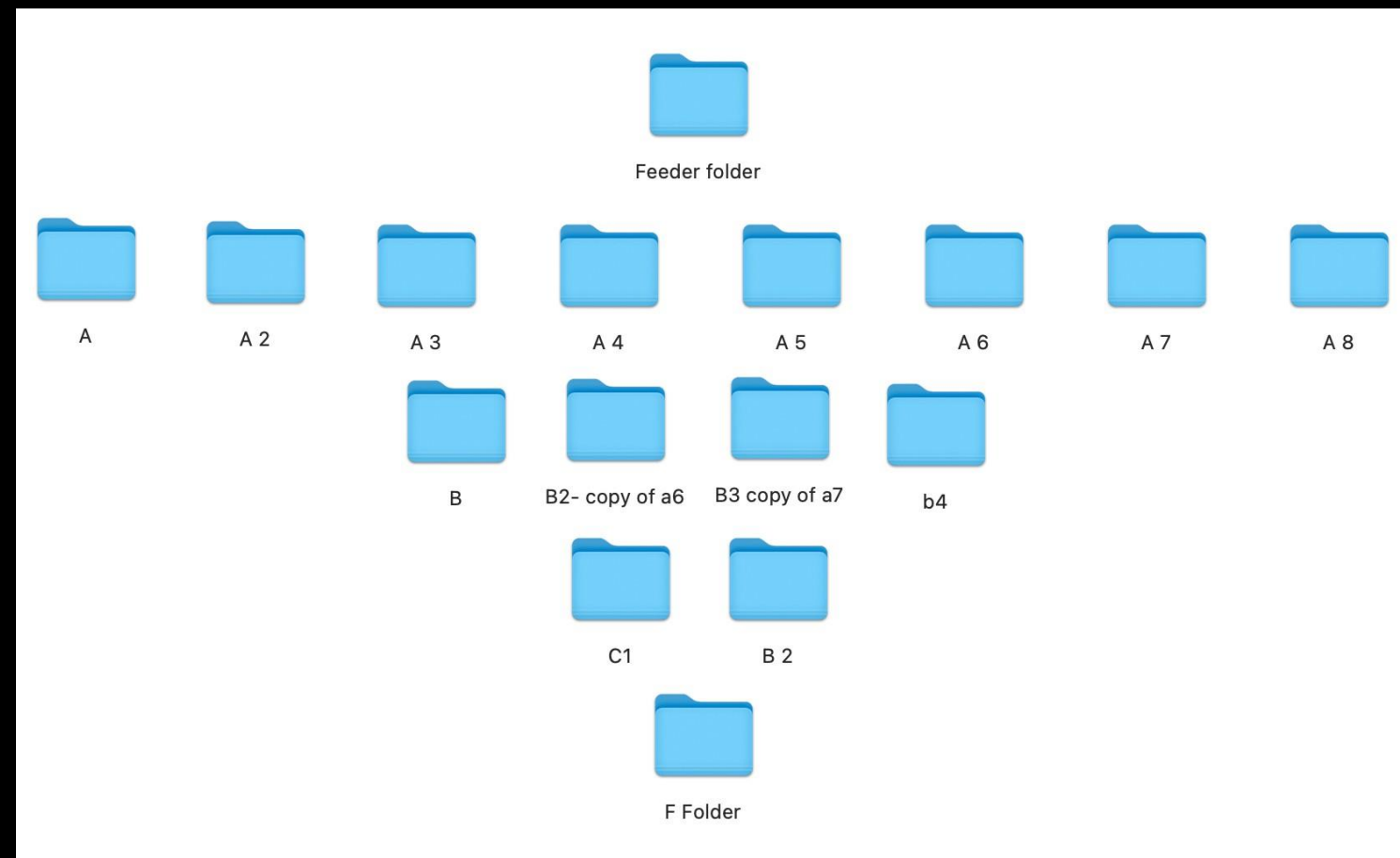
This idea at looking at different sides of a story was incredibly inspirational, and reminded me of my duck photographs.

My duck photographs followed a similar storyline, as you can look at the two photographs together and it depends which photographs you view first which determines how you view the story. Was the log empty and the Duckas appeared? Or where the ducks there first, and left, is it something tragic? Where the eaten as prey? This truly shows the importance of looking at two sides of a story, and especially the importance of context, if we viewer saw the story of sweet tooth as a group of hybrids being innocently killed for the sake of humanity, without the context behind it, without seeing the story of a good man who is willing to do anything for the love of his wife, we would not see it as anything but evil. However with this context, we truly feel stuck and unsure as to how we ourselves would act in this situation.





# PYRAMID EDIT

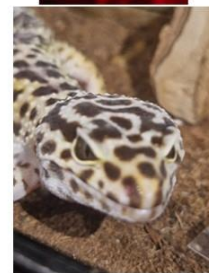
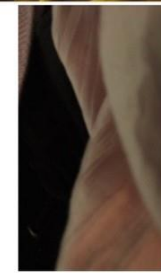
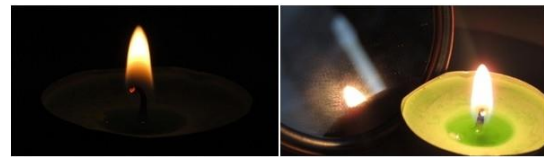


# PYRAMID EDIT

# FOLDER



# FOLDER



# A1-REFLECTIONS



## TRYPTIC

These 3 photographs belong as one, a tryptic, to create the story of a predator hunting its prey, it begins with a family of ducks sitting carefree, but turns sinister when the ducks disappear. The photographs are cropped to tell the story through their reflections, rather than their own bodies, in order to keep the focus on reflections. This also helps to make the photographs feel mysterious, as we do not ever get to see the predator in the reflection.



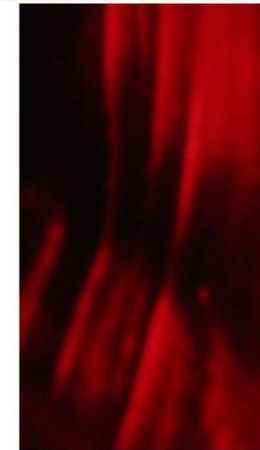
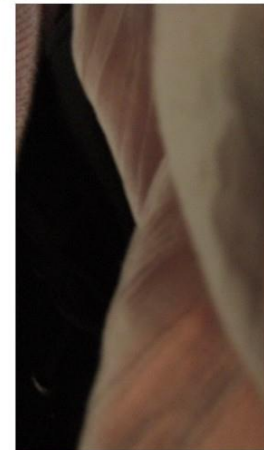
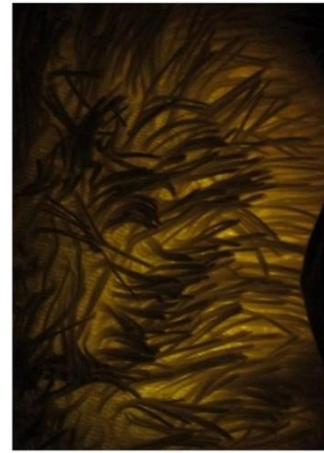
For my A1 folder I chose a collection of photographs which had strong themes of reflections. This consisted of man made structures, such as a glass table or mirror, or natural structures, like a river. I felt that these photographs fit together well due to the natural aspect present in every single photograph. Some are less obvious, as they were not taken on a natural landscape, however, nature remains to play a part, such as the water droplets on the mirror, or the bundle of sticks reflecting on the glass.

The mood feels eery and dark, due to the dark lighting, especially in the duck photographs, where they disappear from their log.

*P T I C*



# A2 - ANOTHER WORLD



For my A2 folder I collected photographs which consisted of everyday items manipulated to become something unidentifiable, with most of the photographs consisting of deep dark blacks, or very few colours at all. Turning a soft pillow into glowing black/yellow furr from a creature, or turning pink bedsheets into angry red landscapes. This creates an unsettling, mysterious mood, which truly helped sell the idea of something from another world.

This mix of landscapes and creatures inspires my collection for my A7 folder, which looked at the perspective of various creatures.

# A3 - THE PAST

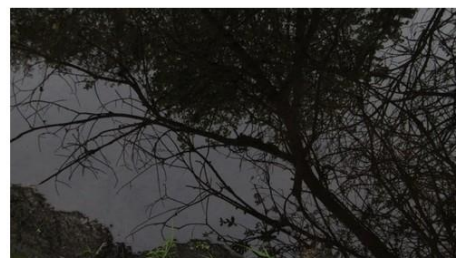
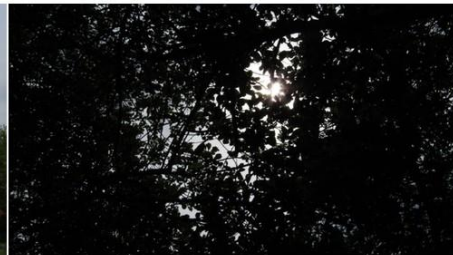
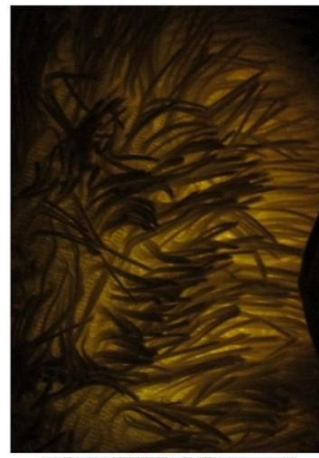
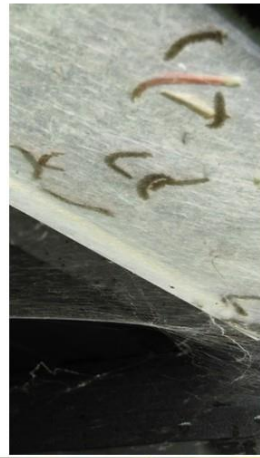


My A3 folder consists of various landscape, and still life photographs which depict items from the past, whether it's from the day before (the dirty plates), from a few months ago (the spider web), or maybe even centuries ago, in a time filled with candle lit reading sessions.

The theme of light plays a huge part in the photographs, from the candles on the old books, to the skylight on the web, and even the dirt on the fork and knife.

This led to the creation of my A5 folder, which looks at the manipulation of light.

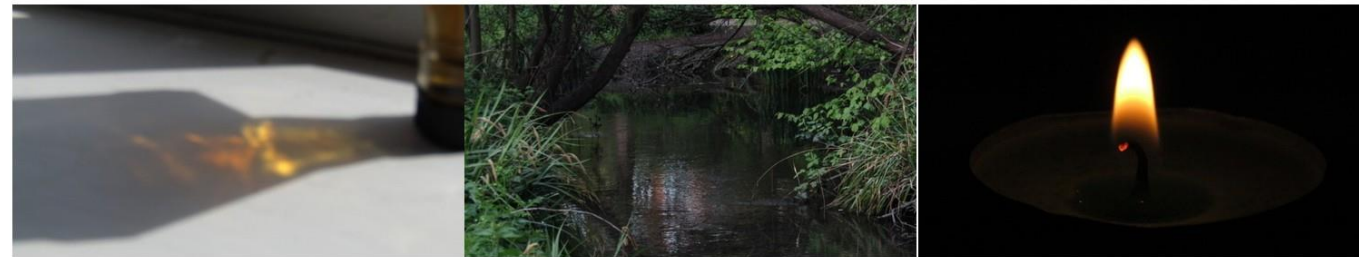
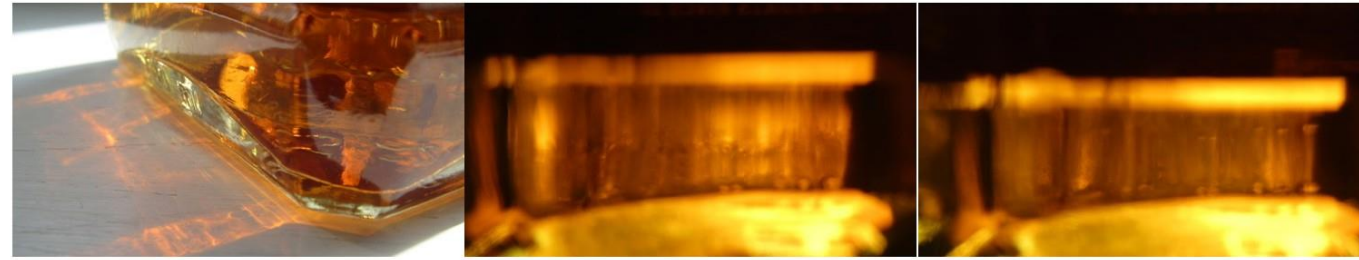
# A4 - LINES & CRACKS



This folder is made up of all the photographs which main aspect is built up on lines and cracks, such as the spider web, or the wiry tree. All the photographs have some connection to nature, as nature is filled with plenty of lines and cracks, such as the light peaking through the leaves, or the net like silk of a web. The photograph of the pillow, with a light shining through, may not be directly from nature, but represents a creature, from nature.



# A5 - LIGHT MANIPULATION



This folder was inspired by my A3 folder, which uses light to draw attention to its theme.

This collection of photographs is made up of light reflections, and how light is warped, distorted, and changed, into various colours and patterns, when reflected through various objects. Most of the photographs consist of deep dark blacks against bright colours, especially orange. This contrast makes the light glow bright and strong, ensuring that the focus is clear.

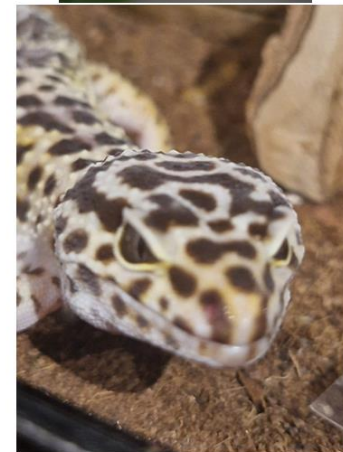
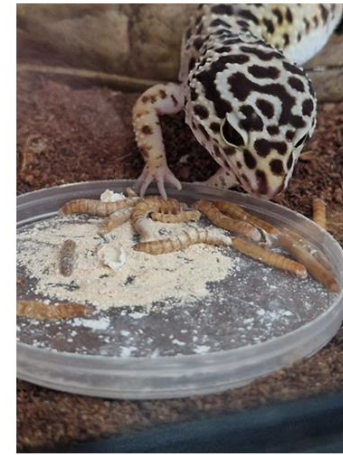
# A6 - BURROWS OF DARKNESS



My A6 folder is a compilation of various deep holes and burrows. The main focus was the inside, and out, of these deep dark holes. The cluster of leaves around the frame of most of the photographs, helps to sell the idea of something which is hidden, hidden in a burrow or hole.

A lot of the photographs felt like they were taken from the perspective of an animal hiding, and others were merely documenting various holes, in natural structures and man made, whether its a concrete drain, or a tunnel created from leaves. This idea led to the creation of my A7 folder, which looks at various different perspectives, mostly of these creatures, as if the camera lens has become their eyes.

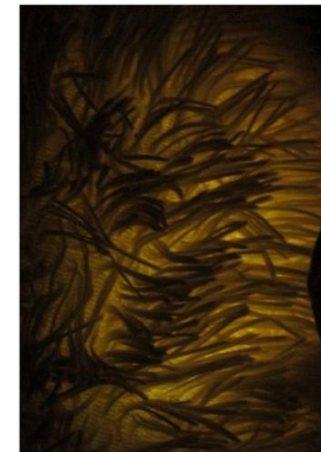
# A7- PERSPECTIVE



This folder looks at the perspective of different creatures and how they see the world. I also included some of humans, but these were all from the eyes of someone with a visual impairment.

I also included a triptic, as seen in my A1 folder, however, this time I chose not to crop the photograph in order to make it feel as though you are the predator hunting the ducks, rather than looking at a photograph of the reflections.

# ADOWS



This folder is a collection of photographs which create an unsettling mood. They have strong deep dark shadows, and consist of little to no colours, with only a bright orange glow present. The colours all seem to glow, due to black making up a huge part of the frame in almost all the photographs.

All the shadows are strong and dark, and have a small tonal range.

The collections has a large range of rough textures, and lines or cracks which bend and twist in all directions. These components create an unsettling mood.



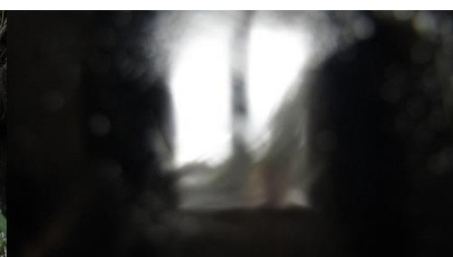
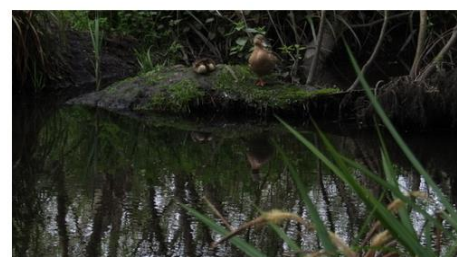
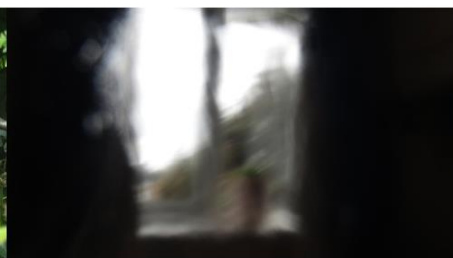
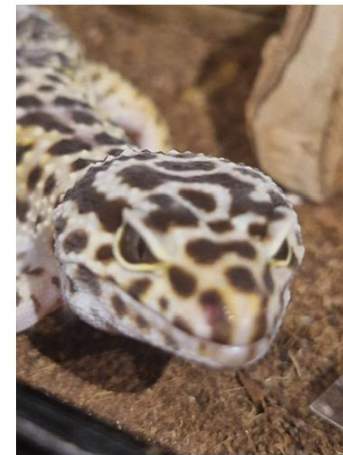
**This folder is a compilation of some of my most textured photographs, they all link together through the theme of light and nature.**

**This is present in the water, which consistently appears in almost all the photographs, in different forms like a river or droplets.**

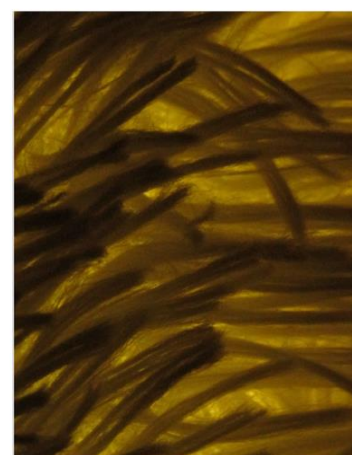
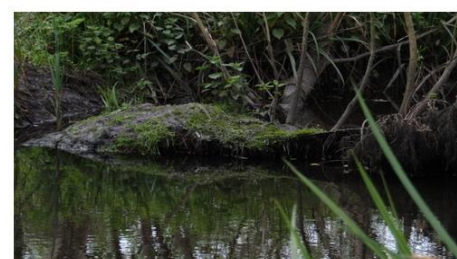
**All the photographs feel sad, and are all quite low lit, which create a moody atmosphere.**



This folder is a copy of A6, and I chose to keep this folder as it is one of my strongest collections, and contains the theme of burrow and holes, as well as some animals. A similar theme is present throughout almost all my folders, which makes this folder rather valuable.



This folder was all about different perspectives, and is a copy of A7. I chose to keep it as, like B2, it follows a similar theme of nature and animals, except this time, it looks out of the eyes, rather than at one and its habitat. Almost all the photograph have some sort of distortion present, wether it is in the actual lens, or the water. The photographs do not follow a colour scheme, as all the photographs tell a different story, and are ment to represent various different creatures.

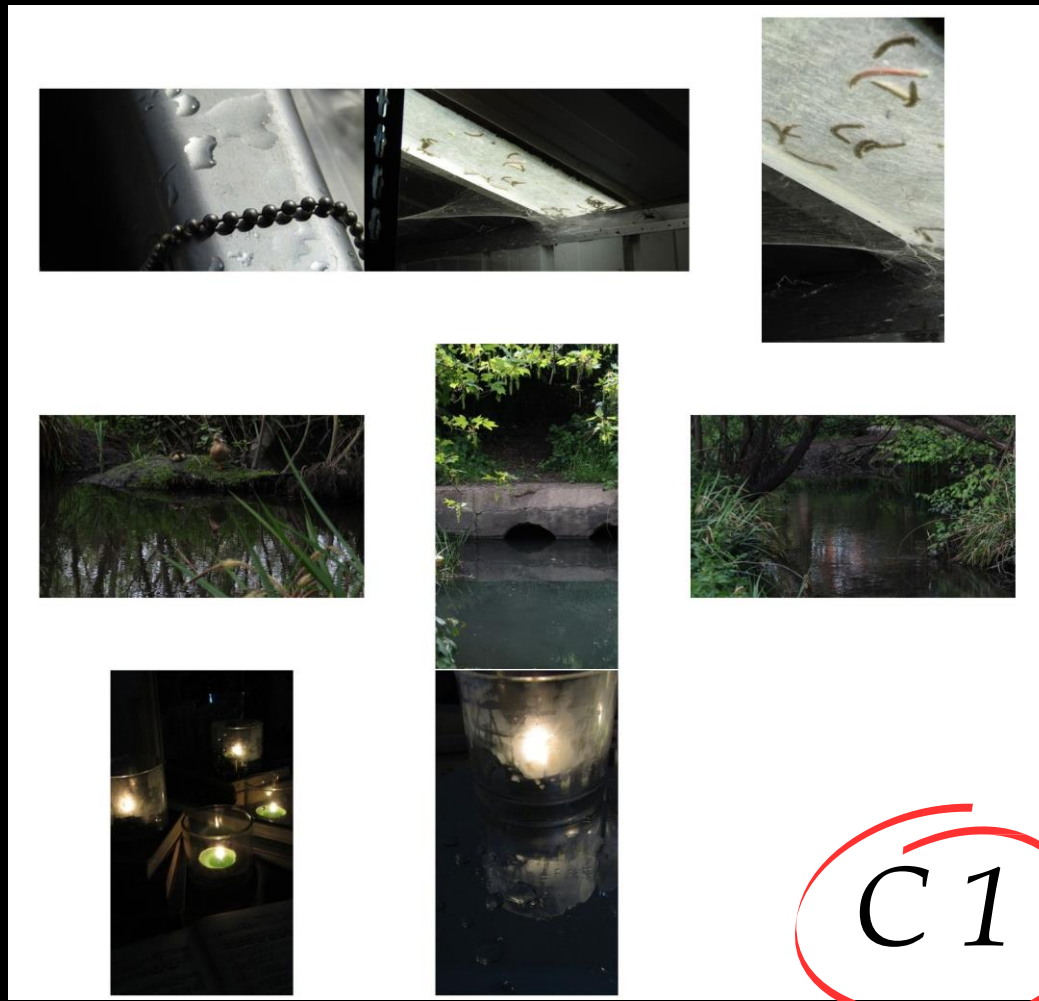


**This folder was all about light and reflections.**

**For this folder, I used a wide range of photographs taken from various different folders, in order to select the highest quality photographs, which all fit a similar theme. light is a factor which plays a part in all the photographs, it slithers through various cracks and gaps in leaves and furs.**



# C1 & C2



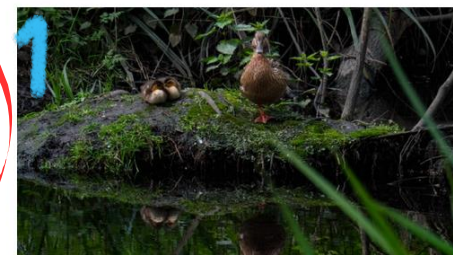
C1



~~C2~~

C1 and C2 were all about selecting the best photographs from my B folders. I chose photographs which I felt were my strongest, and grouped them into 2 remaining folders. My favourite folder was C1, as I felt it best reflected all my work, and contained all my strongest photographs.

# FINAL FOLDER

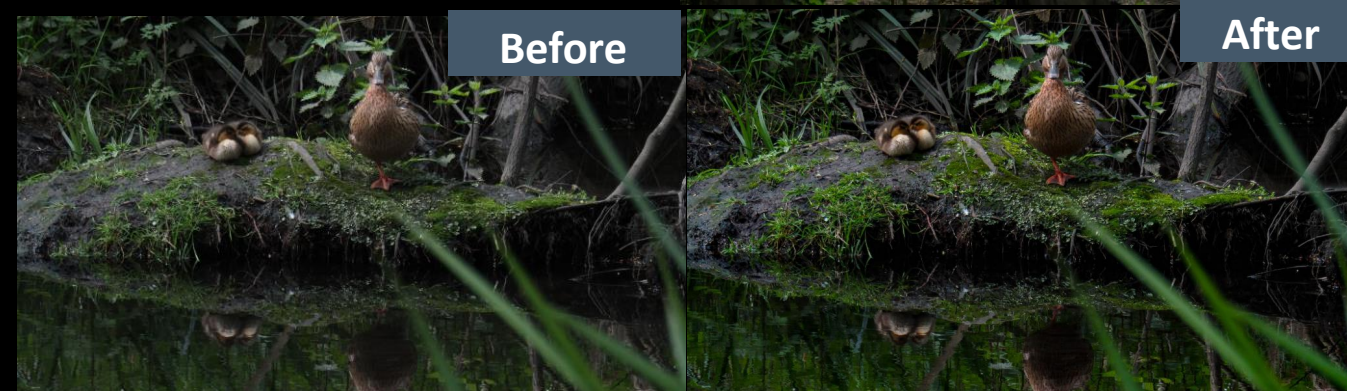
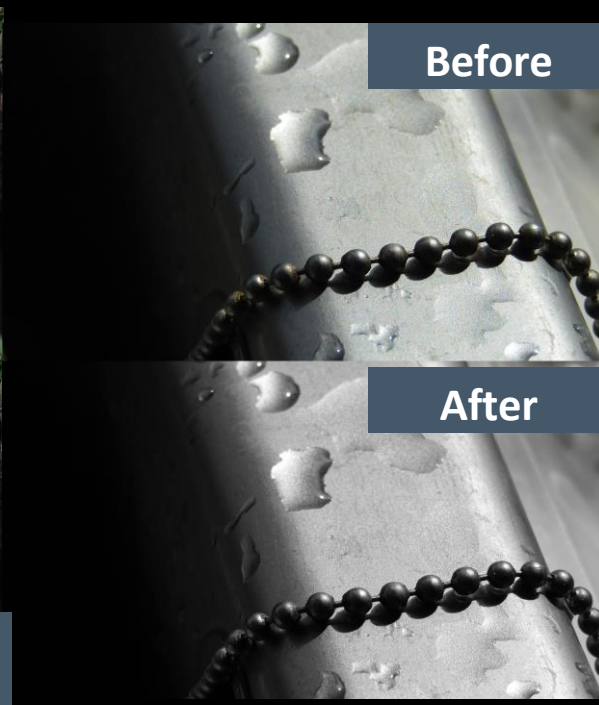
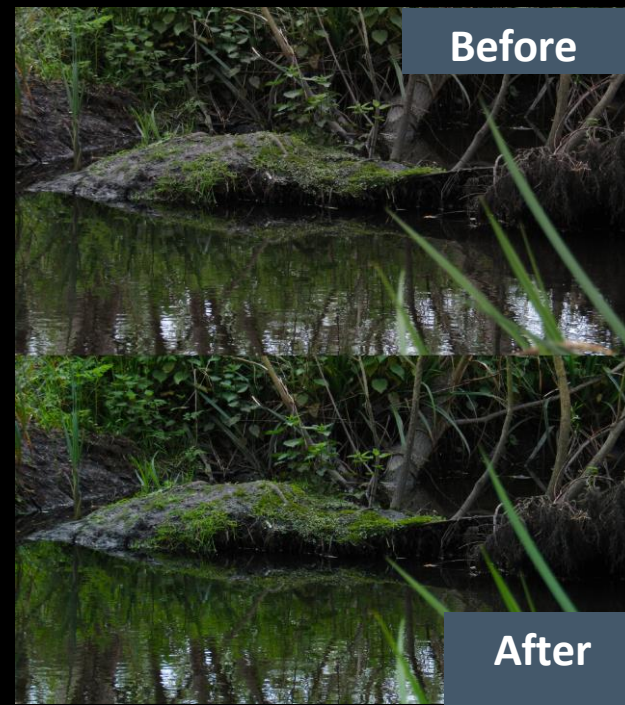


All of my final chose photographs had some sort of link to nature, wether it's the trees, water reflections, and water droplets, or natural structures like sider webs.

Most of the photographs are compiled from my C1 folder, however, I felt as though it was missing my tryptic, and as well as another burrow photo and tree. This final collection is all of my most strongest, highest quality photographs.

I decided to turn my tryptic into a Dyptic, as I felt that two of the photographs were far too similar and worked just as well portraying the same idea as it did with all three.

# FINAL FOLDER-EDITS



All of my edits made in my F folder, were made with the intention of making the colours as visually pleasing as possible, and were more refinements rather than to portray a particularly different idea. Most of the colours seemed too faded, or like in the sink photograph, the photo wasn't quite black and white enough and had a strange blue glow.

*DYPTIC- (EDITED)*



*MATT - A3*

# DYPTIC- (EDITED)



for This photograph I chose to print it in matt A3 paper in order to create the illusion of looking through the eyes of a predator hunting it prey. Using glossy would be too distracting, drawing the focus away from the ducks, as well as ruining the illusion, making it feel like a camera lense. The blacks become more charcoal rather the pitch black on a matt surface, which feels way more natural compared to a deep dark black.



GLOSSY - A3



**For this photograph I chose to print it on glossy paper, in order to make all the blacks as deep and as dark as possible. This is due to the main focus being the dark tunnels. The glossy surface is reflective, and is perfect for the shiny, reflective surface of the water, making it come to life.**



GLOSSY - A4





**I chose to print this photograph on glossy paper, in order for the shadows to become as deep and dark as possible. The shine, also perfectly reflects the shiny silver surface, as well as the water droplets.**



MATT - A4



I chose to print this photograph on matt paper in order to make it seem as convincing as possible. I especially wanted all the details on the branches and sticks to be seen. If I were to print this photograph on glossy paper, it would be hard to distinguish between all the different branches, and the shine would make it distracting.



SEMI-GLOSS - A4



I chose to print this photograph on semi-gloss paper in order to bring out all the texture and detail in the water droplets, as this was my main focus. Printing it on glossy paper would be far too distracting, and make it hard to see all the intricate details. I also wanted to make it feel as though it is you who is reading from candle light, rather than like a photograph. However despite this aspect, I wanted to ensure the bright candlelight was reflected in the surface of the paper.



MATT - A4



**For this photograph I wanted to make it feel as though it was a squirrel looking at another squirrel in the same tree. In order for this to feel as convincing as possible, I chose to print it onto matt paper, as printing it on glossy paper, would reflect the lens of a camera, and make it feel like a photograph. On matt paper, black become charcoal black, which will also make the photograph will feel more natural and real.**



SEMI-GLOSSY - A3





For this photograph I chose to print it on semi-glossy paper, in order to make all the the blacks as deep and as dark as possible. This helps to make the photograph feel unsettling, and the creatures n the dark hidden. I wanted all the thin lines of silk to really pop out of the dark, but this is only possible with the semi-gloss as gloss would be too distracting and make it hard to see all the small details. However, I wanted some sort of reflectiveness, to reflect the beam of light as well as the reflections on the web, thanks to semi-glosses frosted reflection, this is possible.



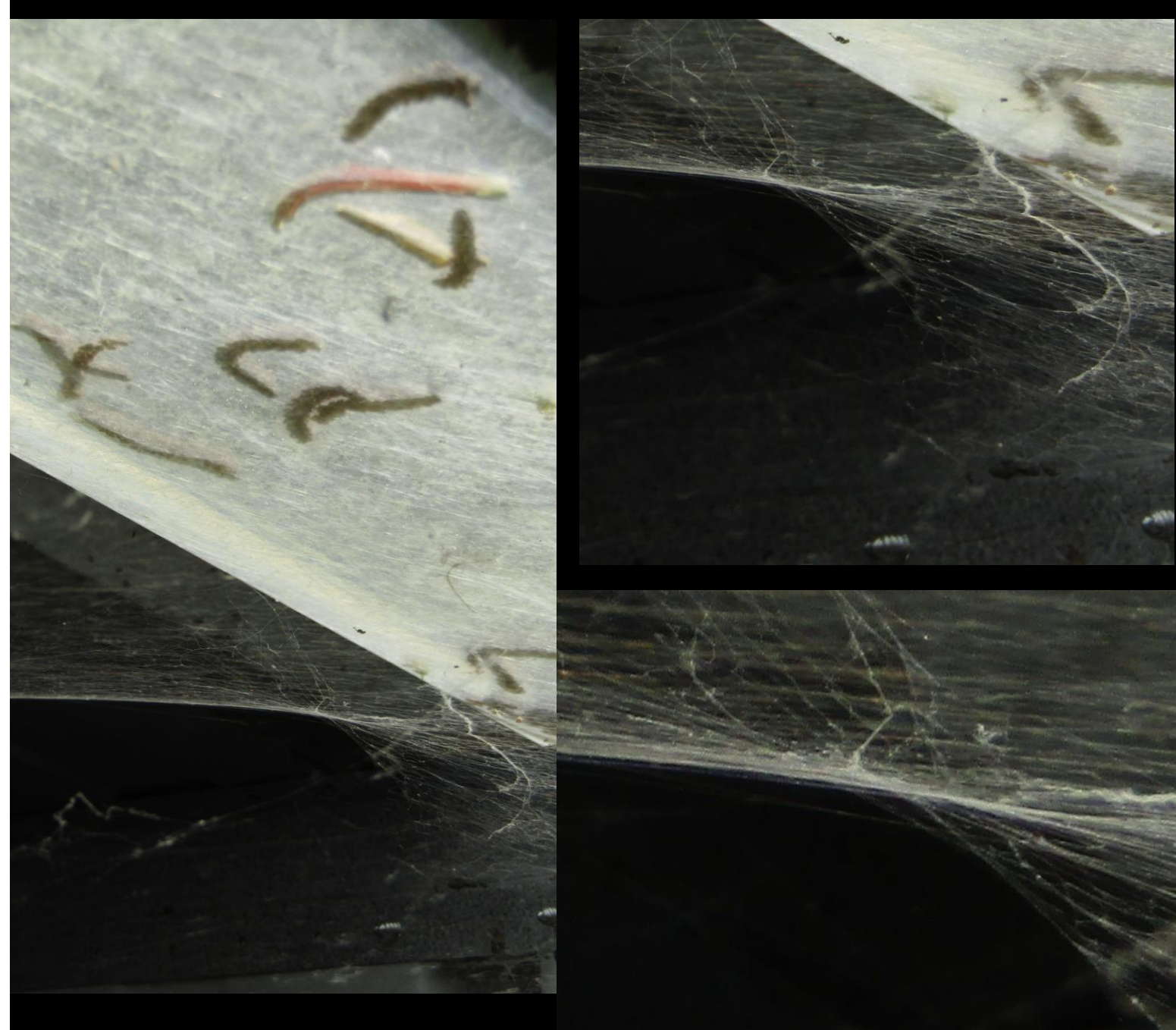
MATT - A3



I chose to print this photograph in matt, as I wanted it to feel as though the photograph was an insight into the eyes of someone or something, rather than a photograph itself. The photograph features a lot of texture and depth, and I wanted this to be seen and visible, such as the texture of the leaves. Due to this fine detail, printing on glossy paper would be far too distracting and make it hard to see all the detail.



SEMI-GLOSS - A4



**I chose to print this photograph onto semi-glossy paper, as wanted to accentuate and deepen the blacks, printing it on matt paper, would take away this aspect, and leave the blacks charcoal-like. I also wanted the spider web to remain seen and visible, and printing this photograph on glossy would make it disappear into the background and hard to see/notice. Printing the photograph on matt paper would also make the spiderweb no longer glow against the dark, but feel flat.**