GCE A Level Advanced Art and Design

**Photography
Component 2**

PEARL

Total Mark 30

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	8	7	8	7
Performance Level	3	3	3	3
		Total out of 72	30	

Pearson

Introductory Photoshoot

creates sense of mystery & isolation

foggy windows

Empty corridor → Sense of isolation

IMG_3623.JPG	IMG_3624.JPG	IMG_3630.JPG	IMG_3653.JPG	IMG_3657.JPG
IMG_3675.JPG	IMG_3676.JPG	IMG_3677.JPG	IMG_3679.JPG	IMG_3680.JPG
IMG_3681.JPG	IMG_3682.JPG	IMG_3690.JPG	IMG_3704.JPG	IMG_3735.JPG

good composition

Edit in photoshop

texture

| IMG_3737.JPG | IMG_3747.JPG | IMG_3762.JPG | IMG_3775.JPG | IMG_3776.JPG |
| IMG_3780.JPG | IMG_3781.JPG | IMG_3790.JPG | IMG_3798.JPG | IMG_3803.JPG |

bleak colours builds on sense of isolation

graveyard eerie atmosphere

grainy quality
bad composition
↳ Security camera
style images
↓
creates sense of
isolation

2.JPG   3.JPG   4.JPG   5.JPG   5b.JPG

5c.JPG   5d.JPG   5e.JPG   5f.JPG   6.JPG

exposure : 1/50 sec   F-stop : f/4

Washed out colours → sombre atmosphere

• focal point in centre
  ↓ to draw focus

IMG_5201.JPG IMG_5202.JPG IMG_5203.JPG IMG_5204.JPG IMG_5205.JPG

lighting too low

IMG_5206.JPG IMG_5207.JPG IMG_5208.JPG IMG_5209.JPG IMG_5210.JPG

IMG_5211.JPG IMG_5212.JPG IMG_5213.JPG IMG_5214.JPG IMG_5215.JPG

lighting increases here

IMG_5216.JPG IMG_5217.JPG IMG_5218.JPG IMG_5219.JPG IMG_5220.JPG

Closed eyes looks candid

IMG_5221.JPG IMG_5222.JPG IMG_5223.JPG IMG_5224.JPG IMG_5225.JPG

IMG_5226.JPG IMG_5227.JPG IMG_5228.JPG IMG_5229.JPG IMG_5230.JPG

IMG_5231.JPG IMG_5232.JPG IMG_5233.JPG IMG_5234.JPG IMG_5235.JPG

Camera settings:
Exposure: 1/100 sec
Fstop: f/5.6
ISO: 800
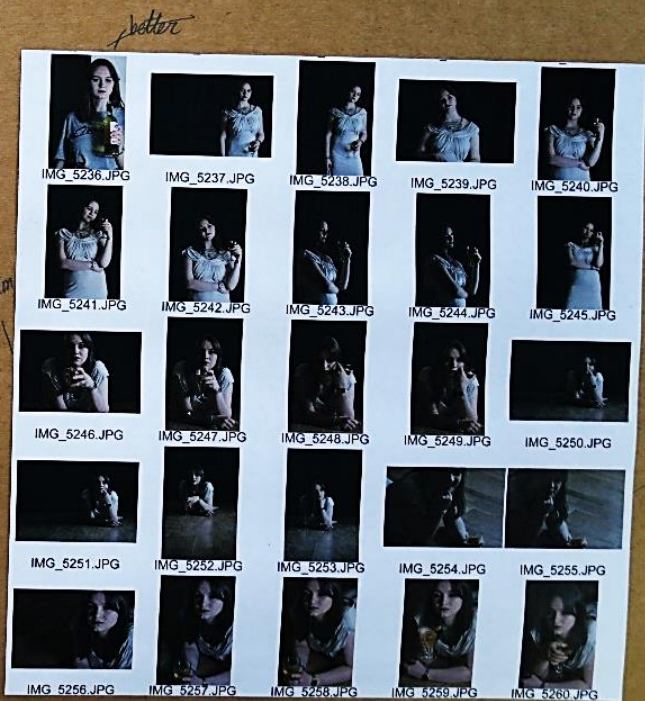
IMG_5261.JPG IMG_5262.JPG IMG_5263.JPG IMG_5264.JPG IMG_5265.JPG

better composition

better

IMG_5236.JPG IMG_5237.JPG IMG_5238.JPG IMG_5239.JPG IMG_5240.JPG

IMG_5241.JPG IMG_5242.JPG IMG_5243.JPG IMG_5244.JPG IMG_5245.JPG

bad composition

IMG_5246.JPG IMG_5247.JPG IMG_5248.JPG IMG_5249.JPG IMG_5250.JPG

IMG_5251.JPG IMG_5252.JPG IMG_5253.JPG IMG_5254.JPG IMG_5255.JPG

bad lighting

IMG_5256.JPG IMG_5257.JPG IMG_5258.JPG IMG_5259.JPG IMG_5260.JPG

Exposure: 1/100 sec

Fstop: f/5.6

Nature Photoshoot

branches against sky feels more open

IMG_3710.JPG   IMG_3712.JPG   IMG_3713.JPG   IMG_3714.JPG   IMG_3715.JPG

IMG_3716.JPG   IMG_3717.JPG   IMG_3718.JPG   IMG_3872.JPG   IMG_3873.JPG

more artificial
↳ bleak & isolated

Ivy growing over to old building creates sense of decay and isolation

IMG_3673.JPG   IMG_3674.JPG   IMG_3683.JPG   IMG_3684.JPG   IMG_3686.JPG

IMG_3689.JPG   IMG_3690.JPG   IMG_3691.JPG   IMG_3692.JPG   IMG_3693.JPG

Overgrown
↳ nature replacing industrial
↳ creates sense of escapism from every day life

soft neutral colours
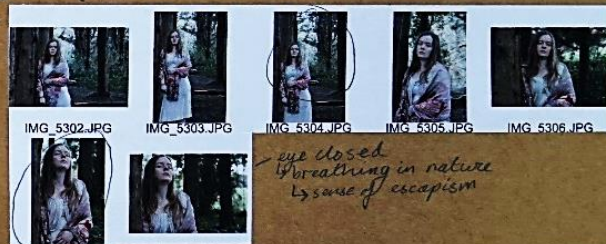
Camera settings:
ISO: 800
Exposure: 1/60 sec
F-stop: f/5.6

IMG_5272.JPG   IMG_5273.JPG   IMG_5274.JPG   IMG_5275.JPG   IMG_5276.JPG

Use of empty space

IMG_5277.JPG   IMG_5278.JPG   IMG_5279.JPG   IMG_5280.JPG   IMG_5281.JPG

bad composition

IMG_5282.JPG   IMG_5283.JPG   IMG_5284.JPG   IMG_5285.JPG   IMG_5286.JPG
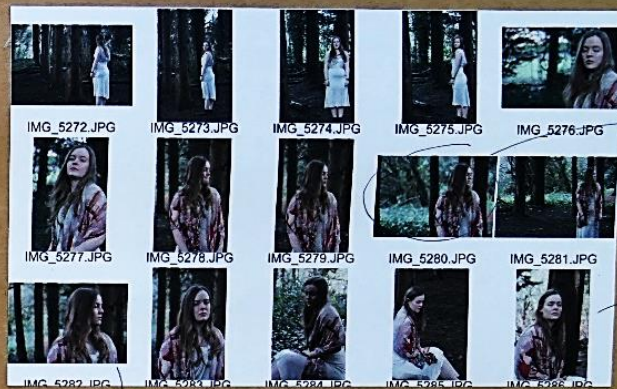
good composition
↳ landscape allows for use

Scarf brightens image colours

IMG_5302.JPG   IMG_5303.JPG   IMG_5304.JPG   IMG_5305.JPG   IMG_5306.JPG

eye closed
↳ breathing in nature
↳ sense of escapism

IMG_5282.JPG   IMG_5283.JPG   IMG_5284.JPG   IMG_5285.JPG   IMG_5286.JPG

IMG_5287.JPG   IMG_5288.JPG   IMG_5289.JPG   IMG_5290.JPG   IMG_5291.JPG

IMG_5292.JPG   IMG_5293.JPG   IMG_5294.JPG   IMG_5295.JPG   IMG_5296.JPG
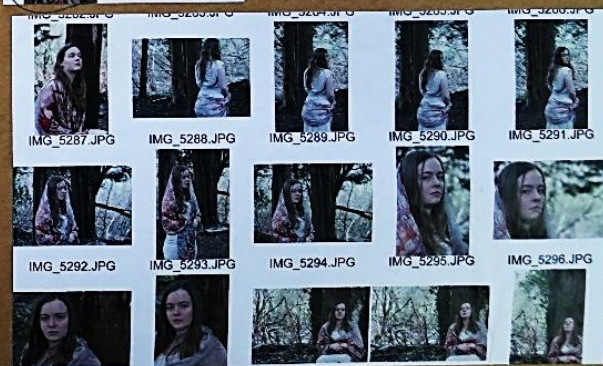
head tilted back
↳ Breathing in
↳ Peaceful

Exposure: 1/60 sec
F-stop: f/5.6

Empty space increases sense of isolation
and emphasis on nature

overlit

IMG_5310.JPG IMG_5311.JPG IMG_5312.JPG IMG_5313.JPG IMG_5314.JPG

IMG_5315.JPG IMG_5316.JPG IMG_5317.JPG IMG_5318.JPG IMG_5319.JPG

single spotlight makes
lighting more dramatic

make colours
colder in photoshop to
increase sense of
isolation

abstract

IMG_5325.JPG IMG_5326.JPG IMG_5327.JPG IMG_5328.JPG IMG_5329.JPG

IMG_5330.JPG IMG_5331.JPG IMG_5332.JPG IMG_5333.JPG IMG_5334.JPG

IMG_5340.JPG IMG_5341.JPG IMG_5342.JPG IMG_5343.JPG IMG_5344.JPG

IMG_5345.JPG IMG_5346.JPG IMG_5347.JPG IMG_5348.JPG IMG_5349.JPG

IMG_5350.JPG IMG_5351.JPG IMG_5352.JPG IMG_5353.JPG IMG_5354.JPG

lighting too
flat

too much
empty space

Exposure: 1/125sec
F-stop: f/5.6

looks better on screen

abstract
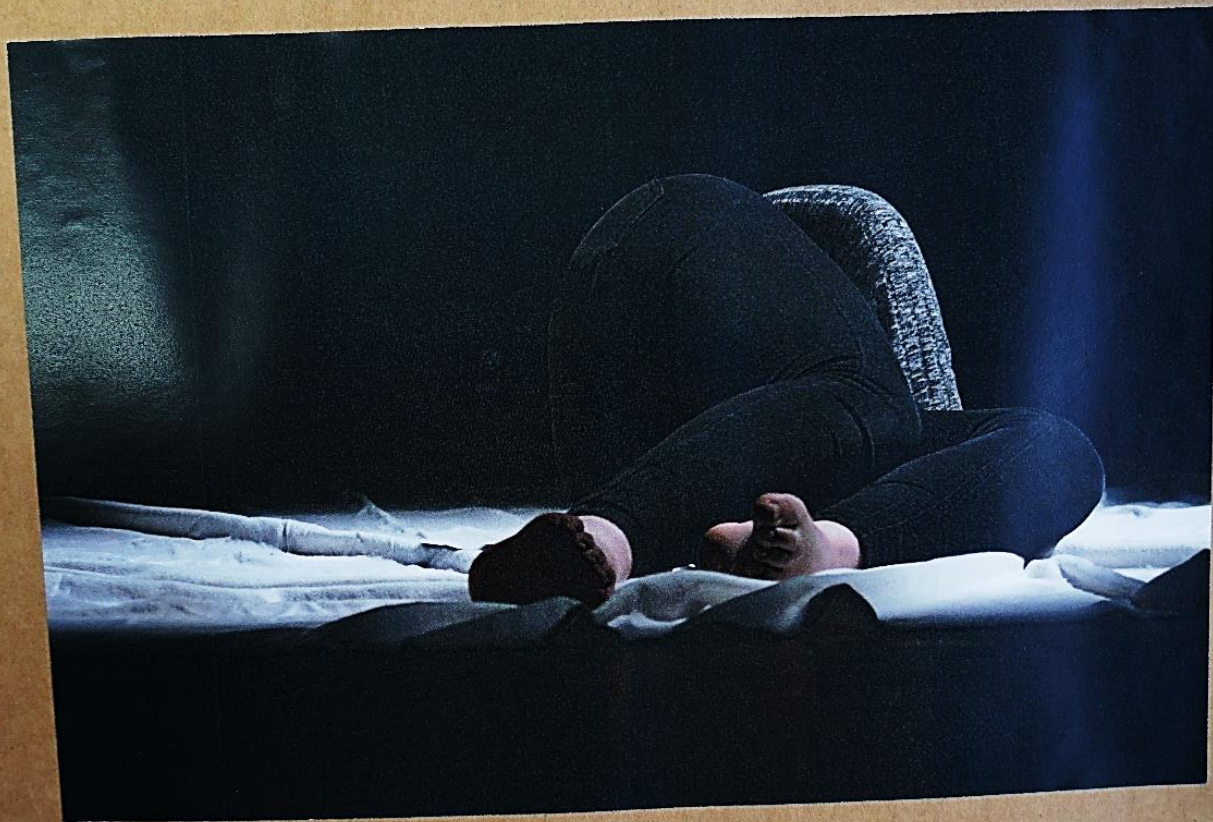
use of single spotlight gets rid of background

IMG_5407.JPG   IMG_5408.JPG   IMG_5409.JPG   IMG_5410.JPG   IMG_5411.JPG

IMG_5412.JPG   IMG_5413.JPG   IMG_5414.JPG   IMG_5415.JPG   IMG_5416.JPG

rope creates sense of movement

IMG_5417.JPG   IMG_5418.JPG   IMG_5419.JPG   IMG_5420.JPG   IMG_5421.JPG

IMG_5422.JPG   IMG_5423.JPG   IMG_5424.JPG   IMG_5425.JPG   IMG_5426.JPG

boring

IMG_5427.JPG   IMG_5428.JPG   IMG_5429.JPG   IMG_5430.JPG   IMG_5431.JPG

adjust ... in photoshop

empty space creates sense of isolation

Exposure: 1/100sec
F-stop: f/5.6

out of focus

IMG_5438.JPG   IMG_5439.JPG   IMG_5440.JPG   IMG_5442.JPG   IMG_5443.JPG

IMG_5444.JPG   IMG_5445.JPG   IMG_5446.JPG   IMG_5447.JPG   IMG_5448.JPG

IMG_5449.JPG   IMG_5450.JPG   IMG_5451.JPG   IMG_5452.JPG   IMG_5453.JPG

looks better on screen

darken & increase contrast in photoshop

shadows too heavy over face

face too obscured

too much empty space

IMG_5360.JPG IMG_5361.JPG IMG_5362.JPG IMG_5363.JPG IMG_5364.JPG
IMG_5365.JPG IMG_5366.JPG IMG_5367.JPG IMG_5368.JPG IMG_5369.JPG

IMG_5370.JPG IMG_5371.JPG IMG_5372.JPG IMG_5373.JPG IMG_5374.JPG
IMG_5375.JPG IMG_5376.JPG IMG_5377.JPG IMG_5378.JPG IMG_5379.JPG
IMG_5380.JPG IMG_5381.JPG IMG_5382.JPG IMG_5383.JPG IMG_5384.JPG

images more interesting when models face is not looking straight into camera

Repetitive composition

awkward composition

relying too heavily on props

IMG_5390.JPG IMG_5391.JPG IMG_5392.JPG IMG_5393.JPG IMG_5394.JPG
IMG_5395.JPG IMG_5396.JPG IMG_5397.JPG IMG_5398.JPG IMG_5399.JPG
IMG_5400.JPG IMG_5401.JPG IMG_5402.JPG IMG_5403.JPG IMG_5404.JPG

crop to adjust composition

lighting and background too flat - needs more colour

Exposure: 1/125 sec

F-stop: f/5.6
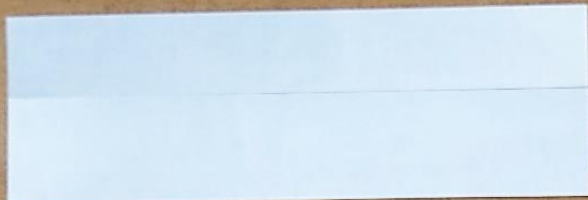
crop out empty space

adjust lighting in photoshop

lighting adjusted & darkened

difference in lighting needs more visible on screen

darker lighting brings out shadows under eyes

Experiments in photoshop

too dark
& vague

Exposure : 1.3 sec
F-stop : f/5.6

tripod used,
low lighting
& long exposure

IMG_5556.JPG IMG_5557.JPG IMG_5558.JPG IMG_5559.JPG IMG_5560.JPG
IMG_5561.JPG IMG_5562.JPG IMG_5563.JPG IMG_5564.JPG IMG_5565.JPG
IMG_5566.JPG IMG_5567.JPG IMG_5568.JPG IMG_5569.JPG IMG_5570.JPG
IMG_5571.JPG IMG_5572.JPG IMG_5573.JPG IMG_5575.JPG IMG_5576.JPG
IMG_5577.JPG IMG_5578.JPG IMG_5579.JPG IMG_5580.JPG IMG_5581.JPG
IMG_5582.JPG IMG_5583.JPG IMG_5584.JPG IMG_5585.JPG

door frame
← still visible

IMG_3719.JPG	IMG_3720.JPG	IMG_5526.JPG	IMG_5527.JPG	IMG_5528.JPG
IMG_5617.JPG	IMG_5625.JPG	IMG_5626.JPG	IMG_5627.JPG	IMG_5628.JPG
IMG_5629.JPG	IMG_5630.JPG	IMG_5631.JPG	IMG_5632.JPG	IMG_5633.JPG
IMG_5634.JPG	IMG_5635.JPG	IMG_5636.JPG	IMG_5637.JPG	IMG_5638.JPG
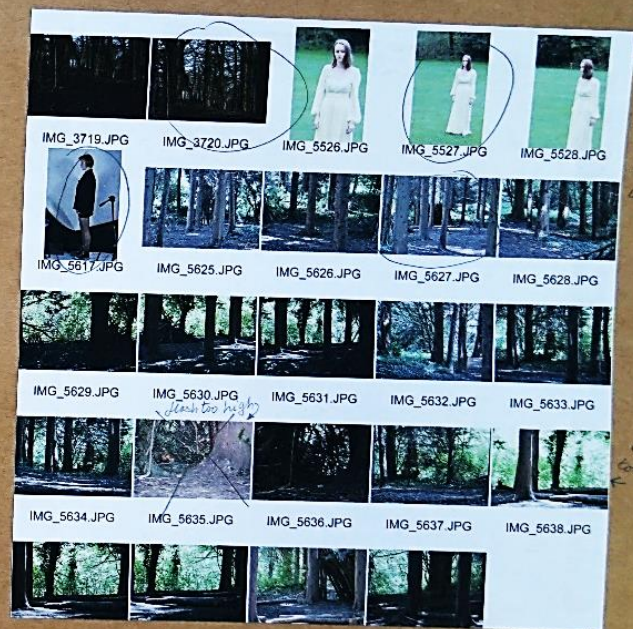
combine
circled images
in photoshop

flash too high

backlight
too strong

Exposure : 1/60 sec
F-stop : f/5.6

TV *White evening*
model adds
futuristic atmosphere

(eyes enhanced)

grainy
filters
make image
with album
and futuristic

Exposure : 1/60 sec
F-stop : f 15.6
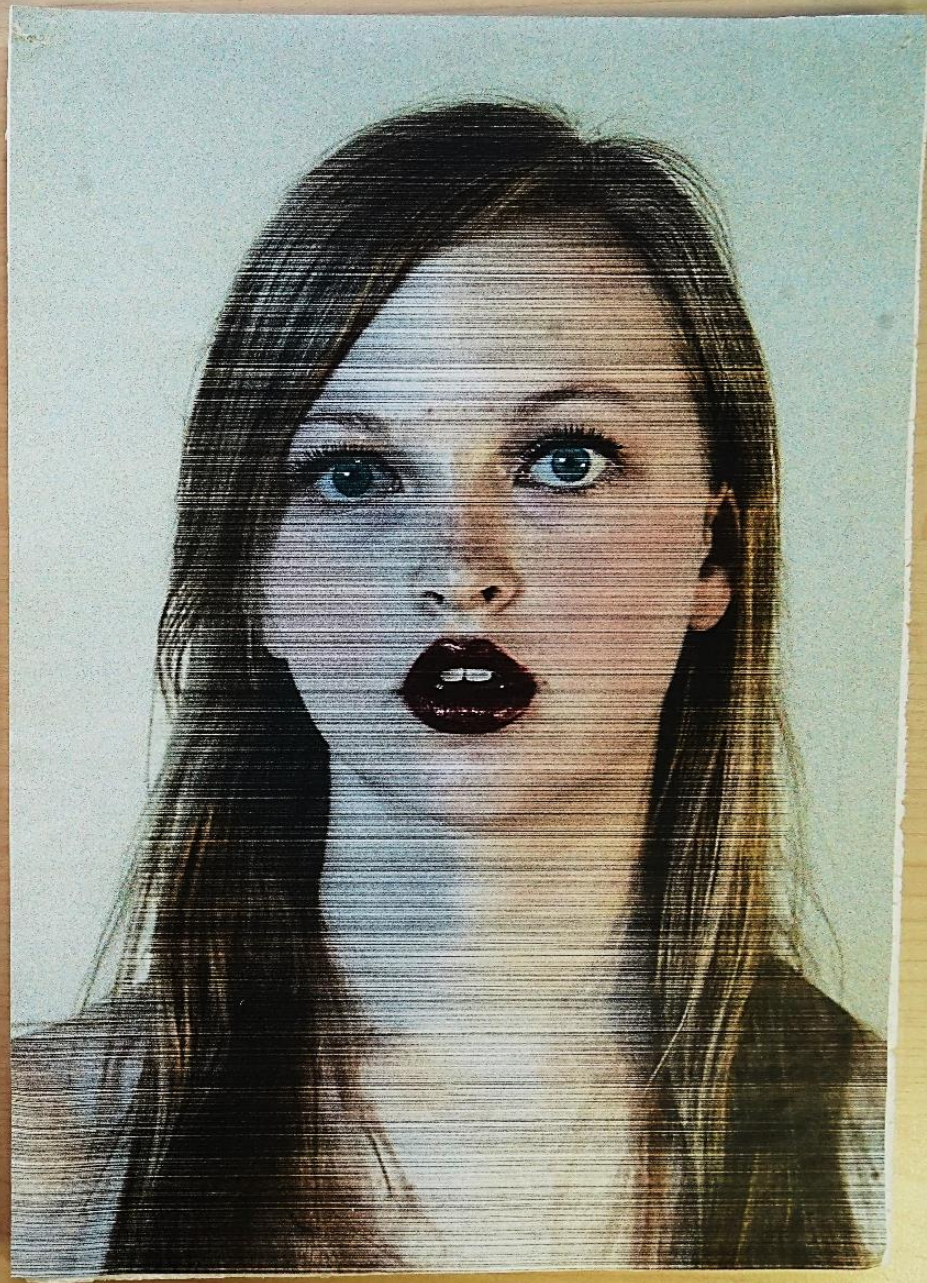
Digital Submission

Freedoms and Limitations
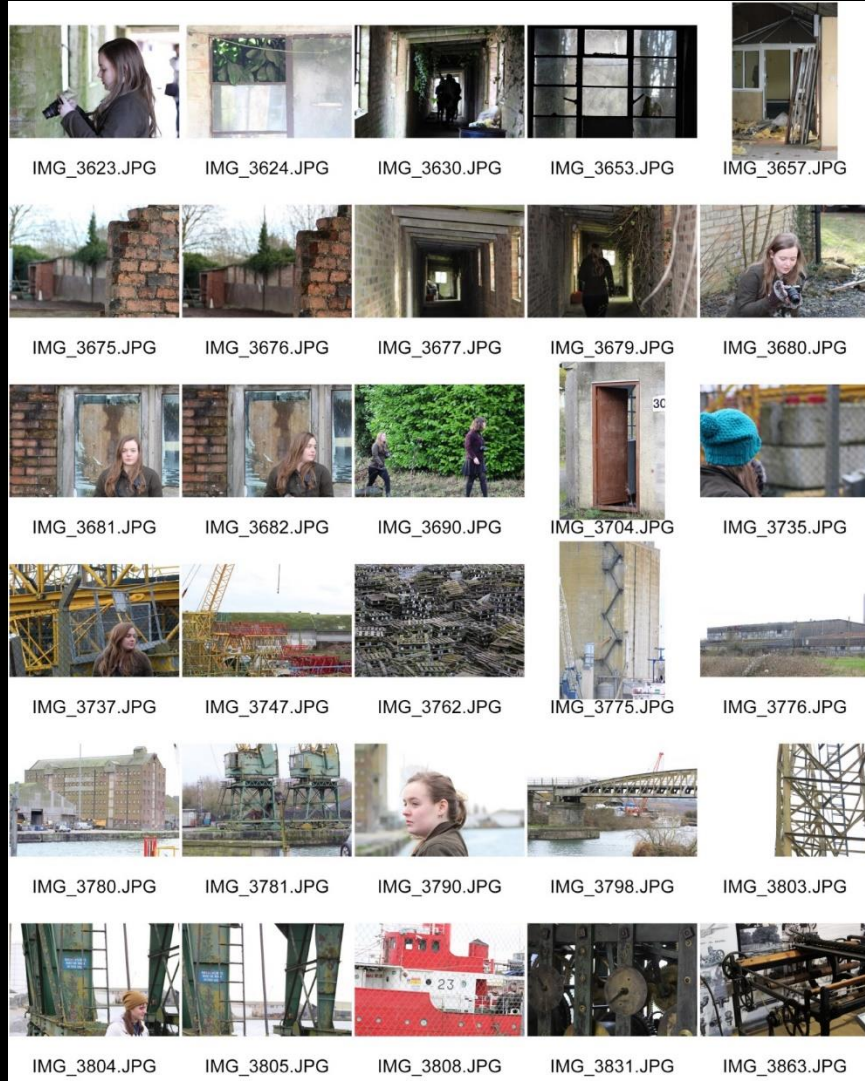
In my first photoshoot I wanted to take a general photoshoot set in an industrial area to consider the limitations of working within a very artificial area. The predominantly bleak colours create a sense of loneliness and isolation. In future photoshoots I want to focus on the effects of this isolation and how this can push people towards escapism and fantasy as a way of evading this seemingly harsh reality.

Introduction

Having already done a general photoshoot in an industrial, artificial setting I felt that it conveyed a fairly bleak reality of the industrial world around us. I want to consider the ways in which we as human beings interact with this seemingly bleak aspect of reality as well as the ways in which we try to escape from it.

For this exam I want to consider to freedoms and limitations that we as human beings experience on a very personal level. I'm interested in the ways in which we perceive reality and how we can manipulate this perception. As a photographer one has the power to either romanticize or deglamourize an image as well as manipulating the image in order push against the limits of reality.

In this first photoshoot I wanted to focus on the sense of isolation that can come from being slightly removed from reality. The model is in the centre of the image, breaking the rules of the golden section to draw the focus onto the model. The photograph was originally in colour, but I decreased the saturation of the colours in photoshop which changed the tone of the image, creating a more sombre atmosphere that felt detached from reality. The model is standing slightly off balance and looking away, hiding most of her face behind her hair and hoodie, making her seem unsure of herself. The buildings also can be seen stretching down the street giving a sense of the world disappearing behind her.
The image was taken on a low quality camera, making the photograph grainy and unclear, once again making the image's atmosphere feel a little removed from reality.

In this photoshoot I wanted to consider the way alcohol is portrayed and glamorized and how we interact with it in real life. In the first image I wanted to create a more realistic atmosphere of a teenager drinking from a bottle of wine. The focal point is in the centre of the image, breaking the rules of the golden section in order to increase the impact of the picture. I also increased the colour saturation in photoshop to make the image seem garish and larger than life. The model wears loose comfortable clothing and stares directly into the camera in a defiant manner as she takes up most of the image, creating a very imposing presence. The model's sense unabashed defiance echoes a recognisable stereotype of the way a teenager with assert their maturity whilst also concealing any potential vulnerability from an onlooker.

The second image in contrast to this, highlights the romanticised idea of drinking. The model wears an elegant dress and stands with a glass of wine in her hand turned away from the light staring at the dark empty space ahead of her. This gives the image a sense of vulnerability and emptiness. The image complies with the rules of the golden section and I made the tone of the colours colder in photoshop making the image seem more solemn. I feel that this image effectively juxtaposes the clichéd fantasy of drinking being and elegant and social pastime and the much harsher reality of it often being a depressing and isolating activity.

Elina Brotherus

Brotherus is a Finnish photographer specializing in self-portraits and landscapes. This photograph combines a faded landscape painting with a portrait and the image breaks the rules of the golden section, pushing the viewer's focus onto the model who is in the centre of the image. This central position also emphasises the empty space around the model, making her look very isolated. The model's back is turned, staring at the landscape painting which creates an atmosphere of fantasy as the model seems transfixed by the painting. This atmosphere of fantasy is pushed forward by the soft neutral tones of the image and the floral pattern on the model's dress which emphasises the romanticised connotations of nature. The base of the landscape painting is almost seamlessly blended into the floor, making it seem as though the model is standing inside the painting, the brighter tones of her dress and her shadow hitting the painting being the only things to give away the fact that she's not actually part of the painting.

In future photoshoots I want to explore this element of romanticising nature and how it can relate to the idea of escaping reality.
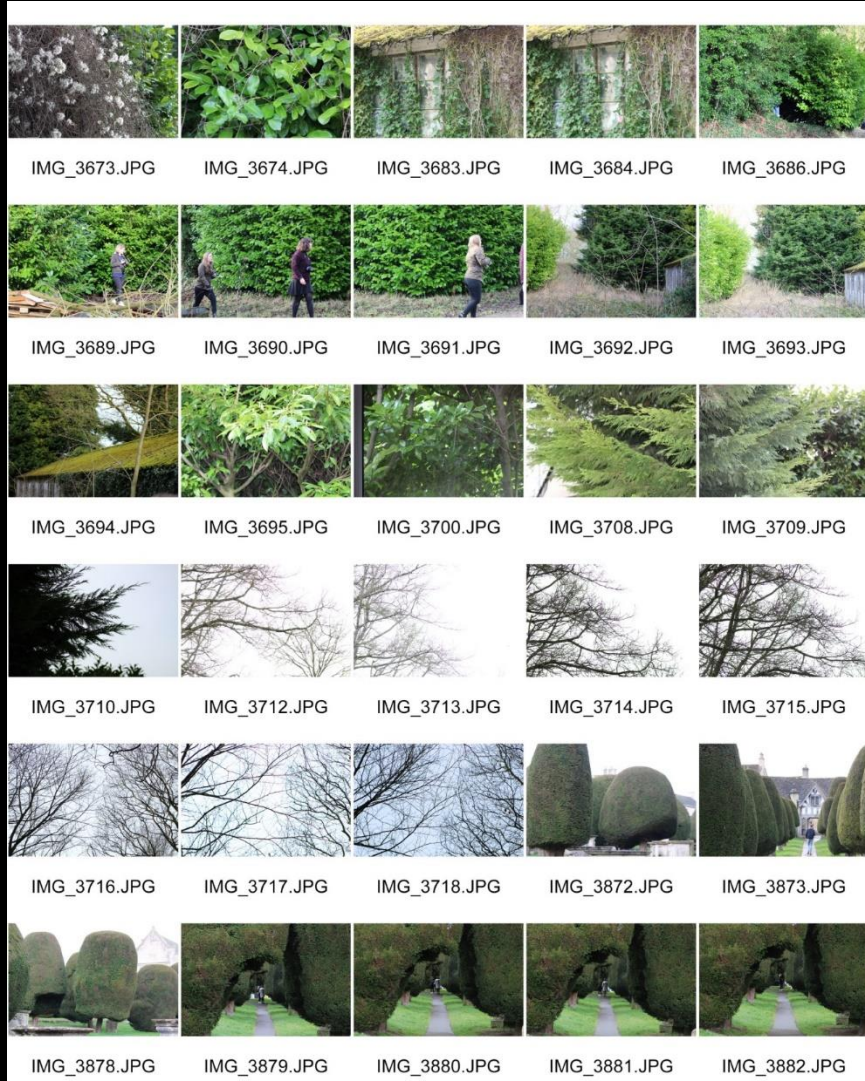
In this photoshoot I wanted to set it in a more natural setting in order to consider the aspects of escapism that we associate with nature. Ever since the industrial revolution nature has been romanticised as an escape from the reality of everyday life. Despite this the bleak tones of these images continue to create a sense of loneliness and decay, especially the images of plants growing up over old buildings, creating a contrast between the stereotypical romanticizing of nature and the bleakness of industrial buildings. In the image below I combined branches from this photoshoot with a portrait from my introductory photoshoot which closely combines industry and nature as well as creating a sense of fantasy as the branches are layered over the model's hair.

In this photoshoot I wanted to focus on the sense of escapism that we find in nature. I only used natural light in these portraits and complies with the rules of the golden section in order to create balanced images and so that the model wouldn't look out of place or throw off the balance of the images.

The images are well lit with soft, neutral colours like those in Elina Brotheus's images and both the model's stance and expression is relaxed in all three images to give the photographs a peaceful atmosphere. The third picture is as landscape portrait, which I used to create more space in the image which showed more of the forest in the background and created a sense of loneliness.

This loneliness differs from my earlier portraits as the setting gives it a sense of peace and the natural light highlights how the images' atmosphere has a much more innocent sense of isolation isn't as the isolation isn't caused by anything discernibly negative. This shows romanticising the idea of nature being peaceful can be seen as an attempt to escape from reality which isn't inherently sinister or harmful.

Interim

So far, I have been exploring some of the various aspects of how we perceive and portray reality, from my portrayal of bleaker versions of reality set in urban and industrial environments to overly romanticised escapism. I found my photoshoot focused on alcohol particularly interesting as it allowed me to explore how one can actively manipulate their perception of existence and thus set themselves free from reality.

I want to further explore the aspects of the ways in which we try to romanticise and escape reality as well as the ways in which our grasp on reality can be distorted through imagination and fantasy as well as sleep and how reality can seem to be altered in dreams and in our subconscious.

I want to consider the way photographers have the power to romanticise things and create a sense of escapism through pushing the limits of reality to attain something that seems reminiscent of a fairy-tale, in a similar way to that of Tim Walker, who's style of photography has a dreamy, almost childlike sense of fantasy. I also want to consider how a photographer has the power to create a world focused around freedom (or at least their own perception of freedom) or they can create an image that limits our perception of reality to that of a bleak, sinister world.

In this photoshoot I wanted to create more abstract photographs that have a slightly dreamlike element to them whilst staying within the bounds of reality. I used a single spotlight to minimise the background of the image and had the model wear plain, neutral coloured clothes and lie on a rumpled bedsheet, which gives the images connotations of sleep and a more dreamlike version of reality. The lack of background gives the images a sense of vulnerability as the darkness surrounding the model creates an atmosphere of isolation. The model is slightly curled up on her on her side to add a child like innocence to the image, which in turn pushes forward the sinister sense of isolation.

The second image is more abstract as you can only see the model's limbs. That combined with the shadows from the single spotlight gives the image a slightly unsettling sense of mystery as in this image the model is totally lacking in identity. The images comply with the rules of the golden section so that the model's presence in the image is not jarring, thus easily creating a cold, dreamlike atmosphere.

I think that this sinister, dreamlike atmosphere was key in making these images successful and have impact, as in relation to my previous photoshoot, it demonstrates the opposite end of spectrum in regards to escaping reality. The previous photoshoot showed a soft, non-threatening version of seclusion and escapism whereas this photoshoot more subtly highlights a more sinister version of isolation.

Tim Walker
Tim Walker (born 1970) is a British fashion photographer, who regularly shoots for Vogue.
This is a colour photograph of a woman standing under a tree of various cakes and confectionary. The image has a balanced composition which pairs well with the bright colours of the confectionary and the woman's dress contrasting against the more earthy background colours which overall creates a very aesthetically pleasing photograph.
Everything about the model, from her stance to her outfit and makeup look very posed and artificial, making her seem a little detached from reality. The image's departure from reality is made very apparent by the tree growing cake with leaves on the ground whilst being inside a house. The traditional-style house and the model's heavy makeup makes her look like she's a toy in a doll's house, showing how Walker has taken the fashion industry's obsession with superficial aesthetic to an extreme, as he almost dehumanizes the model as he reduces her to a doll-like figure, although it is worth noting that Walker's own aims in creating this image was to create a childlike fairy tale, rather than to encapsulate the dehumanizing aspect of the fashion industry.
This bizarre juxtaposition of nature in an artificial setting along with the soft colours creates a very dreamy, fantasy-like atmosphere. The cakes have connotations of the Hansel and Gretel fairy tale which also build on the fantasy atmosphere. This fantasy atmosphere, as well as the model's doll like appearance sets Walker's style of photography apart from the fashion industry, as while the fashion industry focuses on aesthetic appeal, it also tends to sexualise the models. This strips away the their identities by making the purpose of a photograph to convey sex appeal, and not much more. Walker's image on the other hand, has an almost childlike sense of make-believe and wonder to it as it explores the fairy tale like themes of fantasy. A particularly fascinating aspect of Walker's photography is how he doesn't use photoshop to create his images. This adds another layer of wonder to the image as Walker does, in a sense, truly bring his childlike fantasy to life.
In my following photoshoots I want to incorporate similar elements of fairy tale as I am interested in the way that they detach themselves from reality.

I wanted this image to be reminiscent of the Mad Hatter from *Alice in Wonderland*, but with a more clean cut, modern feel to it. I did this by taking the images in a studio, using a white background and floor and white studio lights. The model dressed in cool tones creating a cold atmosphere. The model sits slightly off centre looking up from under her top hat with a slightly defiant, surly expression. This defensive expression builds on the cold atmosphere of the image, creating a juxtaposition between the dreamy connotations of the Lewis Carroll novel and the cold modern atmosphere of the image. I wanted to use this image to try and find the line between reality and fantasy by combining the two as jarringly as I could. I don't think that this image was particularly successful because desaturating the colours to make the atmosphere of the image seem cold and sombre too heavily undercut the connotations of eccentricity that normally come with the idea of the Mad Hatter. If I were to retake this image I would use bolder colours and a more interesting composition to better convey this eccentricity.

In this photoshoot I wanted to lean much more heavily into the element of fairy tale. Both images comply with the rules of the golden section to create a well balanced photograph and the element of fairy tale is conveyed by the model wearing a red cape reminiscent of Little Red Riding Hood. The red colour could've created a potentially jarring contrast against the cool neutral tones of the forest, so I reduced the vibrancy of the images in photoshop and added a sepia-coloured filter which also made the images look more old and faded, building on the atmosphere of the images being dreamy detached from reality, but the coolness of the colours also gives this atmosphere a sinister undertone.

In the first image the model's cape is flowing out behind her creating a sense of movement. She is clearly moving away from the camera, creating a sense of danger in regards to what she is moving away from. This sense of danger is also highlighted by the cold tones and red colours in the image. The second image shows her looking off to the side clearly focused on something outside of the shot. This gives the image a sense of danger and suspense as is it impossible for an onlooker to discern what she has seen.

I do feel that these images were fairly successful as the colours and suspense created an effective, sinister atmosphere, but I do think the element of fairy tale is a little too overbearing and ends up taking away from the photographs. I think that if the element of fairy tale had been more subtle, the images would've seemed more complex and interesting.

Angela Bacon Kidwell

This image by Angela Bacon Kidwell creates a ghostly, fantasy-like atmosphere. The focal point of the image is in the centre of the photograph, breaking the rules of the golden section to draw the focus of onlookers and increase the impact of the image. Kidwell hasn't used colour in this image and this contributes to the desolate, ghost-like atmosphere of the image. Kidwell has layered images of clouds throughout the image, making it look foggy and slightly mystical. This fog swirls around the focal point of the image, the model, who has his arms outstretched almost looks like he's rising from the dead. This is enhanced by the sun shining through his face and obscuring his eyes, making him look less human and emphasising the ghostly atmosphere. The image is given somewhat sinister connotations by the area directly around the model being noticeably empty, creating a sense of isolation. The edges of the photograph are lined with skeletal trees and bushes with push forward the deathly undertones of the image.

I find the otherworldly atmosphere that Bacon-Kidwell creates interesting because it has a more macabre take on being detached from reality. The figure's posture and obscured face enhance this in a very effective manner that I want to explore in future photoshoots

In this photograph I wanted to push forward the surreal, ghost like elements from my last photoshoot. I drew inspiration from the work of Angela Bacon-Kidwell to create a photograph with a ghost-like atmosphere. The image does not comply with the rules of the golden section, putting the focal point on the centre of the photograph to increase the impact of the image. Rather than reducing the opacity and layering multiple photographs together, to create the ghostly effect I was aiming for, I took this image in a dimly lit studio with a long exposure time (1.3 seconds) and a low ISO (100). I also used a tripod to ensure that the image was relatively clear. While the photograph was being taken the model spun around so that the camera would capture her figure multiple times, her spinning also prevented her from staying in one place long enough for her figure to become opaque.

In photoshop I darkened the edges of the image and made the colours cooler to build on the ghostly, almost dream-like atmosphere. This atmosphere in turn created the sense of the image being both isolated and detached from reality.

I feel that this photograph was an successful response to Bacon-Kidwell's work as it has a similar sense of ghostliness, created by the blurred figure with outstretched arms. Whilst I do find this photograph interesting, I do not plan to continue using this style of photography as I want to consider other more dreamlike styles of photography without such macabre connotations

Salvador Dali

Salvador Dali was a painter born in 1904, known for his eccentric surrealist style. This oil on canvas painting "The Elephants" (1948) depicts two elephants against a red sky. Elephants are typically strong, heavy animals, but Dali undercuts this strength by giving them long, spindly, almost delicate looking legs. Each elephant has an obelisk floating just above its back adding to the surreal, dreamy atmosphere of the painting as does the vivid red sky. The spindly elephant legs along with the seemingly weightless obelisks effectively demonstrate the distorted reality that Dali created in his paintings.

Dali's work focuses on surreal pieces inspired by his own dreams, his paintings of spindly-legged elephants show that his work in not closely tied to reality. His paintings' appeal can be found in this distance from reality as at the time they represented an unprecedented level of imagination and escapism that make his work so fascinating. This departure from the realistic allows onlookers to escape reality through the imagination of someone else.

Fantasy and escapism is part of human nature, a fact which is clear now that we have the technology necessary to escape from real life, such as video games where getting access to them is easier than ever.

I plan to explore the idea of how technology affects the lines between reality and fantasy, as technology has begun to permeate every aspect of life, providing more and more opportunities to escape from reality and forget the real world.

In these photographs I wanted to return to the element of fairy tale and take it in a slightly different direction to my earlier photographs, which stayed very close to the traditional fairy tale narrative. In the first image, I used an image of a forest with desaturated colours and an added sepia filter to give the atmosphere an acutely desolate tone. I then layered a picture of a girl in a flowing, romantic dress on top of the forest image and reduced the opacity a little to make the girl seem slightly ghostly and unreal. Even with the reduced opacity the girl still effectively stands out in the image as her dress is so pale in contrast with the dark, dense forest backdrop. The forest fills the majority of the image, giving the lone figure a sense of isolation. This combined with the sepia filter which makes the image look old and faded creates a sinister atmosphere and the model's flowing dress adds the element of fairy tale.

I wanted the second image to have a more modern, digital feel, so I didn't desaturate the colours as much in the first image and cropped the forest background down so that the image would be more focused in on the model. I added a grainy filter to the forest to make it look like it was projected on a low quality screen. I then added a television static filter to the model so it would be clear that she had been superimposed on the image, adding to the unnatural atmosphere. The clearly separate layers of the image combined with the filters emulating a low quality digital screen create a strong sense of artificial reality, taking the fairy tale idea in a more surreal, modern direction.

Timed Exam

For my timed exam I want to focus on portraiture and the idea of technology and fantasy. Throughout this project I have been focusing a lot on the idea of nature and the outside world and how it can be involved in fantasy and escapism, but for my next photoshoot, I want to focus on how technology is used to escape reality as I feel it is much more relevant to the age we live in. Fairy tales are an old fashioned and now outdated type of escapism, and now, with unlimited access to information and entertainment at our fingertips, I want to consider how this new way of escaping from reality can have a more sinister effect on society. As we become more and more dependant on technology, it becomes easier for us to be manipulated by anything from large corporations, to our own ids (fundamental human desires) and super-egos (internalised ideas of social standards and the drive to be perfect).
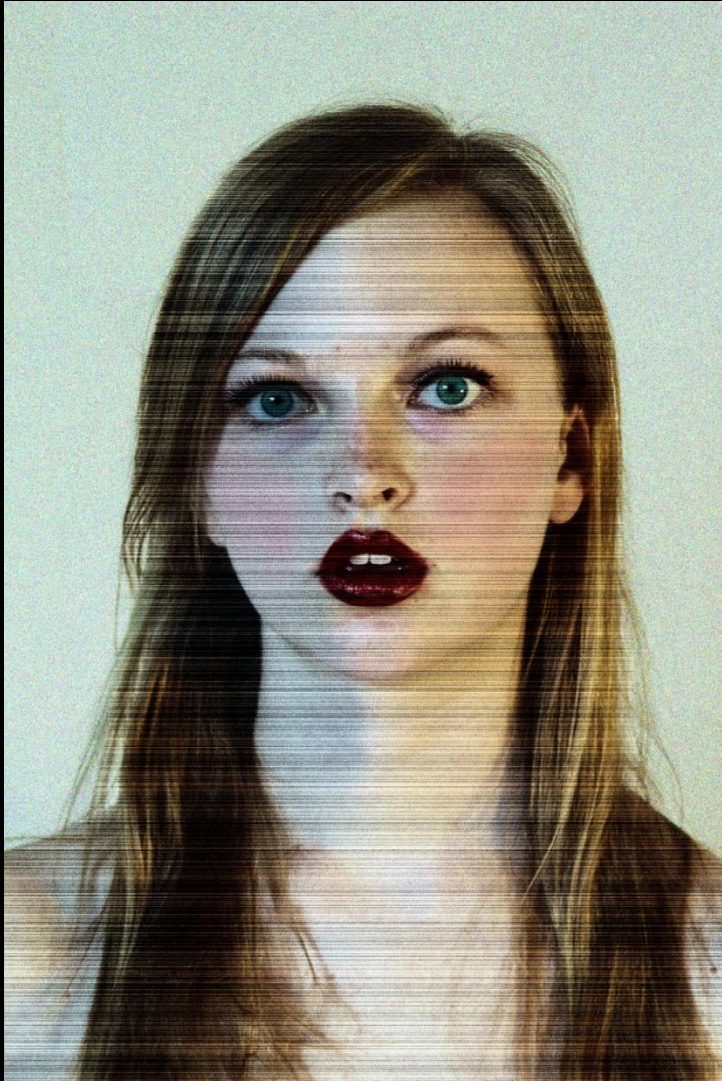
Portraits to potentially use in final piece

Timed Exam Photographs

For my timed exam I wanted to create a trio of portraits that had elements of escapism and virtual reality. In the first two portraits both models are against a fairly flat, lifeless background and I made both model's skin look very washed out and enhanced their eye colour in order to make them look vaguely alien. In the first portrait the model wears dark red lipstick and fake eyelashes to make her seem somewhat cartoonish, building on the fantasy element while the slightly panicked expression gives the image a sinister undertone. In the second portrait I replaced the background with a pale, scale-like pattern to make the image's atmosphere more unnatural. I also wanted this image to have a sinister undertone which was created by the model having a sombre, lifeless expression. I then added lines of television static onto the images to make them look like they are on a low quality screen. This low-quality computer screen effect, combined with the fact that the models fill most of the image makes them seem like they are trapped inside a dystopian digital reality.

When displaying these photographs I wanted to push forward the atmosphere of the models being "trapped" in a low quality digital image. In order to do this I displayed the first image in a video loop, where the image would suddenly start to become more and more pixelated and the models expression would go from clear to unintelligible. This made the low-quality atmosphere I wanted the image to have striking and clear. For the second portrait, I created the same effect by placing it in a video loop that showed the image rapidly flickering between a clear image and black screen, as if the screen displaying it could barely sustain the image.

In this final portrait I wanted to create a stronger sense of fantasy. This image, like the first two breaks the rules of the golden section by having the focal point in the centre of the image to increase the impact of the photograph. In photoshop I chose to give the colours in this image a dark purple hue as well as colouring the model's eyes purple to give a fantasy-like atmosphere. The model was lit from behind so that she'd have an almost supernatural glow and I layered this portrait of dark blue and purple clouds to enhance the atmosphere of fantasy. The model's expression is relatively neutral but her gaze is looking strongly ahead, possibly adding connotations of defiance. I also layered television static onto the image to make it look like the model is trapped in a digital fantasy world, but her expression isn't panicked or placid, unlike the first two portraits which then creates a more powerful atmosphere.

Conclusion

In my introduction, I talked about how we can perceive reality as bleak and limiting and how we try to escape from it. I was interested in how we use stories, dreams and fantasies to avoid feeling overwhelmed by the real world and the various ways in which we try to break free from reality, as well as the positive and negative aspects of trying to do this. I think my final photographs explore a particularly relevant aspect of this as the world we live in is becoming more and more saturated with technology and we can turn to social media and fantasy-based video games and how this can potentially seep into our entire lives. I feel that distorting my final images and displaying them on a screen acts as a powerful reminder of how electronics are deeply engrained ingrained into our lives. The atmosphere created in my final portraits allude to the idea that we as human beings are on the edge of being reclaimed by technology into an alternate, digital reality, and the technology that was meant to give is more freedom is in fact controlling and limiting us.

Tim Walker's style of photography was an important starting point I influencing my own work, but his I felt his style was too niche to continuously draw inspiration from. As I moved away from Walker's romantic fairy-tale style of photography, Bacon-Kidwell also influenced my work and pushed me to add sinister, dreamlike undertones to my work, but I felt that the artist that had the most influence on my work was Dali. Even though I did not closely mimic his style, his work was important in pushing forward my own perceptions of distorted realities.

My final images are heavily focused on how technology influences our freedoms and limitations, a part of life and society that is only set to become more relevant. I find it fascinating that whilst it is easy enough to claim that technology is "taking over" society and taking control of us, one must remember that all of this technology is designed and created by us, with the purpose of making life easier and in turn supposedly setting us free from the tedious and mundane aspects of life.

I think that technology is something that can be easily demonised, but the only limitations that it can set on us are the ones that people and corporations engrain into technology they create, like collecting data and monitoring individuals activity. It is worth remembering that George Orwell's "1984" never focused on how new technology would destroy our lives, but how the powers that be would exert control over us. Technology on its own is harmless, but when combined with a desire to control, it becomes a lot more threatening.

Freedoms and Limitations