GCE A Level Advanced Art and Design

**Photography
Component 1**

PEARL

Total Mark 35 (26+PS9)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	6	6	7	7	9
Performance Level	2	2	3	3	3
				Total out of 90	35

Pearson

Camera Settings

Aperture

Aperture refers to the opening in the camera which allows light to pass through and create an image
The larger the opening in the lens the less depth of vision & the blurrier the background

Shutter Speed

Shutter speed is the length of time the so shutter is open, exposing the film or digital sensor to light.
Shutter speeds typically range between 1s - 1/4000s

ISO

A camera's ISO setting is its sensitivity to light. The higher the Iso ISO, the more sensitive it is
If the ISO is too high it could result in a noisy photo
↳ A shorter shutter speed will need a higher ISO

Flash

Flash is used to better light photos and to get rid of uneccessary shadows
↳ Can add too much light or blot out background
Can reduce issues with backlighting

Richard Avedon (May 15, 1923 – October 1, 2004) was an American fashion and portrait photographer. An obituary published in *The New York Times* said that "his fashion and portrait photographs helped define America's image of style, beauty and culture for the last half-century".

In 1974 heart conditions gave him a stronger sense of mortality and inspired him to move away from photographing more traditional models and celebrities. It became a turning point in Avedon's career when he focused on everyday working class subjects such as miners soiled in their work clothes, housewives, farmers and drifters on larger-than-life prints.
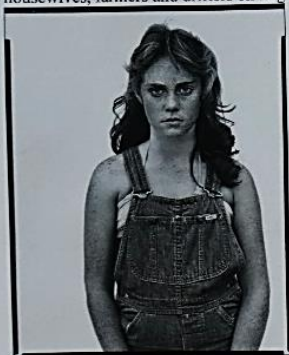
This is a black and white photo is of a girl in dungarees against a white background standing slightly to the right. The photo has a lot of impact because of the way the girl stands out against the background as her dark hair and heavily freckled arms create a lot of contrast. The photo is well lit and there isn't a lot of shadow which adds to the monochromatic and even slightly depressed mood created by the photo.

This mood is summed up by the focal point, the girl's face. She has a quite a sullen expression and she stares directly at the camera and her face; which is very freckled; contrasts against her neck, which is considerably paler. Her eyes are also the only noticeably shadowed part of her face and have heavy shadows beneath them which also contribute to the mood of the photo.

films?

short speed
e speed
dim light

shutter open for
far too long

IMG_3232.JPG   IMG_3233.JPG   IMG_3235.JPG   IMG_3236.JPG   IMG_3237.JPG

more appropriate
shutter speeds

shutter open for
about 2 sec.

IMG_3256.JPG   IMG_3257.JPG   IMG_3258.JPG   IMG_3259.JPG   IMG_3260.JPG

shutter speed
too long

Out of
focus

Shorter
shutter speeds
required as
the light
source was
in the photos

IMG_3261.JPG   IMG_3262.JPG   IMG_3263.JPG   IMG_3264.JPG   IMG_3265.JPG

Saturated with light
& No balance of colours

good shutter speed
and light balance

IMG_3266.JPG   IMG_3267.JPG   IMG_3268.JPG   IMG_3269.JPG   IMG_3270.JPG

shutter speed
too short
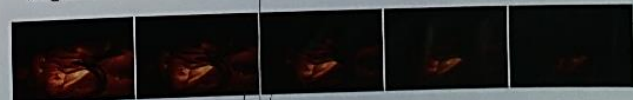
IMG_3271.JPG   IMG_3272.JPG   IMG_3273.JPG   IMG_3274.JPG   IMG_3275.JPG

shutter speed &
shutter speed to short

Not very well lit

shutter speed just right
↳ Good balance of light =
↑ colour in photo
(looks better on a screen)

IMG_3243.JPG   IMG_3244.JPG   IMG_3245.JPG   IMG_3246.JPG   IMG_3247.JPG

IMG_3248.JPG   IMG_3249.JPG   IMG_3251.JPG   IMG_3253.JPG   IMG_3255.JPG

Good
shutter
speed

Overexposed
shutter speed
to long

shutter speed almost
too short

IMG_3276.JPG   IMG_3277.JPG   IMG_3278.JPG   IMG_3282.JPG   IMG_3283.JPG

IMG_3284.JPG

photo is completely
washed out with
excess light

Shutter open
far too long in all
of these photos + saturated with light

↳ finding a good
Shutter speed is much
trickier with the light
source in the shot

Composition
The golden section is derived from Fibonacci's mathematical sequence of numbers and is used to create a grid that divides up a rectangle and makes a well-balanced composition.
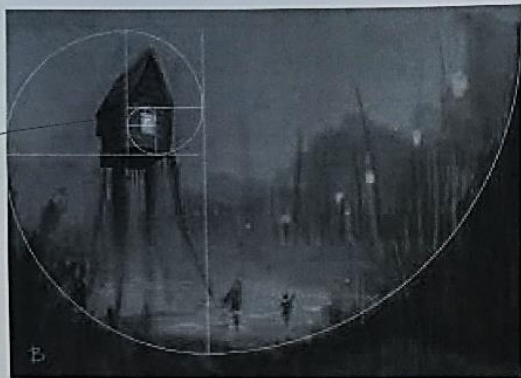
having the focal point off to the side makes the composition better balanced

Angles

Slinkachu takes photos from a very low angle making very small objects seem big and creates a surreal picture from everyday objects

Angles

taken from a medium / low angle which emphasises the height of the jump

photo taken at a bad angle - photo looks off balance

taken from a higher angle to make the somersault look closer to the ground

taken from a lower angle

metal bars ruin the photos :(

taken from a very low angle to exaggerate the height of the jump

Composition

taken at a bad angle

breaks the rule of the golden section but creates a striking photo by having the focal point in the centre

focal point

no clear focal point in either photo ::

tree cuts the photo in half ::

horizon ½ ⅓ up the photo

focal point right in the middle of the photo ::

horizon set too high up in the photo

horizon cuts the photo in half

This photo is striking as the fence creates lots of horizontal lines whereas there are no vertical ones

and the sheep breaks the golden section rule to create a striking photo

no clear focal point

focal point off to the right

Pearl. Great catching up. Well done. ZV

Contact Sheet - Narrative

composition OK
but photo looks
awkward

too much
shadow

photo looks better
taken from high up

muted
colours add
to photos'
atmosphere

good
composition

exposure
too short

taken from wrong place
↳ sunlight not used properly

focal
point

taken from too
low down → bad
composition

lighting is good
but the photo was
taken from a

underexposed

bad
composition "

Portrait photos
didn't work

focal point
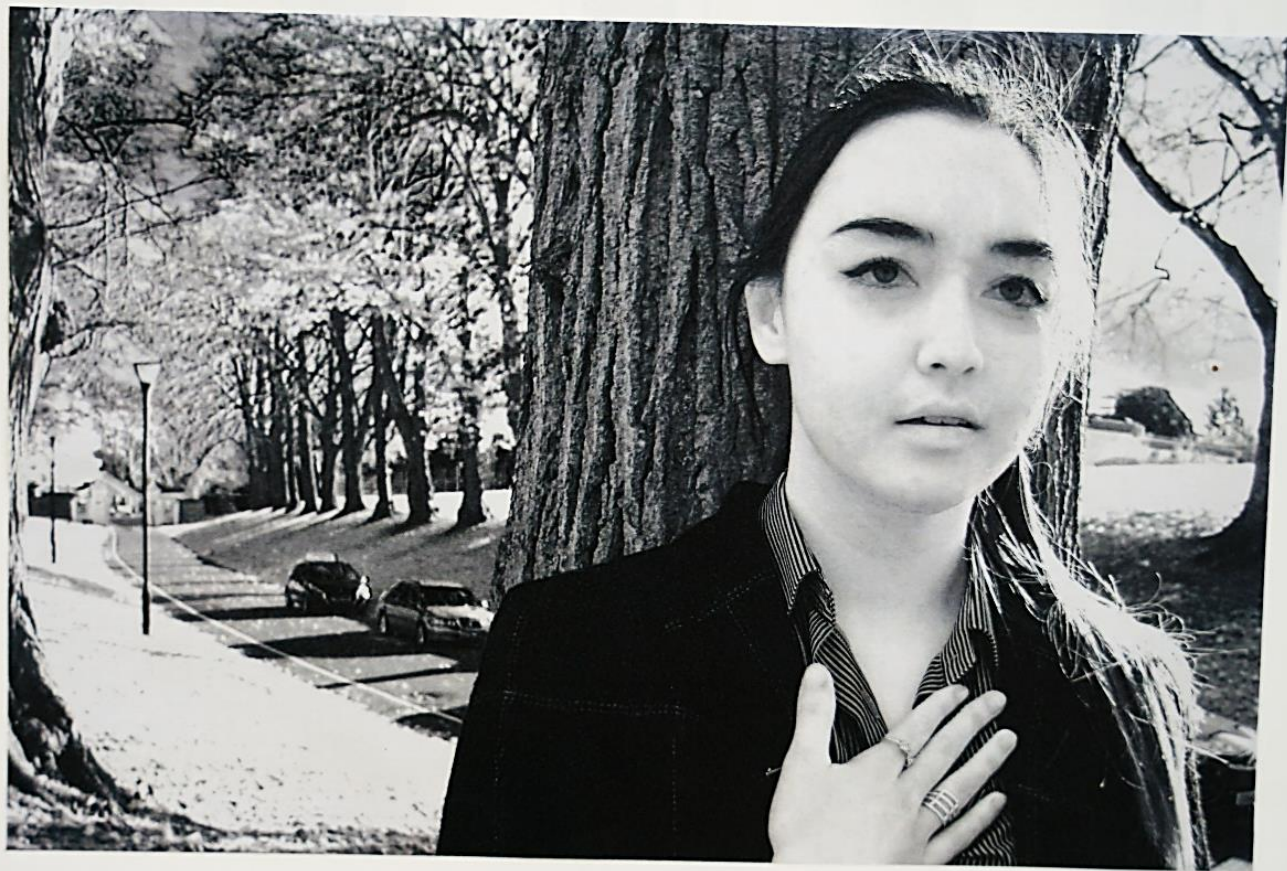
close up of
her face makes
the photo striking

The focal point breaks the
golden section rule but
still makes a striking photo

1st Narrative Enlargements

Artist evaluation

Tim Walker

Tim Walker (born 1970) is a British fashion photographer, who regularly shoots for Vogue

This is a colour photo of two people posing as dolls in front of a giant door against a pale, flat background. The photo is well lit and doesn't have a substantial amount of shadow, but it has a lot of impact because of the way the colours of the models' clothes pop against the background and the way they are awkwardly posing makes any movement look very forced and adds to the surreal atmosphere created by the photo.

The focal points are the models' faces which have a painted/ forced expression of shock and have a lot of makeup so it looks like all their facial features were painted on, so they look like dolls and the way the lines between human and doll are blurred make the overall effect of the photo very surreal.

Movement makes the photo interesting but ruins the structure of the picture

garish colours stand out against the muted tones of the walls
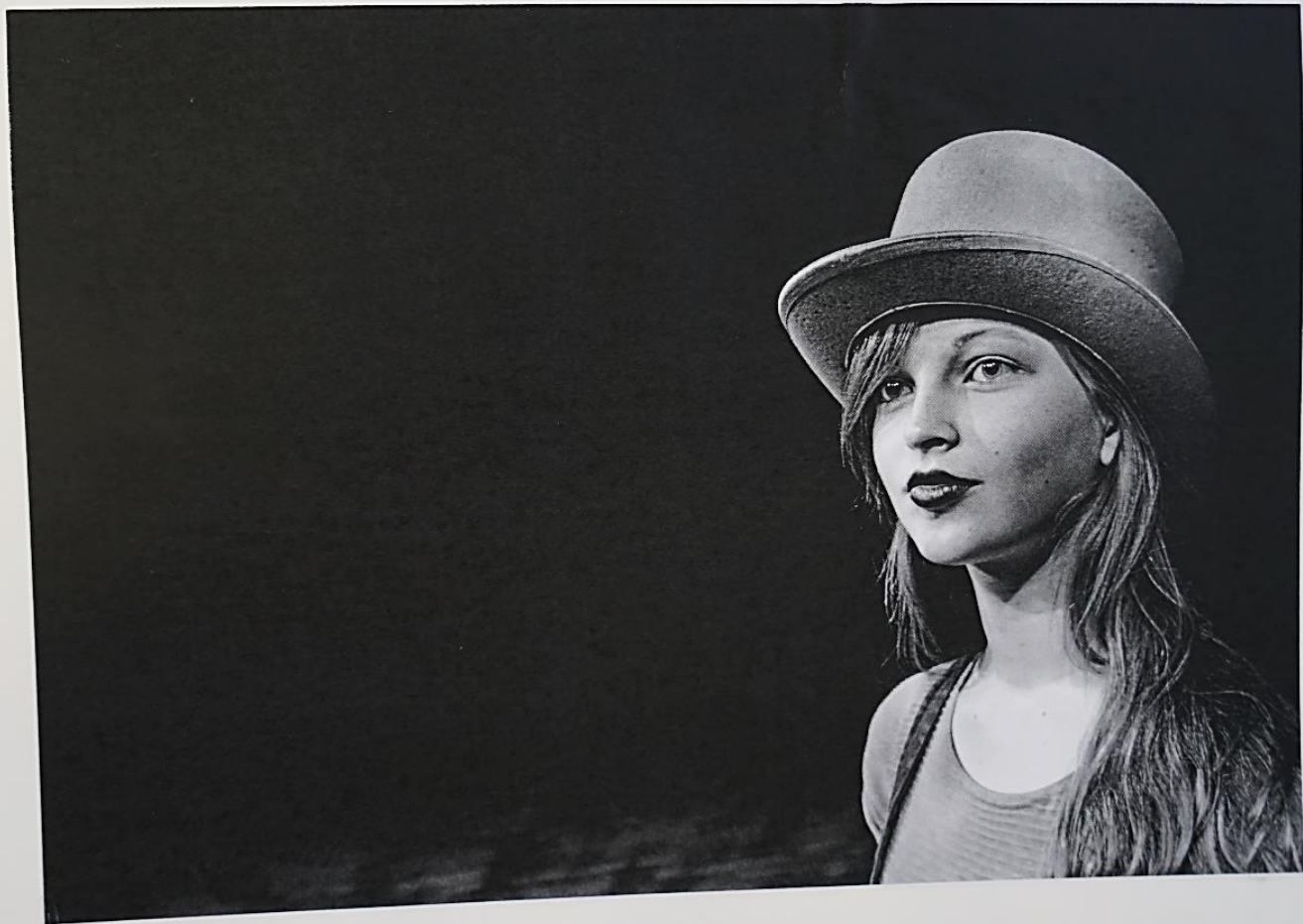
Portrait contact sheet

IMG_3504.JPG   IMG_3505.JPG   IMG_3506.JPG   IMG_3507.JPG   IMG_3508.JPG

composition :)

black background increases focus on friend

IMG_3509.JPG   IMG_3510.JPG   IMG_3511.JPG   IMG_3512.JPG   IMG_3513.JPG

edited
↓
contrast increase makes photo more striking

colours make skin look synthetic

Exposure too short

use of single spotlight creates interesting shadows

IMG_3494.JPG   IMG_3495.JPG   IMG_3496.JPG   IMG_3497.JPG   IMG_3498.JPG

IMG_3499.JPG   IMG_3500.JPG   IMG_3501.JPG   IMG_3502.JPG   IMG_3503.JPG

lots of contrast

high lighting makes the colours slightly garish

taken from a higher angle

photo is more dramatic when she is looking directly at the camera

When the photo is taken from a lower angle the mood of the photo changes

contrast increased in enlargement to make features more emphasised and highlight bone structure

landscape photo makes her look more stretched out
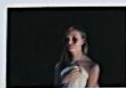
Nb: looks better on
a screen

Photo shop
later

IMG_3757.JPG IMG_3758.JPG IMG_3759.JPG IMG_3760.JPG IMG_3761.JPG

IMG_3762.JPG IMG_3763.JPG IMG_3764.JPG IMG_3765.JPG IMG_3766.JPG

IMG_3767.JPG IMG_3768.JPG IMG_3769.JPG IMG_3770.JPG IMG_3771.JPG

IMG_3772.JPG IMG_3773.JPG IMG_3774.JPG IMG_3775.JPG IMG_3776.JPG

IMG_3792.JPG IMG_3793.JPG IMG_3794.JPG IMG_3795.JPG IMG_3796.JPG

IMG_3797.JPG IMG_3798.JPG IMG_3799.JPG IMG_3800.JPG IMG_3801.JPG

IMG_3802.JPG IMG_3803.JPG IMG_3804.JPG IMG_3805.JPG IMG_3806.JPG

IMG_3807.JPG IMG_3808.JPG IMG_3809.JPG IMG_3810.JPG IMG_3811.JPG

IMG_3727.JPG IMG_3728.JPG IMG_3729.JPG IMG_3730.JPG IMG_3731.JPG

IMG_3732.JPG IMG_3733.JPG IMG_3734.JPG IMG_3735.JPG IMG_3736.JPG

IMG_3737.JPG IMG_3738.JPG IMG_3739.JPG IMG_3740.JPG IMG_3741.JPG

IMG_3742.JPG IMG_3743.JPG IMG_3744.JPG IMG_3745.JPG IMG_3746.JPG

IMG_3747.JPG IMG_3748.JPG IMG_3749.JPG IMG_3750.JPG IMG_3751.JPG
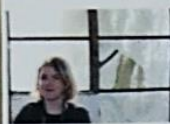
too dark

can't clearly see colour?

portrait too blurry

broken

textures

Ivy looks like veins

edit into portraits

IMG_3680.JPG IMG_3681.JPG IMG_3682.JPG IMG_3683.JPG IMG_3684.JPG

IMG_3715.JPG IMG_3716.JPG IMG_3717.JPG IMG_3718.JPG IMG_3719.JPG

IMG_3720.JPG IMG_3723.JPG IMG_3724.JPG IMG_3725.JPG IMG_3726.JPG

IMG_3694.JPG

broken glass

ISO slightly too high

Use for portrait enlargments

Trampoline photographs
(For futurist photographs)

Enlarge photos & make a
black and white version

Skip this photo

Came out blurry but
still ok but limbs are cut off!

bars got in the way of photo

blurry!

IMG_3293.JPG IMG_3294.JPG IMG_3295.JPG IMG_3296.JPG IMG_3297.JPG
IMG_3298.JPG IMG_3299.JPG IMG_3300.JPG IMG_3301.JPG IMG_3302.JPG
IMG_3303.JPG IMG_3304.JPG IMG_3305.JPG IMG_3306.JPG IMG_3307.JPG

IMG_3727.JPG IMG_3728.JPG IMG_3729.JPG IMG_3730.JPG IMG_3731.JPG
IMG_3732.JPG IMG_3733.JPG IMG_3734.JPG IMG_3735.JPG IMG_3736.JPG
IMG_3737.JPG IMG_3738.JPG IMG_3739.JPG IMG_3740.JPG IMG_3741.JPG
IMG_3742.JPG IMG_3743.JPG IMG_3744.JPG IMG_3745.JPG IMG_3746.JPG
IMG_3747.JPG IMG_3748.JPG IMG_3749.JPG IMG_3750.JPG IMG_3751.JPG
IMG_3752.JPG IMG_3753.JPG IMG_3754.JPG IMG_3755.JPG IMG_3756.JPG

Composition
OK

Inverted colours section
doesn't blend in well
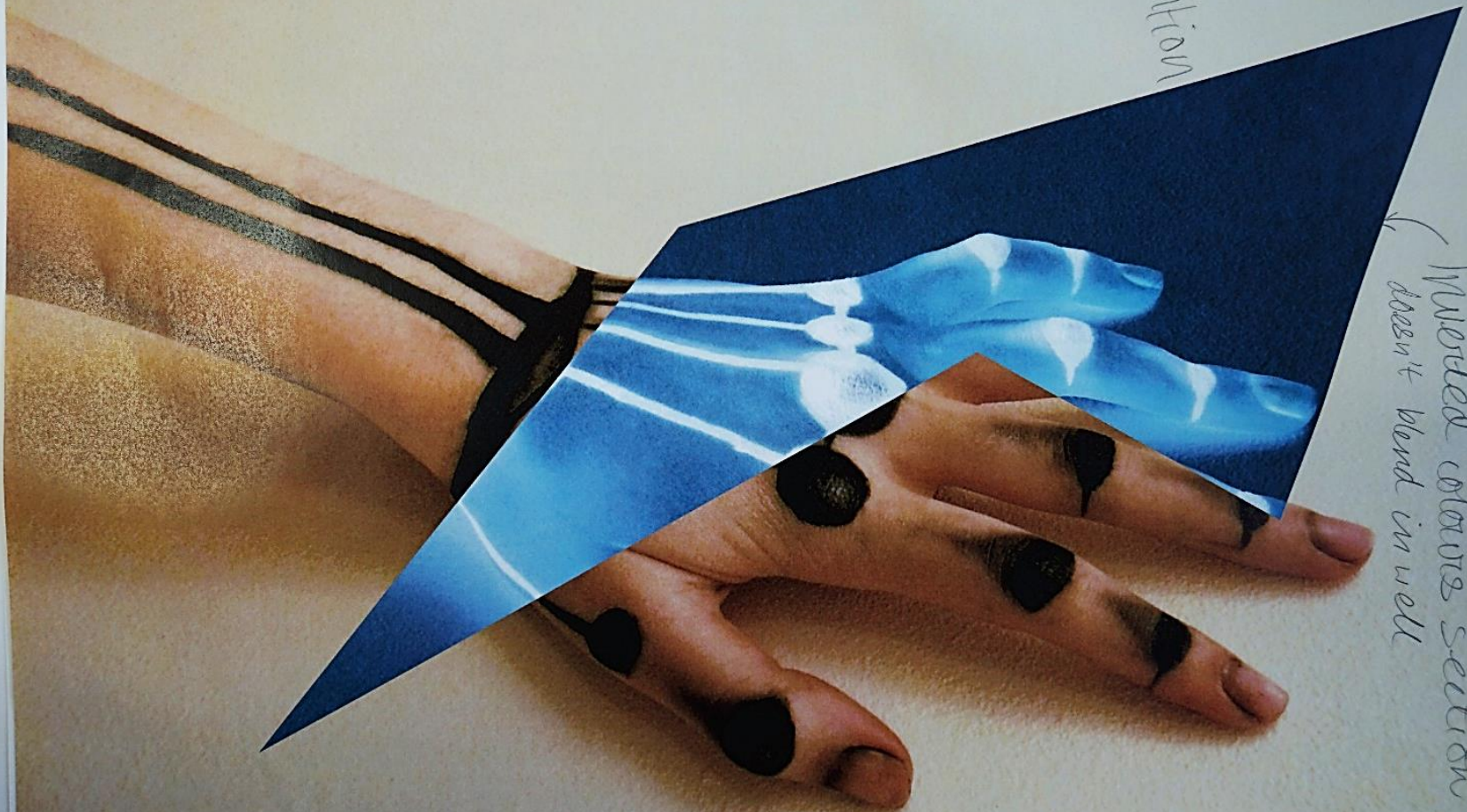
Mad Hatter Photoshoot

IMG_3400.JPG   IMG_3401.JPG   IMG_3402.JPG   IMG_3407.JPG   IMG_3408.JPG

ISO too high

Overexposed
& bad composition

IMG_3409.JPG   IMG_3410.JPG   IMG_3411.JPG   IMG_3412.JPG   IMG_3413.JPG

perspective

IMG_3414.JPG   IMG_3415.JPG   IMG_3416.JPG   IMG_3423.JPG   IMG_3424.JPG

IMG_3431.JPG   IMG_3439.JPG   IMG_3440.JPG   IMG_3442.JPG   IMG_3443.JPG

colour in photos
too yellow - fix in photoshop & turn photos black & white

increase shadow in
photo to make it more
dramatic
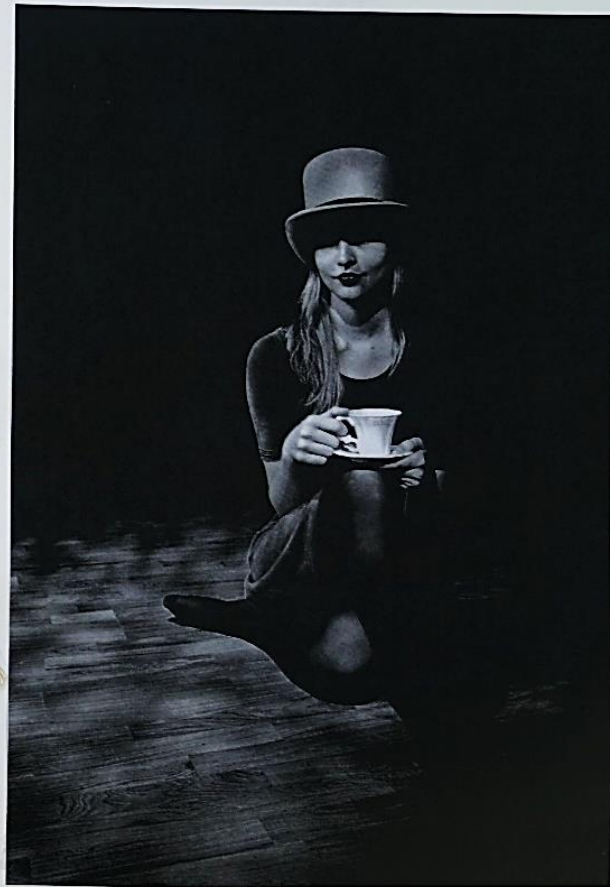
Tim Walker Photoshoot

ISO 400
studio lighting

cropped portrait

colours
too pink
fix in
photoshop

expression

rose too
natural

IMG_4072.JPG	IMG_4073.JPG	IMG_4074.JPG	IMG_4075.JPG	IMG_4076.JPG
IMG_4077.JPG	IMG_4078.JPG	IMG_4079.JPG	IMG_4080.JPG	IMG_4081.JPG
IMG_4082.JPG	IMG_4083.JPG	IMG_4084.JPG	IMG_4085.JPG	IMG_4086.JPG
IMG_4087.JPG	IMG_4088.JPG	IMG_4089.JPG	IMG_4090.JPG	IMG_4091.JPG
IMG_4092.JPG	IMG_4093.JPG	IMG_4094.JPG	IMG_4095.JPG	IMG_4096.JPG
IMG_4097.JPG	IMG_4098.JPG	IMG_4099.JPG	IMG_4100.JPG	IMG_4101.JPG

poses
better
↳ more
awkward

trying to work out
best angle & expression

took
multiple similar photos
so that I could choose from
a range of facial expressions/angles
when enlarging

composition
pose
lighting

IMG_4102.JPG   IMG_4103.JPG   IMG_4104.JPG   IMG_4105.JPG   IMG_4106.JPG

IMG_4107.JPG   IMG_4108.JPG   IMG_4109.JPG   IMG_4110.JPG   IMG_4111.JPG

good
facial
expression

Makeup
more visible
in
enlargement

IMG_4112.JPG   IMG_4113.JPG   IMG_4114.JPG   IMG_4117.JPG   IMG_4118.JPG

breaks the
golden
section
rule
is striking

IMG_4119.JPG   IMG_4120.JPG   IMG_4121.JPG   IMG_4122.JPG   IMG_4123.JPG

golden
section
used

IMG_4124.JPG   IMG_4125.JPG   IMG_4126.JPG   IMG_4127.JPG

photos not as
good when taken
from a higher angle

eyeline
lowered
so can see
false eyelashes
as clearly

lighting too
low

Photos without hood are more striking, but photos within hood look moodier

IMG_4067.JPG IMG_4068.JPG IMG_4069.JPG IMG_4070.JPG IMG_4071.JPG

IMG_4062.JPG IMG_4063.JPG IMG_4064.JPG IMG_4065.JPG IMG_4066.JPG

IMG_4057.JPG IMG_4058.JPG IMG_4059.JPG IMG_4060.JPG IMG_4061.JPG

Lighting too orange in these photos blue filter added in photoshop

IMG_4042.JPG IMG_4043.JPG IMG_4044.JPG IMG_4045.JPG IMG_4046.JPG

IMG_4052.JPG IMG_4053.JPG IMG_4054.JPG IMG_4055.JPG IMG_4056.JPG

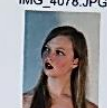IMG_4047.JPG IMG_4048.JPG IMG_4049.JPG IMG_4050.JPG IMG_4051.JPG

don't like pose in this photo

IMG_4037.JPG IMG_4038.JPG IMG_4039.JPG IMG_4040.JPG IMG_4041.JPG

Photos taken with a different lens → Better quality

Need to crop down empty space to improve composition

crisper

crisper than earlier photos

crop

Looks like mickey mouse :)

IMG_4006.JPG IMG_4007.JPG IMG_4008.JPG IMG_4009.JPG IMG_4010.JPG

IMG_4011.JPG IMG_4013.JPG IMG_4014.JPG IMG_4015.JPG IMG_4016.JPG

IMG_4017.JPG IMG_4018.JPG IMG_4019.JPG IMG_4020.JPG IMG_4021.JPG

IMG_4022.JPG IMG_4023.JPG IMG_4024.JPG IMG_4025.JPG IMG_4026.JPG

IMG_4027.JPG IMG_4028.JPG IMG_4029.JPG IMG_4030.JPG IMG_4031.JPG

IMG_4032.JPG IMG_4033.JPG IMG_4034.JPG IMG_4035.JPG IMG_4036.JPG

Facial expressions best in these photos

Makeup looks best in these photos

photos not sharp enough to make one A1 print

bad lighting ☺

IMG_3970.JPG   IMG_3971.JPG   IMG_3974.JPG   IMG_3975.JPG   IMG_3976.JPG

IMG_3977.JPG   IMG_3978.JPG   IMG_3979.JPG   IMG_3980.JPG   IMG_3981.JPG

IMG_3982.JPG   IMG_3983.JPG   IMG_3984.JPG   IMG_3985.JPG   IMG_3986.JPG

IMG_3991.JPG   IMG_3992.JPG   IMG_3993.JPG   IMG_3994.JPG   IMG_3995.JPG

IMG_3996.JPG   IMG_3997.JPG   IMG_3998.JPG   IMG_3999.JPG   IMG_4000.JPG

IMG_4001.JPG   IMG_4002.JPG   IMG_4003.JPG   IMG_4004.JPG   IMG_4005.JPG

good facial expression, but poor quality & boring environment ↓

blurry ☺

IMG_3939.JPG   IMG_3940.JPG   IMG_3941.JPG   IMG_3942.JPG   IMG_3943.JPG

IMG_3944.JPG   IMG_3945.JPG   IMG_3946.JPG   IMG_3947.JPG   IMG_3948.JPG

IMG_3949.JPG   IMG_3950.JPG   IMG_3951.JPG   IMG_3952.JPG   IMG_3953.JPG

IMG_3954.JPG   IMG_3955.JPG   IMG_3956.JPG   IMG_3957.JPG   IMG_3958.JPG

IMG_3959.JPG   IMG_3960.JPG   IMG_3961.JPG   IMG_3962.JPG   IMG_3963.JPG

IMG_3964.JPG   IMG_3965.JPG   IMG_3967.JPG   IMG_3968.JPG   IMG_3969.JPG

Best lighting

Overexposed

Makeup showed up better in studio photos ↘ highlight

IMG_3909.JPG | IMG_3910.JPG | IMG_3911.JPG | IMG_3912.JPG | IMG_3913.JPG

IMG_3914.JPG | IMG_3915.JPG | IMG_3916.JPG | IMG_3917.JPG | IMG_3918.JPG

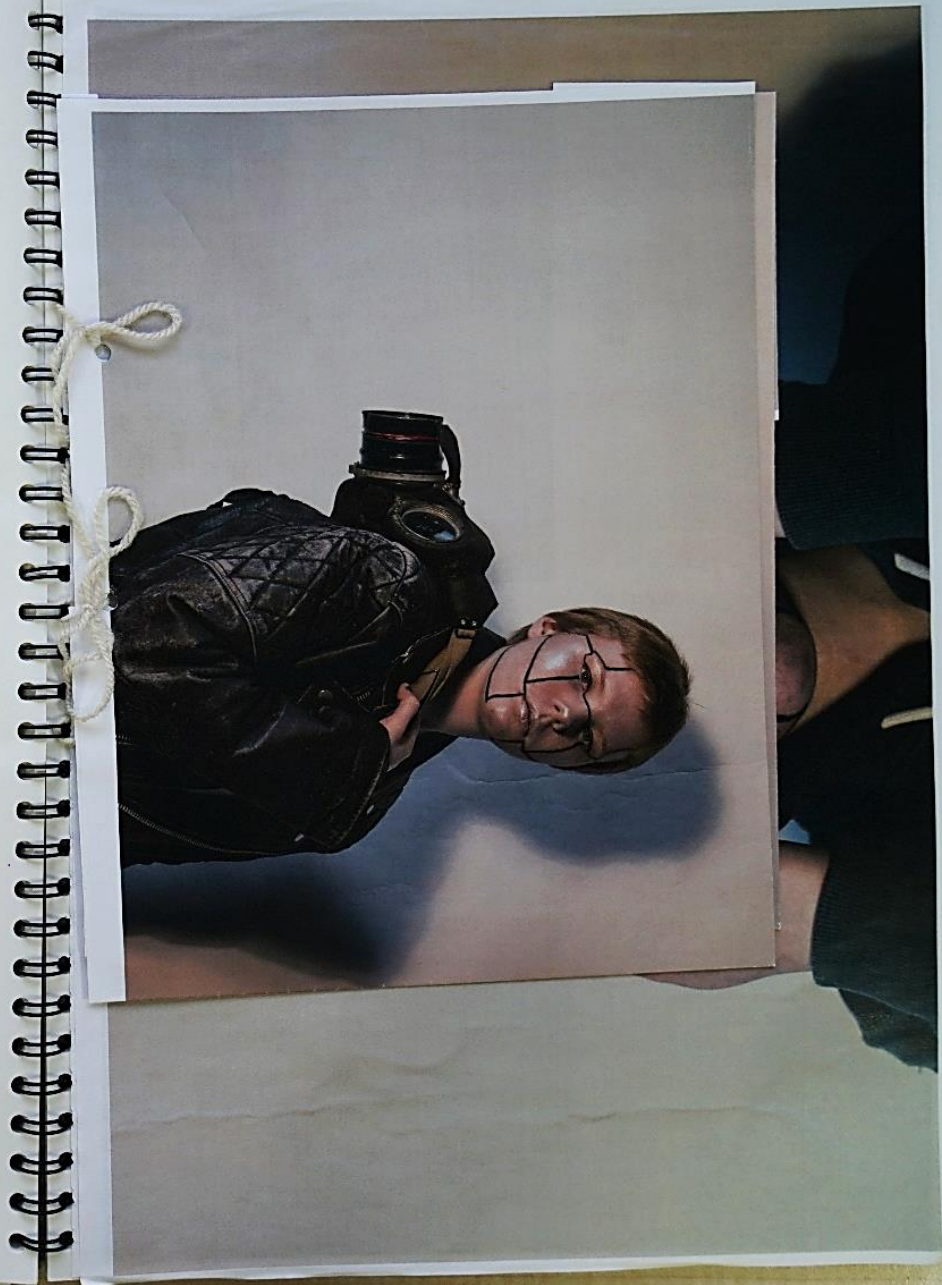IMG_3919.JPG | IMG_3920.JPG | IMG_3921.JPG | IMG_3922.JPG | IMG_3923.JPG

IMG_3924.JPG | IMG_3925.JPG | IMG_3926.JPG | IMG_3927.JPG | IMG_3928.JPG

IMG_3929.JPG | IMG_3930.JPG | IMG_3931.JPG | IMG_3932.JPG | IMG_3933.JPG

IMG_3934.JPG | IMG_3935.JPG | IMG_3936.JPG | IMG_3937.JPG | IMG_3938.JPG

Identity

Unaware of camera ~ expression & posture are more natural

Next: Focus more on body language

candid reaction to own photos

IMG_1148.jpg
IMG_1153.jpg
IMG_4135.JPG
IMG_4167.JPG
IMG_4197.JPG

candid

Poor composition

IMG_1147.jpg
IMG_1152.jpg
IMG_4133.JPG
IMG_4159.JPG
IMG_4196.JPG
IMG_4210.JPG

bad lighting & exposure

c (16).JPG
IMG_1151.jpg
IMG_1177.jpg
IMG_4158.JPG
IMG_4174.JPG
IMG_4207.JPG

First photos are stiff & awkward

c (13).JPG
IMG_1150.jpg
IMG_1155.jpg
IMG_4155.JPG
IMG_4169.JPG
IMG_4202.JPG

Adjusting expression ~ less natural

deliberately adjusting appearance

c (11).JPG
IMG_1149.jpg
IMG_1154.jpg
IMG_4140.JPG
IMG_4168.JPG
IMG_4200.JPG

Better composition here

posed but not forced

Better lighting here

— = expression & behaviour not forced

= not candid / deliberately adjusting appearance

Photo become a lot more stiff & unnatural when she feels like she's being watched

Enlargements

Identity

Shadows removed to make lighting more flattering

Posed
- Uncomfortable smile
- Heavily retouched
  ↳ teeth whitened
  ↳ skin airbrushed
  ↳ bags under eyes erased
- Instagram-esque & faked

Focused on appearance ↓

Photo edited & airbrushed as well →

Adjusting appearance to make features look more defined

Exposure: 1/50 sec   F-stop: f/6.3

heavily airbrushed & edited

Photo more candid & in the moment than previous photos

colours enhanced to make the photo feel larger than life

black & white colour scheme gives a documentary-like atmosphere

2nd Photoshoot

Move blatantly identity-focused

IMG_4261.JPG   IMG_4262.JPG   IMG_4263.JPG   IMG_4264.JPG   IMG_4265.JPG
IMG_4266.JPG   IMG_4267.JPG   IMG_4268.JPG   IMG_4269.JPG   IMG_4270.JPG
IMG_4271.JPG   IMG_4272.JPG   IMG_4273.JPG   IMG_4274.JPG   IMG_4275.JPG
IMG_4276.JPG   IMG_4277.JPG   IMG_4278.JPG   IMG_4280.JPG   IMG_4281.JPG
IMG_4282.JPG   IMG_4283.JPG   IMG_4284.JPG   IMG_4285.JPG   IMG_4286.JPG
IMG_4287.JPG   IMG_4288.JPG   IMG_4289.JPG   IMG_4290.JPG   IMG_4291.JPG

Exposure & composition better here

Juxtaposition of a teenager in modern clothes against a background of trees & nature

Sitting in tree gives portraits slightly primative atmosphere

Gillian Wearing style portraits

fix red eye issues

colours still too
dark & pink-toned

looks better without
flash - stronger
silhouette

body
language

silhouette draws
focus on body shape

portraits less 'passport
photo' style - cool tones-
moodier & stronger
sense of identity

top of head cut off

IMG_4292.JPG IMG_4293.JPG IMG_4294.JPG IMG_4295.JPG IMG_4296.JPG
IMG_4297.JPG IMG_4298.JPG IMG_4299.JPG IMG_4300.JPG IMG_4301.JPG
IMG_4302.JPG IMG_4303.JPG IMG_4304.JPG IMG_4305.JPG IMG_4309.JPG
IMG_4310.JPG IMG_4311.JPG IMG_4312.JPG IMG_4313.JPG IMG_4314.JPG
IMG_4315.JPG IMG_4316.JPG IMG_4317.JPG IMG_4318.JPG IMG_4319.JPG
IMG_4320.JPG IMG_4321.JPG IMG_4322.JPG IMG_4323.JPG IMG_4324.JPG

Enlargements
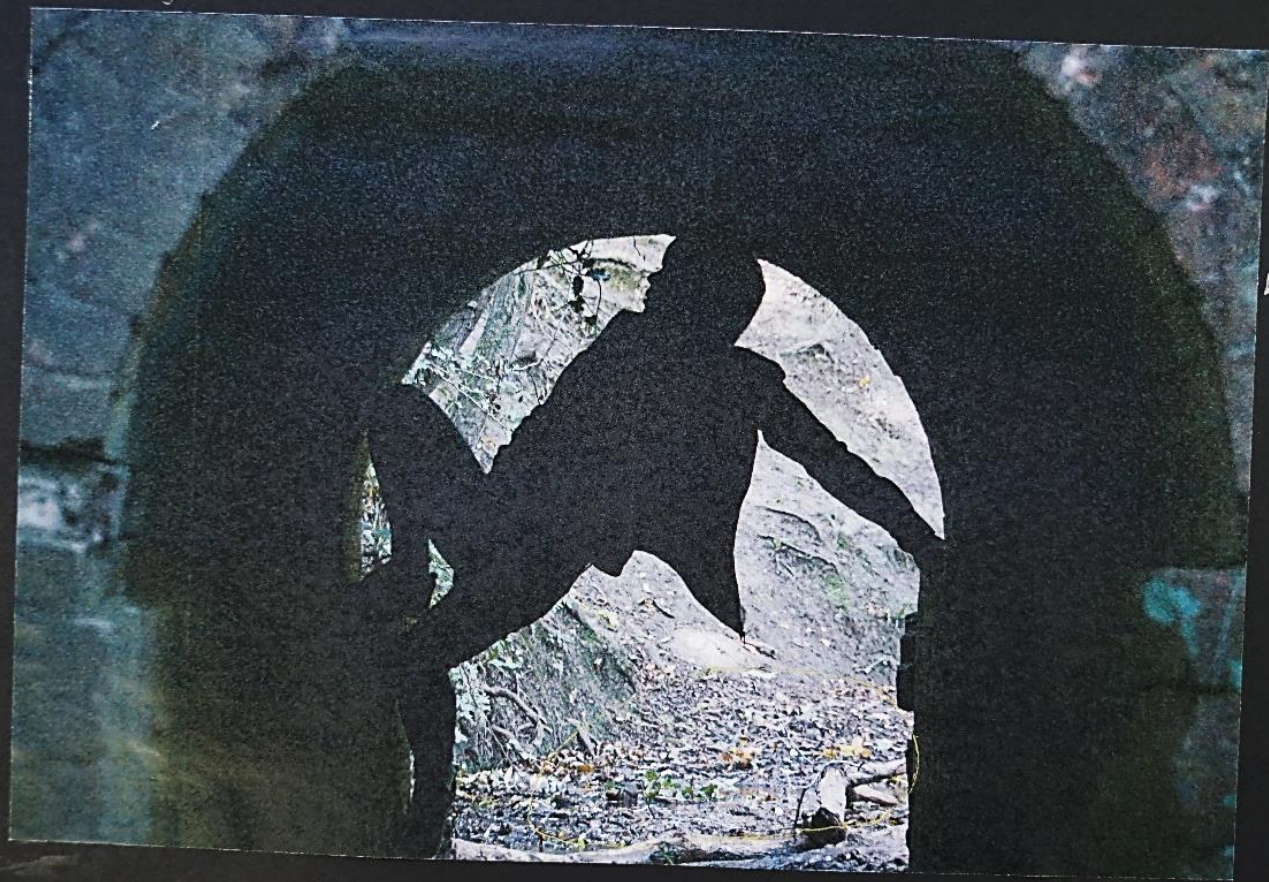
Contrast makes interesting silhouette

focus in wrong place

F-stop : f/4.5

Exposure : 1/100 sec

bad focus ——>

Edited Portraits

IMG_3345.JPG   IMG_3369.JPG   IMG_3424.JPG   IMG_3451.JPG   IMG_3506.JPG

seb edit.jpg   IMG_3548.JPG   IMG_3549.JPG   IMG_3558.JPG   IMG_3559.JPG   IMG_3625.JPG

IMG_3662.JPG   IMG_3927.JPG   IMG_3942.JPG   IMG_3985.JPG   IMG_4075.JPG

IMG_4114.JPG   IMG_4115.JPG   IMG_4231.JPG   IMG_4255.JPG   anna.jpg

barbara1.jpg   elena12.jpg   elena1edit.jpg   elena3.jpg   issy.jpg

Edited Portraits

Editing out eyes makes it harder for emotion to be conveyed

takes away part of photo's identity

surreal

Self portrait
↳ Editing out eyes emphasises personal insecurity over manipulation

shifts power away from subject & their ability to express themselves

Exposure : 1/60sec

F-stop : f/4

Printer
made photos
look grainy, looks
better on screen

facial expressions
still flattened
bij lack of eyes

Bristol Photoshoot

IMG_4412.JPG	IMG_4413.JPG	IMG_4414.JPG	IMG_4415.JPG	IMG_4416.JPG
IMG_4417.JPG	IMG_4418.JPG	IMG_4419.JPG	IMG_4420.JPG	IMG_4421.JPG
IMG_4422.JPG	IMG_4423.JPG	IMG_4424.JPG	IMG_4425.JPG	IMG_4426.JPG
IMG_4427.JPG	IMG_4428.JPG	IMG_4429.JPG	IMG_4430.JPG	IMG_4431.JPG
IMG_4432.JPG	IMG_4433.JPG	IMG_4434.JPG	IMG_4435.JPG	IMG_4436.JPG
IMG_4437.JPG	IMG_4438.JPG	IMG_4439.JPG	IMG_4440.JPG	IMG_4441.JPG

IMG_4442.JPG	IMG_4443.JPG	IMG_4444.JPG	IMG_4445.JPG	IMG_4446.JPG
IMG_4447.JPG	IMG_4448.JPG	IMG_4449.JPG	IMG_4450.JPG	IMG_4451.JPG
IMG_4452.JPG	IMG_4453.JPG	IMG_4454.JPG	IMG_4455.JPG	IMG_4456.JPG
IMG_4457.JPG	IMG_4458.JPG	IMG_4459.JPG	IMG_4460.JPG	IMG_4461.JPG
IMG_4462.JPG	IMG_4463.JPG	IMG_4464.JPG	IMG_4465.JPG	IMG_4466.JPG

Exposure: 1/125sec

F-stop: f/4

IMG_4472.JPG	IMG_4473.JPG	IMG_4474.JPG	IMG_4475.JPG	IMG_4476.JPG
IMG_4477.JPG	IMG_4478.JPG	IMG_4479.JPG	IMG_4480.JPG	IMG_4481.JPG
IMG_4482.JPG	IMG_4483.JPG	IMG_4484.JPG	IMG_4485.JPG	IMG_4486.JPG
IMG_4487.JPG	IMG_4488.JPG	IMG_4489.JPG	IMG_4490.JPG	IMG_4491.JPG
IMG_4492.JPG	IMG_4493.JPG	IMG_4494.JPG	IMG_4495.JPG	IMG_4496.JPG

Most dont fit with theme

Water splash creates sense of movement

Texture
↓

candid photos
convey a stronger
sense of identity ↘

IMG_4502.JPG   IMG_4503.JPG   IMG_4504.JPG   IMG_4505.JPG   IMG_4506.JPG

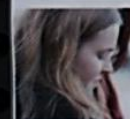IMG_4507.JPG   IMG_4508.JPG   IMG_4509.JPG   IMG_4510.JPG   IMG_4511.JPG

IMG_4532.JPG   IMG_4533.JPG   IMG_4534.JPG   IMG_4535.JPG   IMG_4536.JPG

IMG_4512.JPG   IMG_4513.JPG   IMG_4514.JPG   IMG_4515.JPG   IMG_4516.JPG

IMG_4537.JPG   IMG_4538.JPG   IMG_4539.JPG   IMG_4540.JPG   IMG_4541.JPG

IMG_4517.JPG   IMG_4518.JPG   IMG_4519.JPG   IMG_4520.JPG   IMG_4521.JPG

IMG_4542.JPG   IMG_4543.JPG   IMG_4544.JPG   IMG_4545.JPG   IMG_4546.JPG

IMG_4522.JPG   IMG_4523.JPG   IMG_4524.JPG   IMG_4525.JPG   IMG_4526.JPG

IMG_4547.JPG   IMG_4548.JPG   IMG_4549.JPG   IMG_4550.JPG

composition doesn't work here

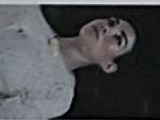| IMG_4761.JPG | IMG_4762.JPG | IMG_4763.JPG | IMG_4764.JPG | IMG_4765.JPG |
IMG_4766.JPG	IMG_4767.JPG	IMG_4768.JPG	IMG_4769.JPG	IMG_4770.JPG
IMG_4771.JPG	IMG_4772.JPG	IMG_4773.JPG	IMG_4774.JPG	IMG_4775.JPG
IMG_4776.JPG	IMG_4777.JPG	IMG_4778.JPG	IMG_4779.JPG	IMG_4780.JPG
IMG_4781.JPG	IMG_4782.JPG	IMG_4783.JPG	IMG_4784.JPG	IMG_4785.JPG

Perspective

crop to improve composition

IMG_4791.JPG	IMG_4792.JPG	IMG_4793.JPG	IMG_4794.JPG	IMG_4795.JPG
IMG_4796.JPG	IMG_4797.JPG	IMG_4798.JPG	IMG_4799.JPG	IMG_4800.JPG
IMG_4801.JPG	IMG_4802.JPG	IMG_4803.JPG	IMG_4804.JPG	IMG_4805.JPG
IMG_4806.JPG	IMG_4807.JPG	IMG_4808.JPG	IMG_4809.JPG	IMG_4810.JPG
IMG_4811.JPG	IMG_4812.JPG	IMG_4813.JPG	IMG_4814.JPG	IMG_4815.JPG

focus off

use of
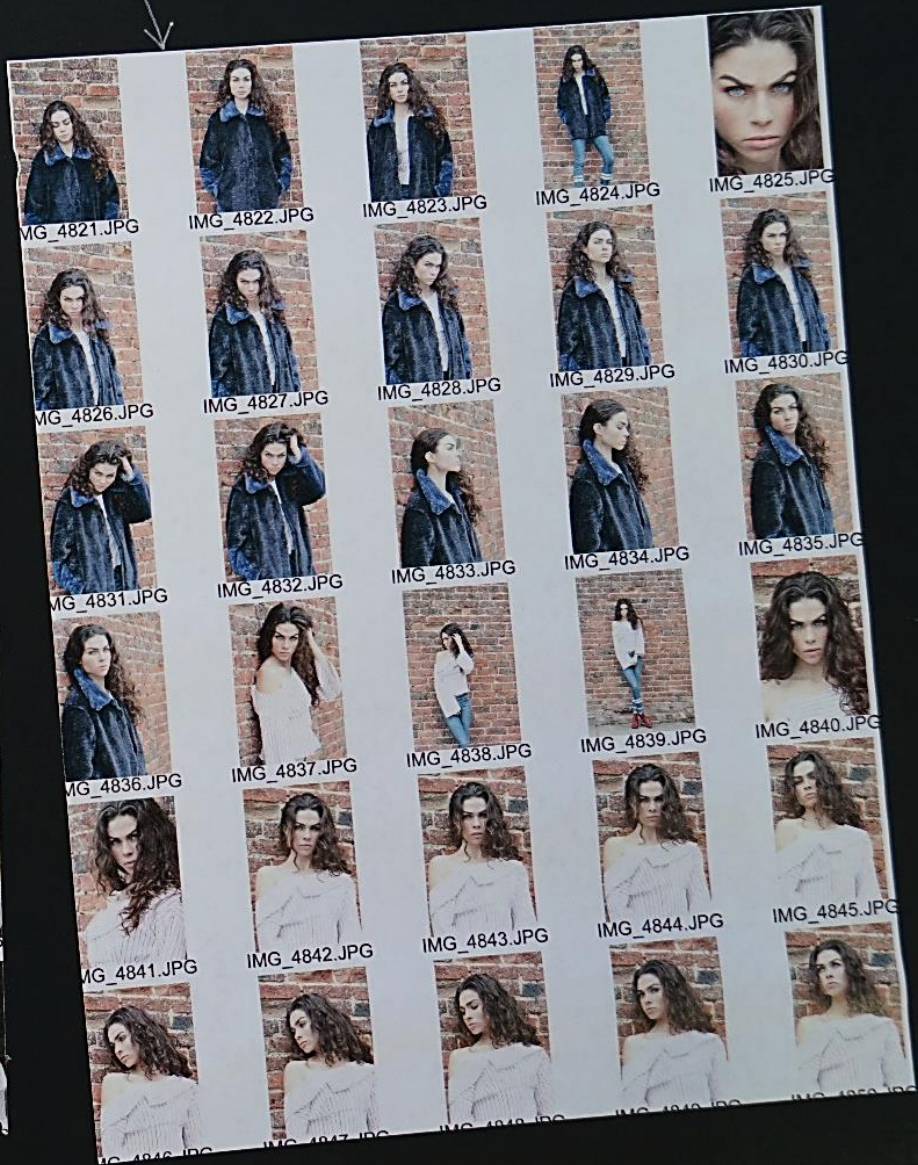empty space

↓

Crop

← Neutral
expression

Dark, cool tones

underexposed

good photos,
but too fashion-y

flash too high

IMG_4641.JPG IMG_4642.JPG IMG_4643.JPG IMG_4644.JPG IMG_4645.JP

IMG_4646.JPG IMG_4647.JPG IMG_4648.JPG IMG_4649.JPG IMG_4650.JP

IMG_4651.JPG IMG_4652.JPG IMG_4653.JPG IMG_4654.JPG IMG_4655.JP

IMG_4656.JPG IMG_4657.JPG IMG_4658.JPG IMG_4659.JPG IMG_4660.JP

IMG_4661.JPG IMG_4662.JPG IMG_4663.JPG IMG_4664.JPG IMG_4665.JP

IMG_4821.JPG IMG_4822.JPG IMG_4823.JPG IMG_4824.JPG IMG_4825.JPG

IMG_4826.JPG IMG_4827.JPG IMG_4828.JPG IMG_4829.JPG IMG_4830.JPG

IMG_4831.JPG IMG_4832.JPG IMG_4833.JPG IMG_4834.JPG IMG_4835.JPG

IMG_4836.JPG IMG_4837.JPG IMG_4838.JPG IMG_4839.JPG IMG_4840.JPG

IMG_4841.JPG IMG_4842.JPG IMG_4843.JPG IMG_4844.JPG IMG_4845.JPG

IMG_4846.JPG IMG_4847.JPG IMG_4848.JPG

background
too dark
↳contrast too high

IMG_4731.JPG   IMG_4732.JPG   IMG_4733.JPG   IMG_4734.JPG   IMG_4735.JPG

IMG_4736.JPG   IMG_4737.JPG   IMG_4738.JPG   IMG_4739.JPG   IMG_4740.JPG

IMG_4741.JPG   IMG_4742.JPG   IMG_4743.JPG   IMG_4744.JPG   IMG_4745.JPG

IMG_4746.JPG   IMG_4747.JPG   IMG_4748.JPG   IMG_4749.JPG   IMG_4750.JPG

IMG_4751.JPG   IMG_4752.JPG   IMG_4753.JPG   IMG_4754.JPG   IMG_4755.JPG

IMG_4671.JPG   IMG_4672.JPG   IMG_4673.JPG   IMG_4674.JPG   IMG_4675.JP

IMG_4676.JPG   IMG_4677.JPG   IMG_4678.JPG   IMG_4679.JPG   IMG_4680.JP

IMG_4681.JPG   IMG_4682.JPG   IMG_4683.JPG   IMG_4684.JPG   IMG_4685.JP

IMG_4686.JPG   IMG_4687.JPG   IMG_4688.JPG   IMG_4689.JPG   IMG_4690.JP

IMG_4691.JPG   IMG_4692.JPG   IMG_4693.JPG   IMG_4694.JPG   IMG_4695.JP

smile
alters
mood of
image

underlit

composition
doesn't
work here

too fashion-y

IMG_4912.JPG IMG_4913.JPG IMG_4914.JPG IMG_4915.JPG IMG_4916.JPG
IMG_4917.JPG IMG_4918.JPG IMG_4919.JPG IMG_4920.JPG IMG_4921.JPG
IMG_4922.JPG IMG_4923.JPG IMG_4924.JPG IMG_4925.JPG IMG_4926.JPG
IMG_4927.JPG IMG_4928.JPG IMG_4929.JPG IMG_4930.JPG IMG_4931.JPG
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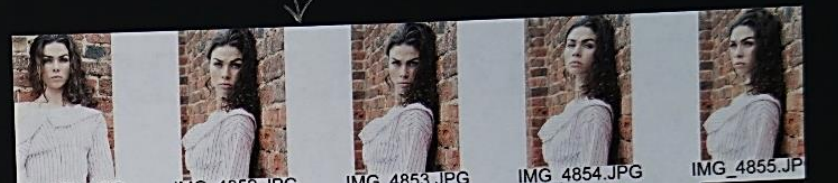
IMG_4851.JPG IMG_4852.JPG IMG_4853.JPG IMG_4854.JPG IMG_4855.JPG
IMG_4856.JPG IMG_4857.JPG IMG_4858.JPG IMG_4859.JPG IMG_4860.JPG
IMG_4861.JPG IMG_4863.JPG IMG_4864.JPG IMG_4865.JPG IMG_4866.JPG
IMG_4867.JPG IMG_4868.JPG IMG_4869.JPG IMG_4870.JPG IMG_4871.JPG
IMG_4872.JPG IMG_4873.JPG IMG_4874.JPG IMG_4875.JPG IMG_4876.JPG

IMG_4701.JPG   IMG_4702.JPG   IMG_4703.JPG   IMG_4704.JPG   IMG_4705.JPG

IMG_4706.JPG   IMG_4707.JPG   IMG_4708.JPG   IMG_4709.JPG   IMG_4710.JPG

IMG_4711.JPG   IMG_4712.JPG   IMG_4713.JPG   IMG_4714.JPG   IMG_4715.JPG

IMG_4716.JPG   IMG_4717.JPG   IMG_4718.JPG   IMG_4719.JPG   IMG_4720.JPG

IMG_4721.JPG   IMG_4722.JPG   IMG_4723.JPG   IMG_4724.JPG   IMG_4725.JPG

← better composition here

composition not interesting

Enlargements

Photo
cropped to fit
the golden section

Exposure: 1/125sec

F-stop: f/4

breaks the
golden section rules
to increase impact

Expression creates
a sense of vulnerability

breaks the rules
of the golden
section ↘
    increases the
    impact of the
photo
    ↓
Focuses all of
the attention on
her face

pose and expression ↑
give atmosphere of
vulnerability &
lack of control

Exposure : 1/100 sec
F-stop : ƒ /4

IMG_5016.JPG IMG_5017.JPG IMG_5018.JPG IMG_5019.JPG IMG_5020.JPG

IMG_5021.JPG IMG_5022.JPG IMG_5023.JPG IMG_5024.JPG IMG_5025.JPG

IMG_5026.JPG IMG_5027.JPG IMG_5028.JPG IMG_5029.JPG IMG_5030.JPG

IMG_5031.JPG IMG_5032.JPG IMG_5033.JPG IMG_5034.JPG IMG_5035.JPG

IMG_5036.JPG IMG_5037.JPG IMG_5038.JPG IMG_5039.JPG IMG_5040.JPG

MG_5046.JPG IMG_5047.JPG IMG_5048.JPG IMG_5049.JPG IMG_5050.JPG

MG_5051.JPG IMG_5052.JPG IMG_5053.JPG IMG_5054.JPG

F-stop : f/5.6
Exposure : 1/320 sec

- high contrast
  ↳ dramatic photo

- colours too pink / orange
  ↳ fix in photoshop

F-stop : f/4
Exposure : 1/125 sec
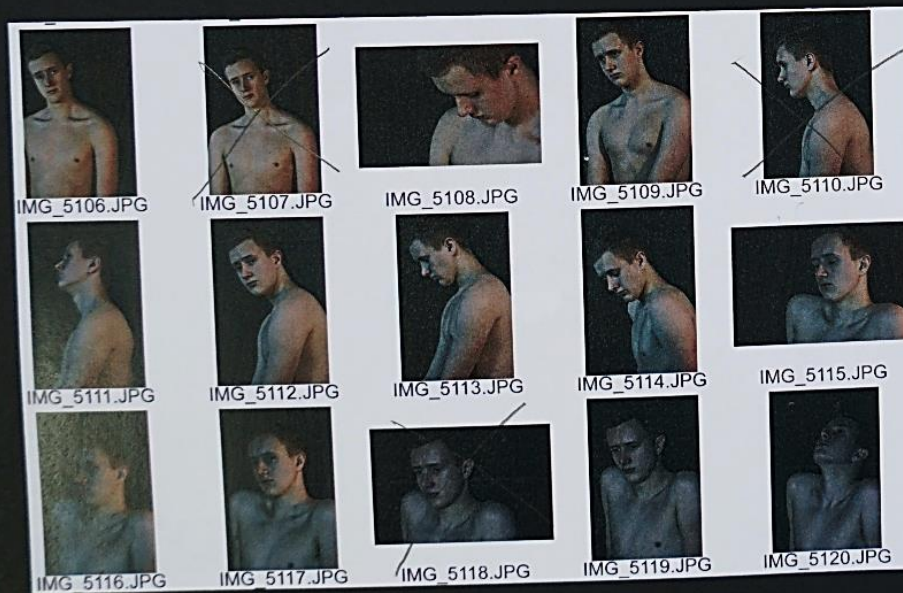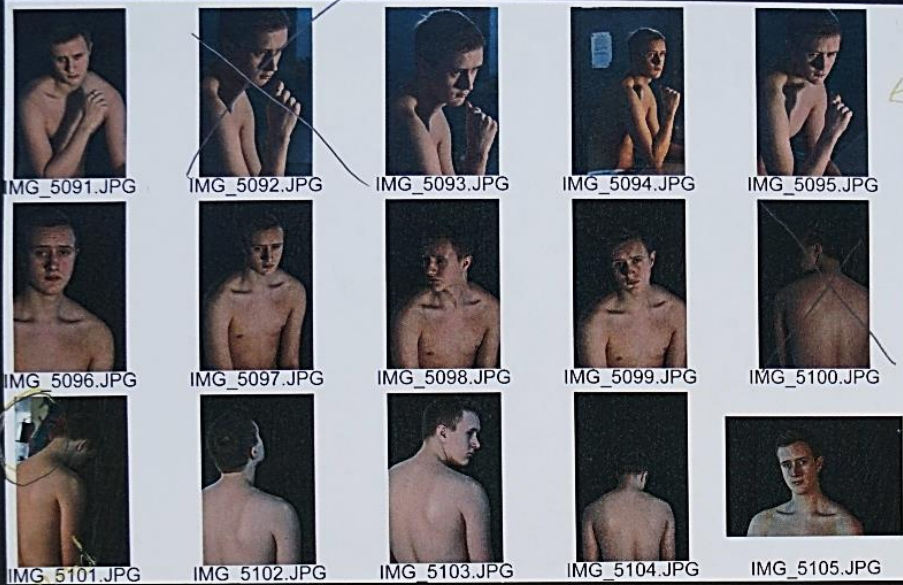

Well lit,
v. formal
↳ Gillian Wearing style
  portrait

awkward, bad comosition
w/ no impact

under excposed

under lit

lighting better here
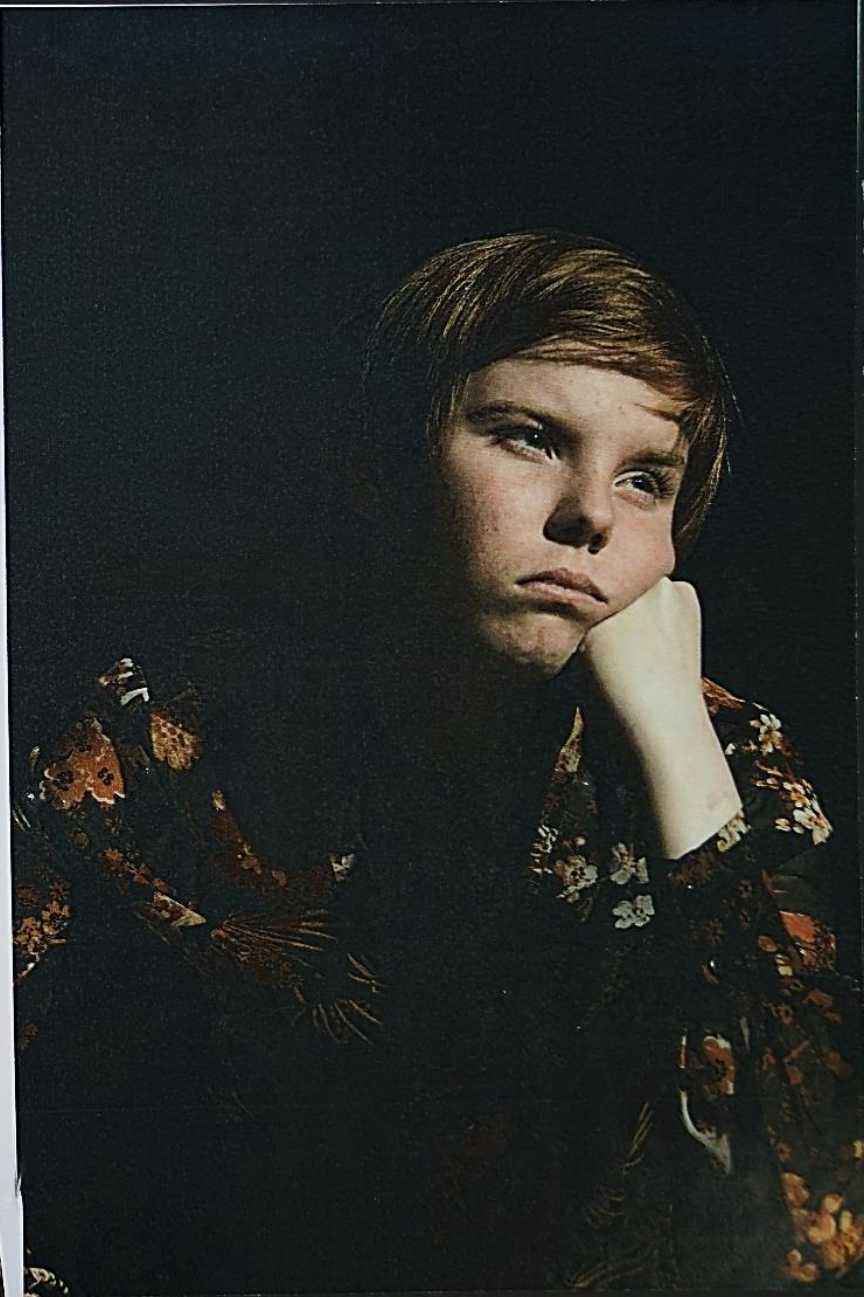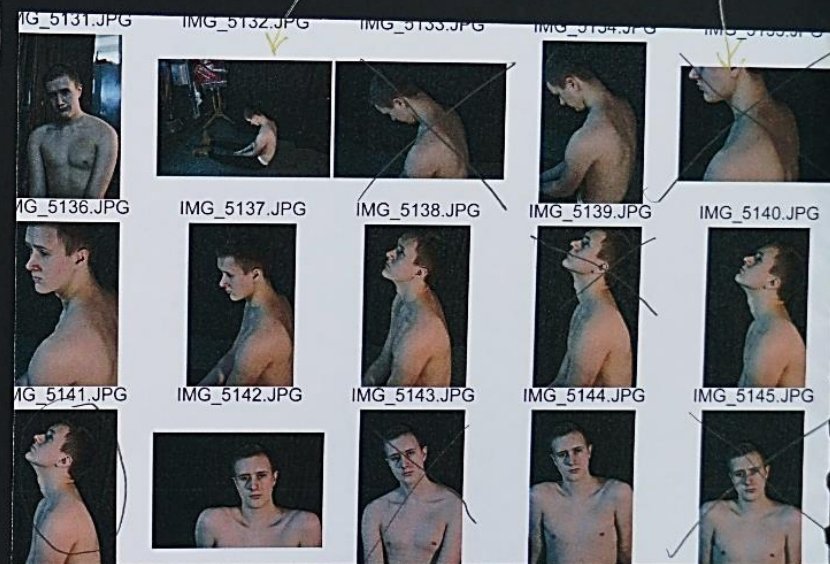
bad composition

composition needs fixing

bad composition

borders

Portraits with averted gaze feel more remeniscient of Brandt

Exposure too short

IMG_5091.JPG   IMG_5092.JPG   IMG_5093.JPG   IMG_5094.JPG   IMG_5095.JPG
IMG_5096.JPG   IMG_5097.JPG   IMG_5098.JPG   IMG_5099.JPG   IMG_5100.JPG
IMG_5101.JPG   IMG_5102.JPG   IMG_5103.JPG   IMG_5104.JPG   IMG_5105.JPG

IMG_5106.JPG   IMG_5107.JPG   IMG_5108.JPG   IMG_5109.JPG   IMG_5110.JPG
IMG_5111.JPG   IMG_5112.JPG   IMG_5113.JPG   IMG_5114.JPG   IMG_5115.JPG
IMG_5116.JPG   IMG_5117.JPG   IMG_5118.JPG   IMG_5119.JPG   IMG_5120.JPG

IMG_5131.JPG   IMG_5132.JPG   IMG_5133.JPG   IMG_5134.JPG   IMG_5135.JPG
IMG_5136.JPG   IMG_5137.JPG   IMG_5138.JPG   IMG_5139.JPG   IMG_5140.JPG
IMG_5141.JPG   IMG_5142.JPG   IMG_5143.JPG   IMG_5144.JPG   IMG_5145.JPG

Contact sheet row 1: IMG_5061.JPG, IMG_5062.JPG, IMG_5063.JPG, IMG_5064.JPG, IMG_5065.JPG

Contact sheet row 2: MG_5066.JPG, IMG_5067.JPG, IMG_5068.JPG, IMG_5069.JPG, IMG_5070.JPG

Contact sheet row 3: MG_5071.JPG, IMG_5072.JPG, IMG_5073.JPG, IMG_5074.JPG, IMG_5075.JPG

Contact sheet right row 1: IMG_5166.JPG, IMG_5167.JPG, IMG_5168.JPG, IMG_5169.JPG, IMG_5170.JPG

Contact sheet right row 2: IMG_5171.JPG, IMG_5172.JPG, IMG_5173.JPG, IMG_5174.JPG, IMG_5175.JPG

Contact sheet bottom row 1: IMG_5181.JPG, IMG_5182.JPG, IMG_5183.JPG, IMG_5184.JPG, IMG_5185.JPG

Contact sheet bottom row 2: IMG_5186.JPG, IMG_5187.JPG, IMG_5188.JPG, IMG_5189.JPG, IMG_5190.JPG

lighting too yellow here

Portraits too focused in on face

colour balance better

studio lights in image highlight self-consciousness

under exposed / lights too low

← lighting too orange

IMG_5151.JPG IMG_5152.JPG IMG_5153.JPG IMG_5154.JPG IMG_5155.JPG

IMG_5156.JPG IMG_5157.JPG IMG_5158.JPG IMG_5159.JPG IMG_5160.JPG

IMG_5161.JPG IMG_5162.JPG IMG_5163.JPG IMG_5164.JPG IMG_5165.JPG

IMG_5076.JPG IMG_5077.JPG IMG_5078.JPG IMG_5079.JPG IMG_5080.JPG

IMG_5081.JPG IMG_5082.JPG IMG_5083.JPG IMG_5084.JPG IMG_5085.JPG
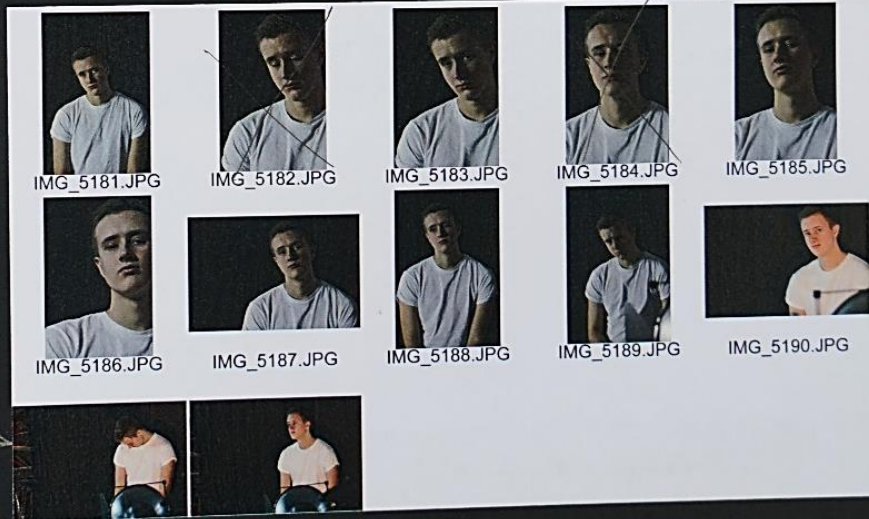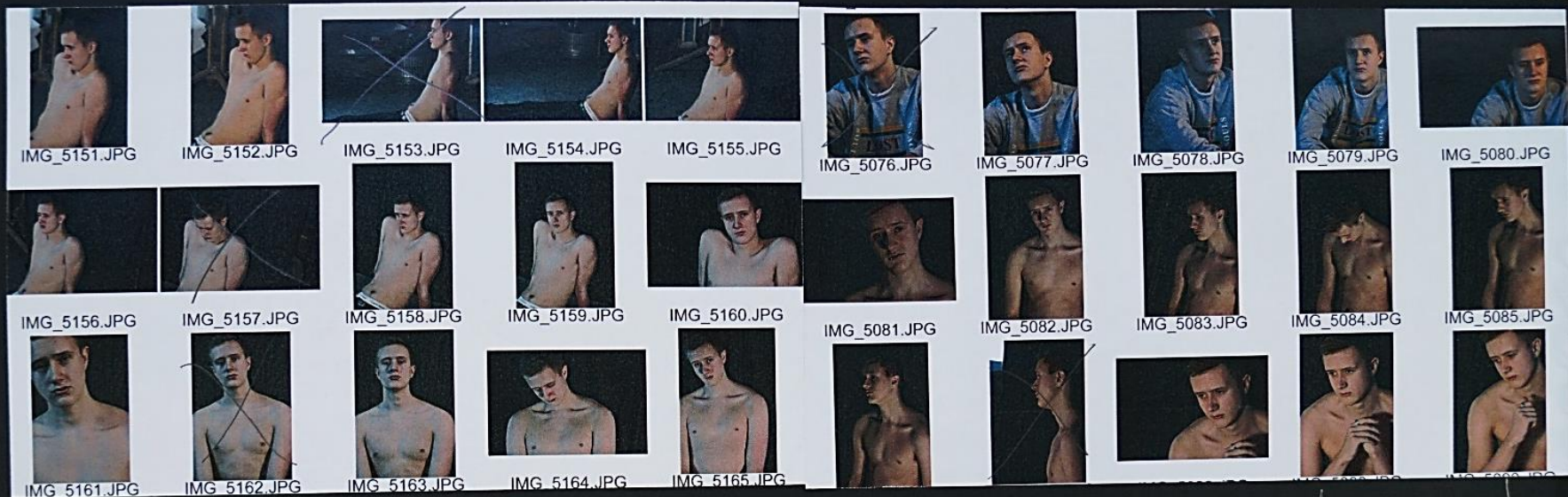
Fix colour
balance in
photoshop

bad
composition

IMG_5121.JPG IMG_5122.JPG IMG_5123.JPG IMG_5124.JPG IMG_5125.JPG

IMG_5126.JPG IMG_5127.JPG IMG_5128.JPG IMG_5129.JPG IMG_5130.JPG
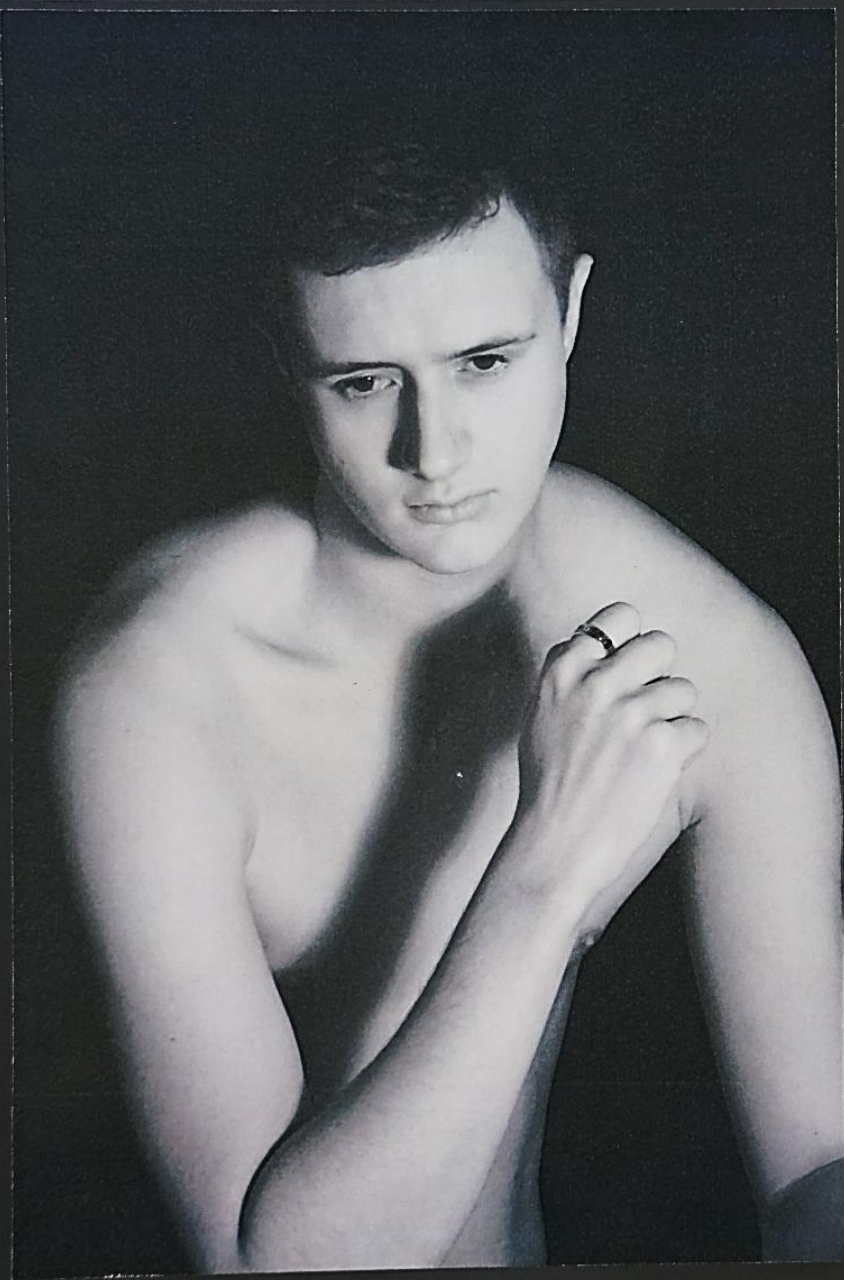
Exposure too
low →

breaks golden section rules

black & white increases contrast
↳More dramatic
                              ↓
                    Reduces image to shapes

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

IMG_3494.JPG   IMG_3495.JPG   IMG_3496.JPG   IMG_3497.JPG   IMG_3498.JPG

IMG_3499.JPG   IMG_3500.JPG   IMG_3501.JPG   IMG_3502.JPG   IMG_3503.JPG

IMG_3504.JPG   IMG_3505.JPG   IMG_3506.JPG   IMG_3507.JPG   IMG_3508.JPG

IMG_3509.JPG   IMG_3510.JPG   IMG_3511.JPG   IMG_3512.JPG   IMG_3513.JPG

IMG_3514.JPG   IMG_3515.JPG   IMG_3516.JPG   IMG_3517.JPG   IMG_3518.JPG

IMG_3519.JPG   IMG_3520.JPG   IMG_3521.JPG   IMG_3522.JPG   IMG_3523.JPG

Exposure : 1/60 sec.
F-Stop : f/5

← too much
empty space
above model

lighting too
high

IMG_3524.JPG   IMG_3525.JPG   IMG_3526.JPG   IMG_3527.JPG   IMG_3528.JPG

IMG_3529.JPG   IMG_3530.JPG   IMG_3531.JPG   IMG_3532.JPG   IMG_3533.JPG

IMG_3534.JPG   IMG_3535.JPG   IMG_3536.JPG   IMG_3537.JPG   IMG_3538.JPG

IMG_3539.JPG

IMG_5455.JPG   IMG_5457.JPG   IMG_5458.JPG   IMG_5459.JPG   IMG_5460.JPG

IMG_5461.JPG   IMG_5462.JPG   IMG_5463.JPG   IMG_5464.JPG   IMG_5465.JPG

IMG_5466.JPG   IMG_5467.JPG   IMG_5468.JPG   IMG_5469.JPG   IMG_5470.JPG

IMG_5471.JPG   IMG_5472.JPG   IMG_5473.JPG   IMG_5474.JPG   IMG_5475.JPG

IMG_5476.JPG   IMG_5477.JPG   IMG_5478.JPG   IMG_5479.JPG   IMG_5480.JPG

Brightness needs
adjusting in
photoshop

Exposure : 1/100sec
F-stop: f/6

Eyes looking
down
↳ Vulnerable

Vivid
Makeup
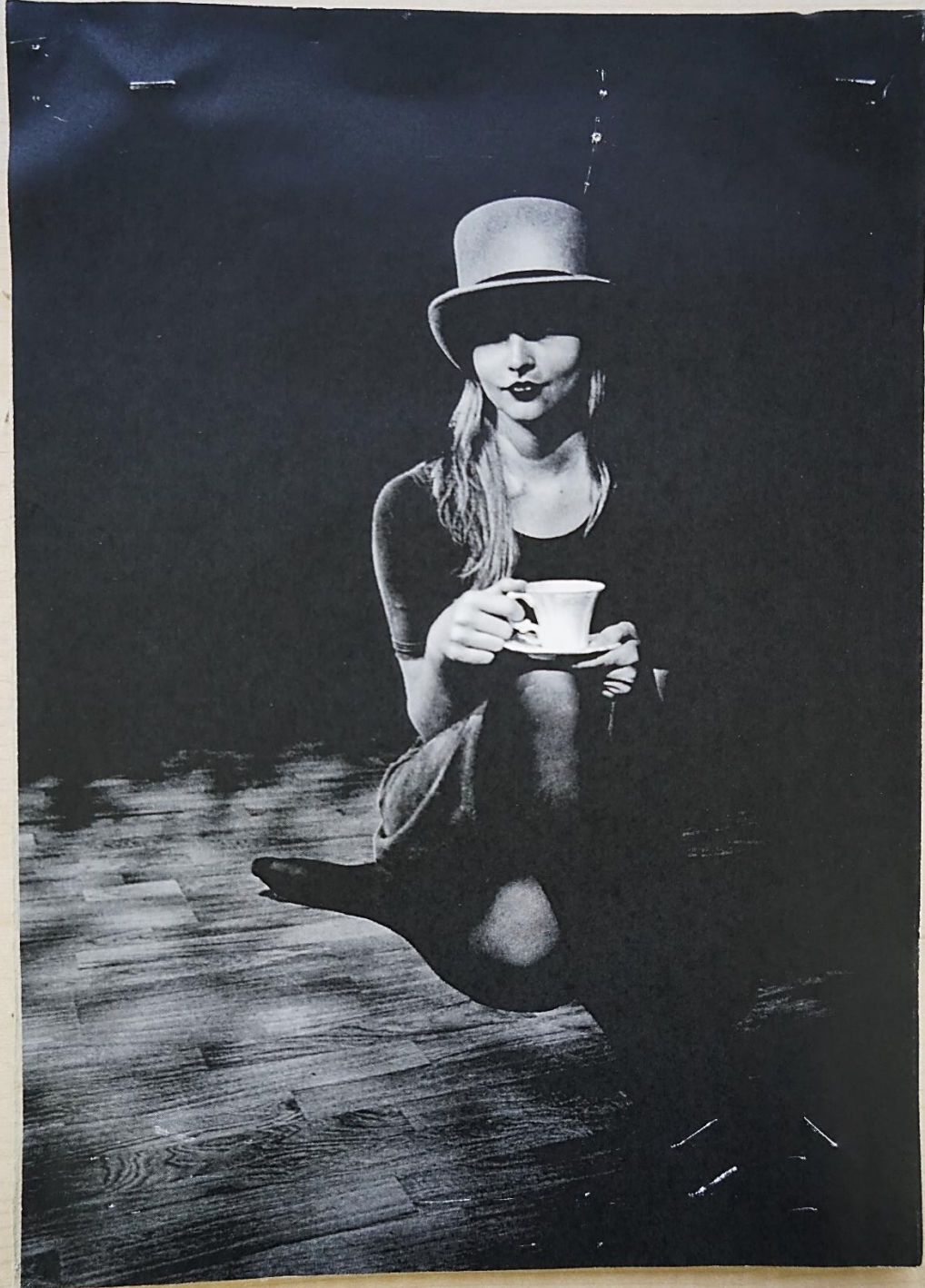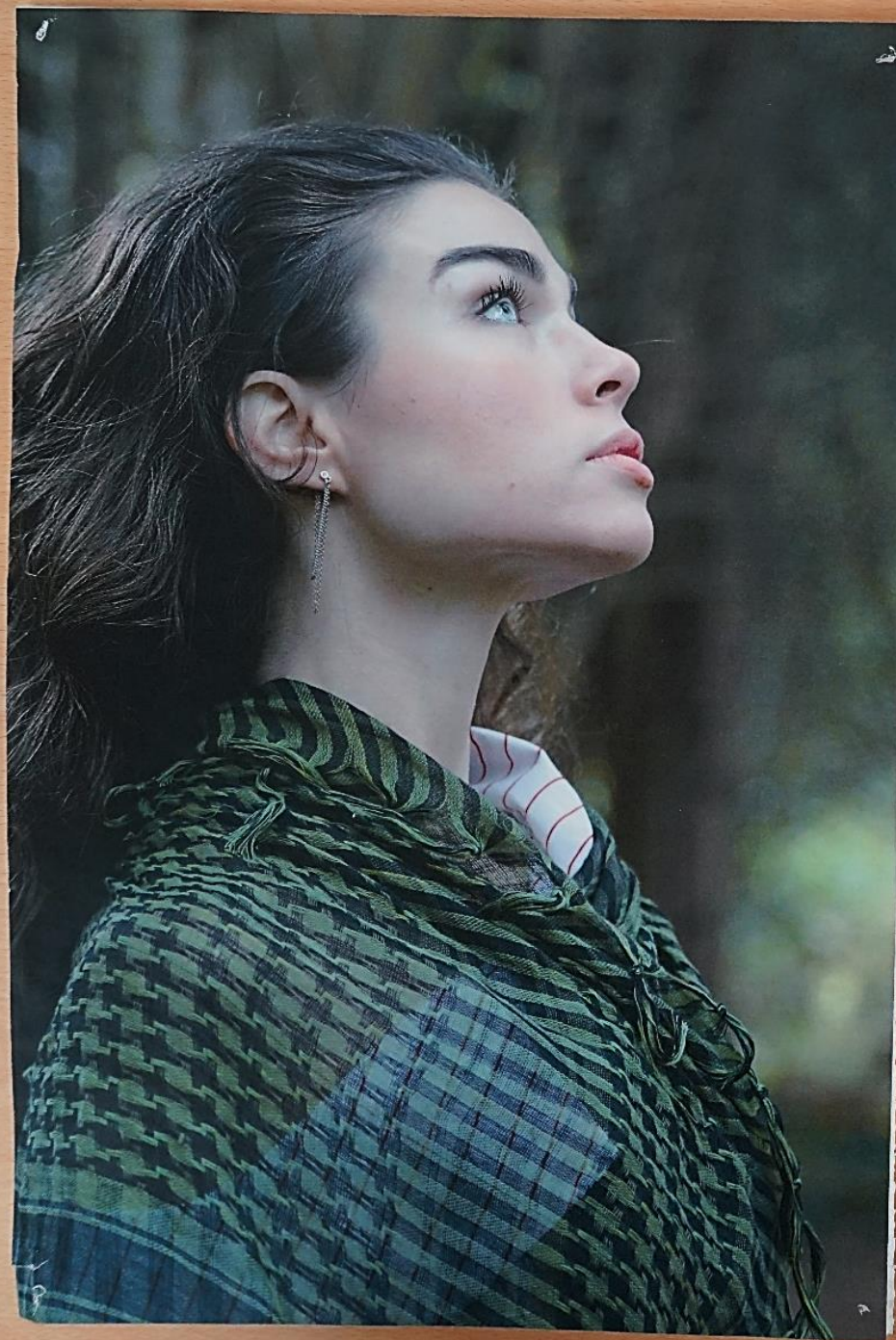
Digital Submission

Identity
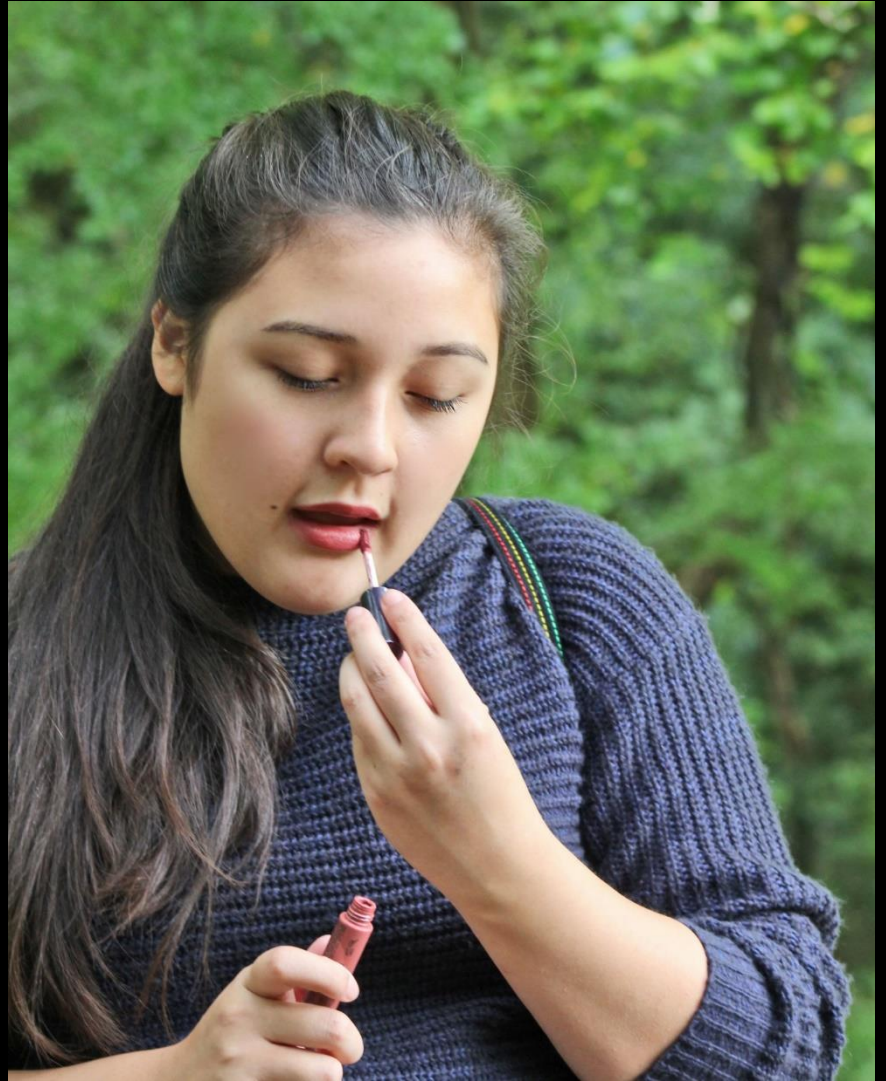
During this first photoshoot I made a point of making the model very conscious of the camera. This had a profound effect on the photos as a result because of the way that the model immediately felt they had to look a certain way in front of the camera and only present certain aspects of their identity that they were comfortable showing. The atmosphere in the photographs is very forced and unnatural because of the model's awareness of the camera, so I also enhanced the colours in the first two photographs, reduced the amount of shadows and airbrushed the model's skin to make the overall effect of the photographs feel fake and edited, similar to an Instagram photo. I find Instagram-style photographs interesting in the way that they often highlight the external societal pressure placed on people trying to emulate the other seemingly perfect lives people have on social media. This highlights how even if an image is a self portrait, societal pressure can still easily exploit someone's insecurities.

<u>Identity</u>

For my project, I want to focus on the concept of identity and the way in which it is impacted by expression, figure and dress and what this communicates to the viewer. I want to explore the imbalance of power between the model and the photographer and how the photographer controls the way the model is perceived. In conjunction with this the photographer can also manipulate the impression given to the viewer by using light, angle and composition. I'm also interested in how taking away the photographer/ model relationship effects what is an image conveys about the model's identity. Sam Taylor Johnson's work explores identity in a very surreal way that also creates a sense of fragility as her self-portraits are so personal to her own experiences.

I want to consider the way the photographers have control over a model. They can affect what the model expresses and the effect of a very posed photo will be very different to a more candid one. I want to consider the way people behave in front of a camera and how taking a photograph of someone captures their confidence or vulnerability, and also shows the aims and desires of the photographer.

Particularly in a studio setting the photographer has complete control over the portrayal of the model which is fascinating because of the way that it reduces the model within the photograph to a superficial object leading the image's atmosphere to seem insincere and artificial or otherwise twisted and unnatural as the photographer has the power to completely distort the model's identity.

Sam Taylor Johnson

Sam Taylor Johnson was a British photographer born in 1967. This self portrait of her shows her suspended mid-air above a tilted chair against a flat white background. The single direction of the bright light is used to create a very striking shadow on the otherwise blank background and an eerie absence of the chair's shadow builds on the surreal atmosphere. Taylor-Johnson's precarious position, as well as a lot of her body being exposed gives the photograph a strong sense of vulnerability and the way she is frozen in mid-air highlights the frightening situation that she is in.

It is also worth noting how her face is completely hidden, hinting that the subject of this photograph is not a person to be connected with, but a faceless body in a dangerous situation. The way Taylor-Johnson holds her body makes it look like she is bracing herself for a fall but as the photograph is showing a suspended moment in time, an onlooker will never get the closure of being able to find out if she lands safely or not, creating the atmosphere of suspense. The photograph also has a sense of control, as the striking shadow is reminiscent of a shadow puppet, which suggests that Taylor-Johnson is being controlled by a sinister external force.

In this photograph I wanted to experiment with light and shape to create an impactful image as I considered the difficulty of trying to have control when expressing one's identity without being controlled by the influence of others. The composition of the photograph also breaks the rules of the golden section which increases the impact of the image as it draws all of the focus onto the silhouette and builds on the atmosphere of the loneliness of the figure.

The figure is posed in a casual way but is still in a precarious position adding an element of suspense to the picture. This photograph is also reminiscent of Taylor-Johnson's picture as the silhouette has connotations of a shadow puppet, making it seem as if the figure has no control or is some otherworldly being with no real sense of identity.

In this photograph I wanted to experiment with a more surreal aspect of identity. I wanted to consider how eyes conveyed expression and what would be taken away from someone's identity without their eyes. I also broke the rules of the golden section to have the face in the centre of the image to increase the impact of the photograph. I also didn't change or edit the colours in the picture to leave it feeling as natural as possible, thus making the absence of the eyes even more startling. I also wanted to consider the amount of control that a photographer can have over a photograph and how it can be controlled to an unsettling extent.

Although editing out someone's eyes is an effective way of controlling and manipulating the identity of a model in what could be considered a malicious manner, this photograph is a self portrait which completely changes the nature of the image and the motivations for contorting it like this. In this image I wanted to convey the inherent vulnerability that comes with creating a self-portrait, as there is often a lot at stake on a personal level as you decide what you're going to convey to the world about yourself in one picture. Editing out the eyes from my own self portrait feels almost like a method of self defence as it hides an integral part of my face and expression, making it that much harder to judge and form an opinion about the image.

I feel that this image was interesting in the sense that it conveyed the unsettling impact that distorting one's face has on identity, in my future photographs I want to more closely consider the power struggle between the model and the photographer and the control that is exercised by the photographer over the very existence of the model within the image.

Artist evaluation
Tim Walker
Tim Walker (born 1970) is a British fashion photographer, who regularly shoots for Vogue
This is a colour photograph of two people posing as dolls in front of a giant door against a pale, flat background. The photo is well lit and doesn't have a substantial amount of shadow, but it has a lot of impact because of the way the colours of the models' clothes pop against the background and the way they are awkwardly posing makes any movement look very forced and adds to the surreal atmosphere created by the photograph.
The focal points are the models' faces which have a painted/ forced expression of shock and have a lot of makeup so it looks like all their facial features were painted on, so they look like dolls and the way the lines between human and doll are blurred make the overall effect of the photograph very surreal. The photograph also has a very strong sense of control because of the way in which the models have been posed and dressed up, creating an atmosphere of robotic, mock perfection. Dressing up can be used as a way of manipulating the portrayal of identity which contrasts heavily with the very fixed state of a doll.
In future photoshoots I want to consider the way in which makeup and having a doll like appearance creates a sense of power imbalance, control and unnatural perfection.

Tim Walker Inspired Photoshoot
I used this portrait to focus on the idea of making people look doll-like by having their features exaggerated, highlighting the control the photographer has to achieve and unsettling level of perfection. I did this photoshoot in a studio so that I could have a completely flat, lifeless background.
In this photoshoot I used makeup and false eyelashes to give the model the appearance of having her features being faked and painted on as well as enhancing her eye colour and using photoshop to smooth out her skin. The model's appearance is obviously exaggerated and her expression is very stiff and awkward to make the whole atmosphere in the photograph feel artificial, which creates a juxtaposition of a very lifeless mannequin that is trying way too hard to look lifelike. The bright colours of the model's lipstick and blush also build on the very curated, artificial atmosphere. The image also breaks the rules of the golden section to draw as much focus as possible to the model's awkward, unnatural expression.
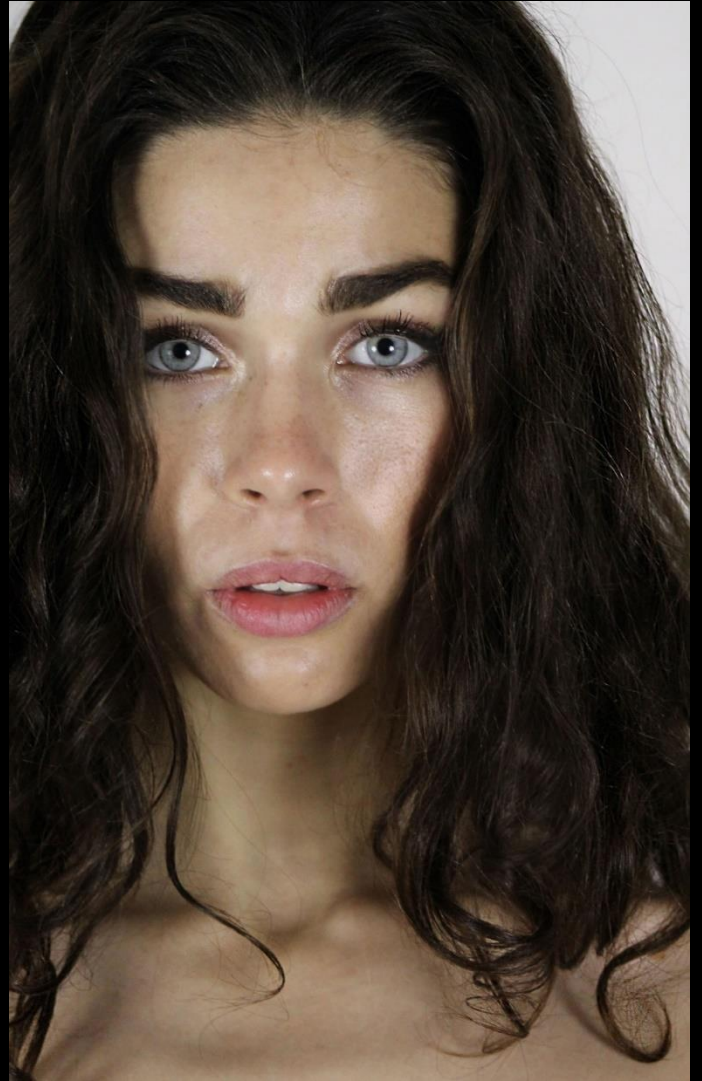
In these three photographs I wanted to consider the way controlling the angle of a picture could cause the image to look distorted. In the first two images the model is portrayed standing; her features all look very natural and regular and she is standing against a white background to draw the focus of the image to her.

The very first picture breaks the rules of the golden section, with the upper half of her body directly in the middle of the photograph to give it more impact and her arms are raised defensively, giving the photograph a sense of vulnerability.

The second photograph focuses in on her face, following the rules of the golden section to create a well balanced image. The way the camera focuses in on her face creates a slightly intrusive atmosphere, as well as her fearful expression which also heightens the sense of vulnerability. In all of the images the model's moth is slightly open, as if she is about to say something, adding an element of suspense.

The third photograph has the same sense of vulnerability, caused by the model's expression, but the atmosphere feels more unnatural as she is lying down, twisted onto her side, making her body look slightly distorted. The image breaks the rules of the golden section and focuses very sharply on her face which is in the centre of the image. The rest of her body is out of focus, making it look unnaturally far away, as if her neck is too long.

In these photographs I wanted to consider the way in which vulnerability is induced in images when the model has a lack of control on the way they are portrayed and the god-like control that the photographer has to force the focus onto the model.

Interim

So far, I have considered the way our identity is intertwined with our existence and also the power the photographer has to control the way the model's identity is portrayed and thus by extension is able to control the model's existence within the image. I found that the more I manipulated the photograph the more I tried to make it as unnaturally perfect as possible to the point that it was unsettling. I found this especially prevalent in the more posed studio photos, as opposed to the relaxed candid ones taken in a more natural environment. I am interested by the way that we seek to attain perfection that is beyond our means.

Portraiture is often heavily influenced by the nature of the photographer/ model relationship and the balance of power therein. The photographer has the capability to abuse this power and distort the identity of the model, or even completely erase the model's identity within the image by objectifying them. The photographer can also use this power to push the model to construct a new, completely performative identity within the image in order for the photographer to project their own fantasy-like idea onto the picture. I want to consider weather portraiture has to have an exploitative use of power and the ways in which this exploitation can manifest within an image.

In this photoshoot I wanted to focus more on the theatrical side of identity and consider the way in which we act in a slightly performative way in order to manipulate other people's perspectives of ourselves. I had the model dress in extravagant clothes and then taking the photos in a studio under bright, stage-like lighting to make the model's outfit feel very theatrical, emphasising that the identity that the model is trying to present is purely performative and a façade. This is emphasised especially in the second photograph where the model is in the centre of the photograph, breaking the rules of the golden section to give the image more impact. She has lowered her mask slightly to show her face smiling smugly into the camera, which give the image a defiant atmosphere, showing that she is aware that the identity she is presenting is a façade.

The smug self-awareness also adds another layer of deception to the images' atmosphere, as the expression is not a candid one, but chosen and micromanaged by the photographer, highlighting once again the place of the model within the photographer/ model relationship. The model is merely there for the photographer to project their own ideas onto them, essentially erasing their own identity in the process emphasising the intrinsic power imbalance that often comes with portraiture.
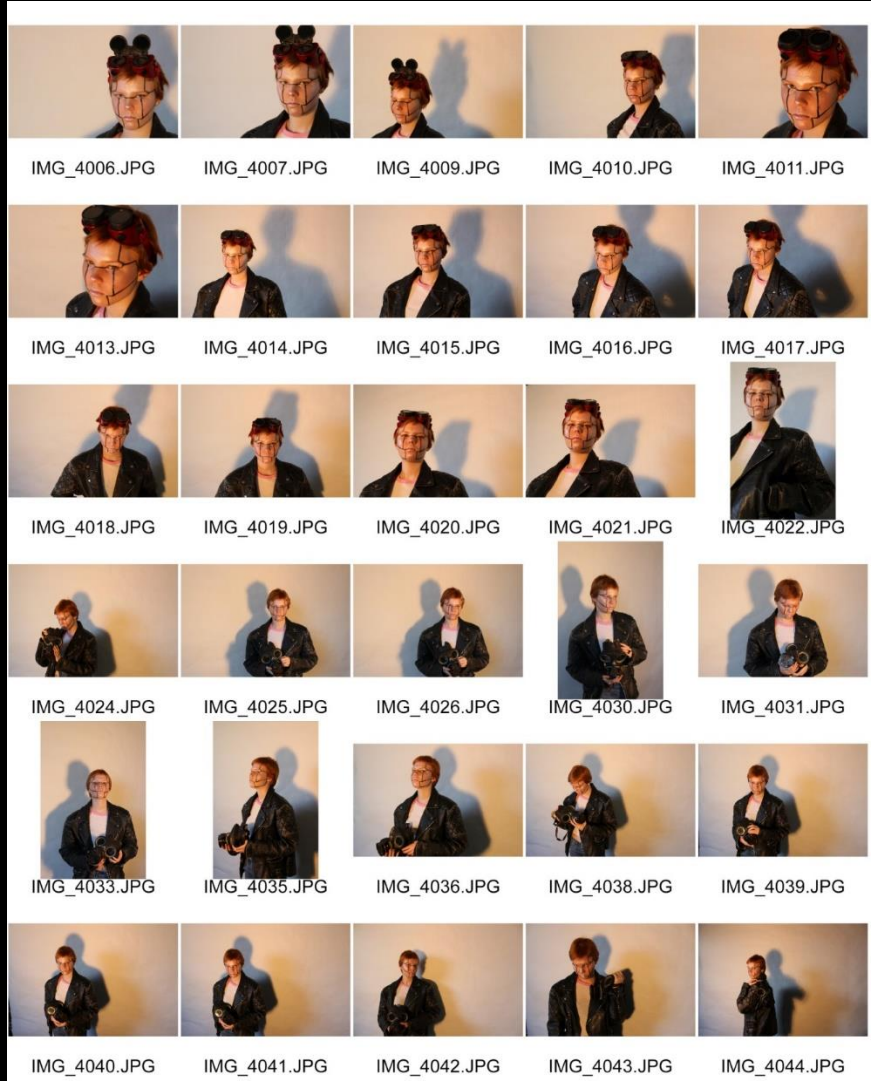
Gillian Wearing

Gillian Wearing's self-portrait, based on a photo booth image of her at 17 years old is a striking depiction of her own identity. She is placed directly in the centre of the photograph, breaking the rules of the golden section in order to place even more focus on her stiff, awkward expression which captures her own self-consciousness at being photographed in a photo booth, a place which offers little distraction from the pressure of being photographed. The harsh lighting and bright orange curtain in the background add to the atmosphere, which is strongly reminiscent 1970s style photo booths. The curtain's warm tone contrasts heavily with the sombre, cool tones of Wearing's skin, once again emphasising Wearing's 17-year old discomfort at being pictured. Despite this discomfort, the image lacks the power struggle that many portraits often have with a photographer present.

I think that this photograph is particularly interesting because it shows that, even without an imbalance of power brought on by a photographer/ model relationship, it is still possible for Wearing to convey a lot of self-consciousness, showing that vulnerability in portraits can be universal, regardless of the photographer's place in the process of creating the image. This image highlights what happens when there is no photographer to project their own ideas onto a model. It conveys little more than Wearing's own self-consciousness and mostly shows a harsh, emotionless passport photo that reduces the subject of an image to no more than their physical appearance. This possibly explains Wearing's discomfort, as her 17-year-old self would be aware that there is nothing in this photograph to judge aside from her appearance, but now this is no more than a performance to echo her old identity.

In this photograph I wanted to consider the refined, emotionally repressed element of portraiture. I wanted this image to be reminiscent of a school picture or a family portrait. I did this by using a flat, white background and bright white lighting. The model's hair is slicked back and she is wearing a buttoned, collared shirt to make the image as formal as possible. She is stood in the centre of the photograph, breaking the rules of the golden section in order to place as much focus on her as possible. Her expression is sullen, echoing the suppressed self consciousness of a school portrait taken in a makeshift studio. This image shows the control of identity that almost everyone at some point in their lives will have experienced. In contrast to Wearing's portraits, this isn't a self-portrait, so there is still an element of power imbalance as the model has no choice other than to hold still in a stiff, awkward pose, echoing that of a school portrait.

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In this image I wanted to consider the way in which a photographer can project an unrealistic fantasy onto a model. I used heavy makeup to give the model a very distorted and synthetic appearance, breaking her face down into sections which makes her seem less human and reduces her to a robotic object. This objectification is also highlighted in her sullen facial expression, which gives the image little to no sense of emotion and emphasising her lack of identity.

I took this photograph in a studio against a flat, white background, making the image seem less real and enhancing the element of fantasy. As well as the robotic makeup, the model is also wearing a beaten up leather jacket and has a gas mask slung over her shoulder, creating an atmosphere of dystopian fantasy. While the main focus of this image was to create a sense of fantasy, I believe that the element of power imbalance still shines through, as I as a photographer have been able to successfully erase any sense of the model's real identity and any sense of who she is, as she's both literally and metaphorically smothered in makeup leaving nothing more than a relatively superficial fantasy.

Bill Brandt

Bill Brandt (born Hermann Wilhelm Brandt; 2 May 1904 – 20 December 1983) is an English photographer best known for his work after the second world war. His photography covers a number of genres, including landscape and documentary photography as well as portraiture.

I was particularly drawn to his portraits as I was fascinated by the way that the model interacts with the camera. In stark contrast to his portraits of male celebrities (E.g. Salvador Dali), which are well lit, giving a clear portrayal of who they are, his portraits of women are high contrast, reducing the image to a handful of shapes. Her arm is used effectively to create a more triangular frame, creating a different depth of field. Despite this use of high contrast black and white, the image complies with the rules of the golden section, creating a well-balanced photograph. Brandt's choice to make the photograph so abstract means that he takes away almost all of the model's identity, leaving anyone who sees the image to infer what little they can. The woman's face in turned slightly away from the lens as she casts he eyes downward, avoiding eye contact with the camera.

The model takes up most of the space in the image, making her look boxed in to a small space with her arm barely fitting in to the shot. This builds on the atmosphere of her being reduced to an object, trapped in the photographer's viewfinder in order to be easily observed by others.

What makes this photograph particularly striking is that, although it is a nude and reduces the woman to an object, it lacks the same sexualised atmosphere usually enforced on an image of a nude woman. Her gaze seems merely tired or disinterested, rather than actively seductive. This once again highlights just how little Brandt was willing to reveal about the woman's identity, instead making her an emotionally distant and abstract object.

This photograph shows the other end of the spectrum to Wearing's self-portraits in terms of portraying identity, as all the power is placed on the photographer, who is actively controlling the image whilst showing nothing about who the model is. The contrast to Wearing's image can be found in the way a completely different kind of power is expressed. I think Brandt's image is more powerful as he abuses the power he has to create a more mysterious atmosphere and forces the viewer to infer what they can from the image.
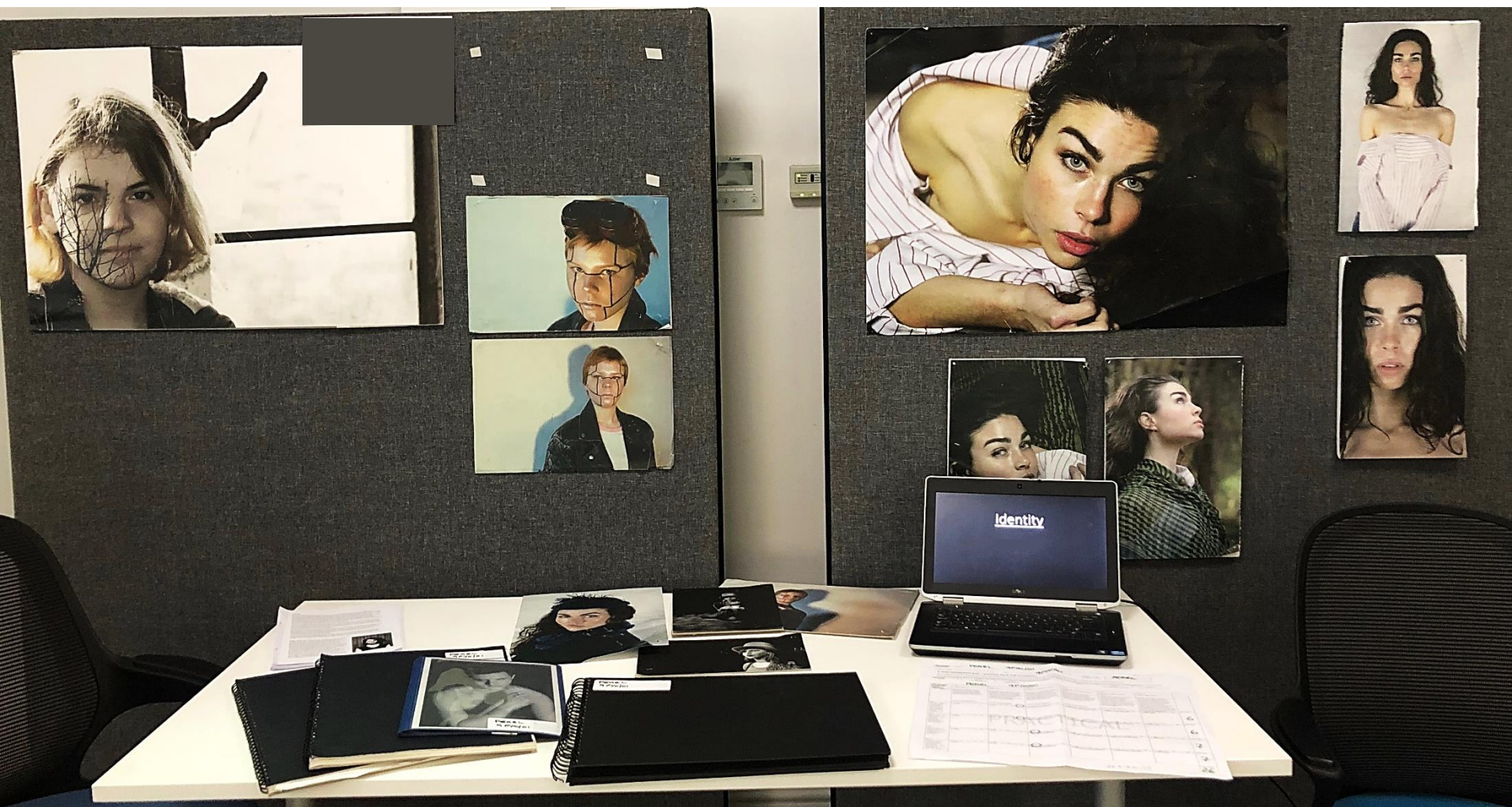
In this photograph I wanted the image to be reminiscent of Brandt's portraiture. I did this by taking the photograph against a black background under white lighting. I also increased the contrast in photoshop so there would be no real sense of a background, bringing all of the focus onto the model. The image also breaks the rules of the golden section in order to push all of the focus onto the model. The model is looking away from the camera, creating a sense of self-consciousness. This focus combined with the atmosphere of self-consciousness highlights the imbalance of power in portraiture, as well as the lack of background that leaves nothing the viewer can use to infer about the model's identity aside from his slight self-consciousness. This then somewhat objectifies the model, but doesn't sexualise them, much like Brandt's portraiture of women.

In my final image I wanted to create a portrait that captured elements of the irony in trying to convey emotion through fashion photography. This image complies with the rules of the golden section to create a well balanced image and was taken in a studio under bright white lights. I chose to do this specifically to minimise depths and shadows from the picture, thus making the image seem flat and emotionless. This created a juxtaposition between the model, who has a sombre expression, looking down and away from the camera and the emotionlessness of the lighting which undercuts the sense emotion created by the model, along with the studio setting which gives away the fact that the image has been carefully curated to look a certain way, and the expression of the model is in no way candid or natural. This element of unnatural, faked emotion is highlighted in the model's completely unnatural makeup. She is wearing red lipstick and has bright blue glittering tears painted onto her face. The model's expression when combined with this exaggerated style of makeup, completely fails to elicit any sympathy from the viewer. In fact, the entire photograph is so clearly controlled by the photographer that it is almost impossible to deduce anything about the model's real identity. The atmosphere of the image shows an overzealous attempt to convey emotion that then falls completely flat whilst looking slightly garish which I feel effectively sums up the insincerity of fashion photography.

This insincerity of fashion photography shows how a photographer can use their idea of creativity to completely erase the identity of the model, as they are projecting their own ideas onto the model, who is essentially a blank canvas. I believe that even if the photographer was trying to create a realistic portrayal of the model's identity it would still not convey the model's true identity, but what the photographer believes to be the models identity, making sincerity it portraying someone else's identity almost impossible.

Identity

For my project, I want to focus on the concept of identity and the way in which it is impacted by expression, figure and dress and what this communicates to the viewer. I want to explore the imbalance of power between the model and the photographer and how the photographer controls the way the model is perceived. In conjunction with this the photographer can also manipulate the impression given to the viewer by using light, angle and composition. I'm also interested in how taking away the photographer/ model relationship effects what is an image conveys about the model's identity. Sam Taylor Johnson's work explores identity in a very surreal way that also creates a sense of fragility as her self-portraits are so personal to her own experiences.

I want to consider the way the photographers have control over a model. They can affect what the model expresses and the effect of a very posed photo will be very different to a more candid one. I want to consider the way people behave in front of a camera and how taking a photograph of someone captures their confidence or vulnerability, and also shows the aims and desires of the photographer.

Particularly in a studio setting the photographer has complete control over the portrayal of the model which is fascinating because of the way that it reduces the model within the photograph to a superficial object leading the image's atmosphere to seem insincere and artificial or otherwise twisted and unnatural as the photographer has the power to completely distort the model's identity.

I am going to start by looking at Gillian Wearing because I think it would be interesting to understand the way self-portraiture changes the way in which identity is expressed the image isn't created by somebody else projecting their own ideas onto the model.

Gillian Wearing's self-portrait, based on a photo booth image of her at 17 years old is a striking depiction of her own identity. She is placed directly in the centre of the photograph, breaking the rules of the golden section in order to place even more focus on her stiff, awkward expression which captures her own self-consciousness at being photographed in a photo booth, a place which offers little distraction from the pressure of being photographed. The harsh lighting and bright orange curtain in the background add to the atmosphere, which is strongly reminiscent 1970s style photo booths. The curtain's warm tone contrasts heavily with the sombre, cool tones of Wearing's skin, once again emphasising Wearing's 17-year old discomfort at being pictured. Despite this discomfort, the image lacks the power struggle that many portraits

often have with a photographer present.

I think that this photograph is particularly interesting because it shows that, even without an imbalance of power brought on by a photographer/ model relationship, it is still possible for Wearing to convey a lot of self-consciousness, showing that vulnerability in portraits can be universal, regardless of the photographer's place in the process of creating the image. This image highlights what happens when there is no photographer to project their own ideas onto a model. It conveys little more than Wearing's own self-consciousness and mostly shows a harsh, emotionless passport photo that reduces the subject of an image to no more than their physical appearance. This possibly explains Wearing's discomfort, as her 17-year-old self would be aware that there is nothing in this photograph to judge aside from her appearance, but now this is no more than a performance to echo her old identity.

It is worth noting that self-portraiture away from the restrictions of a photo booth can be very powerful and often can be used to convey a very real sense of vulnerability. Sam Taylor Johnson's self-portrait illustrates her battle with cancer to create a very vulnerable atmosphere.

Sam Taylor Johnson was a British photographer born in 1967. This self portrait of her shows her suspended mid-air above a tilted chair against a flat white background. This portrait illustrates Taylor-Johnson's battle with cancer, adding another layer of vulnerability to the image.

The single direction of the bright light is used to create a very striking shadow on the otherwise blank background and an eerie absence of the chair's shadow builds on the surreal atmosphere. Taylor-Johnson's precarious position, as well as a lot of her body being exposed gives the photograph a strong sense of vulnerability and the way she is frozen in mid-air highlights the frightening situation that she is in.

It is also worth noting how her face is completely hidden, hinting that the subject of this photograph is not a person to be connected with, but a faceless body in a dangerous situation. The way Taylor-Johnson holds her body makes it look like she is bracing herself for a fall but as the photograph is showing a suspended moment in time, an onlooker will never get the closure of being able to find out if she lands safely or not, creating the atmosphere of suspense.

The photograph also has a sense of control, as the striking shadow is reminiscent of a shadow puppet, which suggests that Taylor-Johnson is being controlled by a sinister external force. The photograph is made especially stiking by the fact that although it is a self portrait and there is no photographer to create an imbalance of power, Taylor-Johnson's vulnerability comes across very strongly, as the image illustrates how she is being controlled

by illness, showing how an exterior force does not need to have any deliberately selfish or malicious aims to induce vulnerability in the model.

In this image Taylor-Johnson uses the theme of her cancer very effectively to not only show her own vulnerability, but also to exploit the vulnerability of an onlooker. The theme of cancer will undoubtedly strike a chord with almost everyone who has had experience with cancer, be that having the illness themselves, or having a friend or family member effected by it. This self-portrait shows the power that a photographer could use to control a model is in fact turned onto the viewer by Taylor-Johnson's almost excessively relateable image.

Moving away from self-portraiture makes photography much less exposing for the photographer and also allows them to take much more creative licence in how they choose to portray the model, even allowing them to create an unrealistic, fantasy-like atmosphere.

Tim Walker (born 1970) is a British fashion photographer, who regularly shoots for Vogue.

This is a colour photograph of two people posing as dolls in front of a giant door against a pale, flat background. The photo is well lit and doesn't have a substantial amount of shadow, but it has a lot of impact because of the way the colours of the models' clothes pop against the background and the way they are awkwardly posing makes any movement look very forced and adds to the surreal atmosphere created by the photograph.

The focal points are the models' faces which have a painted/ forced expression of shock and have a lot of makeup so it looks like all their facial features were painted on, so they look like dolls and the way the lines between human and doll are blurred make the overall effect of the photograph very surreal. The photograph also has a very strong sense of control because of the way in which the models have been posed and dressed up, creating an atmosphere of robotic, mock perfection. Dressing up can be used as a way of manipulating the portrayal of identity which contrasts heavily with the very fixed state of a doll.

This photograph highlights how Tim Walker had total control over the models and was able to project his own perspective onto them. Even their expressions are posed in an almost comical fashion, giving a laughable lack of insight into anything real about the models' identity. The way that he made the models look like dolls completely took away any chance of anything about their identity being perceived other than the superficial. This image highlights how the models are little more than toys to be dressed up any which way the photographer chooses making their identities seem completely lost in a superficial world.

What's notable about this is that while it is possible to infer the nature of the fashion industry from this image, Walker himself isn't using it to comment on the superficiality of fashion, and it may even be a little unfair to reduce his work to the superficial exhibition of

clothes. He uses his models to project a dreamlike dollhouse fantasy, emphasising an element of child-like dress up that has a certain innocence to it that many prominent fashion photographers lack. Walker's work highlights how a photographer doesn't have to manipulate a model's identity in malicious way to create an interesting, powerful image.

Walker is somewhat unique in this respect, as a large proportion of portraiture is used in a much more objectifying manner. Bill Brandt portraiture of women highlights how this can be done, even with cryptically abstract portraits.

Bill Brandt (born Hermann Wilhelm Brandt; 2 May 1904 – 20 December 1983) is an English photographer best known for his work after the second world war. His photography covers a number of genres, including landscape and documentary photography as well as portraiture.

I was particularly drawn to his portraits as I was fascinated by the way that the model interacts with the camera. In stark contrast to his portraits of male celebrities (E.g. Salvador Dali), which are well lit, giving a clear portrayal of who they are, his portraits of women are high contrast, reducing the image to a handful of shapes. Her arm is used effectively to create a more triangular frame, creating a different depth of field.

Despite this use of high contrast black and white, the image complies with the rules of the golden section, creating a well-balanced photograph. Brandt's choice to make the photograph so abstract means that he takes away almost all of the model's identity, leaving anyone who sees the image to infer what little they can. The woman's face in turned slightly away from the lens as she casts he eyes downward, avoiding eye contact with the camera.

The model takes up most of the space in the image, making her look boxed in to a small space with her arm barely fitting in to the shot. This builds on the atmosphere of her being reduced to an object, trapped in the photographer's viewfinder in order to be easily observed by others.

What makes this photograph particularly striking is that, although it is a nude and reduces the woman to an object, it lacks the same sexualised atmosphere usually enforced on an image of a nude woman. Her gaze seems merely tired or disinterested, rather than actively seductive. This once again highlights just how little Brandt was willing to reveal about the woman's identity, instead making her an emotionally distant and abstract object.

This photograph shows the other end of the spectrum to Wearing's self-portraits in terms of portraying identity, as all the power is placed on the photographer, who is actively controlling the image whilst showing nothing about who the model is. The contrast to Wearing's image can be found in the way a completely different kind of power is expressed. I think Brandt's image is more powerful because as he abuses the power he has to create a more mysterious atmosphere and forces the viewer to infer what they can from the image.

Unlike Brandt's images of women, Richard Avedon's style of portraiture is much more focused on clearly conveying a specific aspect of the model's identity to the viewer.

Richard Avedon (May 15, 1923 – October 1, 2004) was an American fashion and portrait photographer. An obituary published in *The New York Times* said that "his fashion and portrait photographs helped define America's image of style, beauty and culture for the last half-century".

Both of these portraits here are undoubtedly two of Avedon's most iconic images. The first one of Marylin Monroe with her eyes closed, mouth open and smiling and her head tipped back as she wears a sequin halter top truly encapsulates how overly sexualised the photography of the time was and often continues to be today. The black and white colour and slight overexposure also somewhat reduces the image to shapes, the most visible of which are her parted lips and closed eyes. The image also breaks the rules of the golden section with her face right in the centre of the photograph, putting even more emphasis on her perfectly posed features.

In the second photograph the exposure is more balanced and the image is more candid, clearly not posed like the other portrait. It also breaks the rules of the golden section, placing the focal point on her face. In stark contrast to the first portrait, as her expression is candid, it is not oversaturated with seductiveness, but rather her expression is tired and perhaps a little defeated. The image gives a strikingly honest look at who Monroe was without the bubbly, seductive façade.

I wanted to consider these two images at the same time because images capture two very different aspects of the control Avedon had as a photographer. The first shows his ability to sexualise Monroe to the extent that it is no longer possible to see or infer anything about her beyond her physical attractiveness. The second portrait shows the drop in Monroe's spirits just after her charismatic, flirtatious performance has ended. This

candid image highlights Avedon's capability to not only capture, but also expose Monroe's vulnerability to the world. These two images side by side illustrate the huge spectrum of power that a photographer has over a model, even when taking candid photographs.

It is clear that portraiture is can be very complex in expressing identity and exercising power over the model, the viewers, or both. And it is also important understanding how and why this manipulation of power became hardwired into almost every aspect of portraiture.

Since photography first became a popular form of portraiture in the 19th century it has had the power to capture a model's identity in an incredibly different way to the previously more popular painted portraits, which would always conform to the beauty ideals of the time. The first photographs on the other hand were brutally honest by comparison as the technology didn't allow for the photographs to be retouched and romanticised. One century later, as the fashion and movie industry was truly taking off, photography stopped being about just documenting the world, but a cornerstone in capturing the beauty standards that people, in particular women, were supposed to aspire to.

By the 1950s the fashion industry was going strong and Hollywood had begun to capitalise on Marilyn Monroe's sex appeal after earlier decades with smart, tough female film protagonists had been a hit with women, but after Monroe's rise to stardom, there was a clear increase of men going to movie theatres to see her play the stereotypical "dumb blonde" and Monroe quickly became one of the most iconic sex symbols of all time.

The 1950s truly encapsulates photography focused on capturing and idealising female beauty, to the extent that early 19th century portraits honestly documenting someone's looks seemed well and truly forgotten amid the plethora of Hollywood sex symbols like Monroe, or the new type of refined sophistication embodied by Audrey Hepburn. This exploitative style of portraiture shows how photographers have to power to suppress a model's identity on camera, as demonstrated by Avedon's photograph of Monroe, perfectly posed and radiating sex appeal, and Brandt's image of a nude woman, seemingly trapped within the picture in order to be observed.

This style of photography is cornerstone of the attractive façade surrounding the fashion and film industry, which has always been very male-dominated. The way in which the fashion industry treats model's strips away their identity, so it all most isn't surprising to know the chronic abuse of power as a model's job has become being nothing more than an object. The obvious lack of identity in photographs leads to anything from dehumanising condescension to sexual abuse. Notably Mario Testino's recent suspension from vogue after sexually exploiting male models shows that while this type of exploitation is a problem predominantly affecting women, anyone can be exploited with the promise of a chance to part of the elusive Hollywood and fashion industry elite.

These photographers don't only have the power to erase the identity of the model they're photographing, they also have the power to project their own perspective or fantasy onto a model. Tim Walker's image of two people dressed as dolls demonstrates this as he smothers two people with the fantasy of being turned in to a plaything, also highlighting that a photograph doesn't have to be sexual in order to be manipulative or exploitative. Walker's

work is, at the very least, a much gentler use of power as a photographer, as he doesn't seek to maliciously remove the model's identity, but projects a fairy tale-like fantasy onto the image.

In stark contrast to the male photographers taking portraits of women I've evaluated; female photographers have a total lack of the sexualisation that is so prevalent in images taken by male photographers. Despite this, the self-portraits still convey a high level of vulnerability, but what's lacking is the sinister level of exploitation, as the power and responsibility are all placed on the model. Both Gillian Wearing and Sam Taylor-Jonson are in total control of how they're represented, even in Taylor-Johnson's self-portrait, which illustrates her struggle with an external force (cancer) but as this force cannot have its own actively malicious intentions, the image lacks the concerning undertones of the male photographers' portraits.

The striking difference between the atmosphere in the portraits versus the self-portraits highlights the problem of how models in photography are under the control of the photographer. They are essentially, the photographer's possession to be posed and portrayed any which way they want. This issue is especially troubling in regard to underage models, who have to allow themselves to be sexualised, often in a way that they aren't mentally or emotionally prepared for. This in turn often forces them to grow up before they are ready, as an aspect of their identity is manipulated in a way that they can't fully understand.

This issue permeates nearly all types of female portraiture in one way or another, which isn't surprising as western society is saturated with a history of sexism and discrimination, stemming from the day when a woman would be the legal property of her husband, leaving the lingering attitude that women should aspire to be pleasing to men. Whilst it is undeniable that more people are becoming aware of this and trying to push back, it is merely a symptom of a non-utopian, albeit unfair society that the problem of the male gaze will always be tied to female portraiture. What's interesting about this is that in portraits of women where their identity has been completely smothered by objectification, you can still understand something of the photographer's identity, even though they are not the one being pictured. Richard Avedon's two images of Marilyn Monroe that I evaluated show a lot about who Avedon is as a photographer. Yes, he does sexualise her in one image, but in the other he shows everyone that he understands that the seductive façade isn't real and creates a much more sympathetic portrayal of who Monroe really is.

In photography, power will always be something that is there to be used at the photographer's own discretion, or in the case of self-portraiture the photographer will be able to exploit the factor of their own personal experience and suffering to elicit an emotional response from the viewer. This shows that the model doesn't necessarily need to be manipulated in a malicious manner to create a powerful image, despite how frequently this happens, often leading to more unwarranted abuse, all done in the name of art.

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