



Pearson

GCE A Level Advanced Art and Design

**Photography
Component 2**

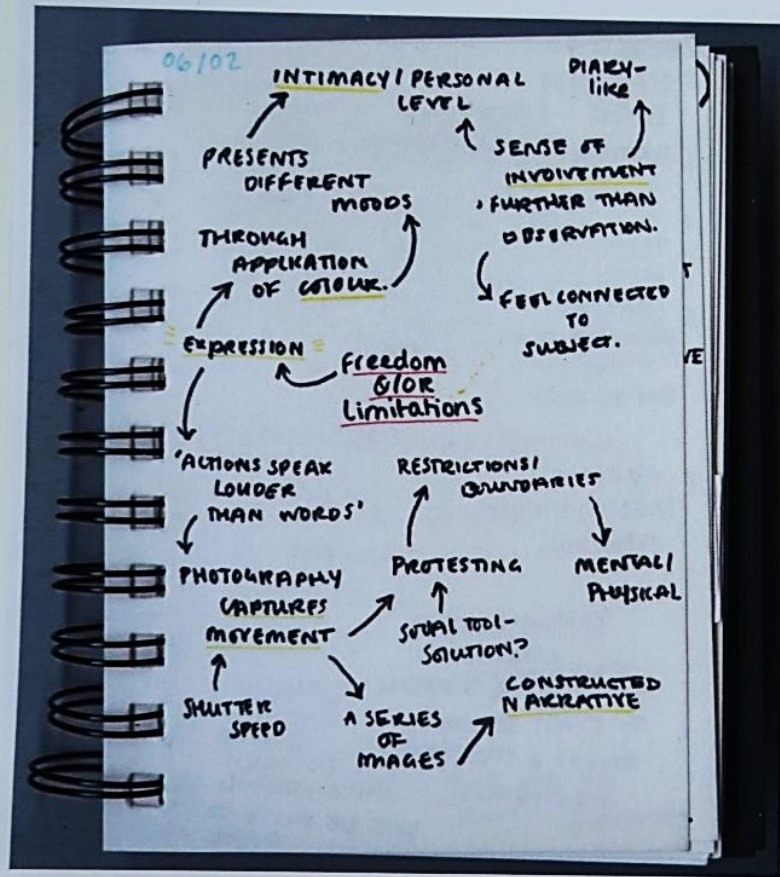
MAY

Total Mark 41

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	10	11	10	10
Performance Level	4	4	4	4
			Total out of 72	41

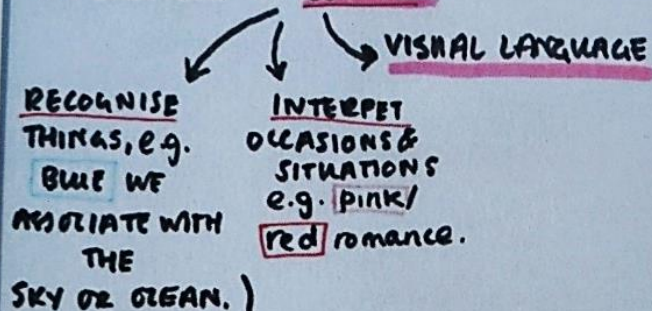
Initial Ideas

Responding to the title 'Freedom and/or Limitations' I want to capture photographs that serve as more than just an 'image' on a wall, but instead, for the viewer to feel something- communicate a feeling/emotion. From my initial mind map I am particularly drawn to creating this through the application of colour, interested in creating a scene where a single colour dominates the image, forming an obvious prominence i.e. you look at photo A and straight away think "red" or "blue", and then following on from this initial reaction the chosen colour then evokes an emotion or subjective thought/memory. Involvement is felt through different elements- need to explore composition, angle, and most importantly subject matter. The subject captures a feeling of connection- vulnerable/innocence? Strength/independence? Begins to form a constructed narrative. Need to think about this idea of narrative, whether it is abstract or more visually mapped out than that.



06/02
NARROW

FOCUS: EXPRESSION THROUGH
APPLICATION OF COLOUR:



REFLECT
MOODS, REPRESENT
EMOTIONS.

PSYCHOLOGICAL
PERSPECTIVES
OF COLOUR.

HOW ONE
REACTS TO
COLOUR?

'COLOUR-EMOTION
ASSOCIATION'

'COLOURS DO APPEAR
TO ELICIT CERTAIN
MOODS & EMOTIONAL
RESPONSES.'

[THROUGH
FOCUSING ON
COLOUR
IN MY
PHOTOGRAPHS I
WILL BE ABLE TO
EVOKE MOOD

08/02
COLOUR AS...

EMOTION, SYMBOLISM

RED = RAGE / PASSION

GREEN = ENVY / PEACE
VAN GOGH 'SUNFLOWERS'
ENERGETIC RADIANCE

YELLOW = HAPPINESS / SICKNESS / BRIGHT

PINK = FEMININE

BLACK = DARK / GOTHIC / AUTHORITATIVE

GREY = DEPRESSING

BLUE = CALM / DESPAIR / SADNESS

PABLO PICASSO'S 'BLUE
PERIOD'
REFLECTING HIS
LOW PSYCHOLOGICAL STATE

TO LOOK AT:

'WOMAN TO WOMAN' - NANCY
HONEY.

'BLUE: DEREK
JARMAN'

'THE KOTHKO
ROOM' TATE
BRITAIN.

Fauvism

Expression through application of colour

Beginning in around 1905-10, Fauvism is the style of Les Fauves ('The wild beasts'), a group of early twentieth-century modern artists whose works emphasised painterly qualities and strong colour, over the representational or realistic values retained by Impressionism. Their use of non-naturalistic colours (often applied directly from the tube), and wild loose dabs of brush paint, formed subjects that appeared quite abstract. The Fauvists were interested in the scientific colour theories developed in the 19th century, particularly those relating to complementary colours. Their often use of complementary colours side-by-side allowed their paintings to look brighter. Most often that not, I find many of the Fauvists' artwork displays bold, bright colours, that to me, evoke a lively, energetic, joyful environment. Fauvism is famously associated with artists; Andre Derain, Georges Braque, Henri Matisse, Amedeo Modigliani, Maggie Laubser, Alice Bailly, Jean Metzinger, Raoul Dufy and many more.

11/02
FAUVISM (1905)
A GROUP OF EARLY 20TH CENTURY
MODERN ARTISTS
WHOSE WORKS EMPHASISED
PAINTERLY QUALITIES & STRONG
COLOUR OVER THE REPRESENTATIONAL
OR REALISTIC VALUES
RETAINED BY IMPRESSIONISM.

- VALUED INDIVIDUAL SELF-
EXPRESSION.

↑
EMOTIONAL RESPONSE.

- DIDN'T LOOK AT HOW TO
BE A TRUE REPRESENTATION
OF A SUBJECT - E.G. SKY
CAN BE RED OR GREEN,
NOT JUST BLUE!

11/02
HENRI MATISSE (1869-1954)
FAUVISM, FRENCH ARTIST

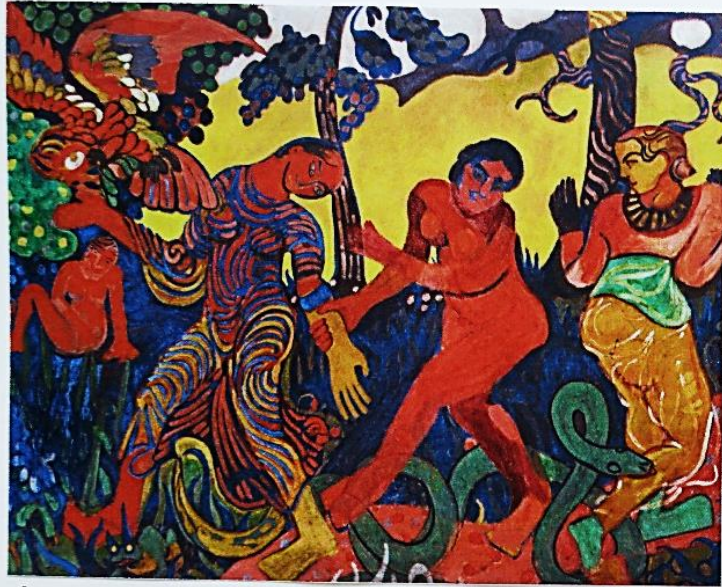


'RED ROOM (HARMONY IN RED)' 1908.

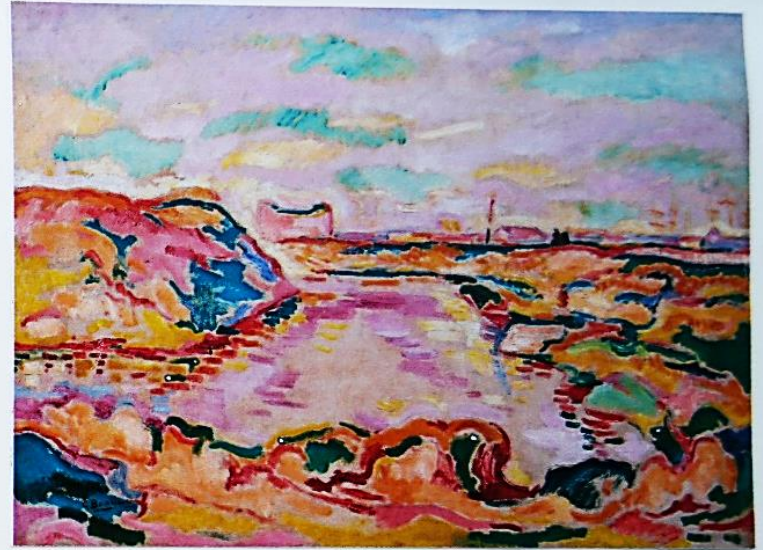


↑ 'DANCE II' 1909-10.

SOME EXAMPLES OF FAUVISM ART
WORK.



'ANDRÉ DERAİN' HENRI MATISSE



'AUTUMN LANDSCAPE' MAURICE DE VLAMINCK, 1905

Matisse: The Red Studio '*L'Atelier Rouge*', 1911



'THE RED STUDIO' ANALYSIS

"Where I got the colour red—to be sure, I just don't know," Matisse once remarked. "I find that all these things . . . only become what they are to me when I see them together with the colour red."



'The Red Studio' is an oil painting that features a small retrospective of Matisse's recent painting, sculpture, and ceramics displayed in his studio. The artworks appear in colour and in detail, while the room's architecture and furnishings are indicated only by the negative gaps in the red surface. Matisse challenges the viewer to expect three-dimensional space, yet he constructs the destruction of spatial illusion. The composition's central axis is a grandfather clock without hands— it is as if, in the oasis of the artist's studio, time were suspended. Red is often thought of as the most aggressive color. It has the most punch, and that's what Matisse needed here. This canvas was a part of a series, there is, for instance, a Pink Studio too. But that canvas was concerned with different issues. Here, the red is an attempt to find a color that is forceful enough to resist the illusion of deep space by pushing to the surface. The red is, of course painted onto the flat canvas but actually fails to remain there visually. Instead, the red becomes the walls and furnishing of the room seen in space.

I was initially drawn to this particular painting of Matisse's as in my own photographs I want the application of colour to the scene to be the most prominent feature, where featuring elements are second looked at, so the viewer will see one of my images and imagine that singular colour— as Matisse has successfully accomplished in this painting where, as the viewer, it is obvious that the dominance of the image is red. However, I am also intrigued by 'The Red Studio' as it is a part of a series where each environment is concerned with a different issue.



First Outcome



Second Outcome

Shoot One

For this shoot my aim is to create a sense of involvement between the viewer and the image whether this is through the presence of eye contact or facial expression that almost lurs in the viewer's interest. Really, this shoot is for me to try and figure out what I want to focus my project matter on- trying to scale up what I find interesting to photograph.

Camera used: Nikon DX AF-S 19-55mm lense



THUMBNAILS



f/5.6 1/125sec ISO 200 aperture 1.6

Selected Photograph Analysis

I have chosen this photograph as I find the composition very interesting; how the subject is hunched into a small space almost mimicking the structure of the cardboard box. I find that these images have a grudge edge about them, the wide shot of seeing both the whole of the subject and the background makes the model seem vulnerable in the open space, this is further enhanced by her exposed feet and back. I feel that these images do have potential to become really interesting if I was to reshoot as because of the almost uncomfortable visuals I could really experiment with sourcing different lighting incorporating different sources of light to create a real contrasting element.

LARGER THUMBNAILS



f/5.6 1/125sec ISO 200 aperture 1.6



f/5.6 1/125sec ISO 220 aperture 1.6

Selected Photograph Analysis

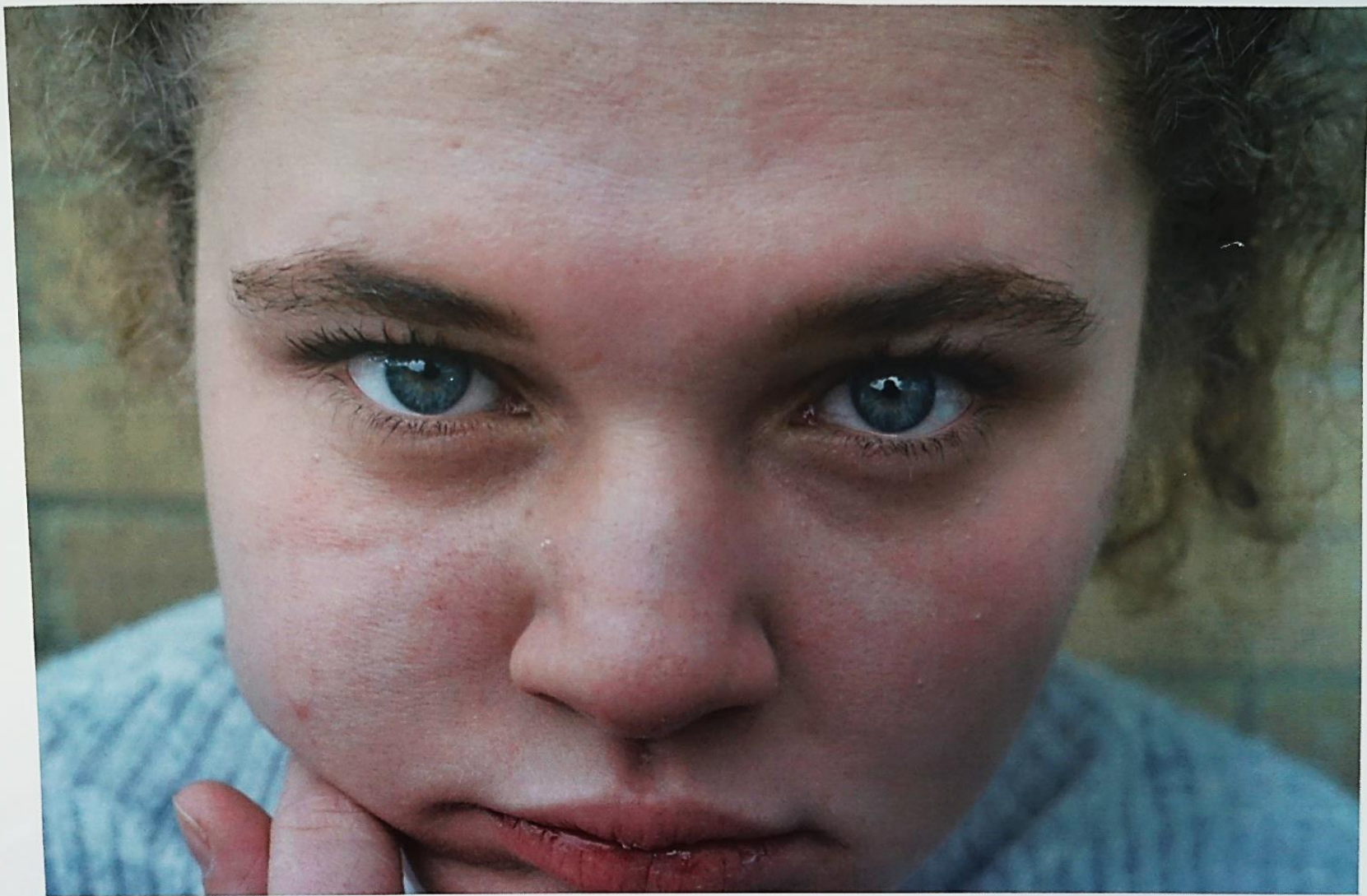
I have chosen this photograph from my first shoot as it caught my attention the most I feel that this is down to the constant presence of eye contact received from the subject as from any angle that you look at this image the subject's eye continues to follow you, as though to force you to stare right back at her. My primary intention for this shoot was to try and photograph a sense of intimacy between the image and the viewer, so I feel that the eye contact adds to this. This is further enhanced by the subject's hands that rest on her face, creating a focal point for the viewer as her face has been naturally framed by the positioning of her hands. Overall, I have mixed feelings about the outcome of this image; I do find the subject interesting to look at and the details within the frame do create a sense of mystery and uncertainty- where is she? What is she sitting on? Yet, I feel that the colour of the overall image lets down the outcome. The low contrast image created by the natural lighting forms a dull environment, which in a way does create a grungey feeling, however, I feel that it almost seems colourless- which is not what I am trying to achieve in my photographs, the opposite really as I am exploring 'the application of colour'. Touching on from my previous comment about how there is a sense of uncertainty which intrigues the viewer, it could be interesting to turn a single image into a series of images to form a narrative piece.



f/5.6 1/125sec ISO 220 aperture 1.6

Selected Photograph Analysis

The intention of this shoot was to try and capture a sense of intimacy between the subject in the image and the viewer. I tried to enhance this by experimenting with the angle that I photographed Georgie from, in these two images I photographed Georgie from a direct approach so that she is central to the image and close-up. I feel that this intimate shot conveys more power than what she seems convey before, we no longer see her surroundings or position within her environment and now are just left with the expression of her facial features. By breaking the image down to the simplicity of a close-up portrait shot I feel that the intimacy has definitely enhanced, yet due to the low contrast and lighting of the raw image I feel that the intimacy can only be felt so much. If I were to redo this shoot I would definitely focus on the lighting of the image, looking into using artificial lighting where necessary- like light boxes or spotlights, so that I would have a higher contrast to really show the highlights and shadows of the face- this I feel would create a sense of intimacy.



f/5.6 1/125sec ISO 280 aperture 1.6

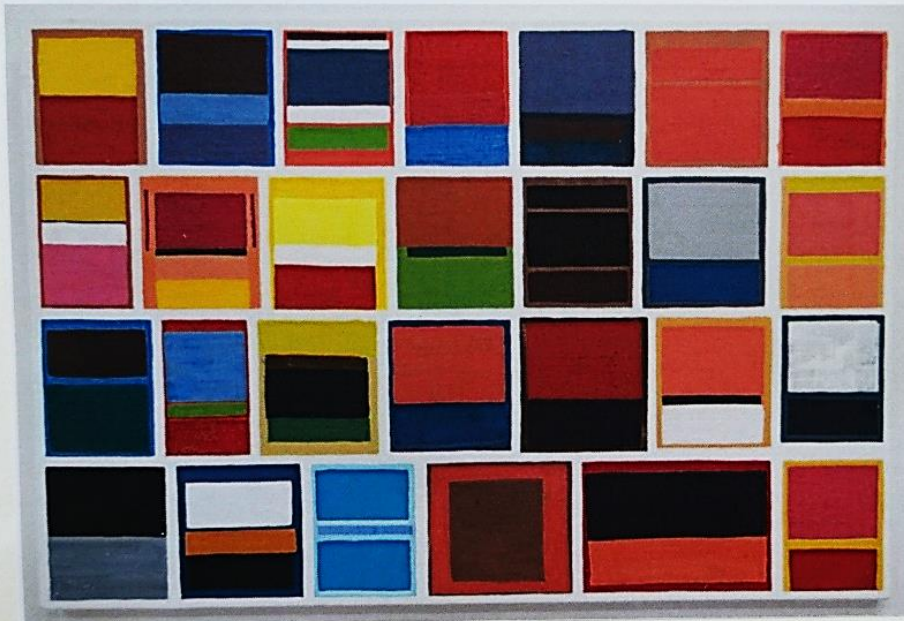
Overall Shoot Evaluation

Overall, I found that this shoot wasn't very successful as I find the colours very bleak and dull almost like a cloud has covered the lense to create a wishy washy finish. Moving on I would like to focus more on colour within my images, wether this is focusing on the intensity of a single colour or the effect that different colours can have on a subject- As I am focusing on the element of colour within my future images I wonder if my subject should move on from people, as when I view these images I think portraiture and my focus is on the person, however, if I am exploring into colour then maybe I look at different subject matter that enhances colour rather than distracting the viewer's eye. However, having said that continuing using people as my main focus within my images could bring an intimacy as personally I am drawn to photographs with people in the image as I find the more interesting to observe, maybe this is because we can relate to a scene or can put ourselves in their position/environment.

Mark Rothko (1903-1970)

Rothko was an American painter, who although refused to associate himself with any art movement, was generally identified with the abstract expressionist movement. Predominantly, Rothko painted large scale, bright, bold compositions, where he searched for new forms of expression that led him to his 'Colour Field paintings', which employed shimmering colour to convey a sense of spirituality through a style characterised by significant open space and expressive use of colour.

Crucially, I recognise that his work explores the compositional potential of colour and form on the human psyche; "I'm interested only in expressing basic human emotions—tragedy, ecstasy, doom, and so on," "And the fact that a lot of people break down and cry when confronted with my pictures shows that I can communicate those basic human emotions....If you...are moved only by their color relationships, then you miss the point."





Mark Rothko: Tate Modern 'Rothko Room'

Originally, in the late 1950's, Rothko was commissioned to paint a series of murals for the 'Four Season' restaurant in New York. He set to work, having constructed a scaffold in his studio to match the exact dimensions of the restaurant. The outcome of the murals were much darker than his previous work, where usually his canvases were bright and intensely full of colour, now he has shifted to dark red and black. The six individual canvases now sit on the walls of Tate Modern's 'Rothko Room', composed of luminous, soft-edged rectangles saturated with colour, are among 'the most enduring and mysterious' work created by artists in modern time. In the exhibition his paintings glowed meditatively from the walls in deep dark reds, oranges, maroons, blacks, browns and greys. Rothko saw these paintings as objects of contemplation, demanding the viewer's complete absorption. This installation includes all nine of the paintings owned by Tate. Perceived, as the artist intended, in reduced light and in a compact space, the subtlety of the layered surfaces slowly emerges, revealing their solemn and meditative character.

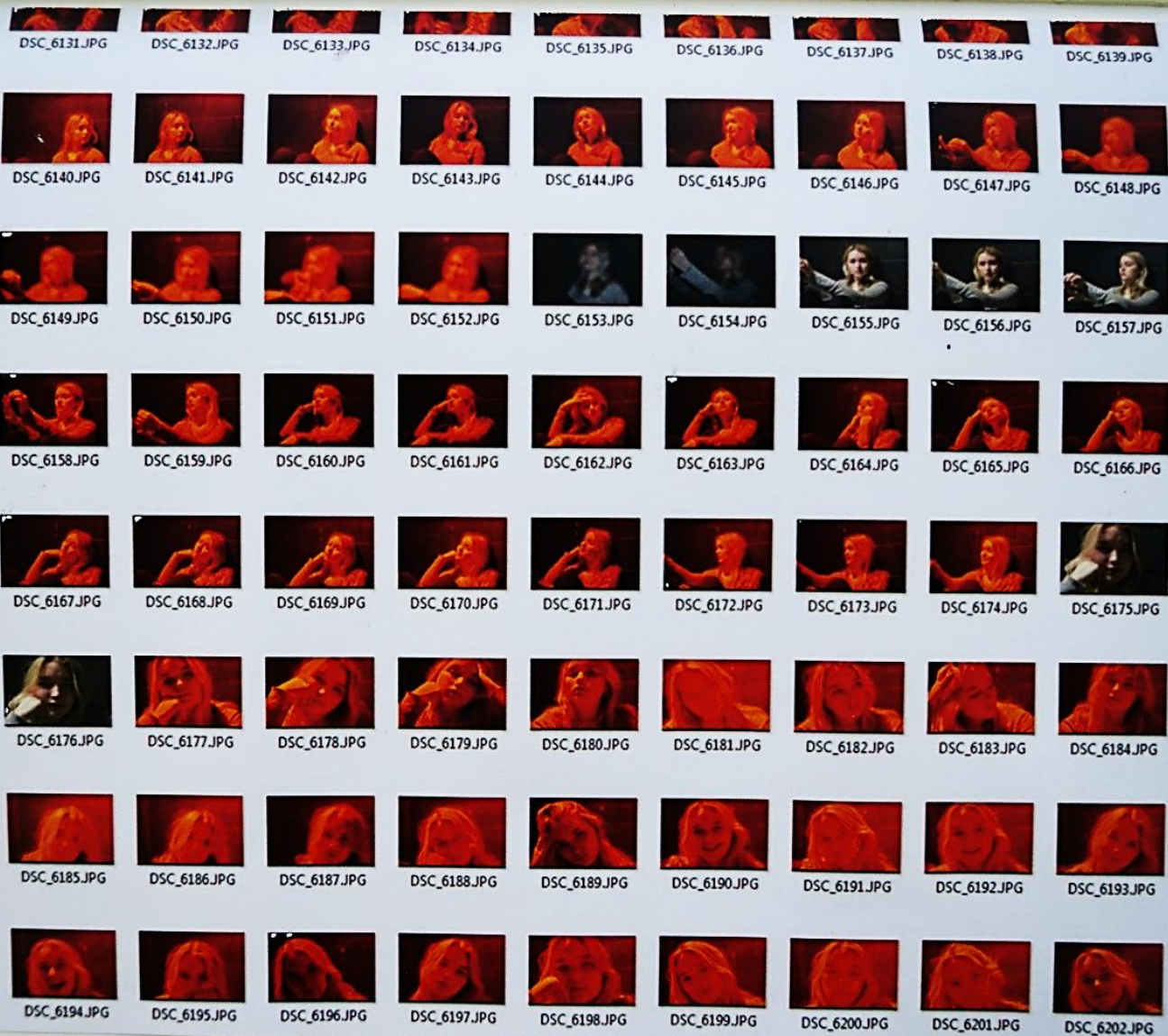
Rothko was influenced by Michelangelo's Laurentian Library in Florence, with its blind windows and deliberately oppressive atmosphere. Rothko reportedly commented that Michelangelo 'achieved just the kind of feeling I'm after – he makes the viewers feel that they are trapped in a room where all the doors and windows are bricked up, so that all they can do is butt their heads forever against the wall.' Recognising that the worldly setting of a restaurant would not be the ideal location for such a work, Rothko withdrew from the commission. He finally presented the series to the Tate Gallery, expressing his deep affection for England and for British artists.

Red Shoot

Camera Used: Nikon DX Af-S 18-55mm lense

Progressing from my first shoot my plan for this shoot is to continue photographing people as my main subject matter but to focus on the use of colour within an environment. After looking into Mark Rothko's 'The Rothko Room' I am really interested in using a single colour to explore its visual qualities- e.g. the emotions that a colour can evoke- anger? Love? Mystery? Sadness? If I am able to convey an emotion through my images to a viewer I will be really happy as what I have really taken from The Rothko Room is how Rothko has been able to present a strength and almost supremacy to an audience through the application of colour.

For this shoot I will photograph four different models both male and female to have a differentiation in images as each model will bring a different quality whether that be their take on a direction 'look moody' or how they react to the lighting. For this shoot I will be photographing the models in a dark room (photographing developing room) using a tripod. I will have to use a slow shutter speed as the room is very dark so to be able to capture any focused subject the models will have to be very still to ensure this.



THUMBNAILS



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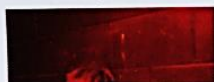
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Selected Image Analysis

From this shoot this I find to be one of my most successful images, even though I have selected a few to include enlarged from thumbnail, I find that this is one of the few from the selected that I personally find stand strong as independent images. I really like the documentary-style feeling that the subject displays, as she is captured in an in-between moment the off-guard outcome displays a type of intimacy as though we are in her personal bubble observing her, rather than just looking at her and then away. From photographing her at eye level I have enhanced this feeling, as we are not lower or higher than her it is as though we are sharing the moment with them. I used a slow shutter speed to capture the 'in-between' moments of movement, the narrow depth of field allows for aspects of the image to be in focus, while other parts sit on the border line of focused and out of focus. Even though this shoot was continuing with exploring the use of colour but really focusing on subject matter, the motif throughout this series is the colour red which quite obviously dominates the image. However, saying that I do find Georgie's presence counteracts this dominance with her own presence, where both subject matter and colour are balanced in their prominent status. I would really like to see this particular image blown up to see the impact that it could have on an audience, whether the intimacy is completely obliterated or enhanced? If I were to do this I would have to look at the colouring of the printer as the colours would most likely alter from screen to print.

Overall Red Shoot Evaluation

Referring back to my initial thoughts on this project I was drawn to expression through application of colour, with the intention to capture a sense of intimacy where my photographs will translate a personal level of occupancy where the subject is dominated by a specific colour that evokes subjective interpretations. I chose to use the colour red for this shoot as I wanted the scene to evoke late night, almost like she was at a nightclub or an underground venue, to evoke a youthful series of photographs. I wanted the subject to be occupied in her own company, using a slow shutter speed I was able to capture both the frozen and 'in-between' moments I feel that in a way I have been able to adopt the style of a snapshot aesthetic. Overall, I feel that this shoot was really successful in achieving documentary-style images, and experimenting with a monochrome colour. Most notably I feel that the monochrome red lighting that dominates the space creates an energetic, yet mysterious atmosphere that I would like to continue to capture in my future shoots.

Red Shoot: Series Compositions

Even though I found selected images from this shoot very interesting as individual photographs I want to place them into a series of images to see if this will create a more interesting outcome. Already in my project I have formed a series using my food documentary. From this outcome even though I have chosen not to progress with the idea I have come away from it really fond of the visual aesthetics of a series. I feel that by using more than one photograph in a single composition I will be able to bring the viewer closer to the subject as they are almost brought into the narrative of the scene. Editing the series together in Photoshop I simply resized each image to fit side by side. I ensured that the images fit almost like tiles side by side so that the viewer's gaze flowed through the images rather than being confused or uncomfortable.







Selected Series Analysis

I have chosen this particular series as I find it to be the most successful set of images as they work really well beside each other, the balance of movement and stillness captured both intrigues me and creates a sense of dynamism that brings another element than just a frozen subject. I am particularly intrigued by the two images where the face isn't completely visible and therefore has formed a trailed cloud of moving colour, this eerie quality of the images is present in all six images which almost brings an illumination to the image which I really like. I was able to create the more eerie images by asking the model to move while the camera photographed them, and as the shutter speed was already at a slow speed the trail of movement was able to be captured. I am also particularly intrigued by this series as there is a contrast of elements as I have already commented on, how the luminescence of the environment juxtaposes beside the darker tones of the subject.

Georges de La Tour (1593-1652)

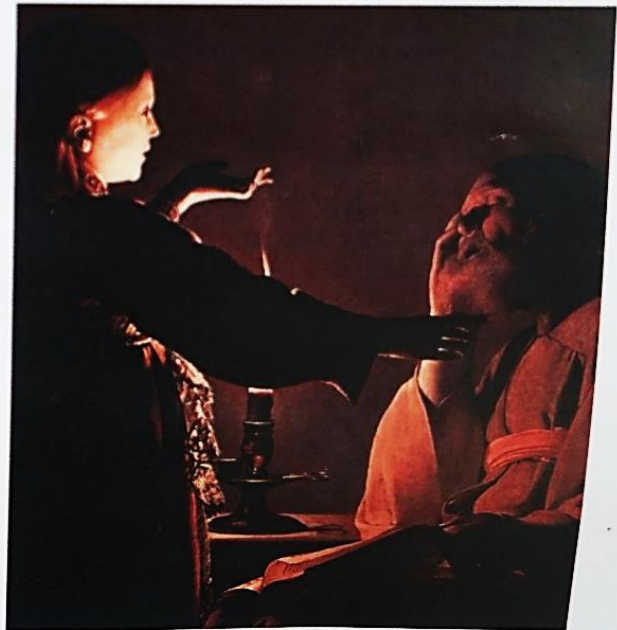


'THE EDUCATION OF THE VIRGIN', 1640



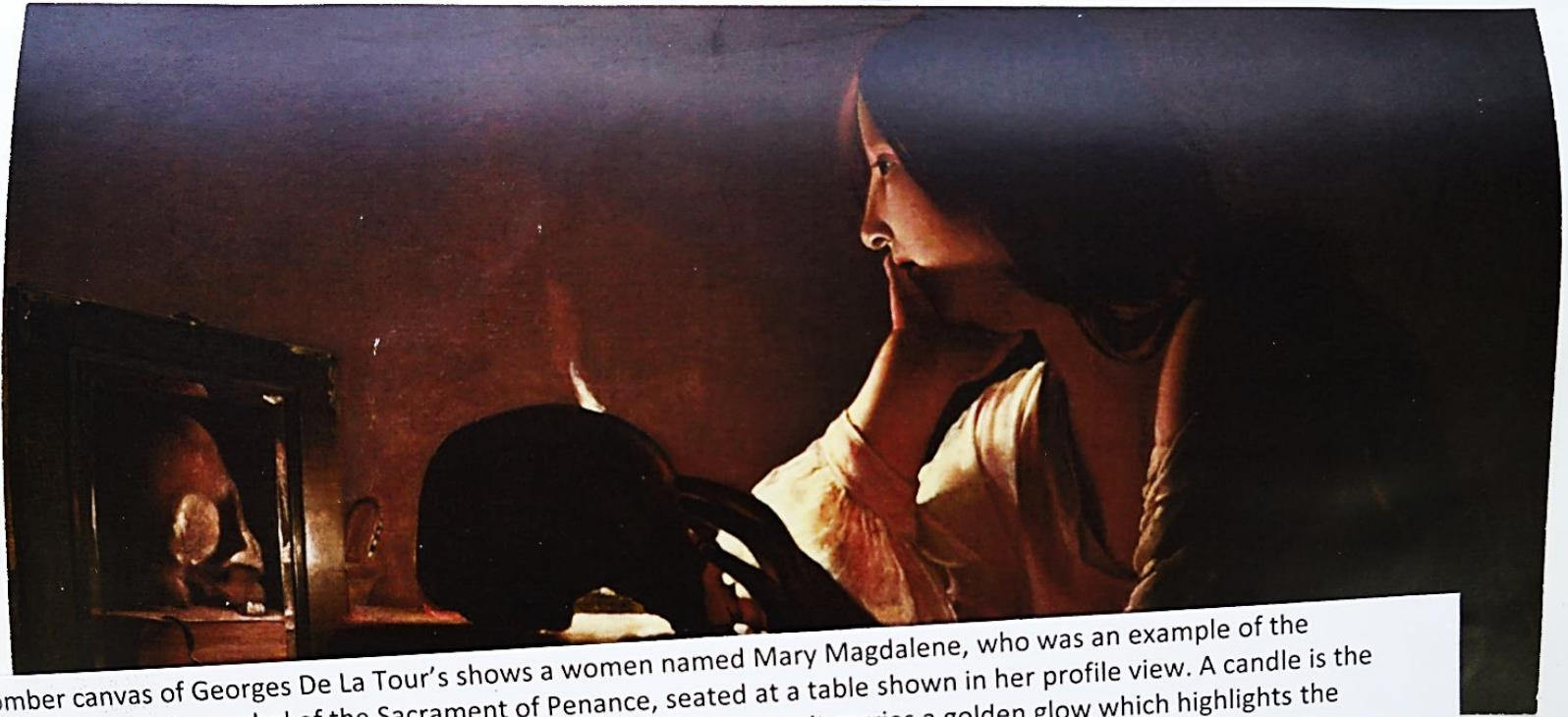
'THE DICE PLAYERS', 1651

Georges de La Tour was a French Baroque painter, who mostly painted religious chiaroscuro scenes lit by candlelight. After looking over my 'red series' shoots I was reminded of his paintings, from the similar lighting that highlights the subject almost replicating a candle lighting. I find that by using the candlelight La Tour is able to keep the primary focus on the subject's within the scene, as every time my eye is drawn back to the people within the painting, rather than the candle itself, or the table. Noticeably, the candle light is always hidden, which almost creates a mysterious tone to the scene while also ensuring that the whole scene isn't exposed to the light.



'THE APPARITION OF THE ANGEL TO ST. JOSEPH', 1650-5

IMAGE ANALYSIS



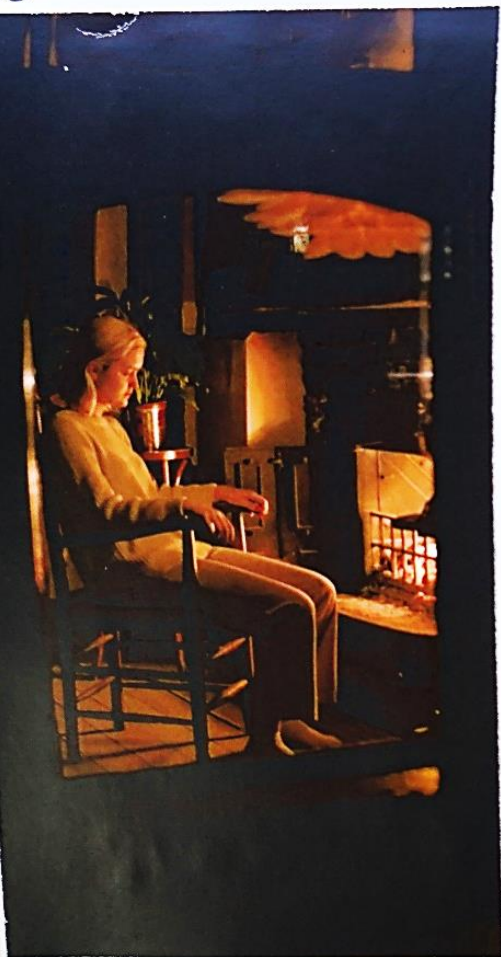
This somber canvas of Georges De La Tour's shows a woman named Mary Magdalene, who was an example of the repentant sinner and a symbol of the Sacrament of Penance, seated at a table shown in her profile view. A candle is the source of light in the composition, which I find particularly interesting as it carries a golden glow which highlights the woman's face to almost present her to carry a spiritual ore to her. The simplification of forms, reduced palette and attention to details evoke a haunting silence that is unique to his work. His intense naturalism rendered religious allegory accessible to every viewer. Although his work is deeply spiritual in tone, the solidity and massing of the forms reveal the same emphasis on clarity and symmetry that pervaded contemporary history painting and was a hallmark of French baroque art. The light falls on largely simplified forms such as trapezoids, rectangles and ovals. Only the long curved line of hair prolonged by the puffed sleeve of the blouse moderates the geometrical severity of the composition. Everything in the canvas seems to refer to a dialogue between clearness and darkness. The use of the tone-on-tone gives rise to shadows which appear between the clothing and the skin as well as in the falls and folds of the fabric. The diversity of shadows does nothing but reflect the nuances of the diffused light

CANVAS

Shoot Six: Response to *Georges De La tour*

In response to Georges De La Tour's candle lit paintings I want to re-enact the same tone of somber lighting within a very lonesome setting in this shoot. From my previous 'red series' photographs I do want to keep the same lighting of the red as I feel that it does add a mood, however, the red lighting won't be as monochrome and intense as it will be created from candle light so I expect it will create a more warming orange lighting than specifically red. For this shoot I will photograph myself using a set-up tripod on a timer as I feel that from photographing myself as the subject of the image I am able to completely control the shot, most importantly the model within the scene, where the viewer's eye will be drawn to. This will allow my outcome to, at least I hope, to be exactly, or very close, to my desired outcome. I feel that for this shoot I will be primarily focusing on the lighting as like de La Tour's canvases I am aiming to create an almost eliminating environment for my subject to be surrounded by.

①



ENLARGED THUMBNAILS

②



③



I REALISED THAT WHEN PRINTING I WILL HAVE TO ADJUST THE SETTINGS AS THE IMAGES, ORIGINAL COPIES, ARE DULL AND THE INK BECOMES TOO DARK - AS SHOWN ABOVE.



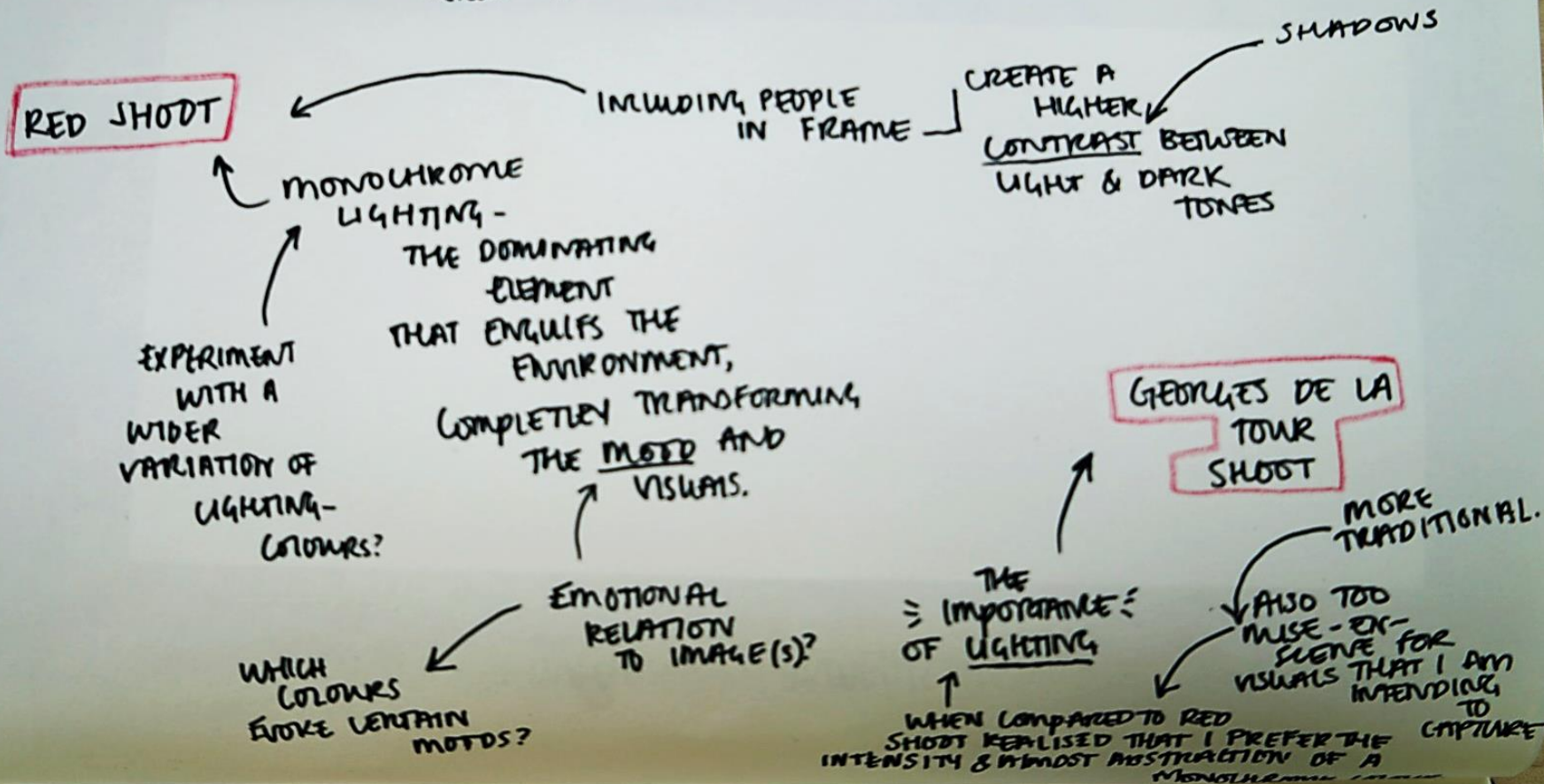
IMAGE

ANALYSIS

I have selected this image from my response shoot as I feel that it successfully demonstrates how I have taken direct influence from Georges De La Tour and updated elements within his work to capture my personal response. Using a tripod and a set up timer I positioned the tripod close to the window so that I would get more of the setting in the frame, I decided to sit in front of the burning fire as I really wanted an intensified glare of lighting, without using any artificial lights- this is because I really wanted to mirror De La Tour's technique of lighting, how he highlights his subjects using candlelight. I wanted the emotion of the image to be very melancholic and convey a sense of isolation, in order to try and present this I wore neutral, plain clothing and looked longingly into the light. I find this is a very successful image, however, I found actually constructing this image very challenging and not what I am into when I am creating work. I heavily had to rely on mise-en-scene and found the process very mundane, this is probably because I like to constantly experiment with my work, and even though I did edit this image to intensify the highlight and contrast I found that when comparing this shoot to my previous red shoot, I found playing with the coloured lighting and creating much more abstract outcomes much more interesting. So I have concluded that I will leave this traditional method of constructing images at this response in my project and continue to explore the use of intense colours. Additionally, I would like to try and convey the same intensity of emotion that is displayed here but in a more uncertain way.

→ MID-PROJECT THOUGHTS

I FEEL THAT NOW, MID-WAY THROUGH MY PROJECT, I HAVE COME TO GRIPS WITH WHAT ELEMENTS AND CONTENT I WANT TO CONTINUE WITH AND DEVELOP GOING INTO THE FINAL PHASES OF MY PROJECT.

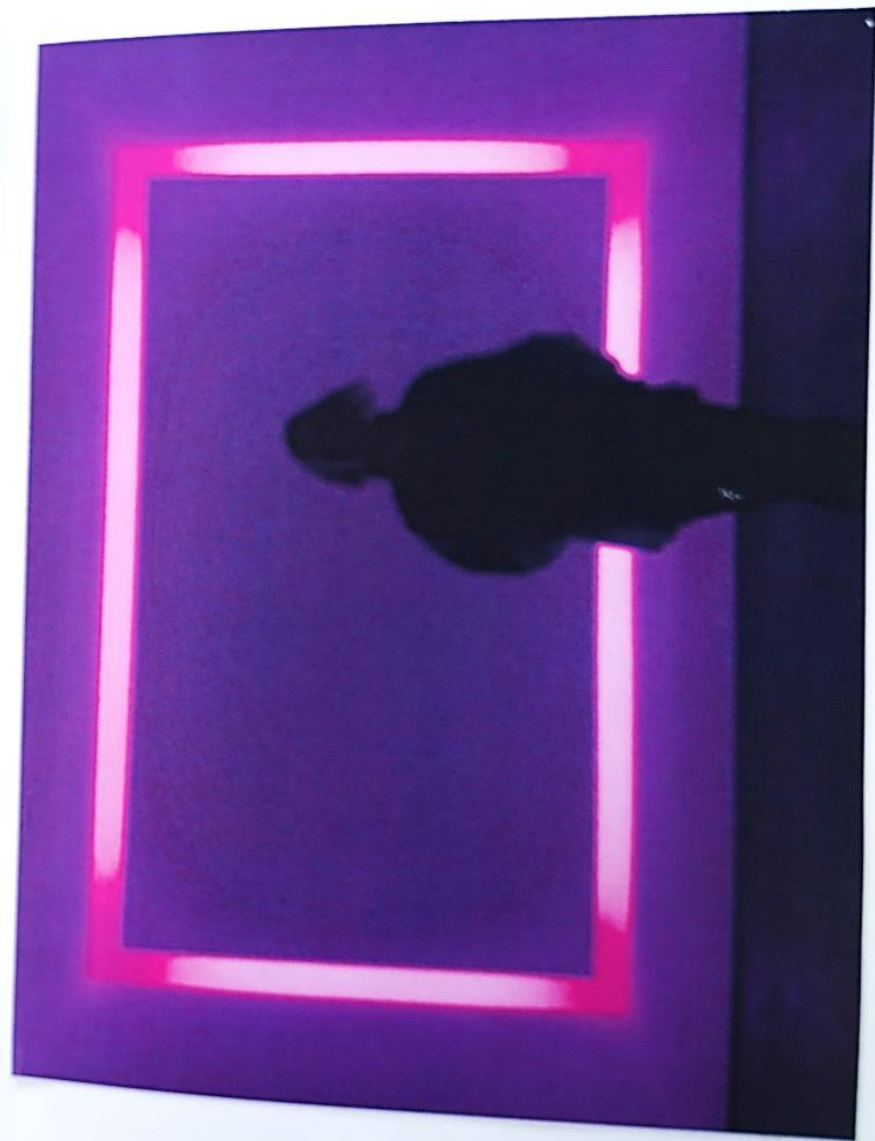
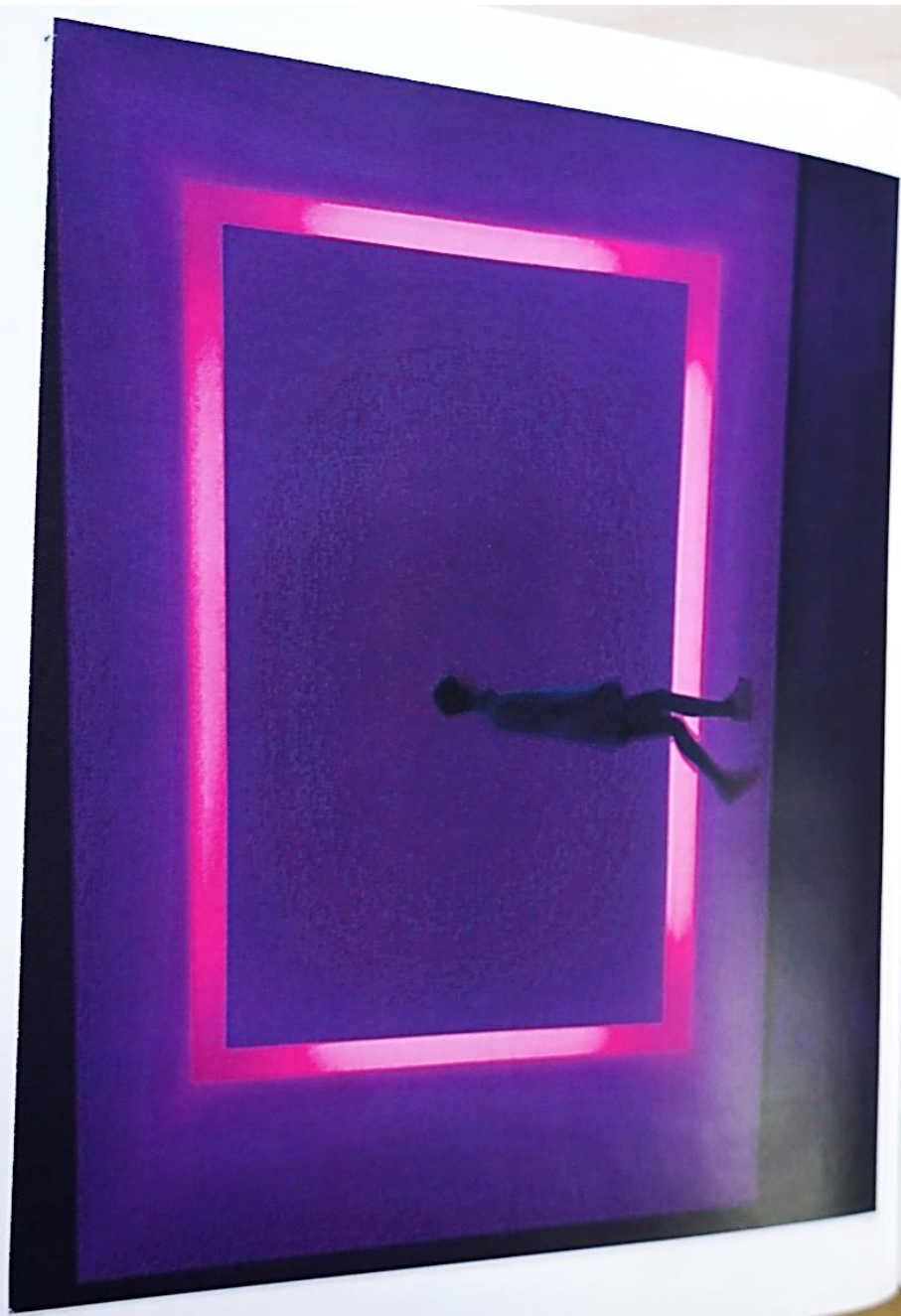


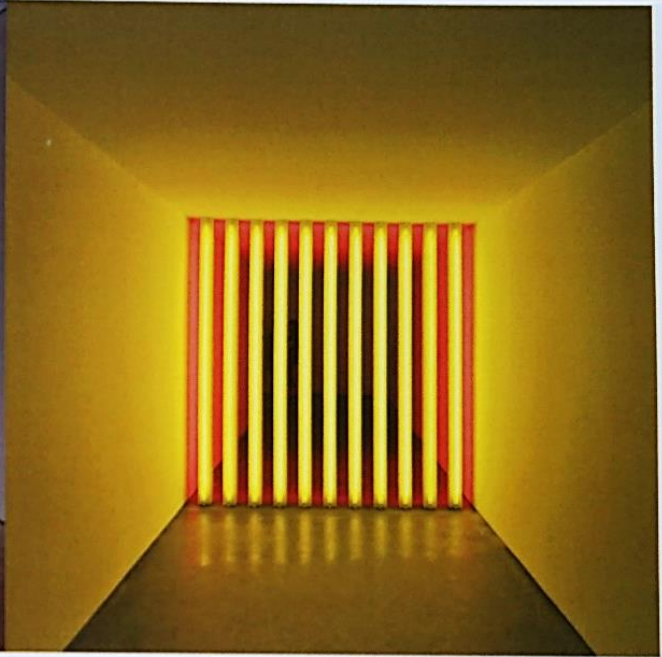
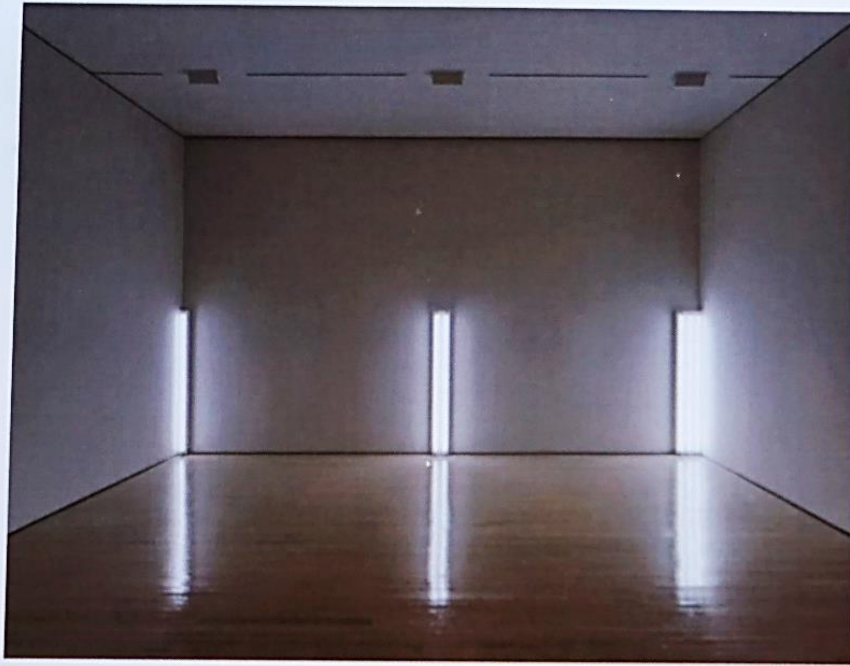


James Turrell

James Turrell is an American artist who is primarily concerned with light and space, his work is closely associated with that of minimalism and contemporary art utilising land art. He works directly with light and space to create artworks that engage viewers with the limits and wonder of human perception. New York critic Calvin Tompkins writes, "His work is not about light, or a record of light; it is light—the physical presence of light made manifest in sensory form." His work can now be seen around the globe from Africa to Spain, encapsulating its audience to be dominated by the presence of light.

"My work is more about your seeing than it is about my seeing, although it is a product of my seeing. I'm also interested in the sense of presence of space; that is space where you feel a presence, almost an entity — that physical feeling and power that space can give."





Some light installations created by Dan Flavin Selected images to use as inspiration for creating my own visual, light environment for my photographs "Colour is not simply the color of things or the color of form, but an evolving situation, a reality which acts on the human being with the same intensity as cold, heat, and sound."





Picasso's Blue Period 1901-4

The Blue Period is a term used to define the works produced by Spanish painter Pablo Picasso between 1901 and 1904 when he painted essentially monochromatic paintings in shades of blue and blue-green, only occasionally warmed by other colors. The use of blue seemed to reflect his experience of relative poverty and instability, depicting beggars, street urchins, the old and frail and the blind.

Picasso was influenced by a journey through Spain and by the suicide of his friend Carlos Casagemas, who took his life at the Hippodrome Cafe in Paris, France by shooting himself in the right temple on February 17, 1901. Although Picasso himself later recalled, "I started painting in blue when I learned of Casagemas death", art historian Helene Seckel has written: "While we might be right to retain this psychologizing justification, we ought not lose sight of the chronology of events: Picasso was not there when Casagemas committed suicide in Paris ... it was only in the fall that this dramatic event emerged in his painting, with several portraits of the deceased".

At this time Picasso was very open to artistic influences around him, in particular Picasso took deep inspiration from the Fauve works, particularly those of Henri Matisse. Picasso responded to the new avant-grade developments of the Fauve painters in Paris by exploring new directions himself. This exploration of colour that was adapted by both Picasso and Matisse evokes subjective emotion that the artist is able to control due to subject matter and shade.

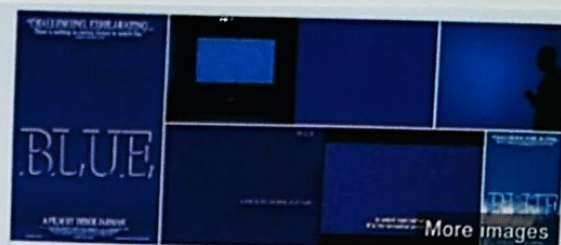
'Blue' Derek Jarman

"Why Blue?" The monochrome glow of the projected frame echoes the artist's fading eyesight, in hand with the soundtrack of the film, that evokes powerful images of the mental, physical and emotional strain caused by his terminal illness. The soundtrack by Simon Fisher-Turner includes choral singing, time-marking sounds like ticking clocks, chimes and gongs, as well as music by Brian Eno, Coil and Erik Satie among others.

Klein chose this vibrant hue to express his idea of art as a rarefied sensorial experience, transcending reality to reach an immaterial, spiritual beyond.

Jarman's inspiration The film itself was inspired by a monochrome painting by Yves Klein (IKB 71, 1959) Klein's painting inspired Jarman to make the blue film, in dedication of the French artist. Jarman was also fascinated by mysticism, and often used religious imagery of tormented beauty and heroic suffering to represent aspects of homosexual identity. Diagnosed as HIV positive in 1986, Jarman returned to his 'blue film' idea when he started losing his sight, and medication was causing him to see as if through a blue filter.

The Film The script, recited by actors and by Jarman himself, alternates poetry and narrative prose around different meanings and interpretations of the colour blue (melancholy, water, infinity, etc.), autobiographical episodes and invocations to a character called Blue.



Blue

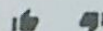
1993 · Drama/Biography · 1h 19m

7.2/10
IMDb

4/5
Fandor

100%
Rotten Tomatoes

68% liked this film
Google users



Filmmaker Derek Jarman ponders his deteriorating condition from AIDS, set against a plain blue screen.

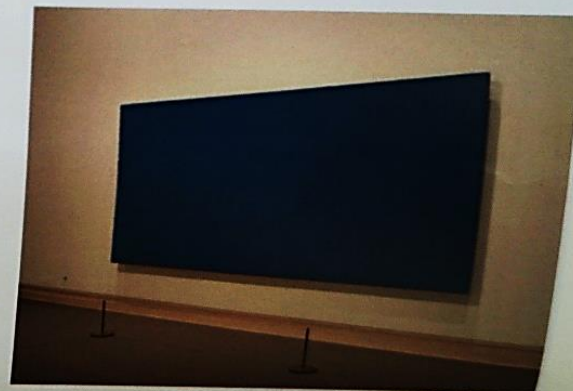
Initial release: 3 December 1993 (USA)

Director: Derek Jarman

Screenplay: Derek Jarman

Initial DVD release: 23 July 2007

Music composed by: Simon Fisher Turner, Brian Eno, MORE



IKB 71, 1959, Yves Klein



IMAGE STILLS FROM DEREK JARMAN

Response to Derek Jarman: Blue Shoot

After watching 'Blue' by Jarman I decided to respond to his work by setting up an environment of monochrome blue where I would capture myself in front of the projected space. My aim for this shoot was to try and capture the abstract nature of Jarman's film, how he is able to capture the movement and motion of emotions through a visual image- where even in still images the energy of the scene is reflected. I began by photographing myself in front of the projector on a self timer, however, I wasn't capturing the movement that I intended so I filmed myself for 2-3 minutes and from these short clips selected frames to use for my images. I chose to photograph myself for two reasons, one being that it was the most convenient choice, and also because I was able to connect with the camera as I knew exactly what outcome I wanted and therefore, realised what I needed to do to achieve this. I also felt that by being both the photographer and model I didn't feel shy in expressing my emotion in movement as it was my own set brief that I wanted to achieve.

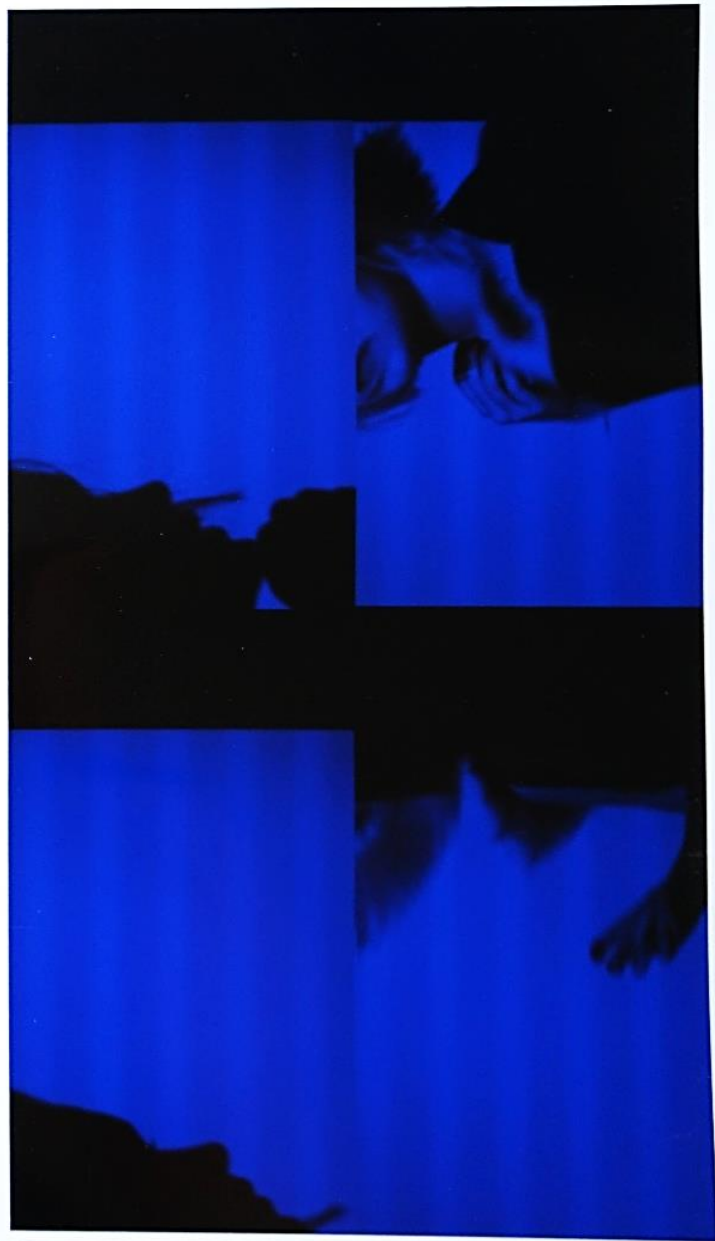




Derek Jarman Response Shoot Set Up

To achieve the monochrome blue environment I used a projector onto a pull down screen using a Youtube video of '10 hours blue'. Overall, I found the space really achieved what I had set out to create the blue light almost suffocated its surroundings intensifying the primary subject of this shoot.

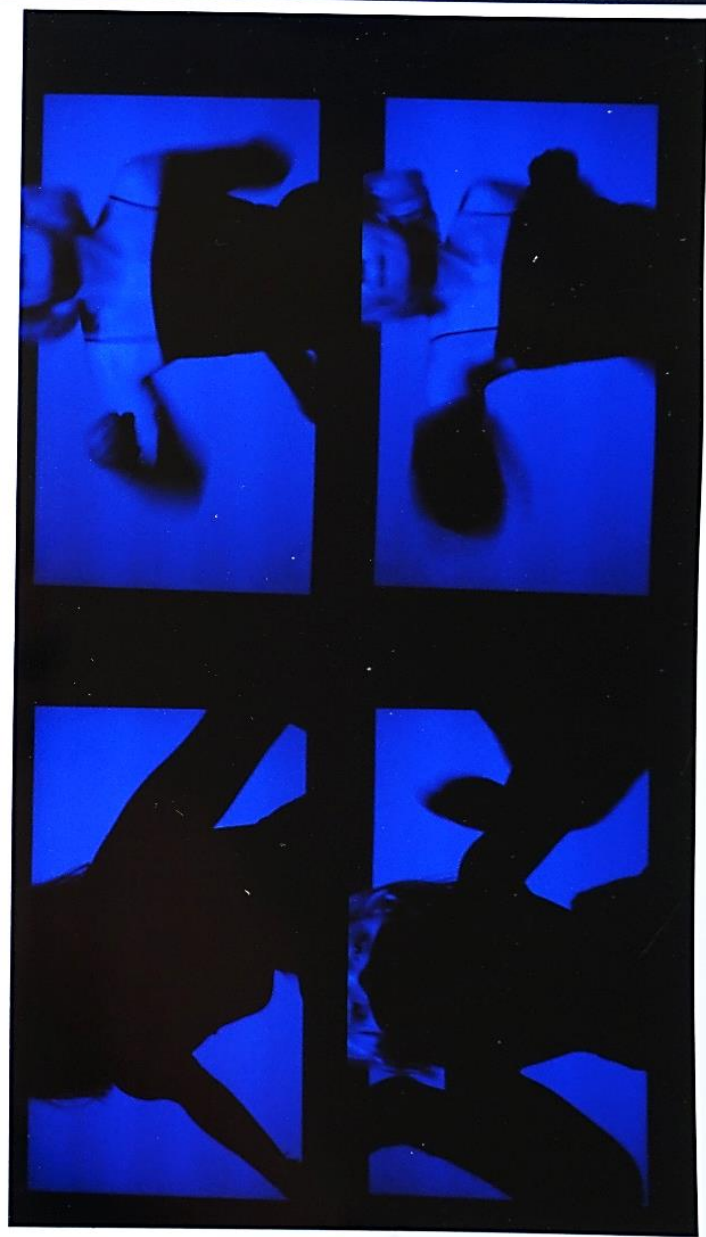
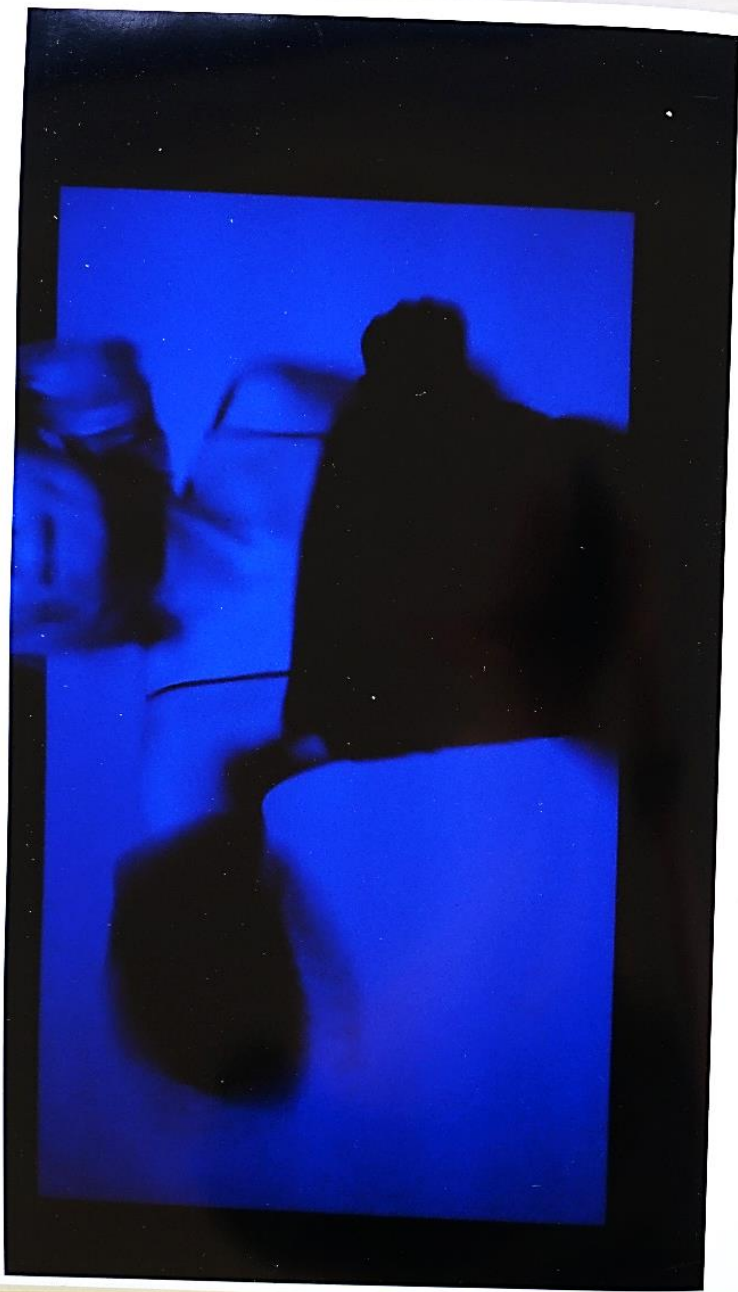






Selected Series Analysis

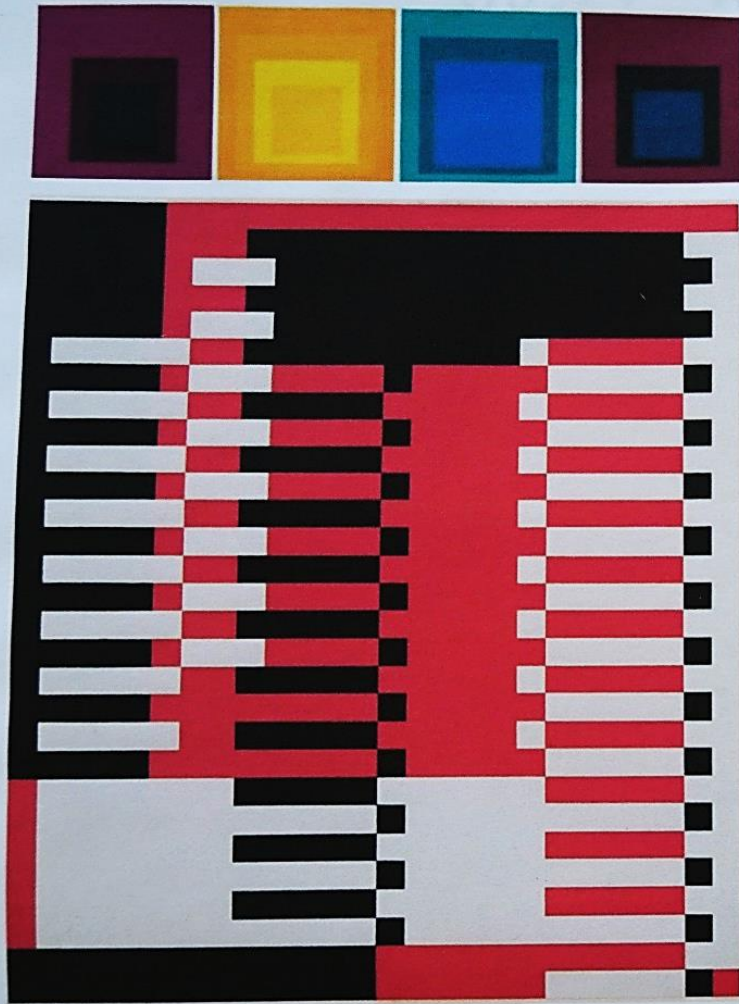
I am really pleased with the outcome of this series as I find even though the images capture a frozen fleeting moment in time the frames still convey an expressive series of movements that radiate from the photo out of the frame. Most notably, I am happy with how the balance of the monochrome blue and the subject both hold a dominating position within the composition; neither element overpowers the other- making the relationship flow really well together. Photographing from a central vantage point I feel has allowed me to capture motion without making the images too chaotic or uncomfortable to look at. Compared to the few previous images shown before this series I particularly find the silhouettes formed by the subject interesting as it adds another tone to the image, while also contrasting beside the highlighted white shapes. In a way I feel that the dominating presence of the shadows gives the viewer an appreciation of possibly previously overlooked aspects, where the abstract elements of a non-traditional photograph emphasizes the formal elements rather than the specific and recognisable, which overall I find makes the set of images much more interesting as a whole.



Donald Judd

Donald Judd was an American artist associated with 'Minimalism', his paintings developed his paintings in the 1960's from wall pieces to floor pieces that featured precise geometrical forms and without a base. From here he then gave up painting in order to devote himself to sculpture, or rather to the object, making painted wooden structures, which later developed into using different materials such as painted steel, aluminium or galvanized iron, sometimes in combination with another industrial material like unpolished laminated wood and concrete. Judd began in the 1970s to work on a larger scale, gradually creating a type of open-air museum of his work. I am really drawn to Judd's use of repeating geometric forms within a space, however, I don't want my work to replicate the philosophies behind the minimalist movement, as the goal of the Minimalist movement was to 'rid art of the Abstract Expressionists reliance on the self-referential trace of the painter in order to form pieces that were free from emotion', and within my work I am exploring the application of colour and its recieved emotional and visual response from a viewer, trying to explore the impact that a single colour can create.



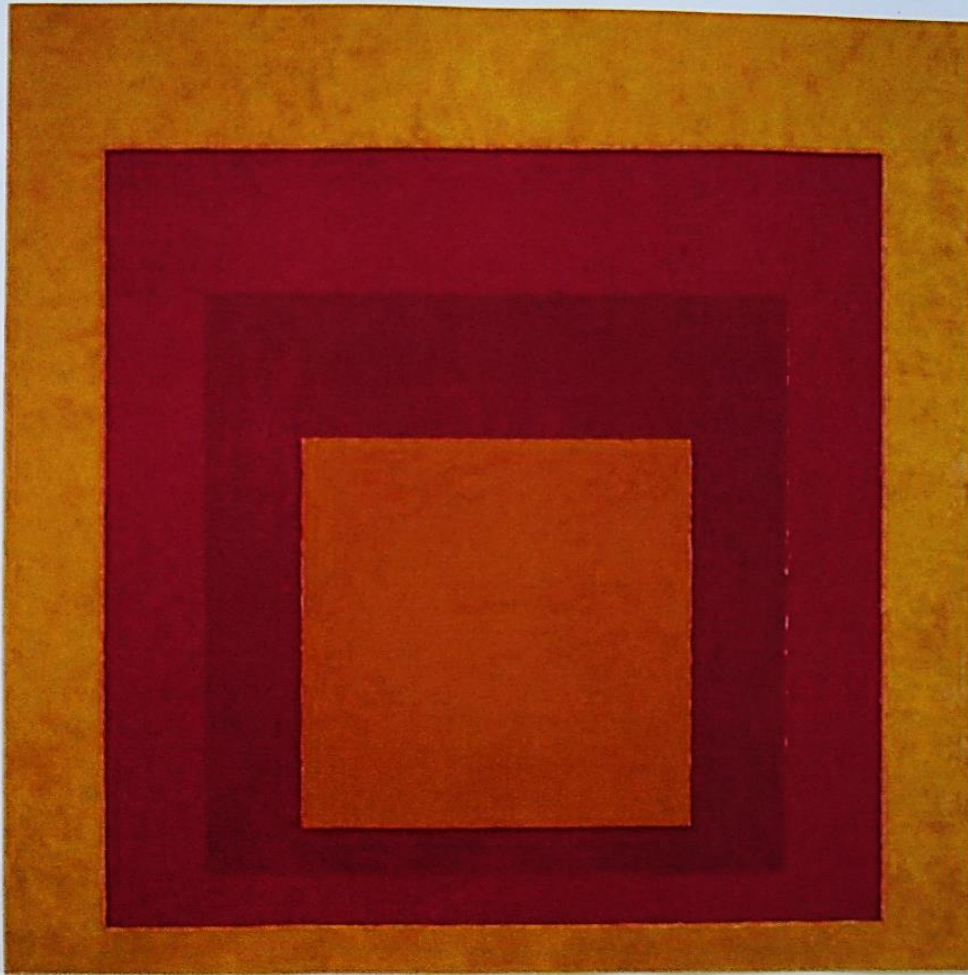


Josef Albers 1888-1976

"When you really understand that each color is changed by a changed environment, you eventually find that you have learned about life as well as about color."

Josef Albers was a German-born American artist and educator who is best known for his abstract painting and study of colour, he was associated with the 'Geometric Abstraction' movement (*Geometric abstraction is a form of abstract art based on the use of geometric forms sometimes, though not always, placed in non-illusionistic space and combined into non-objective compositions.*)

Josef Albers, Image Analysis



'HOMAGE TO THE SQUARE' 1949-76

IMAGE ANALYSIS

'Homage to the square' is one of Albers extensive signature series that is made up of over a thousand pieces of related artwork, which he began in 1949 and continued to develop until his death in 1976. Such sustained attention to a single aspect of painting reflects his conviction that insight is only attained through 'continued trying and critical repetition.' This early work of his exemplifies his basic approach to exploring the mutability of human perception and the sheer range of optical and psychological effects that colours alone can produce depending on their position and proximity. Albers chose a single, repeated geometric shape which he insisted was devoid of symbolism to systematically experiment with the 'relativity' of colour, how it changes through juxtaposition, placement, and interaction with other colours, generating the illusion of attraction, resistance, weight and movement. This series explores the potential of 'static two-dimensional media to invoke dynamic three-dimensional space.' I find this series so interesting as he is able to demonstrate the capacity of a strictly limited formal strategy to produce inexhaustible permutations and continually generate new visual and aesthetic experiences. I find that the organic qualities relate to the real world, primarily due to the arrangement of geometric squares which almost sink down into the middle square as though to reflect the realities of gravity and how it affects everything. Before looking into this series I was anxious about using the same space of the blue projector as I didn't want my work to simply repeat itself and I want to show a progression and development through my work, however, now I feel excited to continuing using this space. Progressing with my own images I will really focus on the compositional elements of the photographs, centralising on how to utilise lighter and darker tones to create an interesting, thought provoking visual set of images.

Mark Rothko, Image Analysis



'No. 8' 1952

IMAGE ANALYSIS

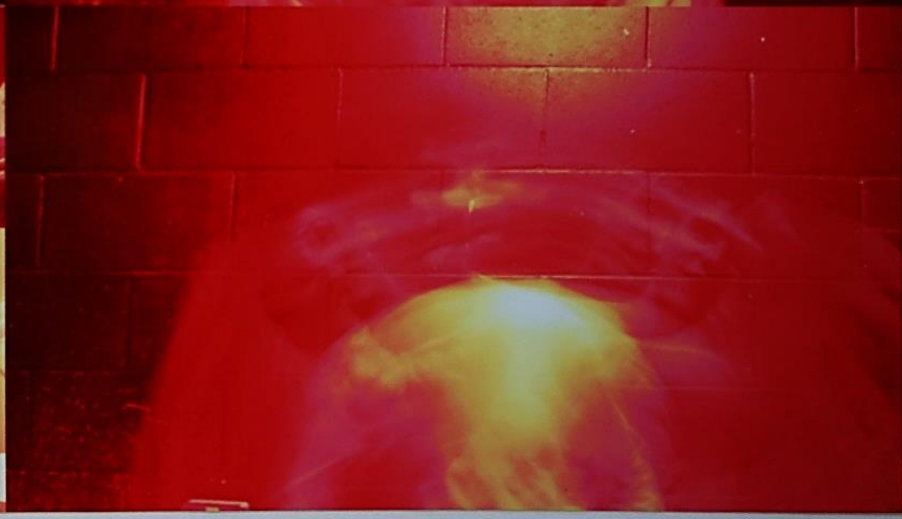
I have decided to return to look at the work of Mark Rothko to use as my main influence for my next shoot. I am particularly drawn to his oil painting 'No. 8' (1952) as I love the illuminating qualities that he has been able to create solely through the use of coloured paint. Even though it is a 2D canvas the outcome seems as though a backing light is illuminating the canvas, I find this brings the piece alive creating an energy where the white pigments almost seem to mimic a burning fire. 'No. 8' is a part of Rothko's 'Homage to the square' series, which he produced from 1949 until his death. He used a single geometric shape to systematically explore the vast range of visual effects that could be achieved through colour and spatial relationships alone. This series followed how Rothko comprehensively analysed the function and perception of colour, that influenced art education and artistic practice, especially 'Colour Field Painting' and 'Minimalism' in the 20th century. I would like to try and create a similar effect to this through exploring light and colour in one image, forming a composition where different layers of light create an almost box within a box composition. Initially, I have the visual idea to use the projector (as used in my response to Derek Jarman's blue film) as the background and the main source of light and play with editing different colours and scenes together to create a boxed like composition. To create the same illuminating effects I could experiment with adding in different lighting effects to the scene, playing in front of the monochrome blue with flashlights, torches and different sources of light. In some ways this piece reminds me of elements of my final selected images from my previous shoot where I was responding to the work of Georges De La Tour. Primarily, the lighting of the warming fire and candlelights reminds me of the lighter pigments within this painting.



Further to Rothko's oil painting, 'No. 8' I decided to look into his technique and thoughts behind 'Homage to the square' series by reading into two more of his paintings from the series 'Blue and Grey, 1962' (left) and 'White Over Red, 1957' (right). It was in 1949 that Rothko developed a pictorial format of softly defined, rectangular clouds of colour, which he stacked symmetrically on top of one another. These rectangles of uniform width fill the canvas almost edge to edge; at the top and bottom the forms also press close to perimeter. This is a rudimentary visual language conceived to evoke elemental emotions with maximum poignancy. Rothko regarded this format as an inexhaustible structure and he worked exclusively in this way until his suicide in 1970. All of Rothko's mature works are abstract painting, but unlike other contemporaries such as Jackson Pollock and Clyfford Still, Rothko had no particular interest in the complexities of abstraction like colour, form and texture. Instead he was concerned with expressing basic human emotions such as tragedy, doom, ecstasy and so on. In order to achieve this Rothko created increasingly large scale canvases in the emotional feelings that he himself experienced when he painted them.

SHOOT

CAMERA USED: CANON EOS 600D



ENLARGED THUMBNAILS

CAMERA USED: CANON EOS 600D

Shoot Plan

Following on from analysing Rothko's series 'Homage to the square' in this shoot I will focus on experimenting with creating a more illuminating quality within my images to mimic the white space that is present in Rothko's paintings. To create the same illuminating qualities of Homage to the square I will experiment with adding in different lighting effects to the scene, playing in front of the monochrome blue with flashlights, torches and different sources of light to try and replicate a similar glow. Primarily, the lighting of the warming fire and candle lights reminds me of the lighter pigments within this painting. I will continue to use the same space that I have previously used as I find that the outcome images have been exactly what I have intended for them to be. However, I will play around with trying to make the environment seem different to what has already been shot, and will try more than just blue and red projected colours- in this way my images will show a range of outcomes and I will be able to decide what kind of visual outcome will suit my final phase of photographs, rather than having an identical background throughout my work. Again I will set-up a tripod in front of the projected screen at just below head height filming myself in short clips to then select the image still from those moving images- this way I will really be able to capture the movement. As already mentioned I will continue to create silhouetted images as I have been really happy with the outcome of the contrast between the lightness of the background and the darkness of these forms.

BLUE 1



ORANGE SERIES



GREEN SERIES



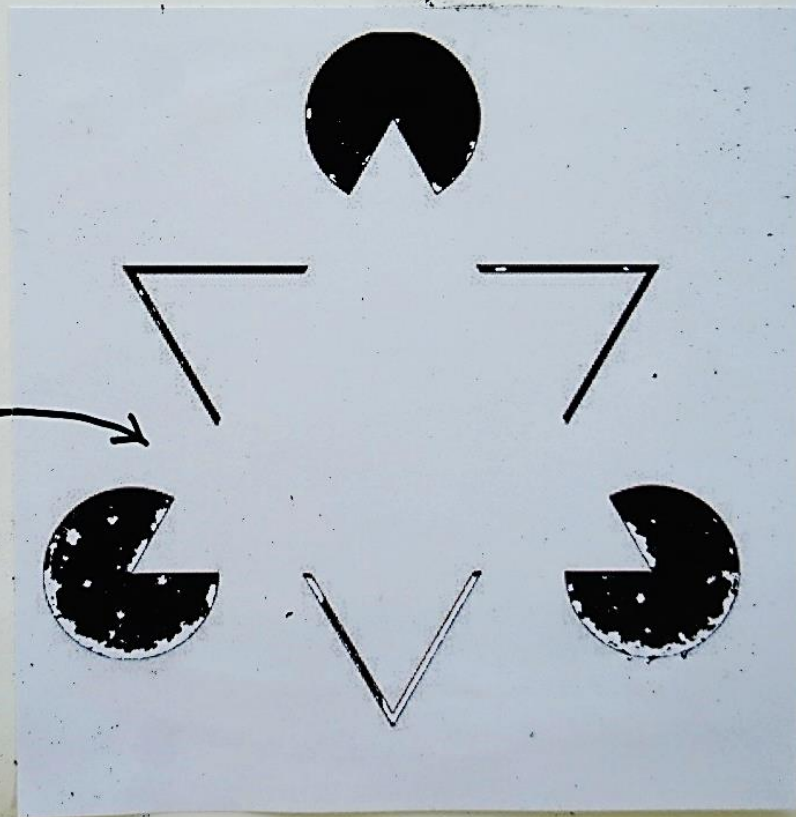
GREEN IMAGE I



'GESTALT THEORY' IS THE STUDY OF 'MEANING, SHAPE, FIGURE AND FORM' THAT ORIGINATED IN GERMANY IN THE 1920'S. THE THEORY FOCUSES ON THE RELATIONSHIP BETWEEN THE ELEMENTS AND THE WHOLE OF A VISUAL EXPERIENCE.

GESTALT THEORY

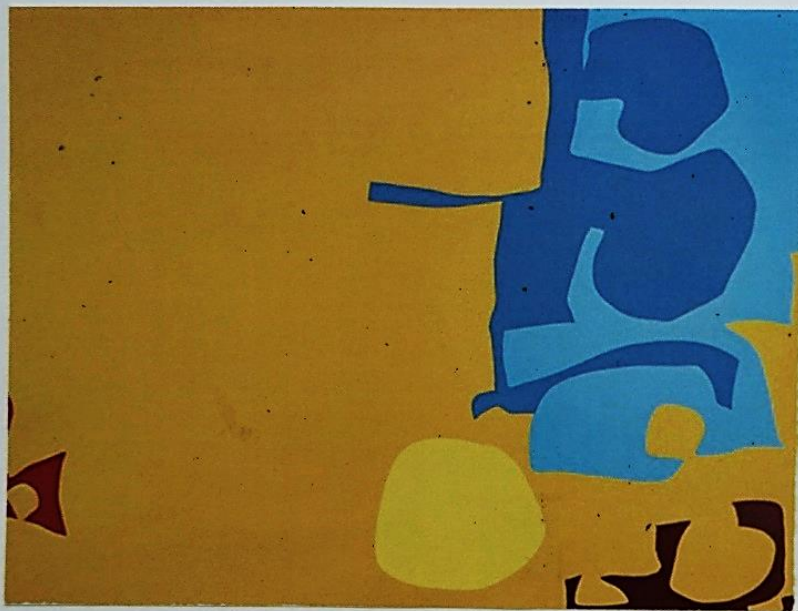
HOW SHAPES CAN BE FORMED THROUGH THE FORMATION OF OTHER ELEMENTS. IMPORTANCE OF PLACEMENT.



I WILL HAVE TO STRIKE A BALANCE BETWEEN UNITY & VARIETY; TOO MUCH UNITY WILL MAKE MY IMAGES BECOME REPETITIVE AND MUNDANE. WHILE TOO MUCH VARIETY COULD MAKE MY IMAGES BECOME TOO CHAOTIC AND DISCONNECTED

ARTIST WHOSE WORK
ADAPTS THE
GESTALT THEORY.

→
PATRICK HERON



'BLUES DOVETAILED IN YELLOW', 1970
COLOUR PRINT SCREEN. 59.5 x 78 cm.

Heron was a British abstract and figurative artist, author and designer who is most well-known for his contributions to the development of the abstract art movement. Employing the term 'non-figurative' to describe his exploration of vibrant colour, he believed that all art could be considered abstract. He worked to make all areas of a composition into areas of equal importance, creating a visual question of which colour is the dominating element.

Patrick Heron, Image Analysis



'UNTITLED' 1970, SCREENPRINT (77.5 x 59 cm)

IMAGE ANALYSIS

'I think this world is magical. Colour, form, space, relationships – these elevate life. They energise. They elevate my whole consciousness...I think art heightens the potential of the actual' – Patrick Heron (The Colour of Colour, 1994-5).

Heron's work is devoted to analyses of natural forms and colours, 'Untitled' is an abstract painting that is made up of horizontal and vertical lines that juxtapose beside the softer-edged shapes that are suspended throughout the canvas. This totally non-figurative canvas, bases itself on geometric forms that were freely drawn and increasingly irregular. He regularly uses colour to express the pleasure of sights as one of the most important human senses. Although he works in the European tradition, one can also see aspects of Pollock, Rothko and De Conning in his work. This particular piece, like many of Heron's work, reflects the influence of the colours, shapes and textures found in his garden, relying heavily on pure visual sensation he offered the viewer to an immersive and liberating experience. At this time, Heron's work progressed through a series of stages that separated its figurative associations and linked it firmly to the principles of colour. What I really like about his work is how he balances the use of multiple elements into a canvas that reflects a relationship of unity rather than chaos.

PATRICK HERON - WINDOW FOR TATE ST IVES (1992-93) COLOURED GLASS 460X420CM



ALMOST
SEEMS TRANSPARENT.
ILLUMINATING
QUALITIES - USE
OF COLOUR

IN A WAY
REMINDS
ME OF A
JIGSAW.
BACKGROUND
AND
FOREGROUND
HOLD AN
EQUAL
BALANCE
WITHIN THE
IMAGE - SIMILAR TO
MATISSE'S 'RED ROOM'

IN THIS SHOOT I INTENDED TO FOCUS ON CAPTURING INTERESTING COMPOSITIONS THAT
WERE SIMILAR TO THE WORK OF HERON. IN ORDER TO

IN THIS SHOOT I INTENDED TO FOCUS ON CAPTURING INTERESTING COMPOSITIONS THAT VISUALIZE THE THEORY OF GESTALT- AFTER LOOKING AT THE WORK OF HERON. IN ORDER TO ACHIEVE THIS I CONCENTRATED ON THE SEPERATION BETWEEN OPPOSING COLOURS AND BRIGHTNESS, BRINGING TOGETHER THE PROXIMITY OF THE BACKGROUND ENVIRONMENT WITH THE SUBJECT SO THAT THEY ASSOCIATE TO SHOOT ALMOST FORM INTO ONE. FOR THIS SHOOT I

RETURNED TO USE THE DARK ROOM AS THE SETTING AS I FIND THE CONFINED SPACE OF THE ROOM IN HAND WITH THE INTENSITY OF THE FLORESCENT LIGHTING AN INTERESTING AND INTIMATE ENVIRONMENT. HOWEVER, IN MY PREVIOUS SHOOT WITHIN THE SAME SPACE I FOUND THAT THE STRENGTH OF THE RED LIGHTING CAUSED AN OVEREXPOSURE

IN MY IMAGES. TO ENSURE THAT THIS WOULDN'T HAPPEN AGAIN I USED THE TECHNIQUE OF FILMING MY SUBJECT AND THEN TAKING STILLS FROM THE FOOTAGE.



CAMERA USED:

CANON
EOS
600D

THIS WAY THE EFFECT OF THE IMAGES WOULD SHOW A HIGHER CONTRAST BETWEEN THE OPPOSING LIGHT AND DARK TONES SO THAT I COULD

MAKE A SET OF PHOTOGRAPHS THAT DISPLAYED NEGATIVE SPACE.









IMAGE

ANALYSIS

I find this image particularly interesting due to the sense of uncertainty that the lighting creates, the shadow casts over the majority of his face making the viewer uncertain to the emotions that he is conveying. The engulfing darkness of the shadow surrounding the subject creates a stillness of both mood and time, as it is unclear where he is, what surrounds him and what he is feeling. The negative space formed by the overhead lighting creates a resting place for the eye and defines the subject, forming an engaging composition. Furthermore, this creates the mood of the environment to be situated in a quiet environment. In a way it almost seems that the negative space becomes the mood of the image, and as heavy tones especially black has connotations of sadness and melancholic thoughts I find that this creates the subject to be in a state of isolation making the image seem very lonely. I really like how the image conveys this sense of emotion as from the beginning on my project I set out to try and convey a sense of emotion within my images between the viewer and the image, and I feel that this particular image has successfully achieved what I had intended.



IMAGE ANALYSIS

I have selected this photograph as I find the composition really interesting and feel that this is a successful demonstration of putting into practice Gestalt theory. By leaning to one side the overhead lighting highlights the subject's left-side which then creates his surrounding space to form a shadowed darkness that shapes a soft-edged outline, which in its own right is a balanced structure as an individual form. The two colours of red and black make it easier to distinguish between the relationship of the negative and positive spaces, allowing the viewer to separate the two forms to really compare the arrangement of composition. As there is no present eye contact between the camera and the subject, and the model conveys a stillness of emotion it is as though we are being let into a personal space, instead of a posed photograph. I feel that the intimacy of this image is further enhanced by the heavy contrast as there is no recognition of where he is, therefore creating a sense of uncertainty which I find intriguing- also this allows the viewer to create their own sense of where he may be, constructing their own personal narrative to what is going on.



] NEGATIVE SPACE
SHOWN IN
TWO TONES.



IMAGE ANALYSIS

This series of images I find are my most successful within this shoot. In the same way as the previous images I have analysed in this shoot I love how the heavy contrast between the highlighted and darkened areas, particularly how the face isn't highlighted which I find creates a more heightened sense of uncertainty as to express and radiate an emotion it is conveyed through facial expressions and the subject's face is hidden by the casted shadows. Naturally my eye is drawn to the highlighted areas of the images making the main focus the subject, additionally, the subject is also positioned within the centre of the frame so if you were to divide the image into three the subject would situate into the middle section which naturally makes it the viewer's main focus. However, as I have already stated I want to capture photographs where there is an equal, or at least very close, balance between the dominance of the colour and the subject's presence, where neither element carries more supremacy within the environment. I feel that successfully I have constructed this equal balance as both the subject and the red lighting both have authoritative light within the composition. Instead of presenting the images as individual images I chose to compositionally place them aside one another to form a series, as from what I have already produced in my project, I have found that the series pieces have been the most interesting and hold a sense of narrative which brings more interest to the overall outcome. As the only source of light within this environment is the overhead red light, the natural shadowing that the subject's crumpled white shirt creates forms unsystematic lines that I find fabricates an element of texture; in a way elevating a two dimensional image to hold a sort of structure.

- 'THE BIG COMBO' 1955



- THE HIGHLY LIGHTED BACKGROUND NATURALLY DRAWS THE VIEWER'S EYE TO FOCUS ON THE SUBJECT'S SILHOUETTES - MAKING THEM THE MAIN FOCUS OF THE IMAGE.

THIS HAS REALLY BEEN ENHANCED AS THE IMAGES ARE A CONTRAST BETWEEN TWO TONES OF BLACK AND WHITE. I WILL CONTINUE TO USE LOTUSK AS I AM VERY PLEASED WITH THE VISUAL AESTHETICS THAT MY OUTCOMES ARE PRODUCING.

- FROM THIS RED SHOOT I HAVE COLLECTED SOME IMAGES FROM FILMS THAT EFFECTIVELY USE SILHOUETTES TO ADD DRAMA, MOOD AND MYSTERY. PROGRESSING MY PROJECT INTO THE FINAL PHASES I WILL LOOK/USE THESE IMAGES AS INSPIRATION TO CREATE HEAVY CONTRASTED, SILHOUETTE IMAGES.

- 'THE THIRD MAN' 1949



- MID INSPIRATION / REFERENCE.
- 'CITIZEN KANE' 1941



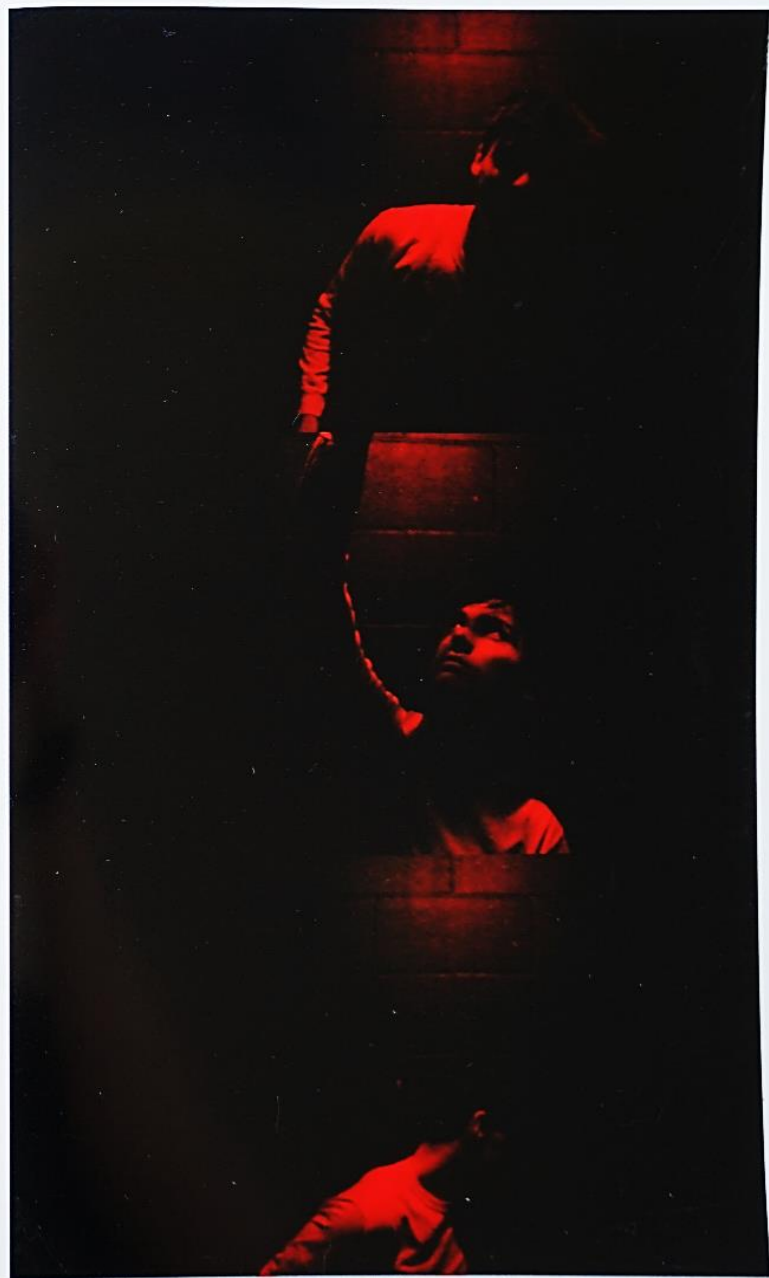
- THINK ABOUT SOURCE OF LIGHT? AND POSITIONING OF SUBJECT(S).



SELECTED ENLARGED THUMBNAILS

THE TONES OF COLOUR
IN THESE IMAGES
REALLY REMIND ME OF
THE COLOURS IN ROTHKO'S CANVASES
IN 'THE ROTHKOROOM' - THE SOMBER,
GLAZING TONES & HIGHLIGHTS.





CAMERA USED: CANON
EOS
6000

FINAL PHASE

EDITING & SELECTION

SILHOUETTES LOOKING AT FILM STILLS -
MORE OF AN UNCERTAIN OUTCOME?

FOCUS: CREATING A DEFINED CONTRAST
OF HIGHLIGHTED AND
DARKEND AREAS - ALLOWING
A CLEAR FORMATION OF
NEGATIVE SPACE TO FLOW
AND BALANCE THE IMAGE.

- DOMINATION OF COLOUR
WITHIN A SPACE.
STILL WITH AN EQUAL
BALANCE BETWEEN THE
COLOURED LIGHT AND
THE SUBJECT.

EDITING: USING PHOTOSHOP -

MERGE ELEMENTS OF
IMAGES INTO ONE -

CREATE MORE OF A

→ NARRATIVE?

BECOME MORE
INTERESTING?

[INTIMACY,
INVOLVEMENT] OR WILL THIS MAKE
MORE OF A CHAOTIC

SPACE - CROWD THE

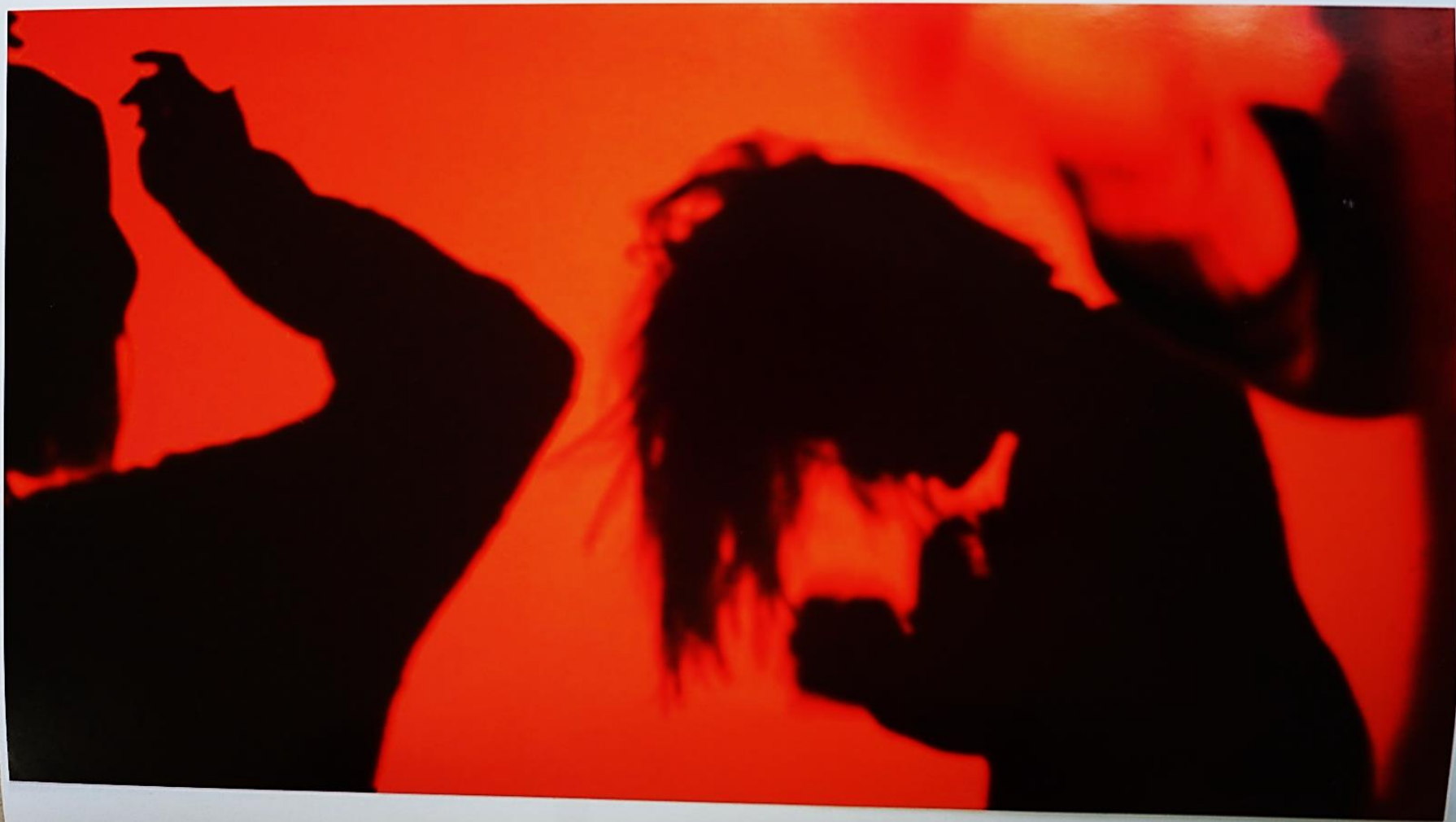
VIEWER? AND TAKE
ATTENTION

AWAY FROM

WHAT I HAVE

INTENDED?





↑
ORANGE
IMAGE

IMAGE ANALYSIS

FINAL IMAGE

I have selected this image to be a part of my final outcome because it stands out to me in my project, primarily due to the eliminating and dominating effects that the orange glare radiates. I chose to use the bright colour of orange as I wanted to present my images with a lot of energy and life, and I feel that the brightness really aids in conveying this. In a way the coloured lighting alludes to Georges De La Tour's candlelight canvases but in a contemporary style, updating the tone of orange and intensifying the silhouettes and contrasted tones. Also, this image has very close qualities to that of the philosophy of the Fauvist's; how they used non-naturalistic colours to form abstract artwork. The image displays a subject repeated caught in motion in two different poses. Using Photoshop I edited the individual images into one to create the montage. I chose to use a two tone image for my final phase as I feel that the simplicity of the colours really makes you focus on the colours, rather than becoming distracted by varying elements. What particularly stands out to me in this image is the halo-like glow around the silhouettes which brings the frame to focus on the subject. Having that said, I feel that I have successfully formed a balance between the colour environment and the black forms.





↑
GREEN
IMAGE

IMAGE ANALYSIS

FINAL IMAGE

I have chosen this image to be a part of my final outcome for this project as it pulls in elements and techniques that I have explored throughout this project and successfully displays a refined image that exhibits a dominant application of colour within an environment, which plays with both negative space and the juxtaposition of reality and illusion. This composition is made up of two separate images that I have placed beside one another in Photoshop and then removed some of the background of the left image so that both images are seen. Individually, the images have slightly different qualities of lighting such as brightness, contrast and exposure, so to ensure that the outcome looked refined by having both silhouettes look like they were in one environment I slightly altered the exposure and contrast so that they matched as closely as possible. I find this image conveys a sense of uncertainty as usually emotion is conveyed by the means of facial expression, but all we have to go off is the body language of the silhouettes which display no detailing of emotion. What I particularly find interesting about this image is the luminescence of the environment beside the silhouetted figure, because of this high contrast both elements are really energised and brought to life- almost by juxtaposing one another they are elevating their own presence. This image brings me back to Heron's work as usually the negative space of an image is the darker areas, however, here the negative space is demonstrated in the highlighted green space, pulling it back to Heron's work where he plays with the domination of shapes and spaces. The use of green significantly reminds me of Turrell's use of colour, that dominate a space.

'GREEN IMAGE' FINAL PROCESS EVALUATION.

I decided to print my image onto A2 glossy paper as I wanted the visual impact of the monochrome colour to almost overpower the viewer's experience of seeing the images. I also feel that the closer the silhouettes are to life-size they almost seem like they are being projected onto the canvas rather than just a printed photograph. When mounting my image onto a canvas I chose to use foam board and then cut the board down using a craft knife to fit my image as I feel that the non-border and clean cut finish compliments the contemporary images that they are presenting. Furthermore, I chose not to frame my image with any border so that the viewer's attention isn't distracted by any other elements that aren't intended to compliment or elevate the image's outcome. When printing the image, as it was such a large-scale print where I had edited the two images together the line became much more visible than when I had previously printed the image for my sketchbook in A2. I don't feel that it is overly obvious, or creates any great distraction away from the image, however, if I was to print the image again I would go back to the editing process and make sure that the tones of both individual images matched up, to ensure a more concise finish. Overall, I am pleased with the outcome of how my final image came together.

AS MY IMAGES CREATE AN ENVIRONMENT THAT INTENDS TO ALMOST CONTAIN THE

VIEWER'S VISUAL

EXPERIENCE I THOUGHT OF

HOW I COULD

FURTHER ELEVATE THE

WORK'S PRESENCE

BY TRANSFORMING

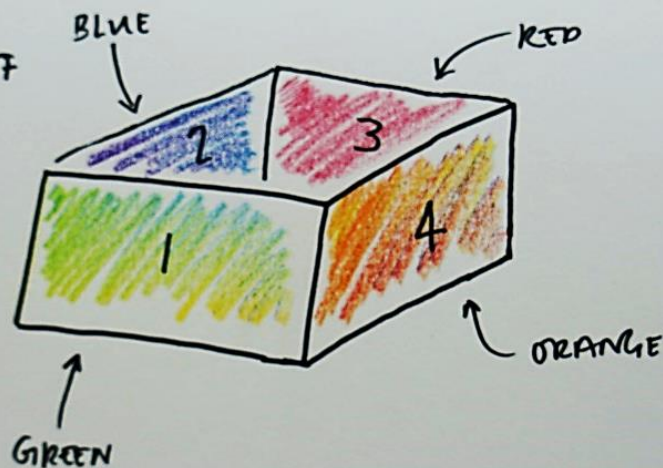
ITS 2 DIMENSIONAL

IMAGE INTO

A 3 DIMENSIONAL

STRUCTURE.

INTENDED FINAL OUTCOME COMPOSITION



THE VIEWER
WOULD HAVE TO
MOVE AROUND THE
CUBE

ORDER TO SEE ALL 4 IMAGES -

IN THIS WAY IT

INVOLVES THE VIEWER - & ALMOST

MAKES THE IMAGES INTENSIFY THE
MOVEMENT AND MOTION THAT
THEY ALREADY
CONVEY.

