GCE A Level
Advanced
Art and Design

Photography
Component 2

NATALIE

Total Mark 28
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<th>Mark</th>
<th>AO1 Develop</th>
<th>AO2 Explore and Select</th>
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Truth, Fantasy or Fiction

In response to the exam title, I have chosen to investigate Gothic and traditional depictions of fairy tales. I was inspired by my coursework studies in English Literature where we have been focusing on the role and presentation of women in Gothic Literature. The text that has especially strong feminist connotations is 'The Bloody Chamber' by Angela Carter, in which she explores sexuality and gender roles through her adaptations of fairy tales in a collection of short stories. In the introduction of 'The Bloody Chamber' Isobelle Carmody writes 'The Bloody Chamber is like a multi-leveled glittering diamond reflecting and refracting a variety of portraits of desire and sexuality which complements the subtexts of traditional fairy tales intertwined with her own narrative to create a combination that is both haunting and poignant. Researching this further, I read the original writings of fairy tales that have now been commercialised to produce the beloved 'happily ever after'. Rather than fairy tales being stories of true love and fulfilment of dreams, they are rather tales of morality punished through violent and sexual consequences, I am also going to expand this further by the means of photography to portray the produce that reveal the original stories of fairy tales whilst focusing on the portrayal of the feminine role in which traditional as well as Angela Carter's modern depictions challenge and explore. The feature of feminism alongside the gothic will enrich my project as my photographs will have a social and political message behind them; thus forming a Fine Art structure to my photography. Margarita Karvea distinguishes the relationship between history and the female model in her award-winning photographs that distinguish the fantastical along with the traditional connotations of fairytales. The fantasy element to her photography is produced through her use of make-up and props as well as white balance to create photographs that could have been taken from another world. Her work is globally recognised especially in her home country of Rizas, as she travels across the globe in order to capture the perfect setting for her photography. The technique of shooting in outside locations alongside editing on Photoshop using specific tutorials is one that I will greatly incorporate into my project to achieve the stunning effect that Karvea produced. Equally, Krissy Mitchell started her photography career with the 2009 summer project 'Wonderland' in which she changed the look of fairy tales, Mitchell states 'I want people to step inside the concept of creating an unexplained storybook without words, dedicated to her, that would echo the fragments of the fairy tales she read constantly as a child. With over 200,000 followers on social media and global recognition, the project took 3 years to complete and a series of photography and film that communicate modern and fantastical compositions that have been derived from childhood fairy tales. Mitchell develops a sense of the fragility and beauty that is demonstrated in fairy tales through her use of props and costumes she created from her fashion background. The emotive story behind her photography enriches her work, which is another factor I want to incorporate into my project.'
Margarita Kareva - Analysis

In this photograph, the composition is very interesting as it combines the idea of the fairy tale with the natural aspects of the image. The model is dressed in traditional fairy tale attire, and the background is a lush, green forest. The use of soft, pastel colors creates a dreamy, magical atmosphere.

The model is positioned in a way that emphasizes her femininity and grace. The use of light and shadow adds depth to the image, highlighting the intricate details of her attire and the forest backdrop.

The overall effect is one of enchantment and wonder, reminiscent of classic fairy tales. The composition is well-balanced, with the model centered in the frame and the forest providing a natural, yet fantastical, setting.

The use of light and shadow creates a sense of depth and dimension, drawing the viewer's eye into the image. The model's expression and pose add to the overall sense of wonder and enchantment.

In conclusion, this photograph beautifully captures the essence of a fairy tale, blending natural elements with imaginative storytelling to create a captivating and magical scene.
The fairy tale behind the photograph evokes the spirit of Snow White with the incorporation of the traditional and old-fashioned style of the mirror. The reflection in the mirror is an intriguing concept which symbolizes a transformation which is a major feature within the tale of Snow White and is the evil queen's ultimate downfall. By relying upon the mirror to provide her with the illusion that she is the most beautiful woman in all the land, she becomes fixated on which leads to the intense passion she feels over Snow White. The theme of desire is often described as the 'gateway' to the tale of Snow White which is reflected in the tale of Snow White. In modern society, we are often obsessed with our appearance as we are flooded with images of the 'ideal' woman from the media which consumes our everyday lives. The second half of this theme is that we concentrate more on one particular person or image, so the photograph which is focused on in this photograph is the introduction to a fairy tale foundation with the model dressed in white. Back and forth, the background is used to create a sense of depth and mood. The depth of field is used very effectively on the reflections of the model in the most focused within the composition, thus creating the focus to be centered on this part of the photograph.

Although this photograph doesn't have a fairy-tale feel to it, it is still indicative of the fairy-tale beauty in the model's dress and the use of the mirror in the back. The setting of the photograph is on an elevated stage where it is set. The introduction of snow in this photograph creates a relationship with the previous shot in this photograph where it has been raining. This setting of the photograph is an additional element of the model's dress, which is a further element of nature and the model is dressed in snow. The snow is used in the symbol of romance which is traditionally symbolized with the sun's light. The background is a winter scene with a symbol of snow which is traditionally associated with the sun's light. The model is dressed in a white dress and the snow reflects into the camera lens and creates the color white. The background is used to create a sense of depth and mood. The snow is reflected into the camera lens and the model is dressed in a white dress. The snow reflects into the camera lens and creates the color white. The background is used to create a sense of depth and mood.

This photograph captures a moment from a scene in 'The Fairy Tale Snow White'. Once the queen decided to kill Snow White, she was not a success in the castle into an enchanted forest in which the dark forest mirrors her as the shadows and trees hang in dark, shadowy hues. The composition of this photograph shows the model's dress and the composition is similar to that of snow. Also, the model's dress is reflective of light and the snow reflects into the camera lens and creates the color white. The background is used to create a sense of depth and mood. The snow reflects into the camera lens and creates the color white. The background is used to create a sense of depth and mood. The snow reflects into the camera lens and creates the color white. The background is used to create a sense of depth and mood. The snow reflects into the camera lens and creates the color white. The background is used to create a sense of depth and mood. The snow reflects into the camera lens and creates the color white. The background is used to create a sense of depth and mood. The snow reflects into the camera lens and creates the color white. The background is used to create a sense of depth and mood. The snow reflects into the camera lens and creates the color white.
Kirsty Mitchell: Analysis

Kirsty Mitchell was born in 1976 in Kent which has been jokingly known as ‘The Garden of England’. When she was younger, her mother used to read her fairytales as part of bedtime story which she notes as ‘the moment she first encountered the subversive, the surreal, the magical, the beautiful’; however, her imagination and a belief in beauty became a part of her identity. She states that ‘the place where I stay is the place where you go to renew your soul’.

The intensity of her relationships with her husband and her work is such that she has described it as ‘needing him to keep her grounded’.

Kirsty Mitchell’s photography is filled with fairytale-like settings. Her work is a perfect example of how a rural setting can be transformed into a magical world. The use of vibrant colors, fairy-tale props, and enchanted landscapes creates an immersive atmosphere that transports the viewer into a world of wonder.

Gammelyn’s Daughter: Waking Dream

2012
Archival pigment print

The composition of this photograph is very intriguing as it is composed of a woman sitting on a white horse in a rural setting. The woman is wearing a dress and is holding a basket of flowers. The scene is set in a field with green grass and blue sky. The woman appears to be enjoying the moment, lost in her own thoughts.

The photograph captures the essence of nature and the beauty of the rural landscape. The way the flowers are arranged in the basket and the way the woman is holding them gives the image a delicate and soft touch.

The use of color is another important aspect of the photograph. The green of the grass and the blue of the sky create a contrast that draws attention to the subject. The white dress of the woman stands out against the natural backdrop, making her the focal point of the image.

Overall, the composition and the use of color make this photograph a masterpiece that captures the beauty of the rural landscape and the peaceful moment of the woman with her flowers.
The pure Blood of a Blossom
2014
Archival pigment print

The fantasy element is immediate within the composition as the model has been made to look like a Greek goddess. The flowers around the models head create the illusion that the flowers are in fact her hair, making her the queen of immortality as she has been crowned with flowers. The stems of flowers wrapped around her model and coming down over her eyes look like strands of hair that have fallen over her which give a realistic quality to the photograph. The pure blood around the models neck imply a sense of danger as poison is an irritant to the skin which can be in some cases deadly due to its poisonous nature. Poison Ivy’s hair is Gothic, her irises are referred to as weapons of danger in number of ways. As hair it need to be a woman’s crowning glory it is therefore an element of prevention which can lead to the downfall of the hero in the story. Seven in Greek mythology is the fate whose判决 by their beauty into the shadows as their ship would sink upon the shore. In practical experiments they have used their beauty to exude and corruption which is administered through their hair. However, in Greek poetry such as Persephone’s by Robert Browning, the fate speaker “wore these times her intellect around. Amused Ireland” with her, this depicting the end is coming to her beauty to kill her. This paradoxical theme is made apparent within this photographic print which gives a deeper meaning to Mitchell’s Woodlandia series. The colours in the photographs are saturated so they contrast with the patterns of the model, which strengthens the traditional depiction to women’s beauty.

The Last Door of Autumn
2012
Archival pigment print

This photograph is an archival pigment print titled The Last Door of Autumn and was taken in 2012. The fairy tale derivative of this photograph is Alice in Wonderland since Alice is the white rabbit and it covers the model’s dress. The model wears a costume made out of paper butterflies and paper rings which are synonymous with Wonderland and the prototype of Wonderland. The butterflies are attached to the costume which reflects the transition from human to a model. Also butterflies can never see their reflection, they are unaware of the unique beauty behind them. The image as a whole is the same, we have assumed belief that we don’t understand the true nature of society’s view, causing us to be blinded to its true beauty. Mitchell explores this photograph in presenting the fragility of emotional and physical connections with human nature through the form of the butterflies. The concept of perfection here, are particularly moved in modern society a many of us are models to accept something or their flaws which makes this photograph more fascinating. Additionally, the psychology of beauty is also the effect of theChtheme Theory” which is described as “something as small as the flutter of a butterfly wing can ultimately cause a typhoon halfway around the world”. The butterfly often displays the idea that one small action can dramatically alter the course of events that affect the dynamics of the whole which symbolizes the tragedy of Mitchell’s model’s beauty and how she became an artistically recognized artist in produced Wonderland as a response for her mother’s passing. This is conveyed within the photograph, emphasizing the power of its compositions.

The Fall of King Gammelyn
2012
Archival pigment print

This photograph is an archival pigment print titled The Fall of King Gammelyn and was taken in 2012. This photograph has been taken in New Zealand, which introduces a realistic factor to the photograph and hence making it more believable. The photograph is a dynamic stance, contrasted to the previous photograph I have analysed in Woodlandia, this photograph has been taken in an indoor location. This is demonstrated by the dark back ground and the lighting performance which has been achieved in a photography studio. The dark background creates a dramatic effect to be formed in the likeness of the model’s hair and skin to create an engulfed and equally contrasted. The model’s make up represents the ‘beet’ form of traditional beauty with flawless porcelain skin against scaly red lips which also reflect the notion of Joan rivers. Psychologically, red lips are associated with the rush of blood to the sexual organs in arousal and are therefore associated with sex which is a topic panelled in Mitchell’s Woodlandia series that has been explored within the photographs for centuries. Until the sexual liberation and revolution of the 1960s it was demanded that women to enjoy sex to attend an anti social duty or propagation of production. This new is a challenge in modern society as women can now embrace their sexuality and act upon their sexual desires.

The Thousand Empty Days of a Frozen Heart
2012
Archival pigment print

This photograph is an archival pigment print titled The Thousand Empty Days of a Frozen Heart and was taken in 2012. The model lies in this photograph is strikingly different from the others in Mitchell’s Woodlandia series. She has previously photographed which gives the photograph’s subjectivity from the other photographs, it is a beautiful woman with the beautiful heart and the center of the natural annual lee. In the story, Mitchell’s Woodlandia series is beautiful woman, her beauty appears when she speaks to it. This conveys the message of a unique woman who can communicate with the photograph that she can and a life in which she has learned many lessons that have grown into knowledge and wisdom. The model’s skin is a beautiful heart, this emphasizes the combination of itself and the vision which is synonymous with the heart and the vision which is synonymous with the heart and the model’s skin is beautiful. This photograph is an interesting combination in the model’s skin which is synonymous with the heart, the vision which is synonymous with the heart and the beautiful vision which is synonymous with the heart and the vision which is synonymous with the heart and the model’s skin is beautiful. This photograph is an interesting combination in the model’s skin which is synonymous with the heart, the vision which is synonymous with the heart and the beautiful vision which is synonymous with the heart and the vision which is synonymous with the heart and the model’s skin is beautiful. This photograph is an interesting combination in the model’s skin which is synonymous with the heart, the vision which is synonymous with the heart and the beautiful vision which is synonymous with the heart and the vision which is synonymous with the heart and the model’s skin is beautiful. This photograph is an interesting combination in the model’s skin which is synonymous with the heart, the vision which is synonymous with the heart and the beautiful vision which is synonymous with the heart and the vision which is synonymous with the heart and the model’s skin is beautiful.
For this photobook, I am going to photograph in the style of Pre-Raphaelite paintings of their portray women romantically with a theatrical and painterly effect which is depicted in fairytales. The paintings that inspired this photobook are John William Waterhouse's The Lady of Shalott and J. M. W. Turner's The Lady of Shallot which were published in 1888 and 1839 respectively. These paintings are characterized by their use of light and shadow, their attention to detail, and their atmospheric setting. The Lady of Shallot is a story from 1888 which tells the tale of a young woman who is frozen in a moment of time by her own reflection in a glass. She is trapped in a world of illusion and is unable to see the reality of her life. The paintings that inspired this photobook are perfect for this project as they are filled with light and shadow, their attention to detail, and their atmospheric setting. The Lady of Shallot is a story from 1888 which tells the tale of a young woman who is frozen in a moment of time by her own reflection in a glass. She is trapped in a world of illusion and is unable to see the reality of her life. The paintings that inspired this photobook are perfect for this project as they are filled with light and shadow, their attention to detail, and their atmospheric setting.

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I edited these photographs in Adobe Photoshop cs6 and used the same process throughout so that the same effect was achieved for all of the photographs. Initially, I lowered the levels of saturation in the photograph so that the colours reflected the atmosphere created from the composition. I then experimented with the curvature of light as well as the brightness and contrast within the image to produce a contrast of light and shade to add dimension and a dynamic quality to the photographs. I then selected the rose petals and increased their vibrancy so that they create focal points within the composition. Also, red symbolises the colour of blood and traditionally symbolises romance which adds historical context to the photographs and reflects the pre-Raphaelite paintings that inspired this photo shoot. Additionally, red can also be associated with sex as it identified with the rush of blood to the genitals when sexually stimulated and aroused, thus exhibiting feminist connotations of objectification of women that is present in Margaret Keane's photography. I then added a lighter overlay to the photographs to create a faded effect before manipulating the colour balance within the images to add warmth or coolness to the overall photograph to complement the atmosphere within each photograph.

Edits on the next page...
The angle of the camera is very apparent in these photographs as it has a slight upward tilt, which adds to the dramatic effect. The light from the flash creates a warm and inviting atmosphere, which enhances the overall mood of the images. The use of the rose petals as a prop adds a natural and organic feel to the photographs. The model's expressions are serene and contemplative, which adds to the sense of tranquility in the images.

In the photographs, the angle of the camera is from a high angle, creating a sense of mystery and intrigue. The model's pose and facial expressions suggest a sense of introspection and contemplation, which adds to the overall atmosphere of the images. The use of the rose petals as a prop enhances the sense of organic beauty and adds a touch of elegance to the photographs. The warm lighting and the use of natural elements create a sense of harmony and balance, which is evident in the final images. The sense of mystery and intrigue is further enhanced by the use of the rose petals as a prop, which adds a touch of romance and elegance to the photographs.
Similarly to the previous photographs, the model's eyes are closed to convey the element of death that is present within the post-mortem portraits like Corot's and The Venus of the Flowers. The angle at which the photograph has been taken in an extreme close-up focuses upon the facial expression of the model, which is conveying the moment before the final plunge into the water, thus capturing the last moment of life, which creates a sense of poignant power in the composition. The sensitive expression of the model's hair and flowers add to the element of post-mortem imagery and adds to the mood of the model's hair which is traditionally depicted and considered more beautiful in women which is labelled as 'an English rose'.

In these photographs I chose to take an extreme close-up shot of the model's body and head against the flowers in these parts of the body portraying different meanings that subtly communicate emotion and emotion - perfection that inspired the neo-photographic era. In taking a photograph of my model's feet, this introduces an element of death into the photograph as in common digital files, feet are usually placed around the corpse to convey energy. In transferring perspective from above this is necessary to objectify them a little more so that the feet are not seen as a body rather than a body which reflects the point of my previous statement. The feet are very expressive, just like a body up to 55% of language is body language which injects the meaning of the photograph. In the photographs, the model is expressing the head by various means and partly by her dress which isemploi1828 written in invisible ink. Furthermore, the model's body, in the photographs, is hauntingly powerful as its companions reflect the atmosphere that is in the impression behind them.

In this photograph the positioning of the model is very interesting as the light shining down is a direct constant light which highlights the softness of the model that is looking much like Delacroix in the Louvre. The flowers themselves add to the atmosphere as they produce a solemn effect as they have lie against the backdrop of the model, who as if she has just died, this conveys a sense of her passing. The contrast is the background of the flowers against the water and flowers without any exposure on them. I chose to cast the hues in this photograph by adjusting the colour balance to ensure that the emphasis of the atmosphere is kept by pushing the shadows towards the sides.
I also chose to take another extreme close-up image of my model except this time, I chose her eyes to remain open. The silliness that my model conveys within the photograph creates a mystery reflective atmosphere as if she’s considering dying for love which is the theme presented in this type of painting. The flowers play a vital part to the composition as they display a certain degree of connection with themselves as they have been picked and left over, like my model, mistreated by the state of my background which has the ability to be effective in the artificial source. A burnoff of the bath which means that the photograph is in some underexposed. In the studio mostly increased the level of depth within the photograph as the focused an extremely mysterious atmosphere which reflect the feelings of one who is3 back on itself.

For these photographs the model plunged herself down into the water to create this composition that reflects the moment of death and self-sacrifice. I used an overhead view of the model to capture the model’s facial expressions and for the photograph to represent the view of seeing something locked inside a surface. The flowers are surrounding the model’s head like a storming glory of femininity and lost innocence which is how the women feltwithin the scene of studio and the Lady of Shallot. The splashes offered through the composition emphasize this further as red and veins associated with romance and passion which forms local points within the photograph. The lighting in these photographs reflects the artificial source creates partials of water to glow like golden glitter which add to the atmosphere within the photographs.
Sleeping Beauty — Development

In development of my previous photo shoot, I am going to further explore the passion of women in traditional literature and the pre-Raphaelite era by taking inspiration from Charles Perrault’s fairytale Sleeping Beauty. In the original tale, Aurora picks her finger on an enchanted needle which bewitches her to an eternity of sleep. The hand of an old woman travels far across the land in the face of a Prince who goes in search of Aurora in order to wake her. Once he sees her, however, he is overcome with her beauty which leads to him sexually abusing her until she becomes pregnant with his child who removes her from the moment in which she is a young girl in his son. The notion of this is incredibly disturbing as sexual abuse is not something we would expect to discover in fantasies that we read to children to teach them morals. This implements the message that women are completely at the mercy of their oppressors in order to remain considered beautiful or at least worthy of their attention. From a feminist point of view, this interests me greatly as is what I will be exploring in this photo shoot. I am going to shoot in an inside location as I am going to lay my model down upon white tissues sheets to give the effect of her lying in a pristine and empty space so that the attention is on her in the composition, whilst giving the impression that she is young in a bed. I am going to dress my model in a flared utility dress and use traditionally feminine elements also being sexually appealing as this is my own expression of clothing. I am going to add a satirical quality to the photographs. To emphasize this, I am going to upgrade my models hair to the perfect woman. It becomes a focal point within the composition as hair is an element in the pop Romantic era that painters chose to focus upon as it was the crowning glory of a woman’s beauty.

Similarly to the previous photographs, I photographed my model beneath the water surface to portray the moment of drowning. In these photographs the compositions differ slightly as they are the next step after death as the model’s eyes are left open as if she is now being displayed after her death, adding a darkly disturbing atmosphere to the photographic series.
I chose this photograph because of the angle at which the photograph was taken. Having a slightly eye-level view allows the model to appear as if the camera is peering down on her meaningfully which highlights the reflective nature of the subject’s expression. The facial expression of the model emphasizes this as her lips are slightly parted almost expectantly, as if she were surreptitiously relying on the power of the model’s gaze. This lighting in this photograph is effective as the face of the model’s hair is illuminated which gives a Pre-Raphaelite composition and atmosphere to the photograph.

I edited these photographs in Adobe Photoshop cs6 and used the same process throughout so that the same effect was achieved for all the photographs. Initially, I used the spot healing tool to perfect my model’s skin by removing any blemishes she had so that her skin was naturally porcelain and flawless which is how painters portrayed women in the pre-Raphaelite era. Next, I lowered the levels of saturation in the photographs so that the colours reflected the atmosphere of the compositions. I then experimented with the placement of light in the photograph to make the effect more dramatic to increase the intensity of tension in the atmosphere of the photographs. Finally, I increased the contrast and lightness of the photographs to make the photographs richer in dynamics.
In these photographs I positioned the model’s hand to be a focal point within the composition; the hands are a very expressive part of the body as they convey emotion whilst symbolizing how we truly feel as they play an important role within body language. In the photographs the model is placing her hand against her chest and her hair which are strong feminine attributes as she is trying to cover them whilst she sleeps. However, in touching them she is embracing these areas which challenge traditional ideology towards female sexuality and enhances the sensual atmosphere within the photograph.

Similarly to the previous photographs, in this photograph I held the camera at a slight low angle in order to capture a more natural viewpoint of the model. The lighting is dramatic in this photograph as the depth of the highlights and shadows are formed from the light above the model, illuminating the natural curves of her body. To emphasise the contours of the model which outlines the femininity of her body beneath her dress thus adding a sexual tension to the photograph which is synonymous to the Prince when he succumbs to his urges when taking advantage of Aurora.

In these photographs I experimented with angles as I positioned myself differently with the camera to achieve different viewpoints of the model. The variety of profiles gives the photographs more interesting compositions as the model appears to be asleep rather than posing with her eyes closed to emphasise this. I filmed the model as her hair falls onto the pillow and added her to the film as her hair naturally falls onto the pillow to create a dramatic yet realistic effect.

These photographs show the model in various positions and angles, highlighting the details of her hair and hands. The lighting and composition vary, adding depth and emotion to the photographs. The model's expression and body language are notable elements in conveying a sense of emotion and narrative.
In those photographs, I also experimented with angles by creating a variety of extreme close-ups shots of the model's face. In doing this, this forces the attention to be focused on the model, as she becomes the main focal point within the compositions. The closeness of the proximity between the camera and the model in extremely intimate which conveys the Prince leaning in to kiss Aurora in a scenario in the romantic context of Sleeping Beauty. However, this provokes the almost tactile texture of the fairytale to come into the atmosphere of the photographs as it symbolises the sexual exploitation of Aurora and her passivity to these advances. I also photographed the model from different viewpoints as if to create a collection of forensic images as her loss of physical consciousness has led to the death of her spirituality.
Genesis Fantasy Shoot

For this photoshoot I had the privilege of working with Genesis Hair Company in St Bees to create a romantic fantasy scene, inspired by Kerry Mitchell's photography. I had several conversations and discussions with the stylists before going on a day to work with the models and actors to create hair that was fantastical similar to Kerry Mitchell. To achieve this, I used layers of hair extension in rods and gold foil to enhance the structure and volume of the hair. The models were then dressed and styled to achieve the fantasy look. The models showed off how to use different techniques and materials to achieve different effects in the hair which I then incorporated into my photography session for the project. The models received hair and make-up services from the hair and make-up artist in the salon. While playing with the hair, we discussed the project and what each model wanted to convey while showing their presence in the set. I also made a point to discuss the models' make-up as I like to make the makeup harmonise with the hair and clothing. In this photoshoot, I wanted to achieve the magical element in fairytales and the romantic atmosphere they have at the surface, while also displaying the vivid color and skill behind the female character within the story. To take the photographs, I used some of my professional skills with a focus on engaging with the model and professional lighting to create a story. I was able to set up to achieve the desired effect that complemented my model so that the hair and makeup were exposed on the camera.
In these photographs I have the model in extreme close-up to focus upon her face rather than just her hair. The key aspect of this is that the photographs are more intimate which romantically sets the atmosphere when being in close proximity to the model as she looks directly into and away from the camera. The model's eyes are positioned differently as they draw the focus of the eye to them as she is very expressive. Also, the fact that she is looking into the camera in these photographs challenge the viewer of the photograph in some yet she's away to the side. The depth of field is strong in these photographs which makes the photographs technically strong as all the details of the model are captured in the composition.

I chose this photograph because of the relationship between the model and the camera. In this photograph, the model is looking straight into the camera which pierces the viewer of the photograph and she is staring straight into your eyes which gives an overwhelming sense of power to the composition and atmosphere of the photograph. The lighting emphasizes the intensity of the photograph as the facial highlights and shadow of the model's face creates strong dynamics thus increasing the model's presence within the photograph.
The angle of the photographs is interesting as they are all profile shots of the model which forces rather than hair and facial expressions. In viewing the model from these perspectives, she is engrossed in the composition which encompasses her within the photographs. Unlike the previous photograph, these photographs are romantically dramatic in their dynamics, therefore symbolizing the power behind traditional femininity with strength of personality along with individuality.

Artists, like those in these photographs, emphasize this in the dramatic contrast seen throughout each composition, which is a theme in the photographs, whilst improving the technical aspects of the photographs as the strength of the depth of field is highlighted.
In this photograph the model is purposely looking away from the camera which breaks the bond to better the model and the scene of the photograph. In wearing a distance between the model and the viewer of the photograph this adds a mystical atmosphere to the scene. It is more effective to the model on the model herself, even as if the dress is a trinket. The depth of field within these photographs is strong as the fine details of the model in the background are captured in a way to enhance the composition. The use of 3d printer effects is also effective as, by shooting the model from different perspectives whilst her eyes are closed or her body is away from the camera, it enhances the atmosphere of the model being away from the audience awaiting her. Furthermore, the traditional portrayal of women in paintings is
The side profile angles in these photographs are evident as this gives an interesting perspective to the compositions. By photographing in this way, the photographic profile angles are usually taken at an angle to the subject which creates a magical and romantic atmosphere. This also allows the texture of the hair to be captured and add femininity to the photographs. The lighting is effective in these photographs as the modeling light is illuminated on the subject. It becomes a focal point within the composition and falls naturally on the hair which responds to the contour of each lock thus forming highlights and shadows for each strand.
The mood in which the photographs have been taken is a soft, ethereal effect which gives an interesting viewpoint as if the viewer is peering down at the model as she covers her face. The lighting is soft and diffuse, emphasizing the feeling of intimacy and vulnerability. The model's body language conveys a sense of contemplation and introspection, with her hands resting gently on her face. The background is a combination of soft, blurred elements, creating a sense of depth and atmosphere.

The model's head poses an important part of the photographs as she covers it with her hand. The hands are a very expressive part of the body, and have a strong presence in the images. The lighting is soft and diffused, creating a sense of intimacy and vulnerability. The background is soft and blurred, creating a sense of depth and atmosphere. The model's body language conveys a sense of introspection and contemplation.
Development ~ Little Red Riding Hood

In development from my previous photoshoot, I wanted to further explore empowerment and heroism in women. To do this, I aimed to photograph a student of Charles Perrault’s fairy tale, Little Red Riding Hood. Little Red Riding Hood is the story of a girl who encounters an evil wolf while walking through a forest in search of her grandmother who is poisoned by the wicked woman at the end of the tale. The fear felt upon her at the beginning of the story increases as she is chased through the woods by the wolf, who is masquerading as her grandmother. The relationship is complex, and the story is often interpreted through the lens of gender and sexuality. In this story, Little Red Riding Hood is typically portrayed as a passive victim, but in my adaptation, I aimed to portray her as a strong, independent woman. I am going to incorporate elements of fairy tales, fantasy, and folklore to bring the story to life in a new way. I am going to experiment with the composition so that my model conveys both her strength and vulnerability as that the traditional and modern directions of Red Riding Hood character are included in my photography which makes the difference of how women are perceived in modern traditional society.

I edited these photographs in Adobe Photoshop and used the same process throughout so that the same effect was achieved for all the photographs. Initially, I used the spot healing tool to perfect my model’s skin by removing any blemishes she had to highlight her features and beauty similarly to Red Riding Hood. Next, I selected the model’s dress and hood using the quick selection tool and reversed the selection so that the other areas of the photographs were selected. I then lowered the saturation levels so that the surrounding areas were either muted or black and white so that the red stood out to become a focal point within each composition. I then experimented with the lighting by adapting the curvature of light as well as the brightness and contrast to make the photographs more dramatic to increase the tension in the atmosphere of the photographs. Finally, I intensified this by creating a vignette effect which gave the impression of the darkness creeping in towards the model, as if the photograph itself were trapping her in the composition.
This collection of photographs represent Little Red Riding Hood's walk to her Grandmother's house through the forest in the fairy tale. To do this, I asked my model to either walk away from me or towards me in my photographs. This could be, compositionally, more realistic. I photographed my model doing this in different parts of the woods to make it look like she was travelling on a journey so my photograph became more narrative as it is an adoption of the fairytale Little Red Riding Hood. The variety of environmental and distant aspects of my model creates powerful dynamics throughout the photographs as they work together to communicate the narration and danger imposed on the model by being associated with nature and other possible dangers such as the frightening wasp nest which symbolises the threat of male power over female passivity within traditional fairytales.
The model's facial expressions are particularly powerful in these photographs as the emotion of fear is effectively communicated. By positioning the model next to a tree, this emphasizes the anxiety in the atmosphere of the photographs as the model hides behind the tree as a form of protection, therefore associating her with the comfort of nature's safety. The power of nature is expressed, which highlights how humans have little control over it, which therefore symbolizes the intensity of female power in nature as it is the ultimate source of power on the planet. The lighting encapsulates the fear within the atmosphere as the shadows are formed through duped lighting which creates the effect of the wolf's claws drawing in closer, entrapping her which symbolizes the power of male dominance over women in narratives.
To develop from the previous photographs, I photographed my model directly behind the tree peering in front of her to detect the danger within the woods. The tree symbolises male protection as the shape of the tree has phallic connotations. Furthermore, the model shielding herself behind this symbolises the 'damsel in distress' often identified within fairytales as the men come to the women's rescue, thus reflecting traditional views of society also.

To challenge the symbolism in the previous photographs, the model's facial expression in these photographs are powerful as she embraces the role as independent heroine in the story. The strong stance of the model creates a focal point within the compositions as the piercing intensity of her presence within the photographs is haunting and almost threatening. The contrast of perception of the character as there is to reflect the belligerence of the girl in Little Red Riding Hood in modern objections to the story, such as Angela Carter's The Company of Wolves in The Bloody Chamber and Other Uncollected Stories. The connections of power and sexuality of the girl are empowering the story as she inhabits the wolf and is in control of him; this strength of self-identification is present in these photographs through the effectiveness of the compositions.
The composition of these photographs is effective as the symbolism of the red cape as a powerful atmosphere in the photographs. The red cape that Little Red Riding Hood wears is a form of protection from the world around her as she is shielded from the harshness of her environment. Also, the red of the cape represents passion and lust which therefore symbolizes her sexuality. Furthermore, this is symbolic of how women had to hide their sexuality to fit into society and be deemed as the pure and innocent 'angel of the house'.
Black Swan

For this photoshoot, I am going to explore the relationship between good and evil depicted in female characters. The story that inspired this photoshoot is a combination of Prokofiev’s ballet Swan Lake and Darren Aronofsky’s film Black Swan. Swan Lake tells the story of Odette, a beautiful princess who has been cursed to turn into a swan by an evil sorceress. There is a black swan in the story as Odile, the evil sorceress’s daughter, disguises herself as Odette to trick the Prince into falling in love with her. The differentiation between the white and black swan ultimately is good and evil which defines female characters, rather than acquiring characteristics that lose both darkness and light within her. The story behind the ballet is explored in Black Swan which is a psychological thriller that shows a ballerina with multiple personality disorder as she becomes split between the personalities of the white swan who is pure and innocent, with the black swan who is deviant and manipulative. For this photoshoot, I am going to incorporate the aspect of evil and subtlety aspects of the story into my photography as these are associated with duality. I am going to photograph the same model in both a black and a white swan costume. To do this, I am going to make two different naps to give the same effect whilst also creating a different composition to create a mood; you are hiding who you truly are. I am going to shoot in an inside location so I can have more control over the technical aspects of the photography such as the lighting but also to create an environment where the model can become the character of both means so that the photographs are more realistic and dramatic.
I chose these photographs because of the close-up angle in which they have been taken, as the impact of the mask is more evident within the compositions. The darkness of the face against the paleness of the model's skin creates a striking contrast which symbolizes the relationship between the balance of good and evil in female characters. This is made more dynamic by the lighting in the spotlight and flash from the camera, which illuminates the model's face creating a more dramatic effect.

Additionally, the light creates a highlighted shine on the model's hair which forms focal points within the photographs. Also, hair as a traditional feminine attribute associated with romance and sexual identity which adds a further richness to the atmosphere and becomes a dominating attribute in the model which is conveyed in the composition.
In these photographs, the model experimented with side profile shots of the model, allowing her to look slightly down in front of her as if she were looking down on the people below her, thus communicating to the viewer a sense of her power within the photographs. The feathers of the black bird on the model's hair, which create the effect of the two not playing together, suggest that the model has become the black bird at the center of the image. The background behind the model equals her, as if she were observing the darkness surrounding her and inviting her to come into the darkness.

The symbolism of the model's hands in these photographs makes the eyes, which are considered the windows of the soul, a very important part of the body. By covering the model's hands and eyes in black lace, this signifies that they are dark and mysterious, conveying her spirituality. The black bird is also an animal and an image symbolizing the atmosphere of mystery in the photographs while communicating the message that women, who embody their sexuality, are considered to be mysterious and creatures in traditional society.
The model’s arms form swan-like shapes within the composition of the photographs, which add to the atmosphere of the Black Swan. In becoming like the swan, this implies how women who were perceived as the villain in fairy tales were seen as a haughty creature, such as a witch. This contrasts perceptions of women as traditionally women were thought to be ungrateful and neglectful which is also associated with a swan. Moreover, by using a black Swan, she changes the dynamics of this as power and dominance is introduced which reflects a modern depiction of women within society. The contrast of the model’s arms with the background is striking and has made the focal points within the photographs. Also, the lighting effect of these gives clear distinction between the model and the background which intensifies the depth of field with a Bokeh effect to the photographs.

In development of the previous photographs, I incorporated the model’s hands with swan-like movements to show the black lace further and to experiment with close-up angles. The distinction between the model and the lace is balanced because these other angles of the photographs as there is an equal amount of lace to the model’s skin which intensifies the relationship between good and evil of the model.
The compositions of these photographs are interesting as they are shot further away from the model to capture her whole body profile. I chose to do this so I could position my model in slightly different traditional ballet positions to incorporate elegance into the photographs. Grace and elegance are attributes that are traditionally associated with women whereby combining these with the Black Swan, this communicates the women can be both innocent and powerful which challenges the traditional depictions of female characters within fairytales as they were either the epitome of goodness or baleful hearted bad girls.

To develop from the previous photographs, in these photographs I chose to focus upon the symbolism of the ballet positions. By positioning my model in these positions whilst wearing ballet shoes and the black gloves, this intensifies the dynamics of the model as the contrast between good and evil is highlighted further within the compositions.

I printed these photographs in Adobe Photoshop CS6 and used a different process for the white and black swan so that the atmospheres of the photographs were different. To edit the black swan I initially used the spot healing tool to perfect the model's skin by removing any blemishes so that her skin was flawlessly porcelain, like a swan's. Next, I selected the model's lips with the quick selection tool and then inverted the selection so that the rest of the photograph became selected. I then turned the photograph black and white to increase the dynamics of the composition. To intensify the dramatic atmosphere of the photographs, I then experimented with the lighting by increasing the curvature of light as well as the contrast.
In this photograph I chose to shoot the model in an extreme close-up angle to highlight the difference of the white toes to the black swan. The subtle elegance of the model is highlighted within the composition as she is softly smiling while looking directly into the camera, then depicting the traditional sweet party of the butterfly within fairy tale. The depth of field is strong in this photograph as the detail of the mask is captured with clarity which enhances the effect of the composition.
In these photographs, I positioned the model’s hands to emphasize precise movements and to create a traditional ballet posture. The elegance and poise she exuded can be seen in the photographs, which convey the traditional draped or flowing robes worn by women in fairytales, which is typically associated with the ballerina. The simplicity and purity of her movements within the composition add a sense of romance to the photographs and highlight the model's reflection of the elegance of a ballerina. The lighting is effective in these photographs, as the model reflects the light against the background, and this interaction between the model and the background is further emphasized by the darkness of the background surrounding her. The lines remain in the light.
In development from the previous photographs, I chose to experiment with symbolism further by focusing on the model’s hands and feet in extreme close-up angles. The striking contrast of the lighter colours of the model against the blackness of the background further implements the shining beacon of the model’s purity as she becomes the role of the white swan.

I also wanted to experiment with angles in these photographs and photograph my model from a variety of different positions in order to capture different perceptions of her. In doing this, the white mask and the model are shown to respond to the natural curvature of the model’s face, and it is reshaped into the form of her body, becoming part of her. The natural facial expression of the model emphasizes this as it gives the composition a more authentic quality, as if the model has been photographed in her raw form.
In development from my previous photoshoot, I am going to photograph the masks against black and white backgrounds to signify, rather than good and evil in the depiction of female characters. To do this, I am going to photograph the masks in different positions on a black background and then re-create these positions on a white background, swapping the masks over in each position so that they are opposite in each photograph. I am then going to combine each pair in the editing process to produce one image. The idea of this is to show which mask stands out as the background which will ultimately be the contrasting colour; thus symbolising that whatever the situation imposed, either good or evil will stand out and overpower the other side which reflects human nature as we are programmed to respond in either fight or flight mode when feeling threatened. For this photoshoot, I am going to shoot in an studio location so that the photographs have more professional compositions as I will have more control over the technical aspects such as the lighting.

I edited these photographs in Adobe Photoshop CS6 and used the same process throughout so that the same effect was achieved for all the photographs. To combine each photograph together, I opened a new page on Photoshop so that I could customise it to a size that would fit both photographs together. I then opened the photographs I wanted to add together and unlocked the background on each tab so that they were all 'Layer 0'. Next, I dragged each photograph onto the new page and adjusted the sides of them as they both fit together to create one image. To sew them in place, I merged the layers together and cropped the page down so that the photographs created one image. Although the masks were black and white already, I added a monochrome filter over the top to increase the contrast between them. Finally, I experimented with the curvature of light and contrast to increase the intensity of the compositions and make them more dramatic.

This compilation of photographs differs from the previous photographs as the compositions of these photographs are deliberately positioned like the black swan photographs earlier. These photographs have been taken of the model in different traditional ballet positions. This gives a doll-like effect to the compositions as the model looks like a marionette being controlled by the puppeteer's strings. This symbolises how women are traditionally under control of men within society as they have little power and control of their own lives. I am also demonstrating a fantasy as the heroes are always in need of their prince to save them.

To edit the black swan I also used the spot burning tool to soften the model's skin. Next, I lowered the levels of saturation in the photographs so that the coolness of the colours reflects the atmosphere of the compositions. I then slightly increased the contrast and levels of light in the photographs to technically enhance them. Finally, I created a vignette effect which illuminated the model in a halo effect to give a angelic quality to the photographs.

The printer printed the photographs much darker than they are on screen, which is why it is hard to the black mask in some of the photographs.
Overall, I think this effect worked well as there is a clear distinction between the white and the black of the masks against the background. Also, the positioning of the photographs work together but are also subtly different with gives each component in the photographs individuality: thus symbolising how each person’s ideals of good and evil are different and how each of us are unique in our approach to light and darkness within ourselves.
Further Development

To develop this idea further, I am going to photograph the mask with flowers as this incorporates another element of femininity but also the idea of sexuality. Flowers are perceived to be romantic connectors because of their beauty and scent. Furthermore, each flower symbolizes something unique which is why I have chosen different flowers for each mask. To photograph with the black mask, I have chosen a black tulip as they symbolize power and strength whilst also signifying death which all amalgamate to translate into factors of evil. To photograph with the white mask, I have chosen a white rose as roses are often associated with love, romance and purity which are what the ‘good’ female characters encounter within traditional literature. The combination of masks and flowers also give a surreal atmosphere as flowers are often associated with female genitalia and masks are ironic items as you can hide your true identity behind them. The inclusion of sexuality in my photography deepens the meaning behind the photograph as it consumes the idea of hidden sexuality within traditional literature which modern adaptations explore. For this photoshoot I am going to shoot in an inside location against a neutral background so that the photographs are technically enhanced by lighting and have more of a professional atmosphere.

In these photographs I chose to capture the mask with the tulip before reducing it to petals so that the beauty of the flower was preserved at the moment just before it was reduced to petals which is very much like our bodies becoming ashes. There is something incredibly moving about a perfect flower like this one as although it is very beautiful, it has been killed in order for its beauty to remain which is explored in traditional literature. In Robert Browning’s ‘The Pied Piper of Hamelin’, the idea of the poet murdering his lover in order to capture and preserve her moment she submit herself to him in the form of love, or as he poem is, “sacred”. The idea of killing something to preserve its beauty is disturbing yet in humanism, we do this as a duty. In order to pick flowers, you are stripping of their beauty which ultimately leads it to fade away. This is synonymous with the traditional belief of marriage as a woman was expected to sacrifice everything she held dear in order to fulfill her husband’s desires when she had been chosen and plucked from her surrounding blooms.
In development of the previous photographs, the petals in these photographs are hi-contrast and on the mask so that it is surrounded by the remains of the tulip. I chose to take the petals of the tulip away from the stigma as this would give the effect of death to the photograph as the flower has fallen; thus symbolising how women were wanted away in fairytales waiting for their prince to rescue them which further instates the passivity of women depicted in fairytales.
In these photographs, I chose to maintain the compositions as I wanted to remain in their intact form so that the atmosphere of purity and innocence remained within the photographs. I experimented with taking the photographs at different angles so that the positioning of the mask and rose from different perspectives which gave an individuality to the compositions as well as working as a collaboration of photographs. The depth of field enhanced the power of the compositions as the texture of the lace and each individual petal is captured by the camera. The femininity of the lace communicated with the rose emphasizes the atmosphere. In these materials are incredibly delicate and stunningly beautiful. Their beauty and fragility are factors that were traditionally associated with women which is how the ‘masque’ or ‘masquer’ is presented in fairy tales as she is always the epitome of beauty and a fragile creature, much like the description of a provence doll a woman of the ultimate passivity.

I edited these photographs in Adobe Photoshop cs6 and used the same process throughout so that the same effect was achieved for the black and the white mask. Initially, I cropped each photograph so that they became extreme close-up images to ensure the composition was focused upon the mask and the flowers. Next, I lowered the levels of saturation in the photographs so that the colour of the flowers did not overpower the mask. I then experimented with the curvature of light in the photographs to make the effect more dramatic and also increased the levels of brightness and contrast to intensify the atmosphere of the compositions. Finally, I created a vignette effect to illuminate the mask and flowers to add a further element of dramatization.
In the final stage of development, for this photoshoot I am going to focus just on the flowers due to their feminine and sexual symbolism. For this photoshoot I am going to use a half black and half white background so that the good and evil is subtly included in the compositions. By using the rose and tulip petals I am going to create different shapes that symbolise different meanings and factors within traditional literature against the black and white backgrounds. I am going to experiment by placing complementary and contrasting petals with the backgrounds to see which is most effective. To do this I am going to shoot in an inside location so that I can have control over the placement of the petals and to have a spotlight so that all of the composition is illuminated.

I edited these photographs in Adobe Photoshop CS6 and used the same process throughout so that the same effect was achieved for all the photographs. Initially, I lowered the levels of saturation in the photographs so that the colours were muted slightly as I wanted the black and white of the background to be the main contrast in the compositions. I then experimented with the curvature of light in the photographs to make the effect more dramatic to increase the distinction between black and white. Finally, I increased the contrast and lightness of the photographs to make the dynamics of the compositions richer.
The compositions of these photographs are very interesting as I have positioned the petals to form different shapes, each shape symbolising a certain element of fairytales and traditional society. The first photograph in this composition is in the shape of the heterosexuality symbol to symbolise the sexual tension that fairytales evoke. I decided to position the petals in this background of their complementary colours so that their differentiation as sexuality was a subject that was considered an extremely private matter. Furthermore, women in traditionally had to hide their sexuality as society penalised them for their sexual exploration as this was considered to be unnatural for a woman to explore such matters. In contrast to this, I have formed the petals into a love heart with the petals against their contrasting background as romance is one of the main forces in fairytales which focuses upon family and romantic bonds between people. Also, women were expected to find love and marriage at this considered to be their purpose rather than living their life according to their desires. Developing on from this, the petals in the two hearts and crescent shapes are inspired by Malorie Blackman's novel 'Noughts and Crosses' which explores the relationship of a young couple who have no light against society in order to be together as they are from different parts of society. This is often found within fairytales as the heroines are from poorer backgrounds than the traditional Prince and only become a Princess once he has chosen her which implies that a woman can only feel magical once she has the permission of her male counterpart.
In these photographs, I experimented with angles and the placement of the petals to achieve effective compositions. I decided to take the photographs in either a blue or a red color to make the petals stand out against the black background. This technique emphasizes the beauty of the petals and shows that beauty is not measured by size but by how it is perceived. In my photography, I arranged flowers and petals in different poses, and the shapes of the petals have been adapted to create a new image. The images of the traditional scenes that involve certain aspects of the petals that were glazed over with their traditional versions. For example, Skipper's poem explores the moment of ignition, because in fairytales, the narrator is 'The Bloody Chamber' and the theme of beauty is introduced with the image of a white flower. I experimented with natural positioning and chopped the petals from a branch so that they would naturally fall against the background, creating a natural mix of their petals and stems which symbolizes love and beauty. The balance between good and evil is achieved by the photographer's skill and understanding of the subject.
Punishment of the sisters

For this project, I am going to explore the original story of Cinderella, continuing with the theme of punishment in traditional literature. In Hans Christian Andersen’s fairy tale Cinderella, the two evil step-sisters are punished for their unkindness in the form of having their eyes peeled out by two birds either side of Cinderella’s shoulders. The punishment towards the two sisters reflects poetic justice within literature which rewards characters for their cruelty and punishes those who exhibit villainous behaviours. Poetic justice was the preferred view in literature until the 19th century when William Shakespeare’s tragedy King Lear was written for the death of Cordelia at the end of the play, which is described by critics as the epitome of poetic justice. The play was re-written by a man called Nathan Blake who changed the ending so that Cordelia survived but this was viewed by Samuel Johnson, a famous critic of Shakespeare, as the tragedy’s best half. However, the supposed evil characters of Edmund and Regan are killed for their behaviour yet there has been no critical dispute or solitude over this. These characters exhibit selfish attributes which are punished in the play which is an attack on them as women whilst it is also presented in Medea. The relationship between justice and punishment is something that greatly interests me which is why I am going to explore in this photo shoot. I am going to stain the bandages with layers of ink and red underlining over the eye sockets to give the impression of blood smeared in black and white creates a sombre atmosphere. To create dramatic dynamics I experiment with the curvature of light within the photograph as well as the brightness and contrast to create strong light and shade. To enhance the colour I increased the levels of vibrancy and saturation whilst keeping the photograph overall to create a finished to this effect. Once this process was complete, I merged the visible layers to create one large image so I could blend the edges together to soften them considerably and to create a more professional compositional effect.
The strength in this photograph derives from the composition as it evokes the two depths that are apparent within human nature: anger and sadness. Many people either react to anger or to sorrow at the overwhelming sense of guilt. By using each model to convey these emotions shows how the sisters may have felt after their breaking which revealed all of their humanity. The tension of joy and sadness is made more apparent in the background as the model is being pushed to extremes. The contrast of the models shows the difference between their personalities and their opposing characters that is often present in literature where their bond is their worst behaviour, much like the characters of "Gosford Park" in "The King's Speech". The composition of this is also similar to the traditional thematic masks in theatre that display the comic and tragic elements within the performing arts.
In these photographs I wanted the sheer horror of the act of the eyes being plucked out of the models' sockets being emphasized within the composition. To emphasize this, the models screamed and held their hands over the sockets and on their hair to give the expression of extreme distress. In these photographs I shot in an extreme close-up angle so that the eyes of the composition would be on the model and this was the most important part of the photographic symbolism. By shooting the models from different angles this produces a sense of presence and a sense of importance within the composition. The models have been photographed quickly in order to capture each moment in time. The impact this has on the overall atmosphere of the photographs is to increase the tension in the air and on the side of the viewers who are real characters. Being the impact this has on the actual person makes us start to sympathize and question our role. Could it be argued that the good and the evil, the juxtaposition of the division between good and bad within fairtales?
In development from my previous photo shoot I am going to explore the impact of the evil step-mother’s punishment in Hans Christian Andersen’s Cinderella by focusing on the glass slipper. In the original fairy tale, the evil step-mother cuts off one of the sisters’ toes to fit into the glass slipper and the other (I am in effect having them lose their feet). The dramatic extremes used to get her daughters to be chosen highlight the impact the glass slipper had on society and the importance to marry into a family to become part of the social order. To physically mutilate, one child can be seen as the will to benefit them poses as a maternal conflict in this interesting representation of women in fairy tales. Also, the significance of the glass slipper is similar to the bloody handkerchief in my previous shoot, as they both symbolise the red behaviour and the punishment that has been inflicted upon the sisters which raises the argument against overt punishment. For this photo shoot I am going to photograph my models bare foot in a crystal slipper to represent the glass slipper. I am going to use red colouring around our bodies and toes of my model to enhance the themes of blood and mutilation that is present in the fairy tale which I will emphasise in the editing process in Photoshop. I am also going to shoot in an inside location with dark brown backgrounds to add a sense of drama to my photography whilst allowing me to have control over the visual components such as lighting.

In this photograph the composition corkscopically increases the tension of horror communicated in the previous photographs. I chose to have the model standing directly in front of the camera so they engage the composition due to the close-up angle in which they have been taken. The way the model is positioned slightly to the left reflects their individuality which is therefore highlighted. Their humanity as they appear to be human rather than inhuman. The effect the screaming has on the atmosphere is to intensify the tension between the model and the viewer of the photograph as they are crying out in desperation of help which you feel compelled to give when viewing the photograph. This juxtaposition of horror and humanity of the model creates a paradox in which the argument of frighten or ‘an eye for an eye’ is raised.
I edited these photographs in Adobe Photoshop CS6 and used the same process throughout so that the same effect was achieved for all the photographs. Initially, I selected the areas of red colouring in the photographs with the quick selection tool and then reversed this selection so that the rest of the composition was selected. I then added a black and white filter over the top and increased the vibrancy of the red to make the contrast between the two more evident. Next, I experimented with the curvature of the light in the photographs to make the effect more dramatic to increase the intensity of the compositions. Finally, I increased the contrast and brightness of the photographs to make the photographs richer in dynamics.

The composition of these photographs is from an interesting angle as the model's feet are captured at an angle, emphasizing the heel. In Greek mythology, the foot is associated with weakness as the story of Achilles who was invincible until his heel was sliced. However, the foot is also seen as a symbol of beauty and mortality. By using this angle, the heel becomes a focal point of the composition, signifying the vulnerability of the model. The photographer captures the foot further as by hanging it over to create a sense of tension and anticipation. The composition is visually appealing and emphasizes the natural beauty of the foot without artificial enhancements.
The compositions of these photographs are effective as they are purely of the shoes without the model which adds a haunting emptiness to the photographs. The tears left inside the shoes show the suffering that can be endured withinwomen as it stains the shoe with blood. The lighting is effective here as it illuminates the shoe as the light sources off the glitter particles which give the shoe a sparkling effect which makes the dynamics between the shoe and the glass more dramatic. The depth of field in these photographs as the fine details within the compositions are captured on camera which enhances the photographs as they have been shot in an extreme close-up angle.

In these photographs I have used side angle shots of the model’s feet to highlight the difference in size between the model’s feet and the size of the shoe and the company she is going to, in her foot area. The introduction of the model’s feet is exhibited within the compositions as the same part dominates the run and the running effect of the shoe which gives a further perception to the viewer as they are in conflict between the sweet and innocent path they want to take in their inner raging passions. The violence associated with this gives an underlying textual context to the photographs as victims are forced into marriage by their families in traditional society with the reflection at these photographs as the evil element forces her daughters to mould themselves in order to win the hand of the Prince.
Final Images

These are the photographs that I have chosen for my final images to be presented in my presentation book. I have selected a number of photographs from each photoshoot as they all told a story together whilst having their own meaning and individually. The symphony behind each photograph presents different elements of fairytales but they all communicate the depiction of female characters in traditional literature. In creating modern photographs that twist on traditional tales, this adds a new meaning to the stories that we grew up with as the photographs portray the darkness within them and also societal issues that are still impacting today. Although fairytales are a fantasy, they also reveal truths about sexuality and punishments within them; similar to society as they explore how poetic justice is not always granted, which is exactly the case with this. As we are often reminded with what the book of fate decides so. Furthermore, these photographs expose the truth behind the fantasy of the fairytales as they highlight the distinction between the light and the dark and how this will affect the punishment you encounter for choosing which sides to act upon. Finally, these photographs are as they each signify the anxiety they originate from as the messages they convey within their composition and technical elements.

In development of my previous photographs, I have experimented further with the close-up angle of the model’s foot within the shoe by incorporating the tissue into the composition. By adding the tissue, this implements the suffering of the sisters at the hands of their mother thus highlighting the distribution of evil within fairytales as the true monster is the being asserting power over the other characters which in this case is the evil stepmother forcing her daughters to mutilate themselves for her desires.