



Pearson

GCE A Level Advanced Art and Design

Photography
Component 1

ELYAZIA

Total Mark 44 (36+PS8)

	A01 Develop	A02 Explore and Select	A03 Record	A04 Realise	Personal Study
Mark	8	9	10	9	8
Performance Level	3	3	4	3	3
	Total out of 90				44

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, purposeful, consistent, skillful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 total:
	LIMITED			BASIC			EMERGING COMPETENT Pursues aims with understanding Thorough			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			8
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 total:
	LIMITED			BASIC			EMERGING COMPETENT Pursues aims with understanding Description not explanation Predictable Contextual references inform journey			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			9
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 total:
	LIMITED			BASIC			EMERGING COMPETENT Broadening Demonstrates intentions			COMPETENT AND CONSISTENT Effective Purposeful Consistent Consistent control over the formal elements			CONFIDENT AND ASSURED			EXCEPTIONAL			10
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 total:
	LIMITED			BASIC			EMERGING COMPETENT Predictable Emerging individuality			COMPETENT AND CONSISTENT			CONFIDENT AND ASSURED			EXCEPTIONAL			9
																		Total mark:	
																		36	

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PERSONAL STUDY – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naive, lacking, disjointed, pedestrian, credible, study naively informs practical work, elementary use of written language			straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language			predictable, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient, control, thorough, adequate, signs of understanding, developing analytical skills, study consistently informs practical work, developing and broadening use of written language			diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language			independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language			
Personal study (AO1/A02/A03/A04)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark for the Personal Study (part of A level Component 1):
Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study			BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study			EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study			COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability in the Assessment Objectives in the personal study			CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study			EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study			8
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops							predictable												
Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress							demonstrates intentions												
Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements							adequate												
							signs of understanding												
							developing analytical skills												
							consistently informs practical work												

Examiner Commentary

An extensive, thorough submission in which the candidate undertakes a significant amount of work, without ever really developing it effectively enough to fully reach the Performance Level 4 Performance Calculator descriptors for Competent & Consistent.

Therefore, the mark breakdown sees it fluctuate between low Performance Level 4 and high Performance Level 3, Emerging Competent.

AO1: Ideas are sustained and focused throughout the submission and the candidate pursues aims with understanding. Investigations are informed by relevant contextual and other sources, appropriate to intentions. As such an emerging individuality is seen without ever diversifying or becoming particularly imaginative.

AO2: The candidate makes extensive use of the facilities and resources available to them, making appropriate use of techniques and processes to pursue aims with understanding. Reviewing and refining takes place throughout the submission, but the candidate tends to describe their aims and objectives without ever becoming truly informed by their sources. Concepts and themes are often secondary to technical exercises, meaning contextual references only inform the journey and remain predictable.



AO3: In this objective the candidate reaches characteristics of Performance Level 4, showing effective, purposeful and consistent methods of recording, relevant to their intentions. There is a consistent control over the formal elements. Reflections remain broadening and demonstrate intentions, as opposed to becoming fully informed or showing some perception in relation to the idea behind the work, resulting in the mark for this AO being lower in Performance Level 4 than it might otherwise be.

AO4: Although the outcomes are well realised and make good connections to sources, they never become more personal than pastiches of the work of artists researched throughout and therefore only reach the top of Performance Level 3. They are rather predictable yet relevant to source material studied and therefore show an emerging individuality, as opposed to being a particularly imaginative response.

Personal Study: The Personal Study is well presented and demonstrates intentions, showing signs of understanding and developing analytical skills. It consistently informs practical work without ever making perceptive judgements or comments. Analysis is predictable and adequate throughout.

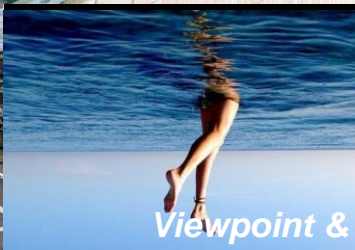


Pearson

Elyazia

A Level Photography (9PY0 01)

Year 12: Personal Investigation



New Realities

Viewpoint & Composition

Freezing Motion

Creative use of Light



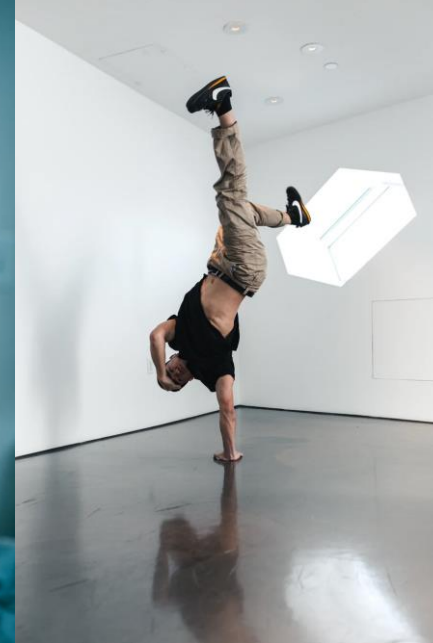
Sam Taylor Wood



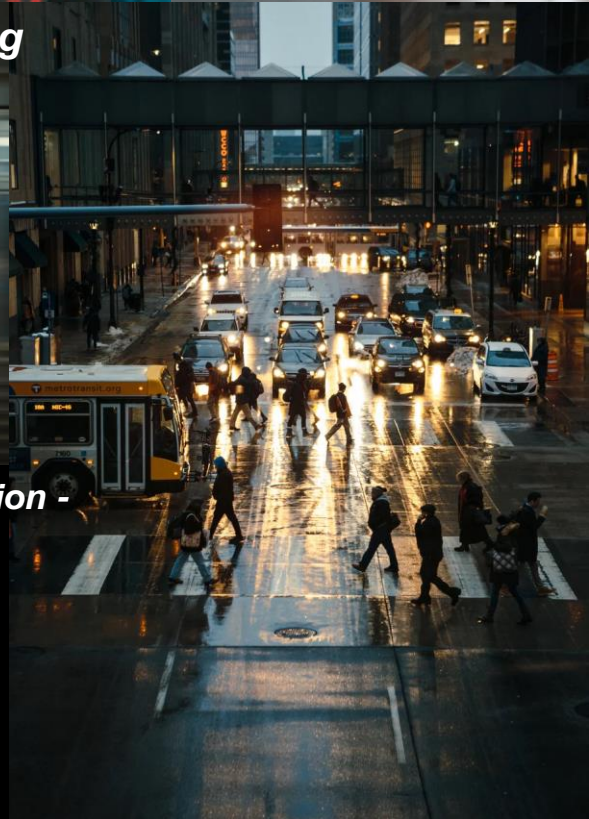
- Freezing Motion -



- Creative use of Light -



Donny Jiang

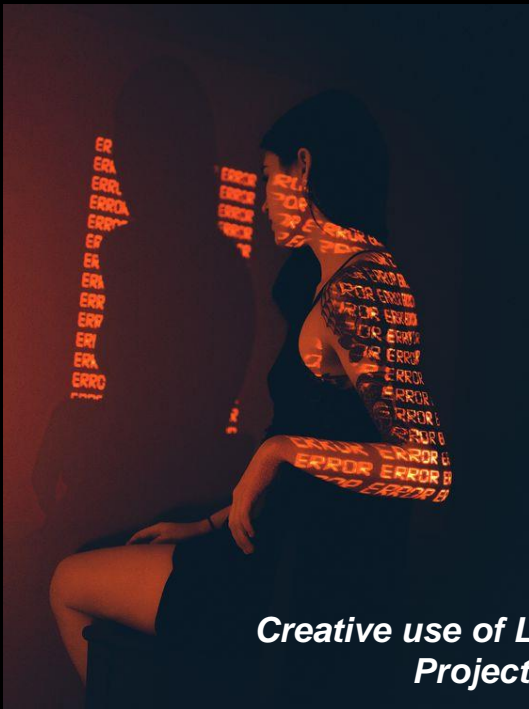


- Freezing Motion -



- Viewpoint & Composition -

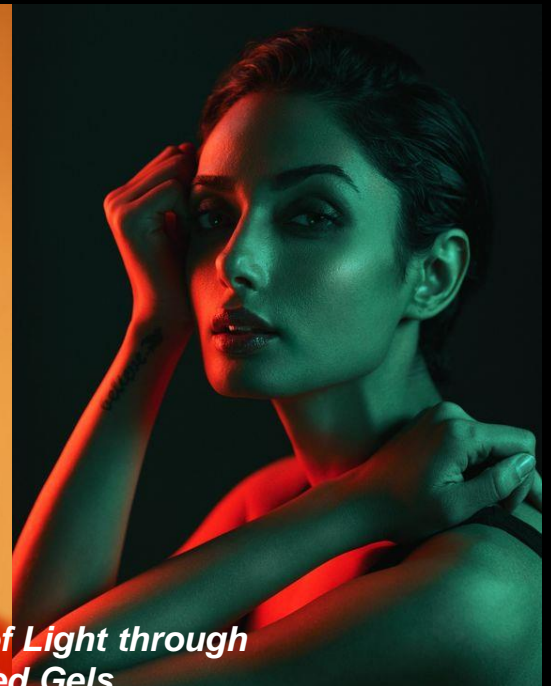
Initial Intentions



Creative use of Light through Projection



Creative use of Light through Colored Gels



Creative use of Light through Shadows & Harsh Lighting



Through projection I would be able to play around with creating photographs that have a deeper meaning behind them based on what I choose to project. I could use words, patterns, or other photographs layering over my model to convey certain meanings or messages.

With colored gels I would be able to combine different colors and shadows by perhaps blocking certain parts and letting other sections of light shine through. This is my least favorite idea and so I might not go for this.

By using shadows and harsh lighting I'd be able to explore negative and positive space and play around with my models looks behind the shadows and streaks of light, for instance in one of the photos on the left the model has wet hair strands placed all over her face and neck.

Artist Research - Donny Jiang

Donny Jiang



I might consider using these architectural photographs as my projecting images.

Donny Jiang is a young Photographer who is based in Minneapolis, Chicago, New York, and China and has an interest in portraiture, capturing cities and urban landscapes, photographing at night/in the dark, and enjoys playing around/experimenting with lights.

What inspires me about his work is they way he captures his urban landscape shots and positions the projections onto his models. The city photographs are so breathtaking and captivating to look at. I also enjoy his photographs of the city with lines of light flowing through the streets.

This photograph is a portrait of Jiang that captured my attention because the bright red colors and leading lines collaborate well with the mirror and reflections giving the image an abstract look. Incorporating a mirror into my photographs is something I'll keep in mind for the future, because the most interesting part of the



image is the area with the girl and her reflection to create something similar to this I would and crop it so that the model and their reflection take up a majority of the photograph.

I believe that the photographers main themes are perspective, viewpoint, and composition - which is one of my brainstorm theme interests/ideas.

If the artist was here I would ask him which of his photographs is his favorite and why, along with his source of inspiration, photographers he admires, and how he started off with photography.





Artist Research - Vlad Limer

Vlad Limer is a beauty and fashion photographer based in Israel who has a following of 18 thousand on Instagram where he posts his portraits and photographs.

He takes a lot of photos but these ones with projection, light and shadows are the ones that caught my eye.

I have chosen him as one of my research artists because I like the way he captures the harsh light and the shadows made on the models faces. I am planning on creating something similar.

This photograph is a portrait of a model covered in a projected pattern that's been edited to be black and white, which adds a larger contrasts and deepens the image. The model's pose and the leading lines of her fingers combined with the shadows really compliments each other and creates a very abstract look to the photograph.



For my shoot I will incorporate this black and white contrasting look to my editing process because it attracts my attention the most from Vlad's work, so I'd like to attempt it in mine.

Experimental Test Shoot - Contact Sheets



Dislike



Like



Love

Experimental Test Shoot - Contact Sheets



Dislike



Like



Love

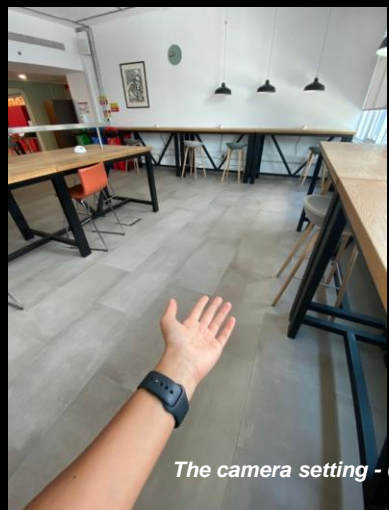
Experimental Test Shoot - Originals





I did a test shoot with my iPhone to test some projections with the — and with the foreshortening effect with a 0.5 camera setting. I definitely appreciate the ones that are framed outwards and show the behind the scenes and past the black background. I might pick a few of these to manipulate, but I do know that I want to take more shoots like it.

I kept this photograph in my originals even though there are no projections on my models face because I wanted to manipulate projections and patterns onto her during my editing process.



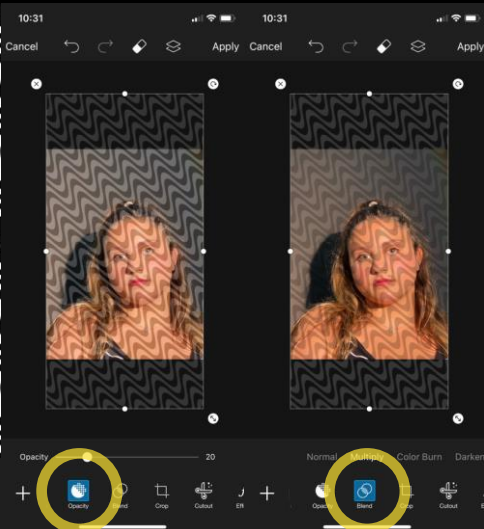
The camera setting - 0.5 →

SLO-MO VIDEO **PHOTO** PORTRAIT PANO





I tried overlaying one of my plain photographs with a pattern on Picsart to imitate projection.

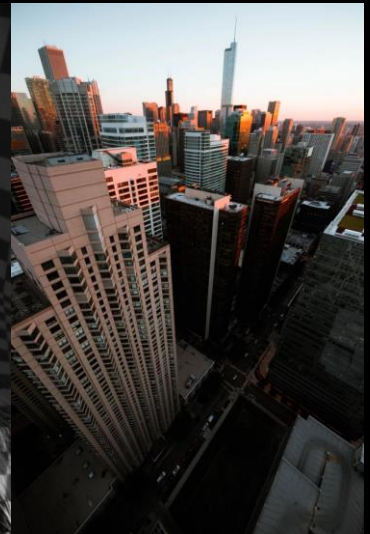
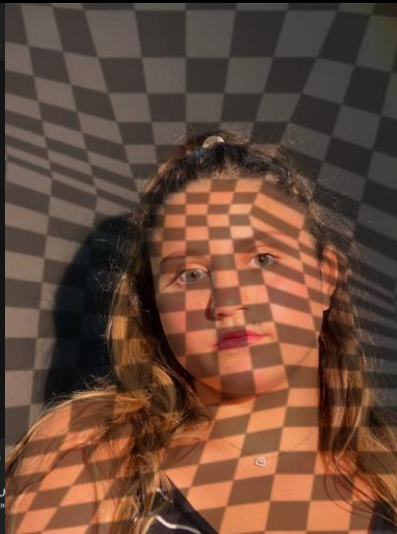
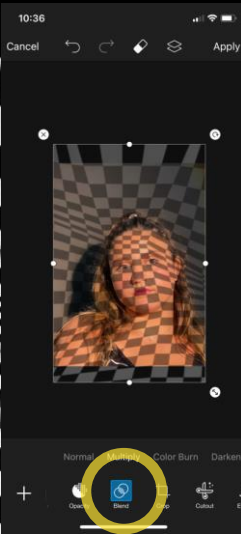
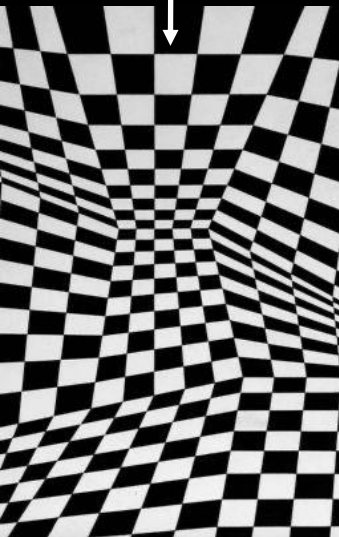


I reduced the opacity to 20 first, then I used the 'blend' feature to have the original image show through more.



I tried two different shades and concluded that the darker one was more contrasting and therefore had more depth to it. I ended up not liking it as much as I'd hoped I would, so I picked a more fluid pattern that I thought displayed more movement to see if it would appeal to me.

The more fluid pattern



When trying out the second method of projection - through manipulation, I ended up liking them, but not so much has to have them be finals. I do think the second pattern definitely looks more fluid and gives off a larger sense of movement than the first one did, but ultimately, this was a nice method to try and test to see whether I'd use it in the future. I believe I will, but with other images such as shadows, not just projections and patterns.

Exam Shoot Plan 1 & Artist Inspiration - Antoniou Platon

Platon Antoniou is a British photographer who was born in London, raised in Greece, is currently based in New York, and is famous for his portraits of many presidents and well known figures such as Jim Carrey, Justin Timberlake, and Micheal Obama.

He has shot portraits for a range of international publications including Vanity Fair, The New York Times Magazine, Rolling Stone, The Sunday Times Magazine, and Time Magazine - which he produced over 20 covers for.

Most of his photographs are black and white. He does this to enhance the details of his subjects whether it's the lines on their face or the texture of their hair, so I hope to manipulate a few of my photographs in the same manner.

What inspires me about his work is they way he captures the looks and emotions displayed on his subjects's eyes and the way the high contrasting black and white images look.

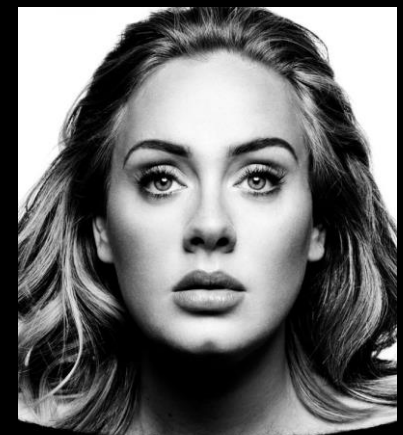
Platon is also one of my manipulation artist inspiration. I will attempt to capture the same essence as his photographs. The last shoot I did inspired by him focused on foreshortening, this one will be more about the natural stances of my models and capturing the emotion and intention of their poses, just as Platon focuses on when he does photoshoots.



The man himself ↑



I previously used him as my artist for a shoot I did in the past, more focused on the idea of foreshortening, and might revisit it in this one. My own three photographs: ↓





Angular, dominant, confident power poses that exude confidence and purposeful intention.



Pose Inspiration



Shoot Plan Mood Board

The main outfit for this first shoot will be a black suit with a white top for a bright pop and large chunky boots. I am going for a bold powerful look.



Location Inspiration



Outfit Inspiration



The secondary outfit will be black ripped jeans and a red tank top for a pop of color with the same black boots. The shoot will be black and white except for the red.

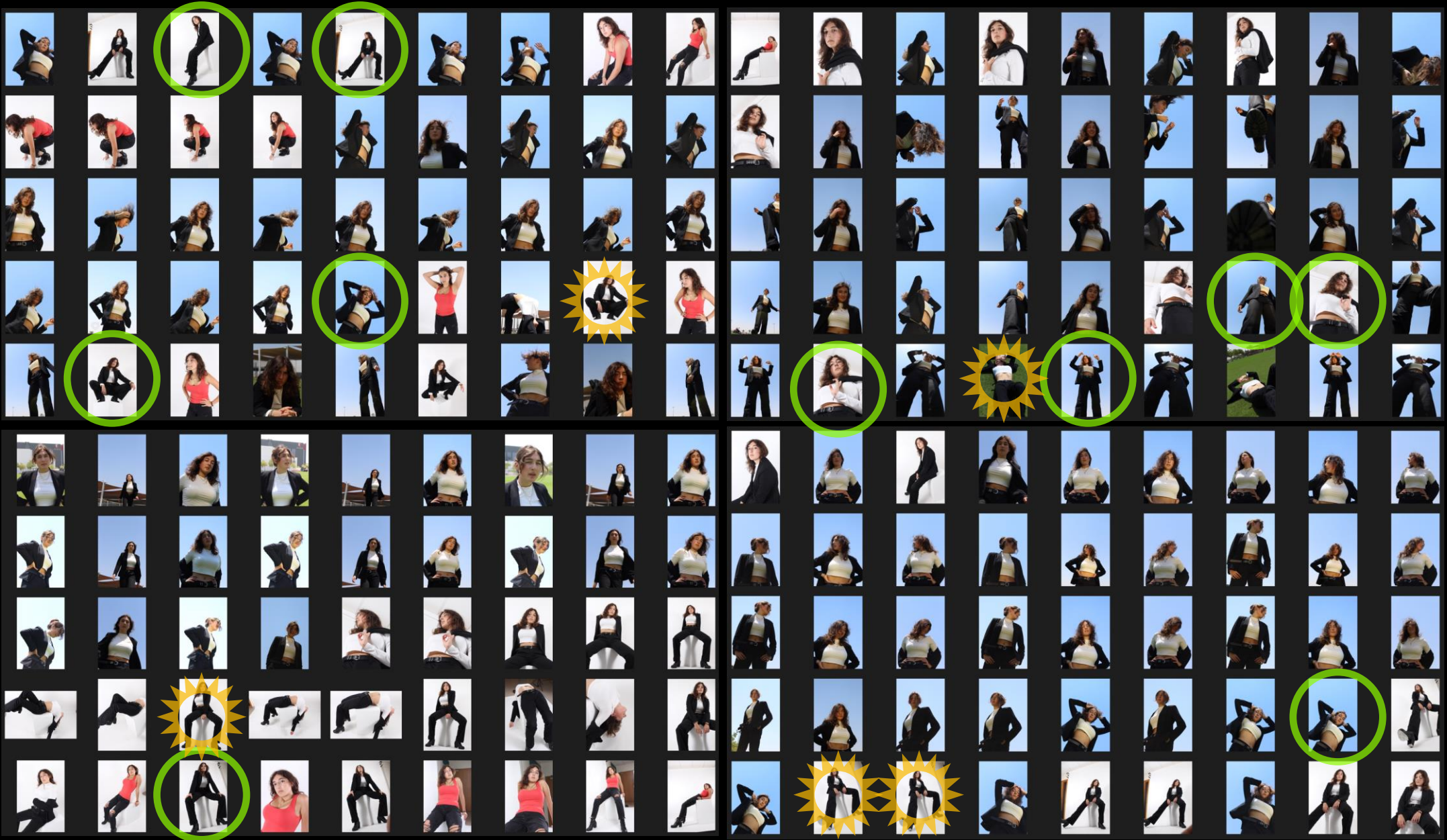


Model: Female, 17 years old.

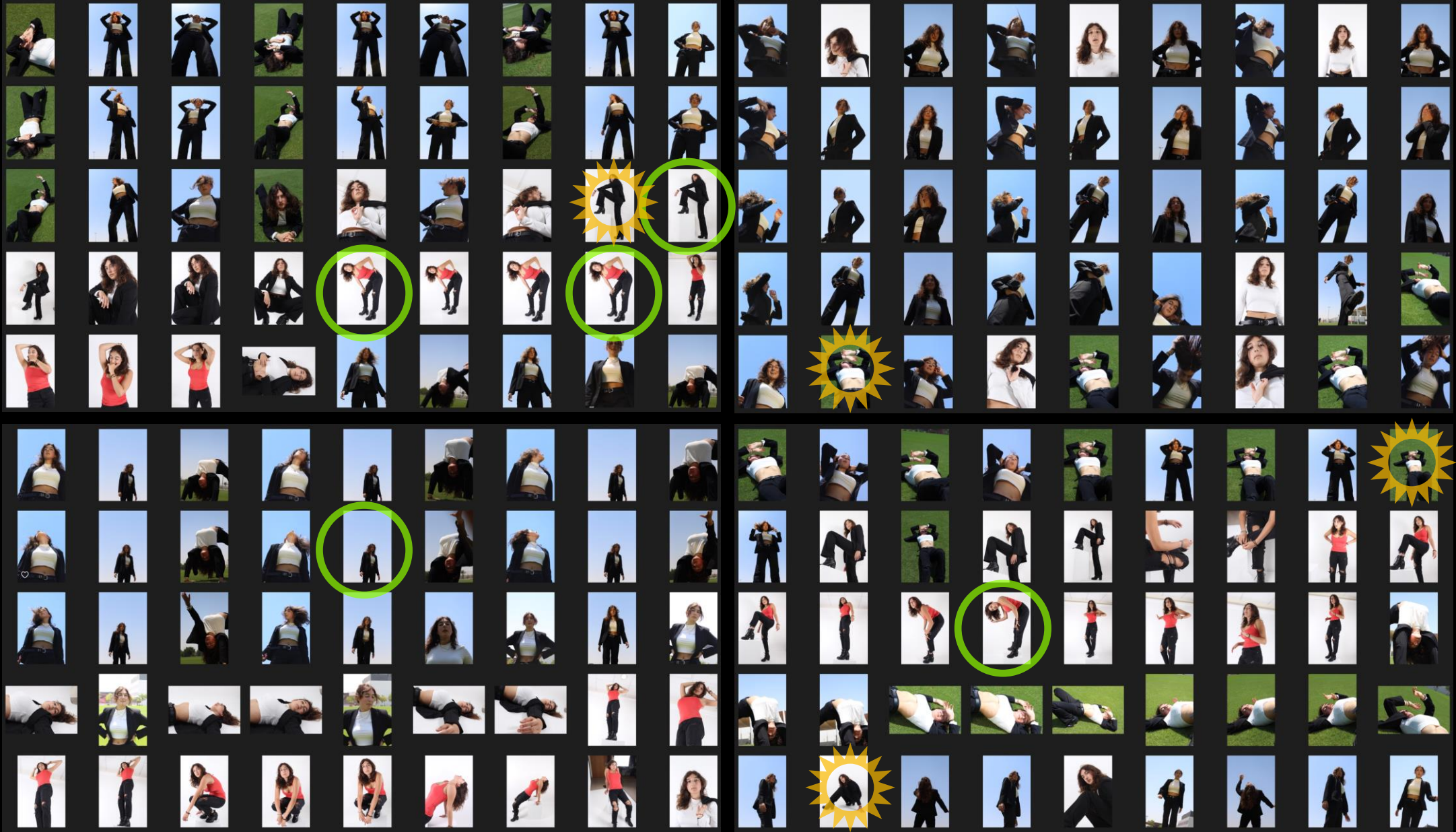


Football pitch for the grass, the sky, and the studio.

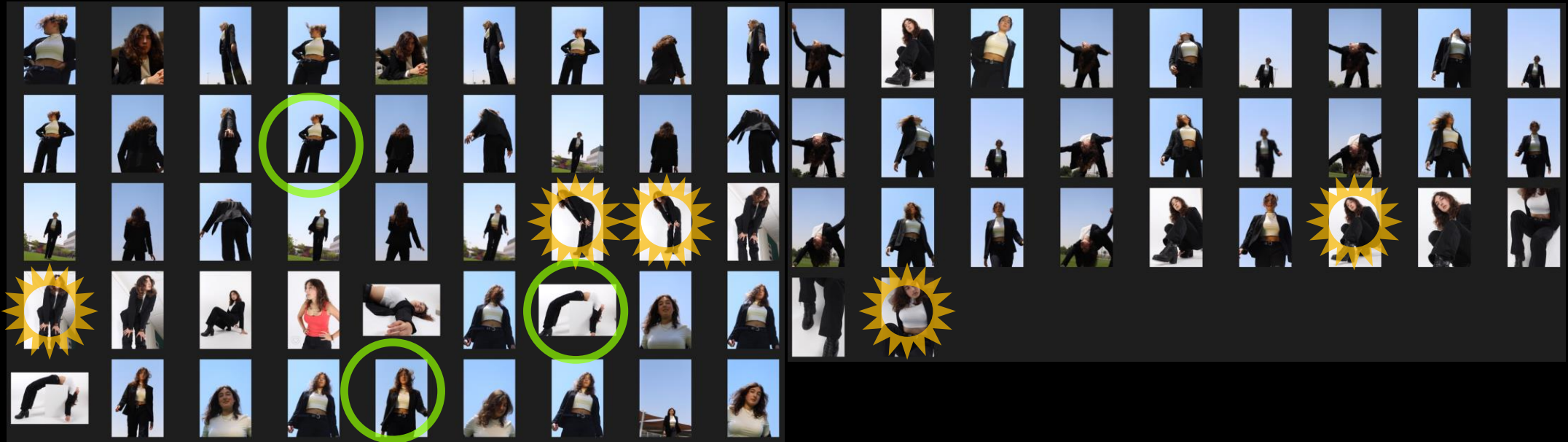
Shoot 1 Contact Sheets



Shoot 1 Contact Sheets

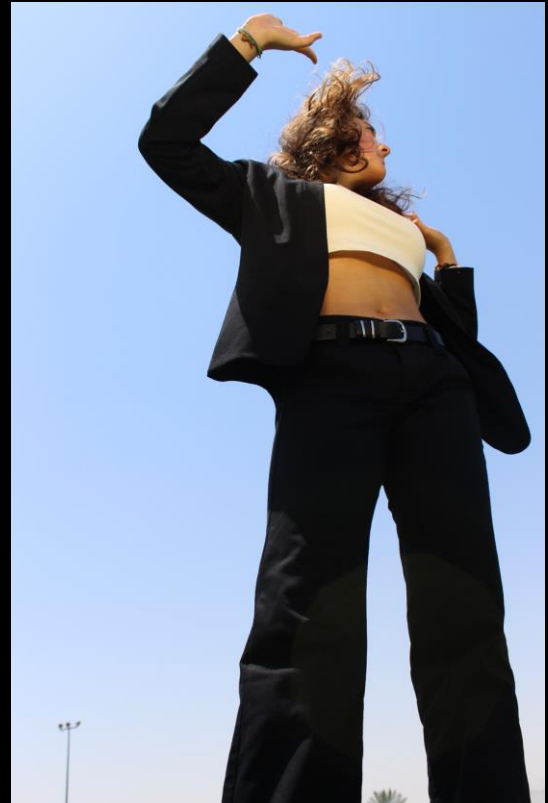


Shoot 1 Contact Sheets & Shoot Evaluation

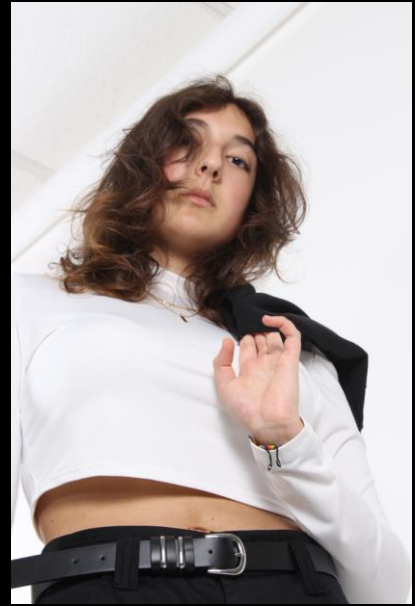


This shoot went very well and I was pleased with the photographs I ended up with. The power poses in suits fulfilled my vision and the three locations I chose -field, studio, and sky- worked really well with my theme. I made sure to photograph my model while she was in the middle of preparing to pose to get some natural and fluid photographs. We tried a variety of poses and used a white box as our prop which I really had fun with because it blended in so perfectly with the background of the studio wallpaper roll.

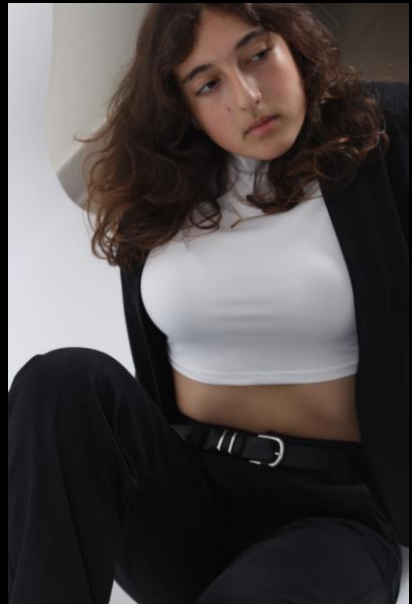
The photographs almost appeared to be high-end fashion photography which I would definitely consider to look into in the future, but one thing I could add next time are more props such as bags or, sunglasses.













Artist Research - Antoniou Platon



In this photograph I see a portrait of Sylvester Stallone smoking, with the smoke acting as leading lines in the foreground from his hand to his face, and by having his hand, ring, and the cigar also in the foreground, it creates depth through the many layers in the photograph. This is one of my favorite portraits of Platon because it looks as though it hasn't been flattened from 3D to 2D but is almost jumping forwards, towards the viewers eyes, which extremely captivates me. I believe that having the negative space behind Stallone be white and having the smoke run into that space adds to the 3D effect of his form, lifting the image off the page, and causing the smoke to create a sense of movement and flow, which is the best part of this photograph in my opinion.

This image reminds me of a black and white photograph I took of my Dad in a previous photoshoot with smoke in front of him that came from a fire that was dying out. I really like the idea of having smoke act as a leading line and a form of movement in photographs and love to continue to explore that and add it into my work in the future.

In this photograph I see Paul Smith extending his hand towards the camera lens and taking up most of the space in the frame. The photograph is overwhelming, captivating, and seems very full as it maximizes the use of space in the foreground, middle ground, and background, resulting in a slightly abstract piece of work. Once again, Platon kept the hand slightly blurry and the focused his camera lens on the background the most which gives all areas of the image value.

The part of the photograph that strikes me as the most interesting would have to be Paul's head popping out from the top of his hand and his expression, which is relaxed and gives off the impression that everything is normal when the foreshortening isn't so I enjoy that element of this piece of work.

This photograph reminds me of spider webs and spiders because of the shape the hand creates up close to the lens of the camera. At first glance it appears to look that way and is jumping towards the viewers direction due to the foreshortening.



I would title this piece 'Grasp' or 'Reach' because of how close Paul's hand is to the lens. It is so close that his finger tips are no longer visible, implying that he is close to the subject he is reaching for, and when that happens it is right in his grasp.

Antoniou Platon Inspired Manipulations - Originals



ISO 100 1/60 f/11



ISO 100 1/800 f/5.6



ISO 100 1/640 f/5.6



ISO 100 1/640 f/5.6

Antoniou Platon Inspired Manipulations - Originals



ISO 100 1/60 f/11



ISO 100 1/60 f/11



ISO 100 1/60 f/11



ISO 100 1/80 f/11

Antoniou Platon Inspired Manipulations - Originals



ISO 100 1/60 f/11



ISO 100 1/60 f/11

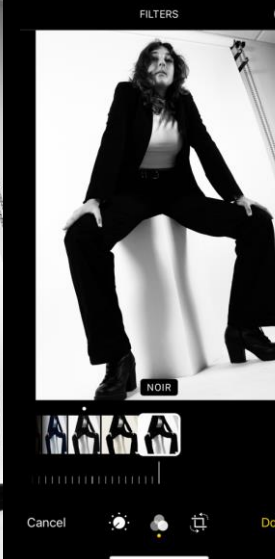


ISO 100 1/60 f/11



ISO 100 1/60 f/11

Donna Adi Inspired Manipulations - Editing Process

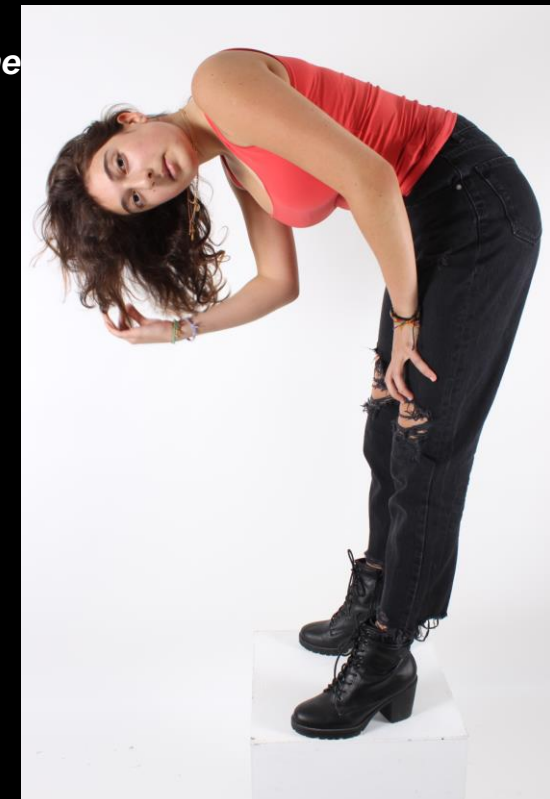


I initially was planning to have the images super contrasted but ended up dialing it down so it seemed more balanced and all the tones and shadows could be fully appreciated and showcased properly.

I didn't increase the contrast any further because I felt that it would be too dark.

I selected the photographs with natural poses that I caught in the moment, reflecting Platon's style, but also powerful and intentional poses which the contrast would elevate.

I edited photograph by changing the black and white contrast to +50% and liked it much better that way, so depending on each image, I adjusted the contrast and clarity depending on if shadows were present, the tones on my model's face, whether the folds and lines of the suit were still visible, and more.











Artist Research - Donna Adi

Donna Adi is a 30 year-old multi-media artist and creative director from Los Angeles California who is well-known for digitally illustrating over existing photographs, especially those of celebrities.

At the age of 16, Donna started in the fashion industry and founded her own t-shirt brand which she designed, produced and marketed herself, but left it to pursue illustration at 26 years old in 2017. That is when she started drawing over existing images, giving them a commercial result.

Her style is bright, colorful, and aims to spark a reaction in the viewer. It is very recognizable, and she had been noticed by large conglomerate brands such as Dior, and Hugo Boss who have asked her to work with them and customize campaigns using her illustrations in the past.

She currently has about 200,000 followers on Instagram where she shares her artwork -mostly illustrating over celebrities's outfits, or around them such as the ones to the right.

What inspires me about her work is the fun, creative element of illustration she adds with her unique style of art which I'd love to try and attempt or incorporate it into my own work.



I enjoyed creating magazine covers for previous manipulations so having it be illustrated will be an innovative twist.



In this photograph, I see a portrait of Billie Eilish with her chin up while staring directly into the camera lens. Her pose gives off power, control and success. She is wearing a green ombre puffer jacket that is dripping along with the mast head 'Elle' all along the titles beneath. What I recognize is the celebrity, Billie, and what is new to me is the illustrations over the photograph and creative elements such as the dripping effect. It really brings the image to life, and I think others who see this would have a pleasantly surprised reaction, because it is quite different from the magazine's style. My favorite parts of the photograph are the texture created from the dripping effect and the monochromatic aspect of it and how Donna has clearly taken advantage of Billie's green hair and inspired the color palette from it. She's taken advantage of the space from the background with her dots and lines to the forefront without stealing the limelight from Billie by using minimal designs in black.

If I were able to, I would ask Donna how she came up with the concept and about her thought process and planning to end up with such a fantastic result.

The framing of Billie's face through the illustrations was done very effectively, which would lead me to title this piece of work 'Neck-deep' instead of knee-deep, and would refer to the success she's neck-deep in.

I want to have a manipulated piece where I illustrate over the outfit, one of the background only to bring the subject forward, and a magazine front cover as well. An element of minimalism may be present in my manipulations because I really enjoy art that doesn't have so much going on at once, and with the theme of my photographs it should fit in well.



Before

After



The two photographs on the right showcase some of Donna's images where she illustrated the background as well as her subject, or just the background behind the subject. This is something I'd like to try because I appreciate minimalism in my artwork, so will not only branch out but try something closer to my taste and style.



Donna Adi Inspired Manipulations - Originals



ISO 100 1/640 f/5.6



ISO 100 1/60 f/11



ISO 100 1/60
f/11



ISO 100 1/60 f/11

Donna Adi Inspired Manipulations - Editing Process



Firstly I traced and outlined my model's body and cropped it to just her head so that when I could sandwich it with the Vogue logo in the center to have it go behind her face instead of over it.



I then outlined and filled in black drips from the logo on the 'Photos' app and added a dark grey shadow and white highlight to every drop in order to give it a more 3D effect, lift it off the page, and be less flat.



I used an apple pencil and an iPad to be precise and add detail with ease. I really enjoyed how this turned out because of how minimal it is and how bold and cut clean it looks. I considered illustrating the boot as well but I just wanted the heading to stand out on its own.

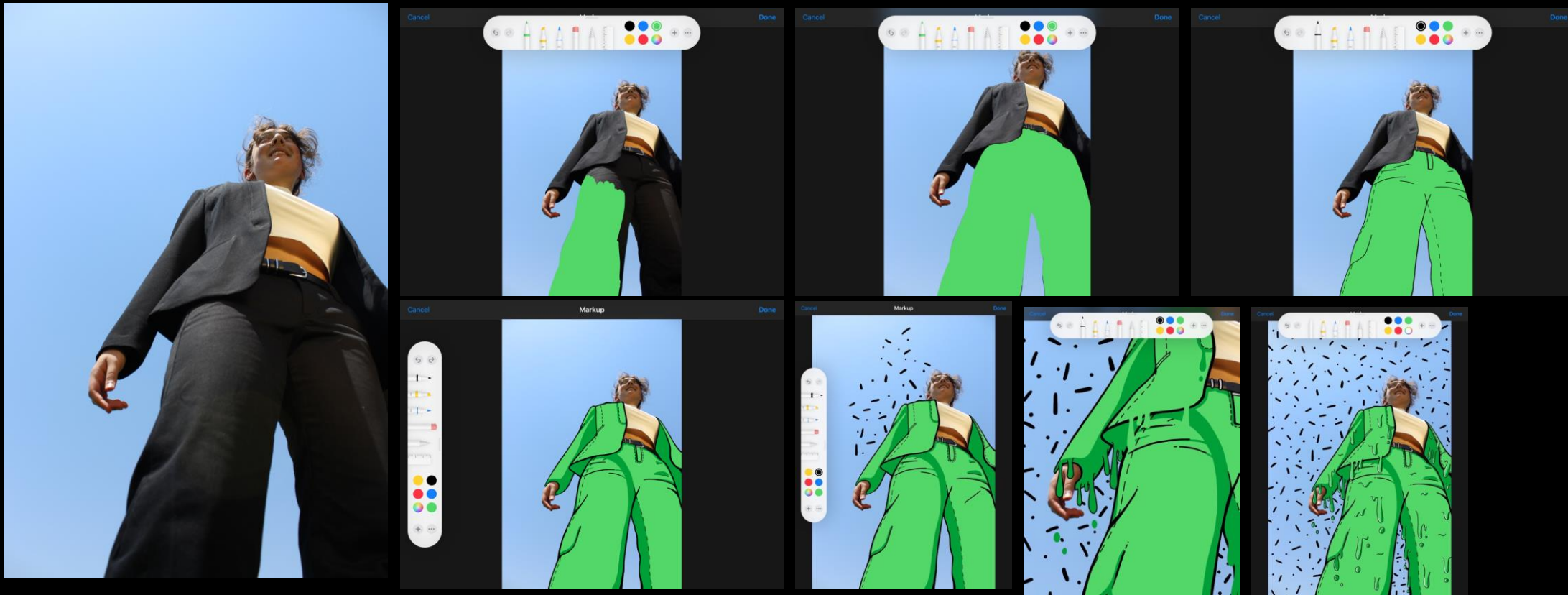


I spotted a few chips and some light grey smudges on the white box so I filled them in to make it seem cleaner and smoother. Every area had a different shade of white so I had to use an eye dropper for each smudge.

VOGUE



Donna Adi Inspired Manipulations - Editing Process



Once again I used the 'Photos' app and manipulated the photograph with an apple pencil on an iPad for precision.

I colored over the suit in a vibrant green then outlined the suit in black, varying the thickness of the lines. Next, I added shadows with a darker green and filled in the background with black lines and dots as Donna did in one of her pieces. I started adding drips down the sides and was contemplating leaving them minimal so I added the shadows, highlights, and saved it, then added drips all over and preferred that even more.



Artist Research - Ben Sandler

Ben Sandler is a 36 year old mid-career established Paris-based photographer who usually works from Amsterdam and the Netherlands as well.

He started his career in 2008 after earning a BA in philosophy from Arizona state in 2007 and was born in 1985, so was greatly influenced by the 1990's art, and carried that into his own work by using it as inspiration. A few of the cultural influences he is inspired by include the American dream, futurology, the history of cinema, phenomenology, philosophy of consciousness, and twentieth-century analytic philosophy.

He photographs anywhere but mostly works from his studio and office space and works independently, but is currently part of a collective of art directors producers and designers at Studio Bonsoir Paris, based in Paris, France.

Sandler's style and technique is described by him as 'a plethora of digital media tools for creative development and production', and his philosophy is to 'always be creating'. A few artists that have influenced his work include Philip-Lorca DiCorcia, Nick Knight, Ólafur Eliasson, and Stanley Kubrick.

A few of his achievements include receiving a certification in photography from Gobelins, l'école de l'image in 2010, and his big break was when he worked for Wieden and Kennedy as part of their apprenticeship program in Amsterdam, The Kennedys.

What inspires me about his work is his representation of movement through his editing techniques, whether it is through double exposure, or by splitting photographs and reconstructing



The image on the left is my favorite piece he has created and will be attempting to recreate this idea in my own style.

The double exposure one on the bottom is of the same person in a row doing similar movements in a slightly different pose which I like appearance of and will also be attempting this technique.

them in a distorted and abstract manner, that not only showcases movement, but also oozes power and confidence, such as the photograph of the woman leaning back above.

It inspires me to create a piece where I manipulate my model to be diagonal by positioning the image parts slightly one way.



Artist Research - Ben Sandler

In this photograph, I see an abstract double exposure image with the woman lifting her arms up then down again in a swift motion. The arms act as leading lines and guide you throughout the piece from the beginning of the captured movement to the end, where the woman's hands are back down to her sides. When I look at this piece, I feel calm and relaxed by the flow of the piece through the model's elegant poses and gestures of her arms, which contradicts a few of Sandler's existing images of powerful mid-movement shots, but is still recognizable as his style.

He has used up all the space in the frame optimally and has cropped it so that the hands done fully fit into the photograph.

Seeing these double exposure pieces of his reminds me of another photographer who did similar concepts of overlaying his photographs called Ben Sasso, but he didn't capture movement and his photographs were black and white.



I will be overlaying different images that may not have all been taken right after the other in one movement unlike Sandler's images, and based on my vision I think it will turn out great.

These are a few of the images I'd like to manipulate through double exposure and thought they resembled the pose of the model in one of his other photographs on the left.



Donna Adi Inspired Manipulations - Editing Process



Using PicsArt I overlaid the images and adjusted the opacity to 50% so that both photographs appeared equally, unless one overlapped with the other, then the first image selected showed through more.

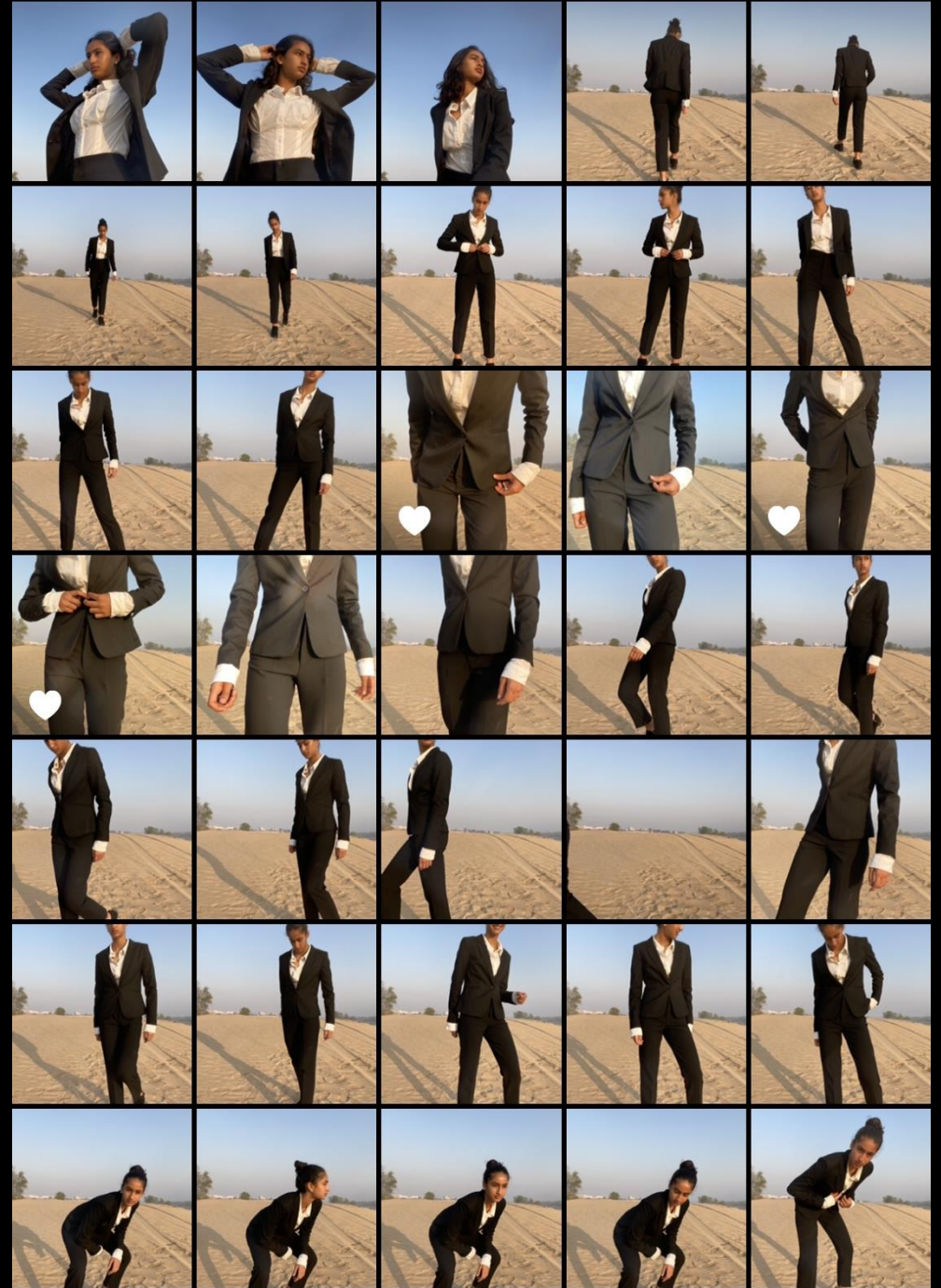
The shadows and two photographs make it seem as though movement is happening, and being captured in slow frames. Perhaps in another shoot I can photograph a grand act such as diving into a pool of jumping and overlap five or more frames from different points in the movement.



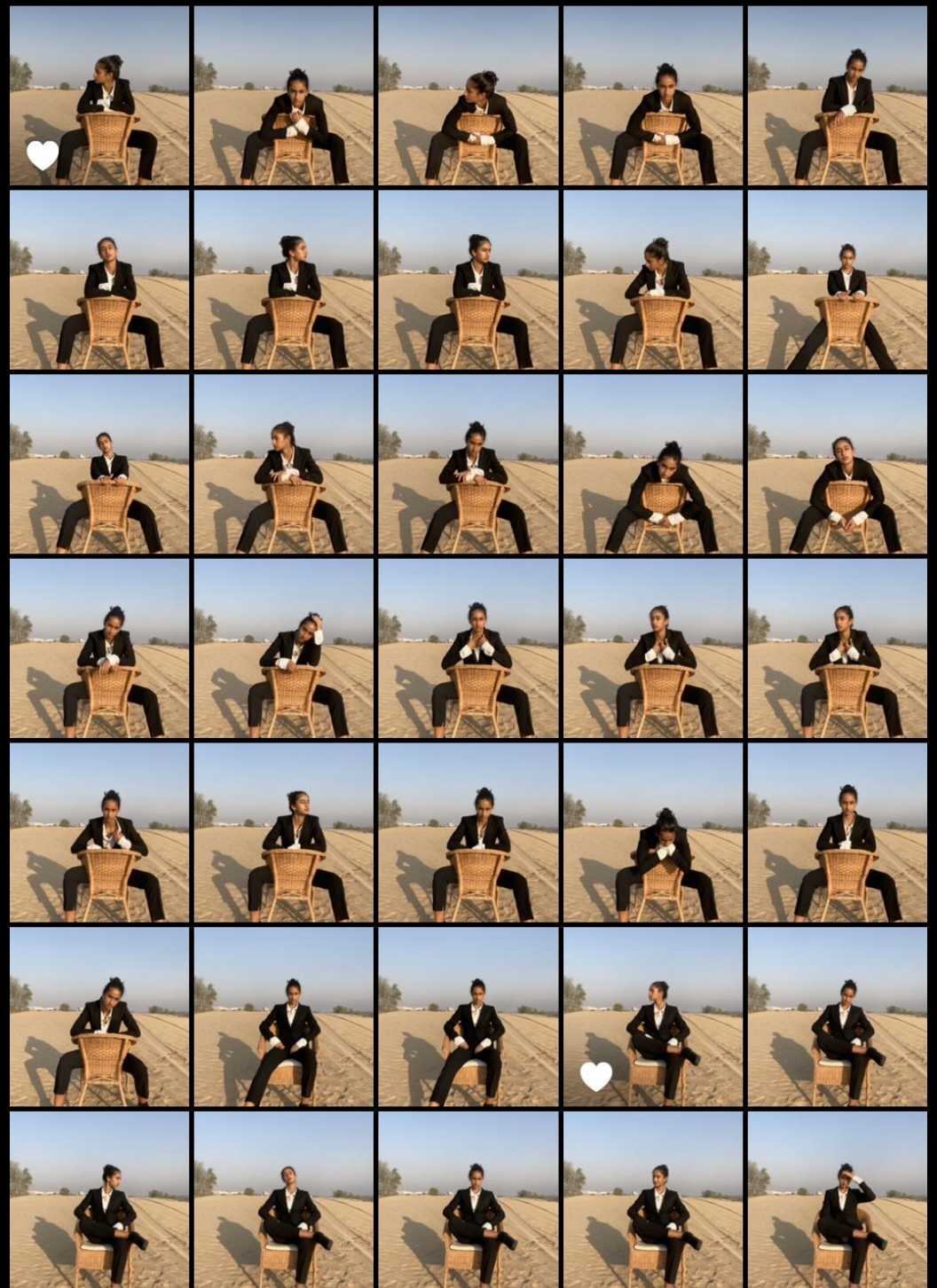




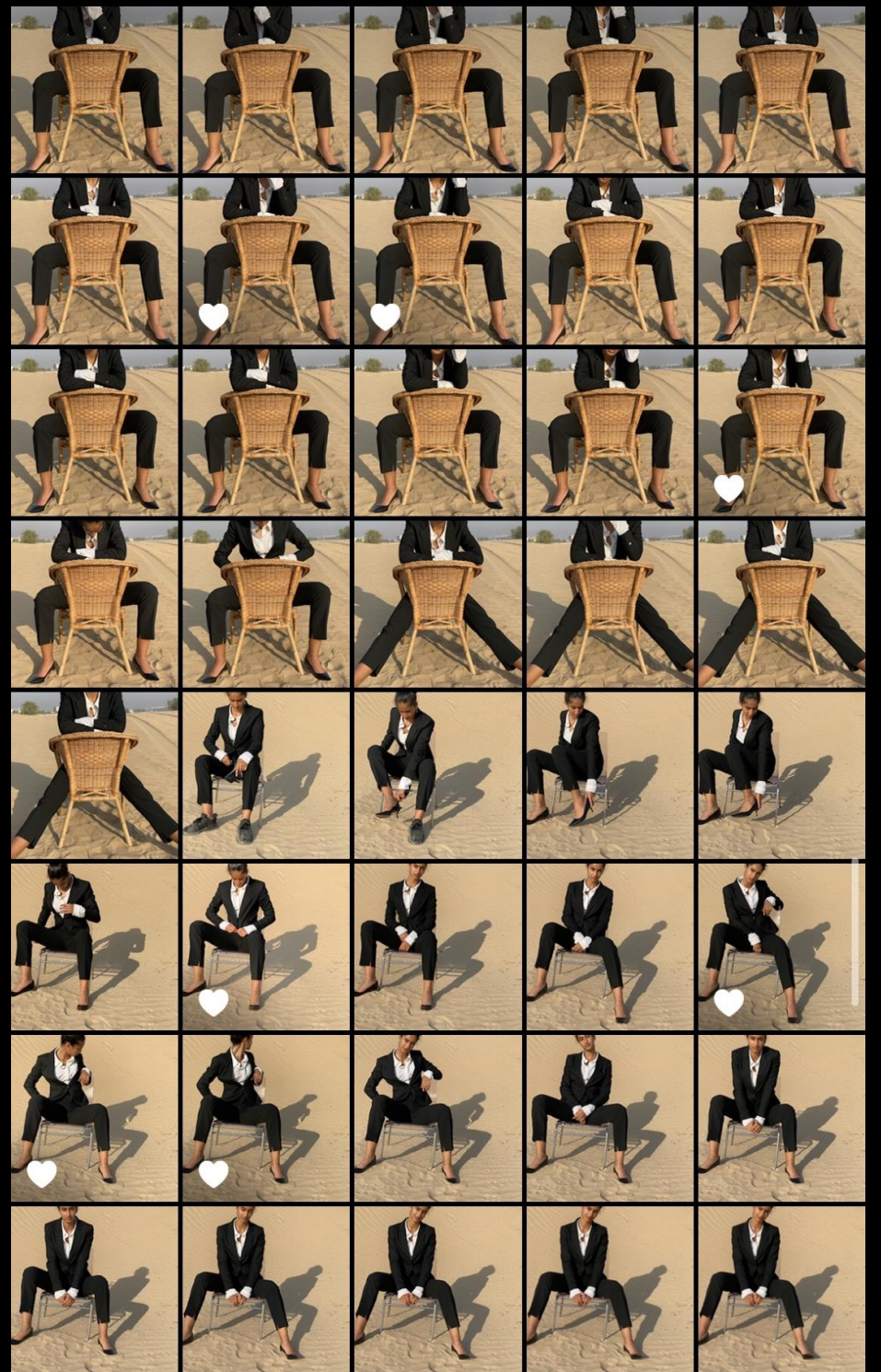
Shoot 2 Contact Sheets

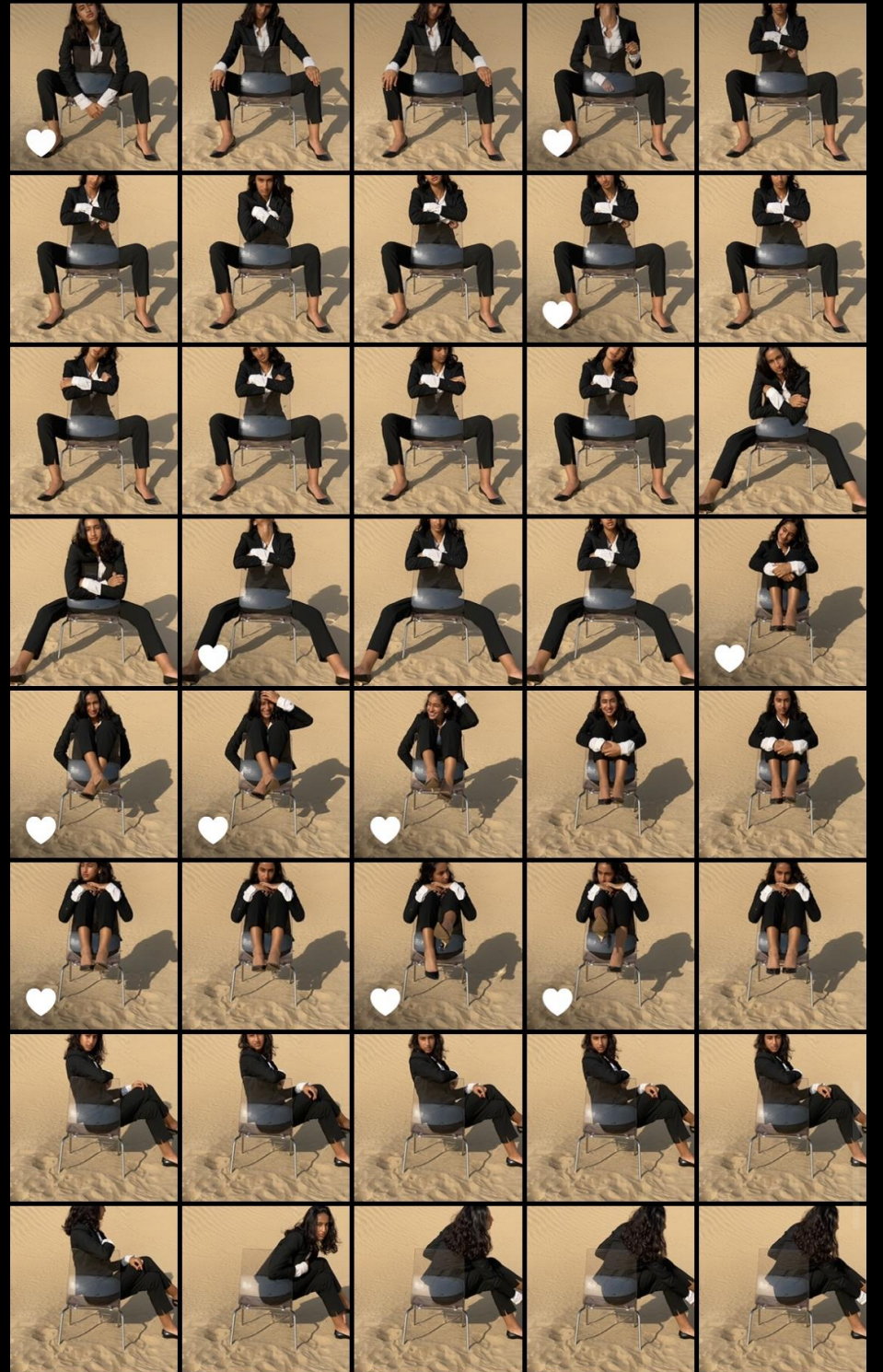


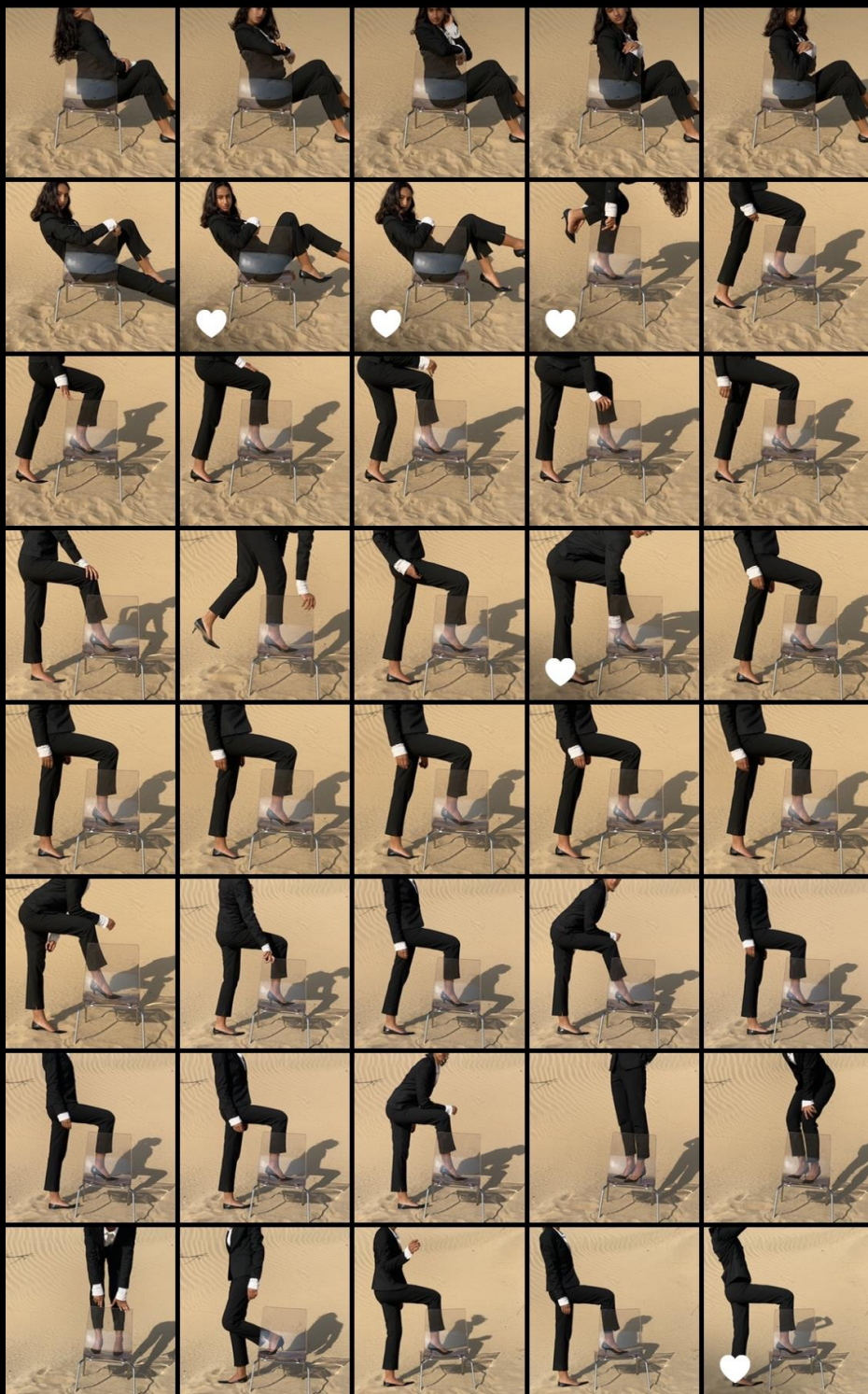












Shoot Evaluation

This shoot was a continuation of my theme as the first one, except the location, props, model, and technique to photograph is different.

What was interesting about this shoot was that I had to photograph myself and learn how to use the self timer on my DSLR camera as well as play around with iPhone photography. My models tragically couldn't model for me at the last minute so I modeled for myself.

With the iPhone images I had a little remote in my hand and would snap away. I found it better than setting a timer on the DSLR because I wouldn't need to run back and forth to and from the camera. My favorite part of the shoot was bringing chairs to the desert, specifically the clear grey one. I brought two, but only ended up liking the grey one. It looked incredibly elegant and aesthetic with the wall of sand behind it.

I hope to do more shoots where I have my models wear extravagant outfits and bring props like that into unexpected locations such as the desert. It is a concept I will definitely be visiting in the future.



Donna Adi Inspired Manipulations - Editing Process



I edited on 'Photos' and blocked out the white beams, then lined them in black, and added a few stars and spots in the background.

It is minimalistic but makes me pop-out in the photograph.

The illustrations give it an odd viewpoint and perspective, similar to a worms eye view, from below, and has a little foreshortening element to it, which I appreciate.

What took the longest was making sure the lines were clean and didn't go over me suit.

I considered drawing some behind my head but my hair was too frizzy so I couldn't make a clean cut behind it, so next time, if that happens during a shoot, I'll slick it down to a neat hairdo.





MOCK Process Evaluation

Before these two pieces inspired by Donna Adi, I practiced using an apple pen to draw over photographs and tested out the thickness variety of the pen feature so that I could be familiar with it before needing to use it for hours. With the Vogue piece, it is one of my favorites because I incorporated my simple minimalistic element to it, and made use of the negative and positive space, which mixed with the contrasting black and white, worked well in my favor.

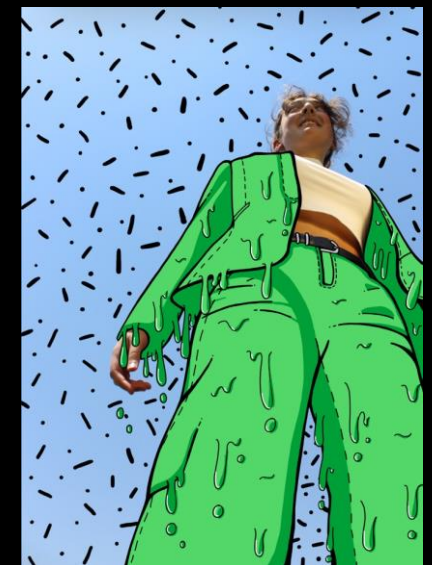
However, although I appreciate the space, I would have liked to try to add titles to the cover and other conventions of a magazine with drops falling onto them from the vogue masthead.

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What inspires me about his work is his representation of movement through his editing techniques, whether it is through double exposure, or by splitting photographs and reconstructing



Brainstorm



FORESHORTENING



DIGITAL ART



Brainstorm



ANGLE



FISH EYE



UNDERWATER



PERSPECTIVE



BLACK & WHITE



DEPTH



Shoot Plan / Inspiration & Artist Research

Jordi Koalitic



The contrasting tones of the bright white boot with the black shoelaces act as leading lines shooting towards the lens, giving the photograph depth and texture. Furthermore, the composition of having the boot be at the centre of the image in the foreground without losing focus of the main object due to the busy background is a technique that I will attempt to recreate in my photoshoot.

- Jordi Koalitic is a photographer based in Barcelona who currently had 4 million followers on Instagram and over 1 million subscribers on Youtube due to his creative photography which he constantly takes and shares with the world.
- Not only does he share finished photographs but also behind-the-scenes photos where he shows the tricks he used to create them.
- He is most famous for the image on the left which went viral a few years ago and is a concept I would like to recreate. What I love about his work is the creative ways he takes some of his photos and specifically the close up shots of an object such as the shoe, because the main focus of my photoshoot and photographs are shoes.
- In my photoshoot I plan on keeping the outfits of my model simple and plain so it doesn't capture the viewers full attention and distract from the main focus point, and have selected multiple different shoes to mix up the bundle of images I take, some with laces, some chunky, etc.

These are a few of the poses I'd like to have my model try in my photoshoot. All these poses focus on the shoes, so I'd have to bring some interesting looking pairs.



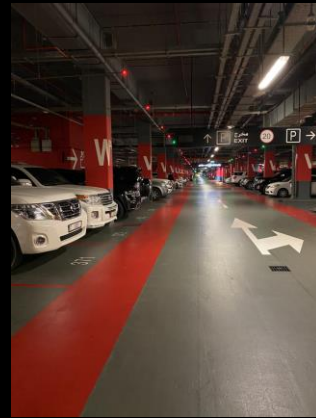
Another one of Jordi's photographs with the main object being shoes.

Could potentially be a concept I try out in a future photoshoot.

Shoot Plan / Inspiration & Artist Research

Location Hunting

When searching for the right location to shoot at I considered three drastically different settings/environments to choose from.



Through foreshortening the images by my model's feet I think it would fit well into the theme of unusual viewpoints, and I would be able to be creative in terms of the different poses I would use to further enhance the photographs.



A behind-the-scenes shot of Jordi creating one of his most viral photographs.

The first location was at the beach, but it would be on the shore and sand, not in the water.

A parking lot for an edgy look and tone to the photographs.

★ Chosen Location



A sandy location with dunes on each side and a road in the centre.

The road could act as a leading line if taken at the right angle, and as for the dunes, it would not be as messy to handle as wet sand on the beach and much lower risk of cars like in the car park.



As well as using the dunes and road setting I will also attempt to photograph on the bike trails near it because they would act as acceptable leading lines too.



I appreciate how the laces are great leading lines and capture the viewer's eye.

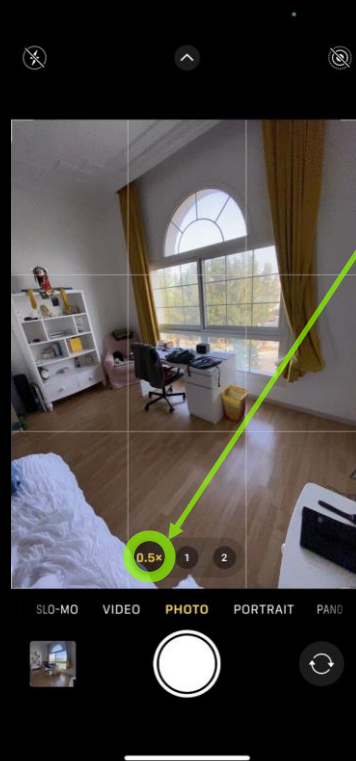
Photoshoot & 'iPhoneography'

Platon Antoniou

When I started my first shoot, I tried using my DSLR camera, but it proved to be very difficult to foreshorten my model so I resulted in using my iPhone due to a feature on it that extends the frame to the point where it almost looks like a fisheye but isn't, and when I placed the lens near the shoes of my models it gave better results than my DSLR camera. So this shoot ended up becoming an iPhone shoot where I experimented with 'iPhoneography'.

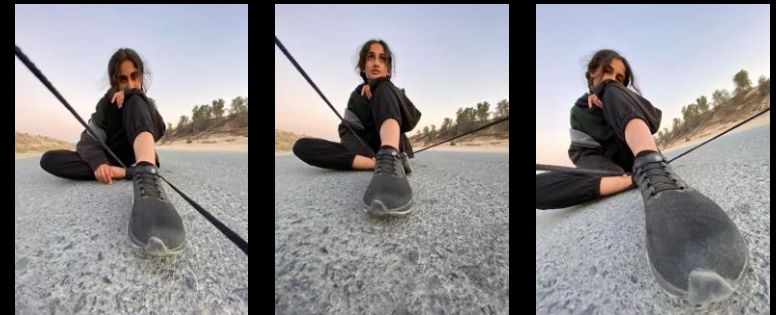
I also had two photoshoots for this, each with a different model, and the second shoot went so well that I will only be using the photographs I took from it, and not from my first shoot.

I attempted to recreate Jordi Koalitic's photograph of the shoelaces coming out towards the lens, acting as leading lines, but it didn't turn out as well as I had hoped it would. The reason is most likely because there wasn't anyone else who could hold the shoelaces for me to go out in different directions towards the camera lens.



This was the feature I used to allow me to exaggerate the foreshortening the most.

I would flip the phone upside-down so that the lens was closest to the floor then go near the shoe to achieve the photos I got.



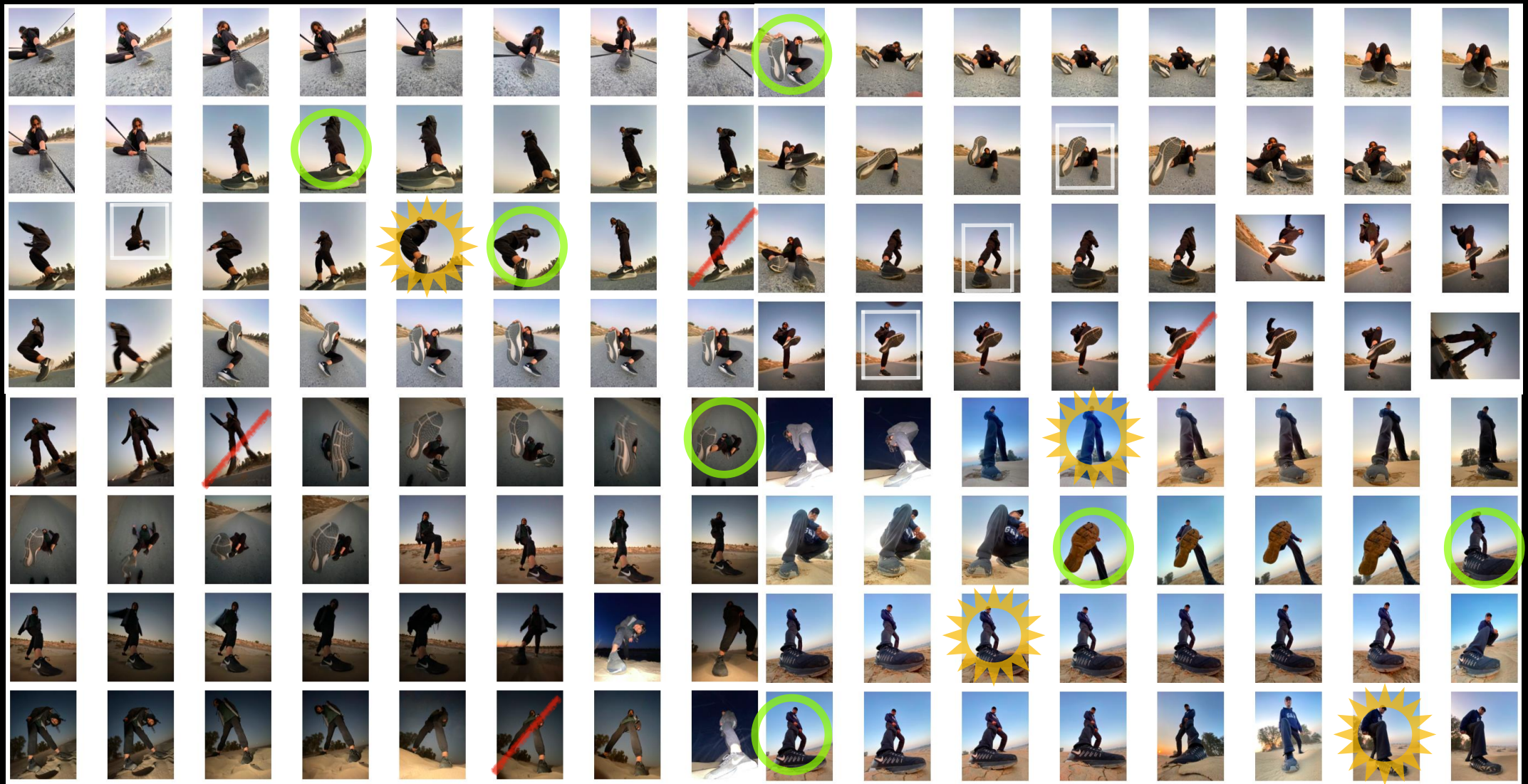
↑ These were the photographs of the shoelaces. ↑

Behind the scenes of the shoelaces photographs. →

I compromised and used my toes, as shown in the image below. None of them made the cut but it was fun to try.

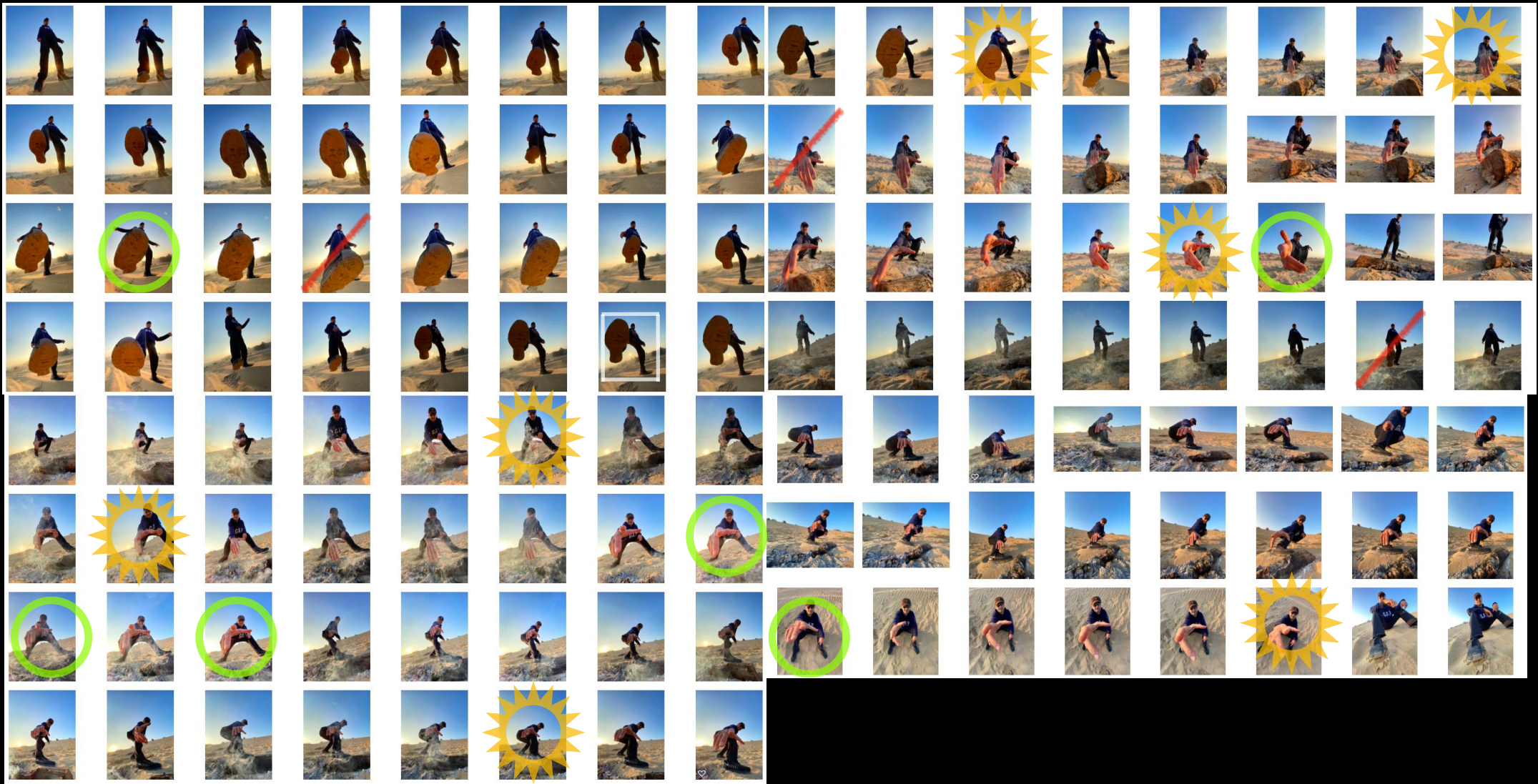


Photoshoot Contact Sheets



Dislike Like Love

Photoshoot Contact Sheets



Photoshoot Originals



Photoshoot Originals



Photoshoot Originals



Artist Research

Platon Antoniou

- Platon Antoniou is a British photographer who is famous for his portraits of many presidents and well known figures such as Jim Carrey, Justin Timberlake, and Micheal Obama.
- Platon Antonio has shot portraits for a range of international publications including Vanity Fair, The New York Times Magazine, Rolling Stone, The Sunday Times Magazine, and Time Magazine - which he produced over 20 covers for.
- I greatly appreciate his foreshortening pieces and enjoy them the most, so I've chosen him as my artist because he embodies the foreshortening style I am going for in my photoshoot, but most importantly, in terms of my manipulation and editing process, I will be imitating the monochromatic, black and white look of the image as it gives a dramatic tone to it, and more depth.



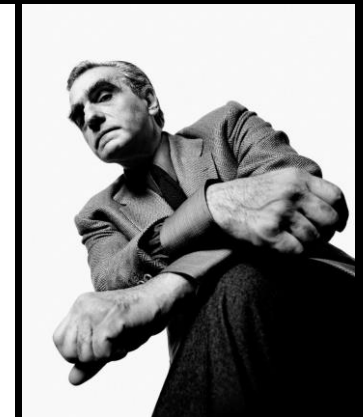
This photograph of Jim Carrey is my favourite piece.



When going through my photographs this one reminded me of Jim Carrey's portrait :)



Edited



The Editing Process

I originally had the image monochrome in black and white but in order to enhance the depth of my photographs and really emulate Platon Antoniou's work, I increased the exposure to have a larger contrast of the white and black against each other, resulting in a dramatic tone. →



When we were shooting we found a spot with the remains of a fire so I used the smoke to add a touch of mystery and give the photo more edge. I think it turned out great, although the foreshortening wasn't as dramatic so I didn't end up selecting it as one of my finals.

Before



After



The reason why I chose these specific images to turn black and white is because they included some elements that I thought stood out, such as the cracks in the sand near that were caused by the shoes, or the creases in my model's hand.

Before



After



I attempted to outline the shoe on top of the image and prefer them just to be bloc Kahn white on their own because they look stunning and really stand out. I think I captures Antoniou's essence into my work and am happy with my results.









Artist Research

Emma Regolini

- Emma Regolini is an Australian based digital artist who applies line-based aesthetic over images she finds visually engaging or intriguing. Along with her line work she also does collage work, basic animation, and abstract drawn hands.
- She started when she was bored at a university class she was attending and thought to merge her academic work with her creative execution advertisement and see where she could intersect the two to create value for brands. (She studied at Curtin University in Western Australia with a double major in marketing and advertising.
- Emma gets inspired by the contours of shapes such as the female form, and formations in architecture, tattoo art, and textile patterns. She sources a lot of her imagery from Instagram, Tumblr, photographers, and fashion label accounts.
- I have chosen Emma Regolini because I appreciate the way she does her line work, how she outlines shapes and forms, and her recognizable style of work.



This photograph is one of my favourites.

In our last unit, portraiture, I used Emma Regolini as an artist and outlined the features on my models face, but this time, I will be outlining shoes instead and trying to branch out into a style of animation and incorporating some artistic touches to my photographs.



My previous work inspired by Emma.



The Editing Process

Before

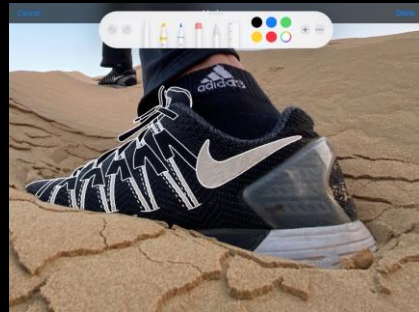
After

Before

After



Because the shoe is very detailed it was great to outline and gives it an animated look which I really enjoy. Next time I might experiment with different colours and thicknesses.



I tried adding swirls around the model and enjoy the look but didn't choose those versions for my final and would love to use them in the future. →





Artist Research

Holographic / Retro Double Exposure - Ben Sasso

- Ben Sasso is a photographer and educator who is based in Los Angeles and lives in a van, creating art.
- Ben started taking photographs when his yearbook teacher gave him an old film camera as a graduation gift, which led him onto his current career path since he was considering interior design or becoming a special ed teacher.
- I have chosen Ben Sasso because I really like the way his double exposure photographs look, and how he layers them and either makes the exposure of both images the same, or one slightly more exposed than the other.

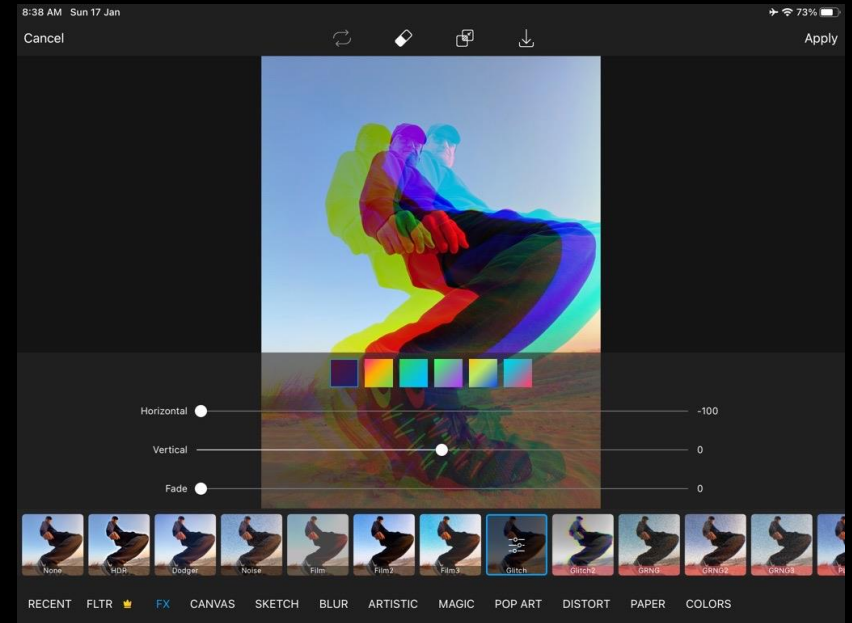
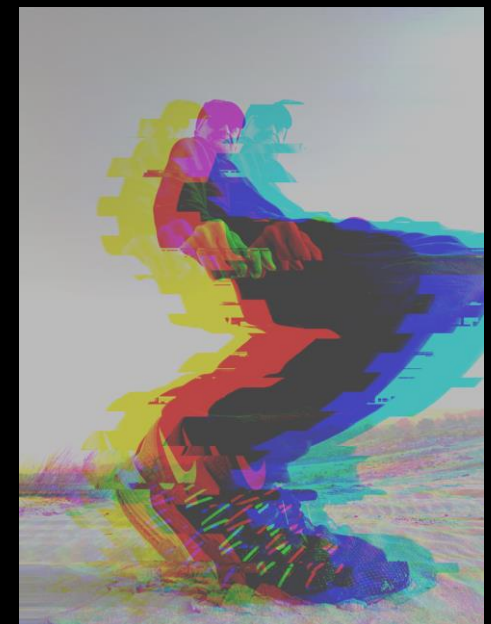
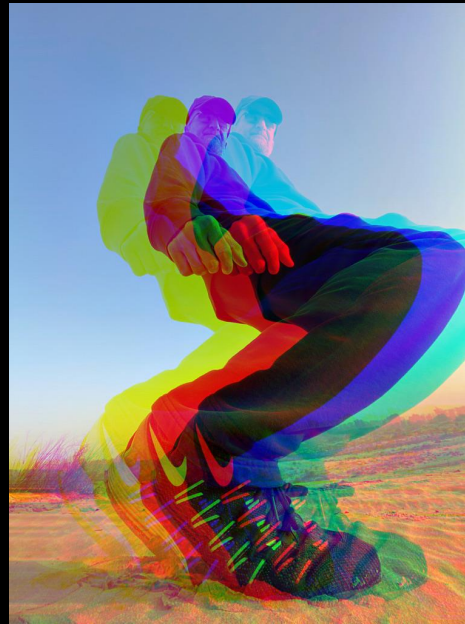


I want to create a double exposure effect in a holographic and retro-looking manner using the same image, not different ones as I did in my previous unit.

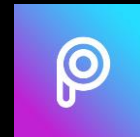
This time I want to build off of one of my photographs by layering the same image in different colours over it and dispersing them horizontally.



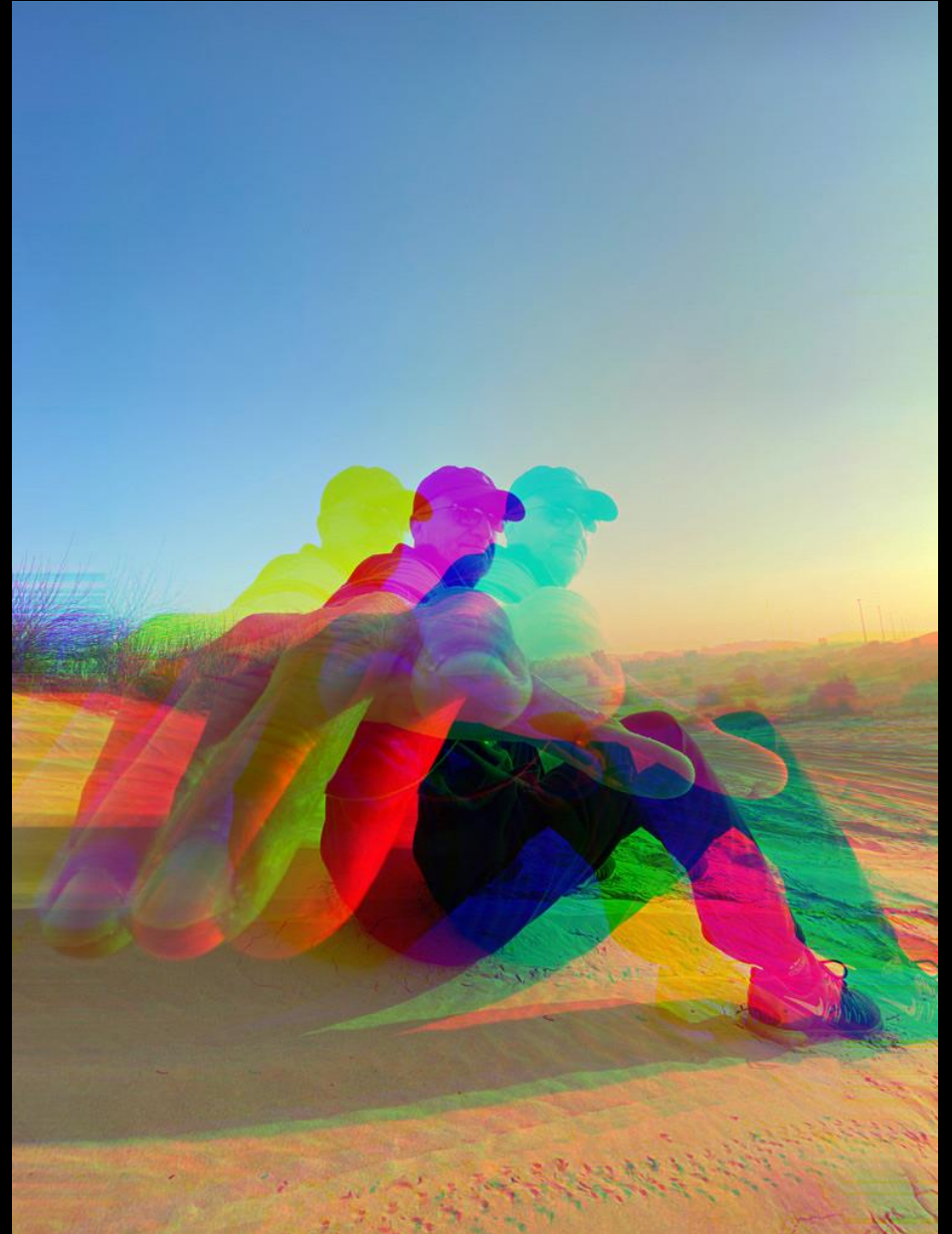
The Editing Process



I really like minimal edits, so at first I kept the holographic effect at a minimum. Then I decided to branch out and make my manipulations a little more obvious and out-there.



When selecting my colour palette on PicsArt I decided to stick to the primary colours, then I adjusted where I wanted the shadows to be.





Experimental iPhone Photoshoot - Foreshortening



Dislike



Like



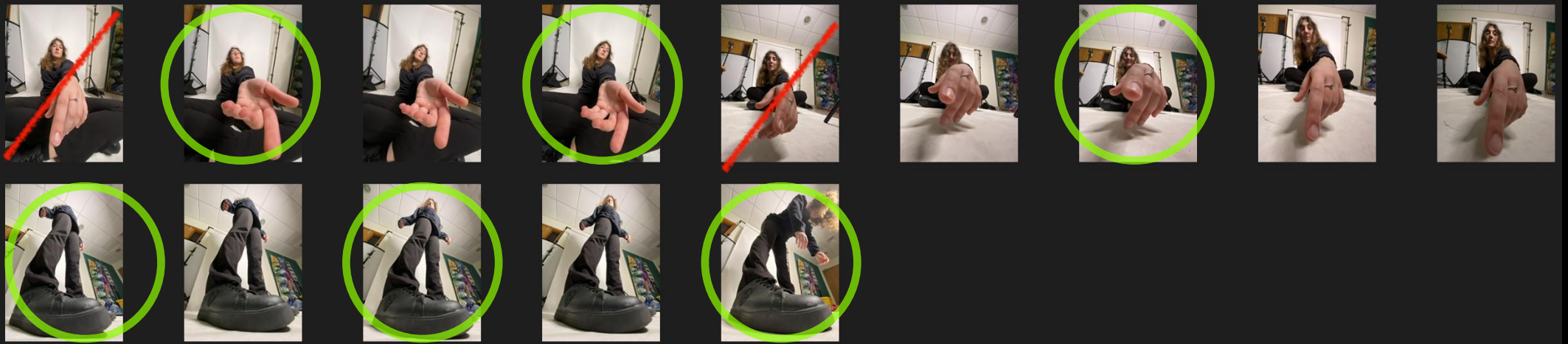
Love

Experimental iPhone Photoshoot - Foreshortening



I really enjoyed taking foreshortening shots on my iPhone and thought to experiment with it a little more until my next shoot with my DSLR camera by having a mini photoshoot in the studio.

Experimental iPhone Photoshoot - Foreshortening



After the photoshoot, I decided that I really liked a few of them and wanted to manipulate a few using the same artists as my last shoot, so what turned into a test shoot that I probably wasn't going to use ended up becoming more.

Year 13 Art Photography Project

Representations of Power in Photography

Intentions

Proposal

As I begin my personal exploration, I have chosen to explore the topic of portraiture. This is of personal interest to me because when photographing my models for my photoshoots this past year, I've found myself really enjoying and thriving in the areas of my work that include portraiture and capturing full body shots while displaying the emotion and intent of the model. Additionally, most of the photographers I researched, admire, and am inspired by, also photograph influential figures.

This has led me to focus on my project, choosing the sub-theme of influential women. To initiate my research, I will study two female centered campaigns which slightly differ from one another, because I wish to explore the different styles and techniques used to create such dominant and powerful looking models.

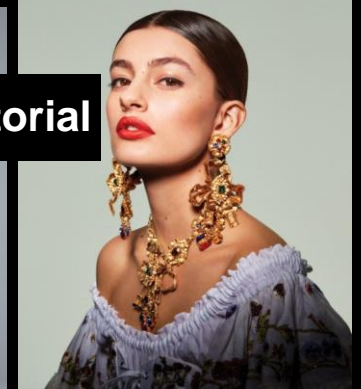
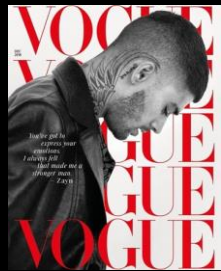
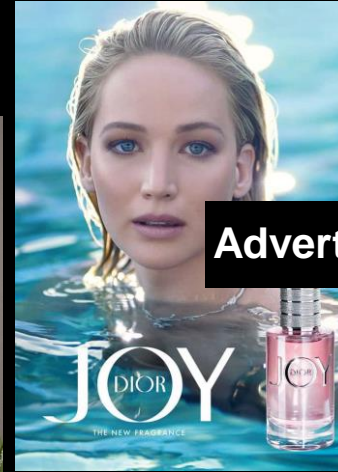
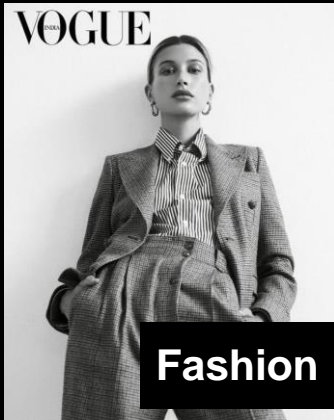
The aim of my project is to connect the viewer to the emotions and feelings given off by the models in my images of female figures, and to portray modern representations of powerful women in today's progressing society.



Phase 1

Mind Map & Mood Board

Main Theme



Mind Map & Mood Board

Sub Theme



Theme Research

Body Language

Confident Body Language

I went through many websites on confident body language and how to express yourself powerfully. All of them repeated the same tips; keeping your chin and head up, standing up straight with the correct posture, planting your feet in an open, wide stance, keeping your hands out of your pockets, and eye contact.

A few of these tips can be seen in the campaigns I've taken a look at, and I've labelled a few of them down below:



On the left she has her hands out to her sides in a power pose while gazing into the camera lens.

This makes her appear dominant and her husband not stereotypically masculine and in charge.



On the image to the left, Beyoncé's closing her eyes and being embraced by a man, but by keeping her chin and head up, she still manages to maintain a self-confident aura to her.

On the right, she's directly addressing the audience by maintaining eye contact with the camera lens. This connotes she's in control and self-assured. I will incorporate this into my shoot.

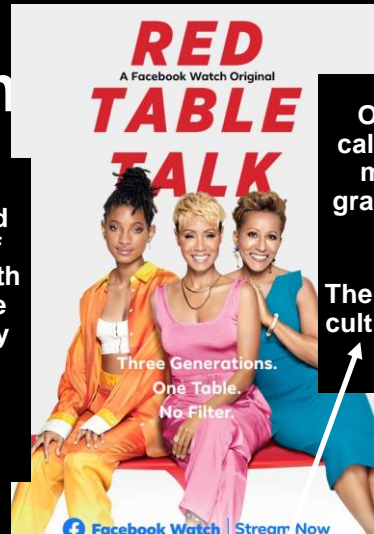


Theme Research

Young Inspirational Women



She is an active philanthropist and serves as a Youth Ambassador of Hasbro's "Project Zambi" along with her brother Jaden. They help raise awareness for children orphaned by the global AIDS epidemic by participating in fundraising and outreach campaigns.



One of the main hosts of a podcast called "Red Table Talk" along with her mother Jada Pinkett Smith and her grandmother Adrienne Banfield-Norris.

The talk show tackles current social and cultural issues with an intergenerational perspective.



Social justice figurehead and activist

Willow Smith

Was involved in the advocacy to end human trafficking in the United States with her mother Jada Pinkett Smith in 2012 and attended Senator John Kerry's congressional hearing on human trafficking in the United States.

Supports movements for racial injustice, feminism, and environmentalism.



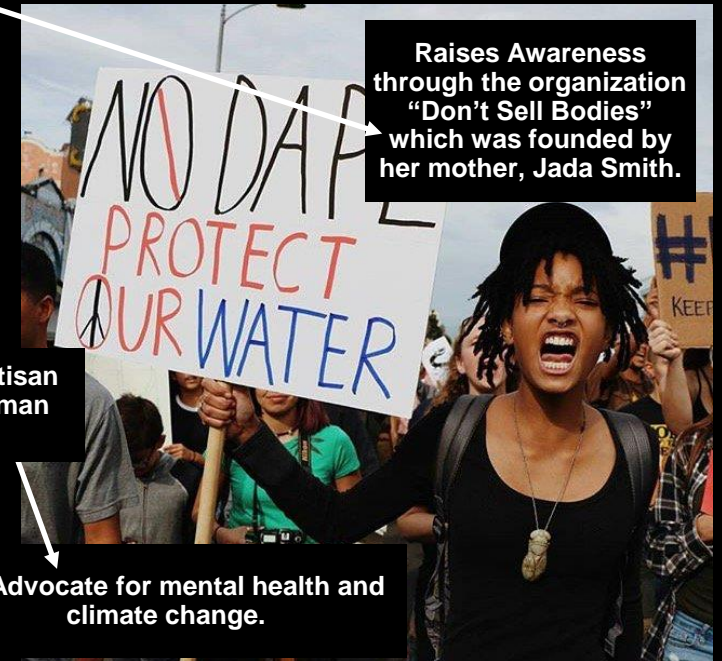
Attended Senator John Kerry's congressional hearing on human trafficking in the United States.



Helped launch the first bi-partisan senate caucus to combat human trafficking.

Willow Smith is an American singer, actress, and dancer

Willow partnered with "Promise House" and "Lifetime" to advocate for homeless youth.



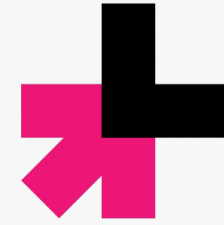
Raises Awareness through the organization "Don't Sell Bodies" which was founded by her mother, Jada Smith.

An Advocate for mental health and climate change.

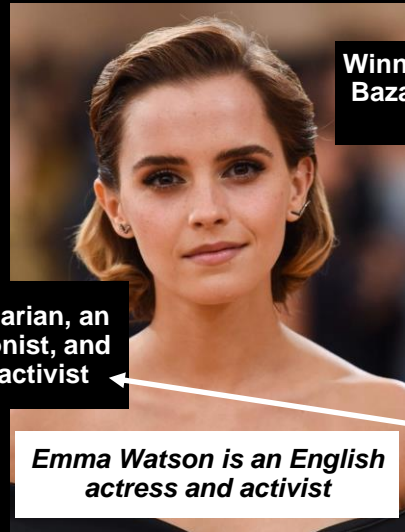
Theme Research

Young Inspirational Women

She works tirelessly on many causes including fair trade, organic fashion, gender equality, literacy, environmental issues, and women's rights in all spheres of life.



HeForShe
UN Women Solidarity Movement
for Gender Equality



Winner of the 2016 Harper's Bazaar Women of the Year Award.

Humanitarian, an educationist, and social activist

Emma Watson is an English actress and activist



Emma is the spokesperson for "HeForShe", which is a solidarity movement for gender equality that she launched in 2014.



Gives speeches across the globe in countries including Bangladesh and Uruguay, highlighting the importance of women's political participation and education for young girls.

Emma Watson

She empowers both men and women to work together towards gender equality.



Appointed as a UN Women Goodwill ambassador in 2014.



Outspoken feminist; education for girls in Bangladesh and Zambia.

She served as an ambassador for "CAMFED International" which is an international, non-governmental, non-profit organization whose mission is to eradicate poverty in Africa through the education of girls and the empowerment of young women.



She's an ambassador and advocate for the non-profit organization "One Young World", which is a global forum for young leaders that convenes the brightest young talent to accelerate social impact.

Emma traveled to Zambia with CAMFED in 2012 where she witnessed firsthand how child marriage crushes the prospects of individual girls, and affects the health and wealth of the nation, and joined the call to end child marriage in Zambia.

Theme Research

Young Inspirational Women

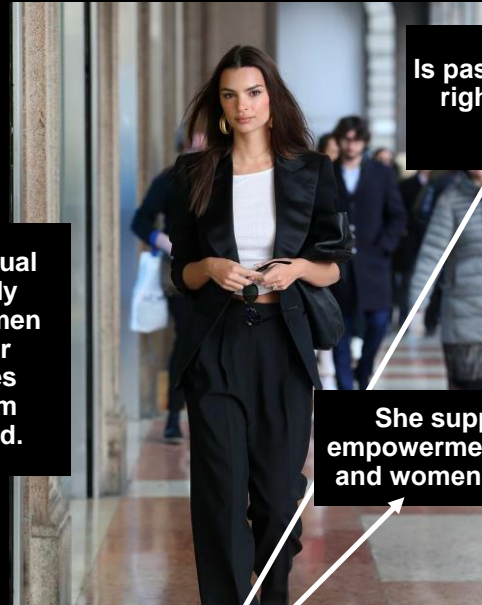
Emily Ratajkowski

Emily Ratajkowski is an American model and actress



Advocated online for female sexual empowerment and against body shaming in 2016 saying that women have the right to "express their sexuality and share their bodies however they choose" after Kim Kardashian's post was criticized.

Is passionate about women's rights and participates in protests.



She supports the empowerment of women and women's sexuality.

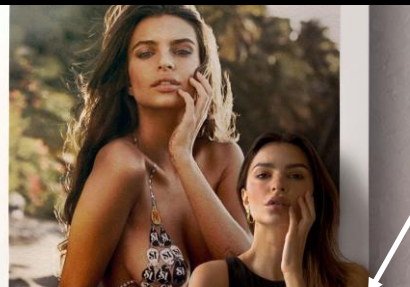


Emily Ratajkowski
Today I was arrested protesting the Supreme Court nomination of Brett Kavanaugh, a man who has been accused by multiple women of sexual assault. Men who hurt women can no longer be placed in positions of power.

Feminist



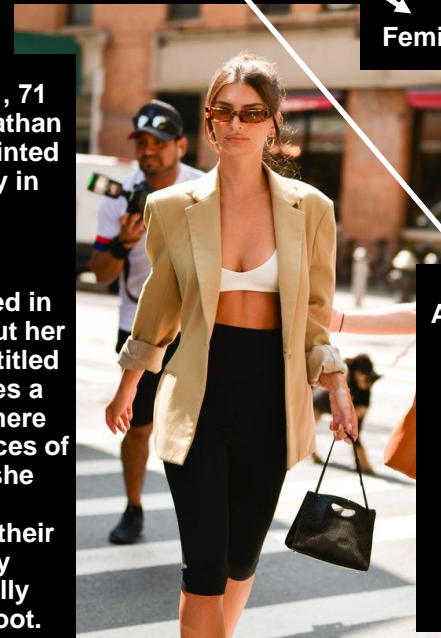
Raised funds, done public service announcements, and committed to a short film promoting reproductive and sexual health for 'Planned Parenthood'.



In 2017, she began her business with a line of designer swimwear called "iNAMORATA Women" and is a part of her advocacy for women's leadership, empowerment, and body positivity.

In a 2016 'New York Post' report, 71 photographs taken of her by Jonathan Leder in May 2012 were being printed for display in a New York gallery in 2017.

She tweeted that she was featured in the photo book publication without her consent and published an essay titled "Buying Myself Back: When Does a Model Own her Own Image?" where she elaborated on the circumstances of the 2012 photoshoot and how she never gave consent for the photographs to be used beyond their initial publication, additionally revealing that Leder had sexually assaulted her after the photoshoot.



At a protest in 2018 regarding the Supreme Court nomination of Brett Kavanaugh, a man who has been accused by multiple women of sexual assault, Emily was arrested for protesting.

She posted about it later that day stating "Men who hurt women can no longer be placed in positions of power".

Artist Research

Platon Antoniou

Platon Antoniou is a British photographer born in London, raised in Greece, is currently based in New York, and is famous for his portraits of many presidents and well-known figures such as Jim Carrey, Justin Timberlake, and Micheal Obama. He has shot portraits for a range of international publications, including Vanity Fair, The New York Times Magazine, Rolling Stone, The Sunday Times Magazine, and Time Magazine - which he produced over 20 covers for.

I chose to research Platon because I appreciate how he photographs influential figures and captures the power and essence in specific photographs. He does this through the stances, expressions, and angles he composes his subjects. I plan to delve into the techniques he uses and incorporate them into my project and upcoming photoshoot.

In the photograph on the bottom left, I see a portrait of Jim Carrey reaching his hand forwards, creating a foreshortening effect in a very contrasting black and white colour palette. The photograph is breathtaking and has a lot of depth due to his hand coming into the foreground, but slightly out of focus and

not being fully shown in detail to avoid taking away from his face and body in the background, which is more focused on.

The foreshortening of Jim's hand and arm acts as a leading line to his body and draws the viewers' attention to it. I appreciate the visual elements, the saturated tones that range from black to white, and the composition/layout within the frame, which fits into the rule of thirds and delivers a clear, bold, and striking image.

This photograph reminds me of the United States of America poster during the war of the man pointing his finger toward the viewers with the phrase 'I Want You For U.S Army' (bottom right). The formal visual elements of the lines, light and dark tones, space, and texture brought out by the removal of colour make the photograph seem slightly abstract with the hand shooting towards the lens and catching the viewers' eyes first.

In my upcoming shoot, I plan to incorporate the freedom to explore positions that may be deemed unusual such as Jim Carrey's pose that still manages to exude a domineering atmosphere. In any instance, when we as an audience witness anyone doing anything out of the ordinary that stands out while owning their difference and displaying it with confidence, we accept and admire it. That element of boldness is what I hope to encode into my pieces for viewers to absorb.





Pose Inspiration

Angular, dominant, confident power poses that exude confidence and purposeful intention.



The main outfit for this first shoot will be a white blazer with a black top and pants and large chunky boots. I am going for a bold powerful look.



Shoot Plan Mood Board



Outfit Inspiration



The secondary outfit will be black ripped jeans and a red tank top for a pop of color with the same black boots. The shoot will be black and white except for the red.



Model: Female, 17 years old.



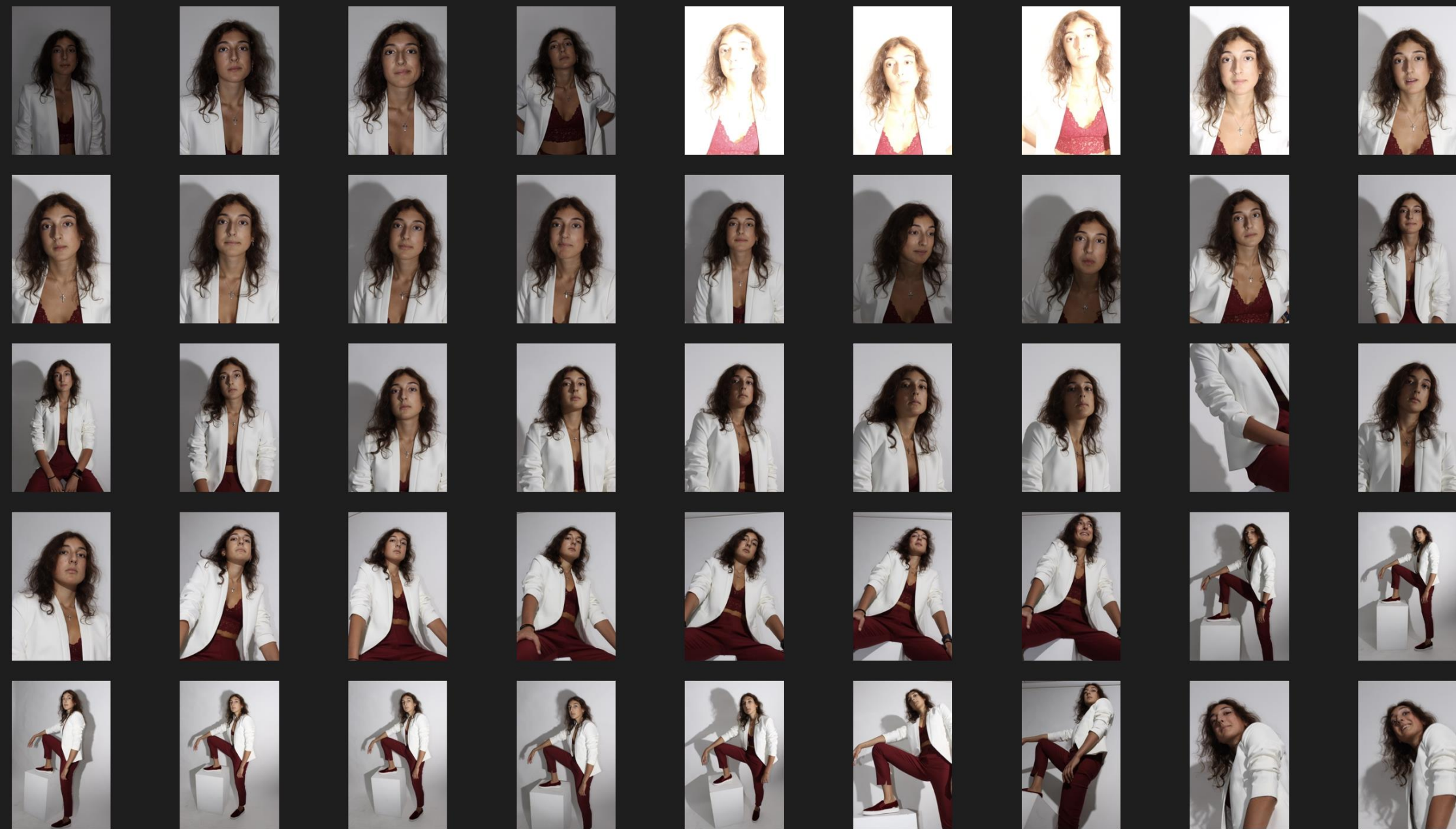
Location Inspiration



The studio

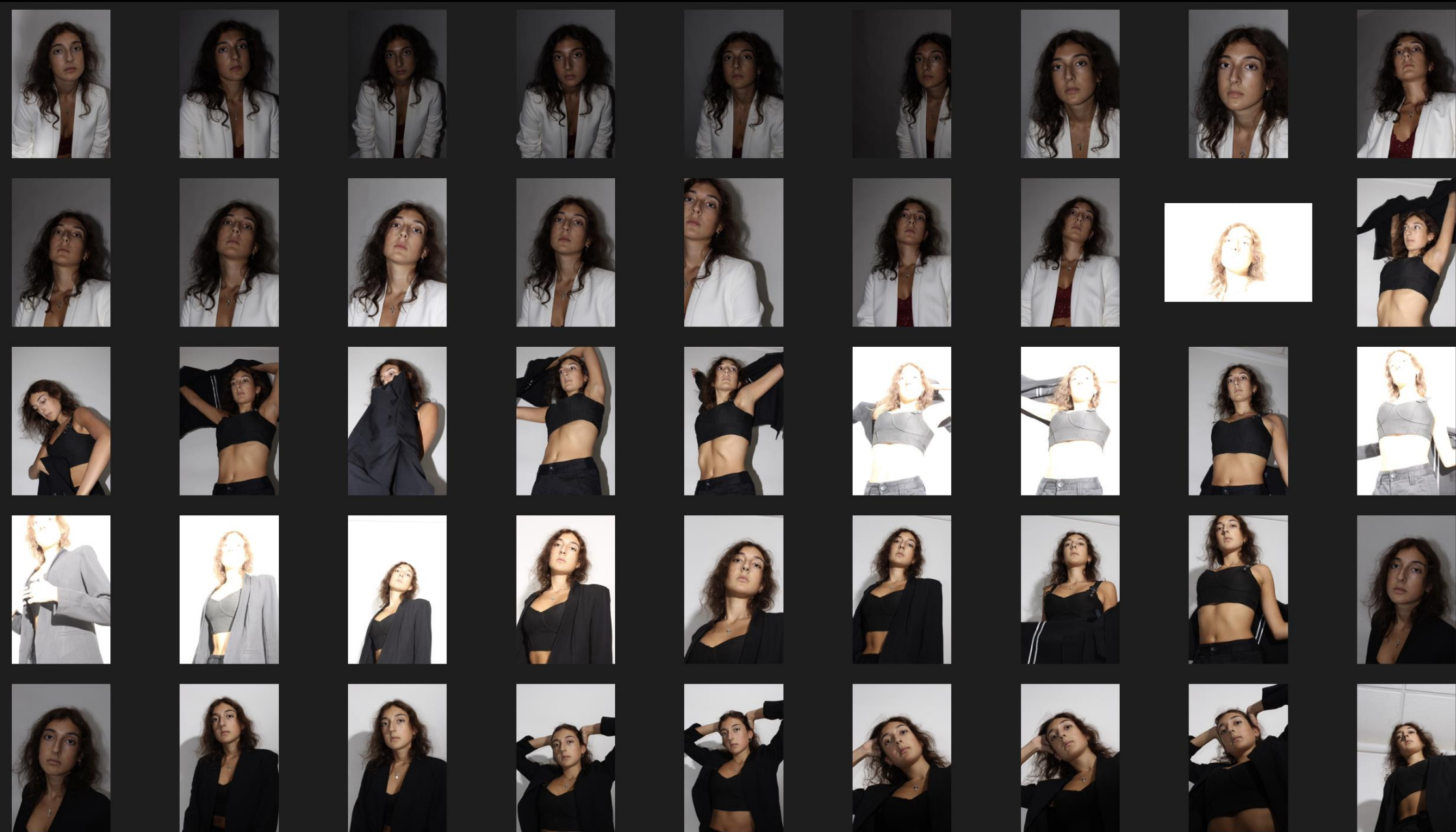
Contact Sheets

Shoot 1



Contact Sheets

Shoot 1



Contact Sheets

Shoot 1



Photoshoot Evaluation

This photoshoot was not successful due to technical difficulties with the lighting in the studio, therefore I did not annotate or scribble over my images for the selection process. I plan on repeating the shoot again with a slight change in costume - changing the blazer to a white one - in order for it to not be similar to a previous shoot I did with the same model in a suit.

In terms of what I would do differently, I would just use different lighting equipment. What occurred was out of my control, and these scenarios do happen, so learning to be flexible when it comes to photoshoots not going as planned is something I am learning to get used to and deal with calmly.

Contact Sheets

Shoot 1 - Retake



Contact Sheets

Shoot 1 - Retake



interesting angle



foreshortening + angle



not confident looking



doesn't look at intentional



'caught of guard' expression



i can barely see her face + the pose is weird



eye contact + strong stance



very flowy + elegant



a little elegant

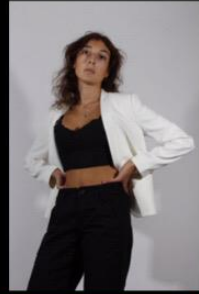


facial expression + posture



Contact Sheets

Shoot 1 - Retake



the use of the box

her legs + arms

eye contact + chin is up

over exposed

her pose

awkward pose

too relaxed

the expression isn't as confident as i'd like

Photoshoot Evaluation

Repeating the photoshoot a second time with equipment that worked as they were meant to made my experience much less stressful, and I ended up with successful photographs. I am much happier with these set of photographs. I have come to realize that I really enjoy placing women in suits for my photoshoots, and although it creates the very dominant, “woman-in-charge” atmosphere that I am looking for and want, I will branch out and vary the attire in my next few shoots. Another realization I had is that I enjoy photographing flat colors with no patterns when it comes to clothing and backdrops, and I tend to keep it all minimal. This way it is easier to manipulate my images and add or remove anything I desire. It leaves me more room to be creative in the way I edit my photographs, and is also just a choice of style I enjoy.

What I plan on doing with these set of photographs is manipulating them in ways which represent my model/inspirational woman in a confident, self-assured manner. With my selection process, I found it quite difficult to choose from bundles of similar poses but learnt to be picky with them as to avoid selecting multiple images that are too similar.

Originals

Shoot 1



ISO 100 1/80 f/22



ISO 100 1/80 f/25



ISO 100 1/80 f/29



ISO 100 1/80 f/22

Originals

Shoot 1



ISO 100

1/80

f/22



ISO 100

1/80

f/22



ISO 100

1/80

f/25



ISO 100

1/80

f/22

Inspirational Woman Profile

Creating my Model's Profile

Through my research of influential women, and my theme of the representation of the power of women, my model should reflect that complete, so I have created a profile of my model. This allows me to put down her characteristics and qualities that I will strive to emulate in my photographs.

An outspoken feminist who advocates for woman's rights by speaking at events and schools around the world.

A successful businesswoman and entrepreneur with a thriving business. She is her own boss and makes the rules.

A model of strength and independence, a hard worker, and shapes the views of audiences who come across her domineering presence.

Who Is She?

She is passionate, honest, driven, open-minded, a risk-taker, and a well-rounded individual.

An inspirational woman through her outspoken and bold personality and ability to stand up for important matters - in this case, regarding women's rights and feminist issues.

In manipulating the images, I plan to introduce typography through magazine covers. The magazine masthead I will use is 'Vogue', and I found a few examples to analyse the composition of text with the main images. I additionally picked a few covers with headlines that link to the theme of power and influence to inspire my own.

I like the text in the middle of the letter 'O' and will use it in my work to set the scene of my subject and add to the stage. Probably 'Dubai' or 'Arabia'.



"Now is the time for thoughtful fashion"
Guest editor
EMMA WATSON
Photographed by Peter Lindbergh



I will capture my subject's personality and traits on the magazine cover through the cover lines. To introduce her, mentioning her name is mandatory, whether I type it in big thick letters or by the side of her in a similar font size as the cover lines as done on Emma Watson's cover. The phrases and terms I place will reflect who she is, such as 'international' or 'powerful'. Another feature I will include is other influential people's names as done on both covers to the right, with important global topics.

MALALA
Nobel Peace Prize winner talks education

CATE BLANCHETT
On the international refugee crisis

TIM FLANNERY
Saving the Great Barrier Reef

JULIA ORMOND
Ten years of fighting slavery

STELLA MCCARTNEY
Pioneering sustainable style

MAYE MUSK
The beauty of ageing

Possible main cover lines:

- Let's Get Real!
- Future Leaders
- Christa Topalian
- The Future Issue
- The Face of Modern Feminism

Typography Manipulations

Final Outcomes



DEC

DUBAI

Guest Editor
**CHRISTA
TOPALIAN**
Photographed by
Elyazia Al Hashemi

“ Now is the
time for
thoughtful
fashion ”

ANGELINA
JOLIE
On the
international
refugee crisis

EMILY
RATAJOWSKI
Behind the glamour

EMMA
WATSON
HeforShe and
gender equality

WILLOW
SMITH
Stands for the
human trafficking
crisis

THE FUTURE
ISSUE

Phase 2

Phase 2

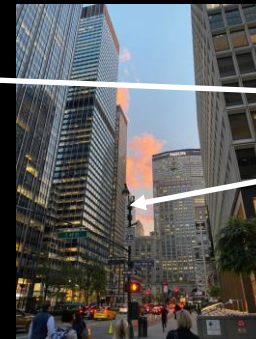
Introduction & Artist Research

In the next phase of my work, while continuing to explore inspirational women, I will look at the women of Dubai particularly. Dubai is one of the most exceedingly developing cities in the world. It is known for its incredible achievements and cosmopolitan city where people from all walks of life can pursue their ambitions and succeed. Dubai can be used as a platform for inspirational women in a business sense by building contacts or in a social sense while forming connections.

Developing this concept in my next phase, my second photoshoot will be on architecture in Dubai. I plan to photograph tall skyscrapers and buildings to layer and build onto my previous shoot. I will represent my subject as dominant, storming and stomping over Dubai by photographing structures.

I studied the work of a Dutch photographer named Iwan Baan, known for his architectural images. The technical aspects of his photographs, such as the low angles, make the buildings appear brooding, tall and obtain a larger presence. I will imitate the angles in the photographs below to manipulate the scale of power, displaying my desired concept of taking over Dubai.

The buildings I am going to capture will range in design but all will be tall and rectangular.



The location will not be as clustered to allow for each building to be photographed once at a time with no overlap. (These images are not Baans')



Contact Sheets

Shoot 2



Contact Sheets

Shoot 2



Contact Sheets

Shoot 2



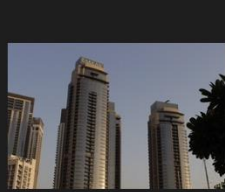
extremely over-exposed



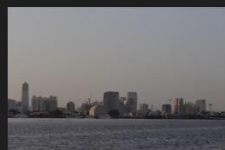
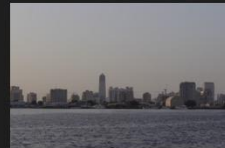
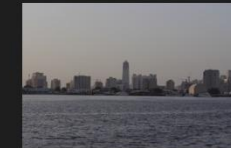
can barely make out / see the skyline



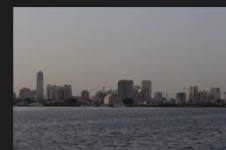
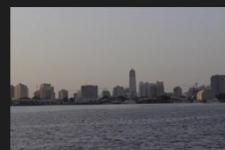
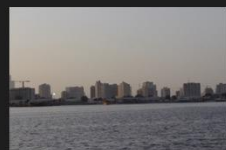
construction + lighting is not appealing to me



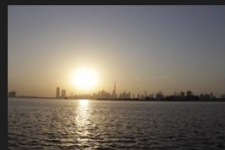
A lot of surrounding buildings + trees



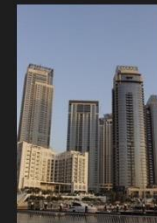
construction is not pretty



extremely over-exposed

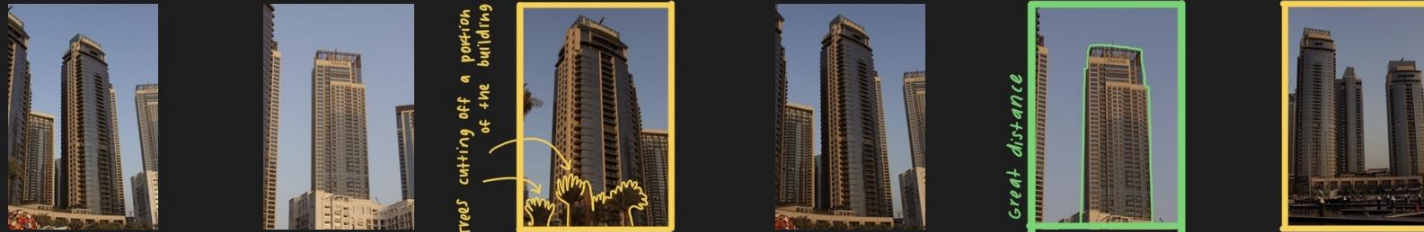


Great lighting & clear background



Contact Sheets

Shoot 2



Photoshoot Evaluation

Overall my photoshoot was successful and I managed to collect photographs of buildings standing alone, from different angles, in different lightings. What went well was that I gave myself adequate time to shoot and went to an empty location where there weren't many people lurking around the area. The cluster of buildings were not too close together so I did not have any trouble photographing them separately which was great, and made it easier to attempt to capture different angles of each of the buildings.

I was there before sunset but the sky still changed as my photoshoot went on so next time I would go earlier, even if it is hotter, just to have all the buildings be in similar lighting so that once I compile a group of buildings to edit in the same photograph, the difference in tone won't be an issue. Another change I would make for next time would be to avoid going to a site with a lot of construction, because I ended up not liking the photographs of the buildings under construction; it did not fit into my idea and I could have ended up with a larger variety of buildings photographed had I gone to a location with less construction. Additionally, due to the construction, there were quite a few cranes there which I also did not find appealing, so those will be something I watch out for in the future as well.

Originals

Shoot 2



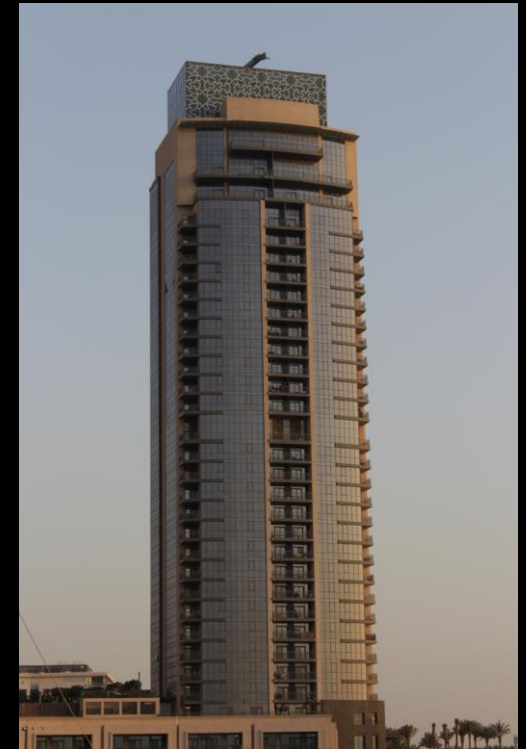
ISO 100 1/80 f/10



ISO 100 1/80 f/14



ISO 100 1/80 f/9



ISO 100 1/80 f/22

Originals

Shoot 2



ISO 100 1/80 f/14



ISO 100 1/80 f/14



ISO 100 1/80 f/11

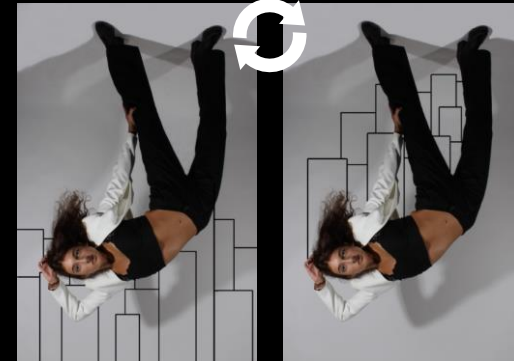
Building Manipulations

Plan

I intend to incorporate these skyscrapers into the photographs from the first shoot to create a dominating ambience where it seems as though this woman is taking over the industry and reaching new heights (pardon the pun), and owning her field of work and interest. Below are a few thumbnails of my ideas for how and where I plan on placing my buildings when I edit.

I played around with flipping the images upside down and to the side, and I like how they appear and how strong my model looks with the buildings together. Having her stand on top of buildings or carry them on her legs or shoulders represents her as someone capable of leading and carrying the weight of tough decisions and serious matters.

I experimented with arranging and flipping the photographs upside down and sideways and liked the result. It gives space for the buildings and has an editorial look to it.



“Climbing the steps of success” - the steps being the buildings.

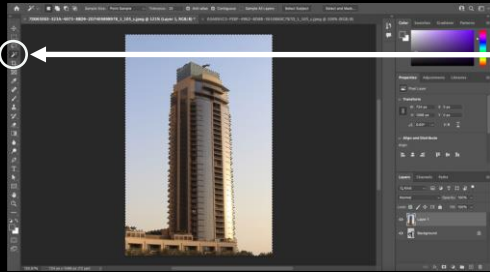


I experimented with arranging and flipping the photographs upside down and sideways and liked the result. It gives space for the buildings and has an editorial look, and it is one of my favourites.

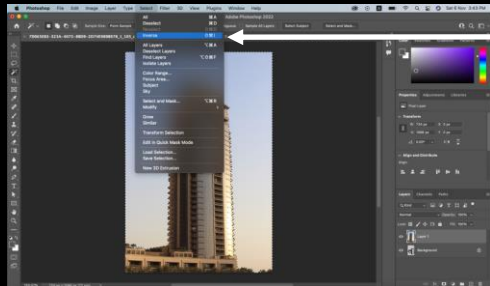
Although these sketches and lines were originally to imitate the buildings as a plan, I enjoy the way they look as illustrations and intend to use a few to manipulate to final pieces.

Building Manipulations

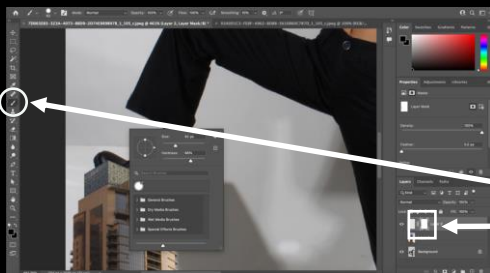
Editing Process - Adobe Photoshop



Step 1: I opened both images then dragged my building layer onto the image of my model so they are both on the same document. Then I isolated the building from the background by using the "magic wand tool" to pick up the background by adjusting the tolerance tool.



Step 2: I went to "select" on the top bar and clicked on "inverse", then I copied and pasted it into a new layer.



Step 4: I zoomed into the boot, created a layer mask, and clicked onto the second tile of the layer.



Step 5: I clicked on the "brush tool" and adjusted the size and hardness to around 60%. I set my color to black.

Step 6: I used the "brush tool" to eliminate sections of the building around the boot

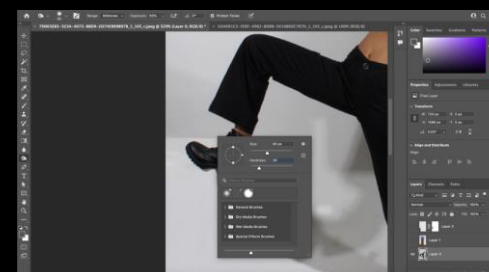
Step 7: I reduced the size of my brush, increased the harness to work more precisely, and switched the color to white. I zoomed into the shoe and refined the cut out.



Step 8: I clicked off the layer mask and went to the original image then selected the "burn tool" to darken the tones of the area under the boot. This creates the illusion of a shadow.

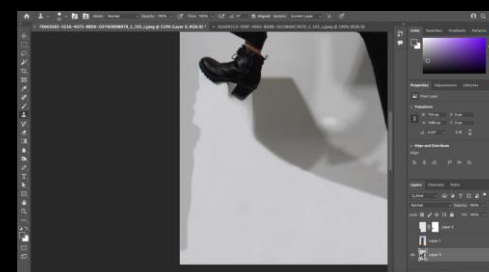


Step 9: Next I needed to remove the block my model is standing on. I removed the layer visibility on layer 2 and unlocked my background layer.



Step 10: I clicked on the "clone stamp tool".

Step 11: I dropped the hardness down to 20% and clicked "option" to select the area I wanted to clone.



Step 12: I blended the color down around the edge of where the building would have been.

Step 13: To refine the edge of the "clone stamp tool" I increased the hardness and reduced the size for precision to get around the laces.

Building Manipulations

Final Outcomes



Building Manipulations

Final Outcomes



Building Manipulations

Final Outcomes



Typography Manipulation

Final Outcomes



VOGUE

DUBAI

DEC

“As women we must stick up for each other, and have each other’s back, especially in

FEMALE EMPOWERMENT

Challenging the traditional ideologies of modern society

WOMEN IN THE WORK PLACE
Things you need to know!

THE STRUGGLES OF JUGGLING LIFE AS A WORKING MOTHER
Personal stories from all over the country

CHRISTA TOPALIAN

ON BUILDING HER EMPIRE

Illustration Manipulations

Process

These lines and shapes fill in space and connote the number of things going on and happening around her. It adds to her successful, busy aura.



The tongue references Hattie Stewart's art (who will be researched in Phase 3)



The piece was done on an A3 foam board, 5mm thick, matt finish.

I considered continuing the shapes in the buildings but deemed it too much.



I tried different looks and concluded that writing it sideways made the most sense and was easier to understand. These were my other ideas:



I sketched a melting blazer and was torn between red and black. I went in black because I wanted the red to come in later in the typography.



I selected a bold blue and red shade because they are primary colours and represent the base of all colours, reflecting my model as solid.



The drips are inspired by an illustrator named Donna Adi (whose work I research a few pages later) and sketched it beforehand to ensure I wanted to go forth with it.



I used Posca markers similar to acrylic pens to outline and fill in the lettering. I wrote down words related to her personality, such as 'confident' and 'power'.

Illustration Manipulations

Process

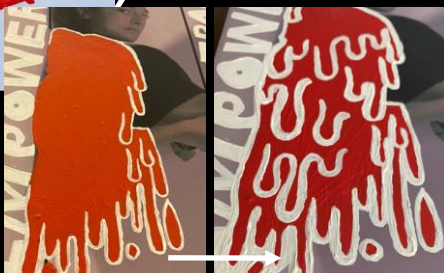


After many attempted sketches to cover up my subject's hair, I settled upon a green eye to complement the red and eyelashes extending into a teardrop-shaped inspired by Betty Boop's eyelashes.

The piece was done on an A3 foam board, 5mm thick, matt finish.



I mixed acrylic with PVA glue to get a thick consistency and avoid streaks. It also adds a bit of texture to the goo.



I outlined the red suit in white acrylic with a thinner brush and added drips.



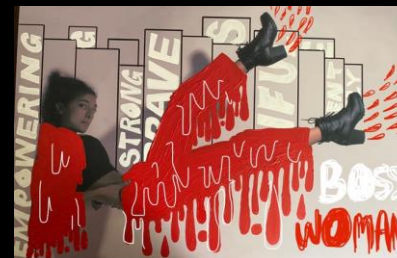
The text going along behind my subject includes empowering words and affirmations linked to feminism and positive affirmations.



I went with a red suit because the colour connotes and symbolizes confidence, passion, and strength.



I drew over a photo of the board to test out my idea.



I planned on adding lettering in the bottom right space and tears from the boots but instead extended the eyelash design to even out the composition of the piece.



Illustration Manipulations

Final Outcomes



Illustration Manipulations

Final Outcomes



Illustration Manipulations

Final Outcomes



Illustration Manipulations

Final Outcomes



Phase 3

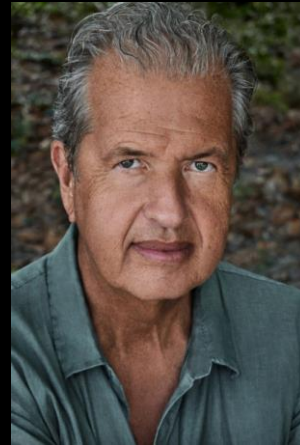
Phase 3

Introduction & Research

Phase 3 will focus on representations of businesswomen. Women have been told to power dress to resemble men in business, be more respected, and be taken more seriously.

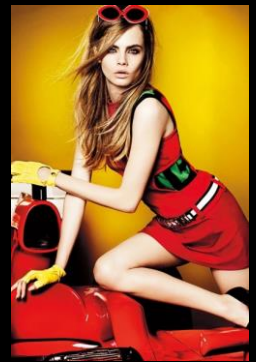
Power suits were introduced in the 1920s by Coco Chanel, and by 1980, every woman engaged in the fashion style to establish authority in professional environments dominated by men. In my next photoshoot, the attire will be a power suit.

Women avoid wearing bright colours in work environments to prevent having their impressions falter, authority questioned, or be taken less seriously. Bright colours are seen as unprofessional. They hinder women's already challenged work lives. I will use this information to contradict the misconception by working over the dark business suit my model will wear and work in bright colours inspired by Donna Aidi to not only challenge this stigma but celebrate individuality in my digital illustrative experiments.



Mario Testino

My idea for my manipulations' colour palette can also adhere to Mario Testino, a fashion and portraiture photographer who has shot many magazine covers for brands such as Vogue, Vanity Fair, and V Magazine and experiments with the use of colour in a handful of his photographs. For instance, the two bold photographs on the bottom right filled with predominantly bright primary colours are the shades that create a bold and fierce atmosphere that I wish to emulate in my work. The primary colours are classic and are the foundation of all other colours, fitting in perfectly with my theme.



The use of flat block colours, with the technical aspect of my occasional use of the fisheye, will draw out the rebellious and challenging vibe that rubs off my photographs of a powerful businesswoman.



Artist Research

Richard Avedon



*Richard Avedon
(Holding the
camera)*

Richard Avedon was an American fashion and portrait photographer who famously worked for *Vogue* for over 20 years, and *Harper's Bazaar*, where he was the lead photographer.

Avedon captured movement, and was preoccupied with “the looks, mannerisms, and gestures of human beings”, and used a method that “retired the idea that portraits must be posed and perfected, instead of embracing his subjects’ flaws, encouraging them to move in front of his lens”. By the 1980s, Avedon’s interest in fashion photography withered and he began photographing celebrities and people of accomplishment.

This all links in with my theme of capturing influential women, so Avedon’s idea of capturing movement elegantly while still representing power in his subjects is a concept I’d like to incorporate into my work. I appreciate the odd poses, especially the ones that include fabric being thrown in the air and captured mid twirl, along with the hair flips.

To achieve my desired look for my photoshoot, I will have my model in a dress, or possibly a suit once again, with her hair down so when she walks, jumps, or twirls, I can capture the movement of her attire and hair before it settles.

I do not plan on having all my photographs be freeze motion ones. Still, when I do attempt them, to ensure the greatest possibility of success, I will have my camera settings on a high shutter speed to avoid motion blur and change my settings to burst mode so that I will be left with multiple clear shots of my model’s motion to choose from.

This photograph on the left was done to showcase the 1957 couture collection for *Harper's Bazaar*. The model photographed, Carmen Dell’Orefice, stated that she “wanted it to be triumphant”, and looking at this image, I definitely believe Avedon succeeded that request.



*Carmen Dell’Orefice
(Paris, 1957)*

The technical aspects of the photograph such as the aperture showcase a sharp and focused depth of field, allowing the main focal point to stand out. Additionally, the visual layout and composition of having the background buildings be so far away cause Dell’Orefice to stand out even more.

The visual elements of the dark tones of the coat, umbrella, and heels in the foreground contrast against the lighter white and grey tones in the background, and prevent the main subject from being lost in the setting, focusing the viewpoint on the model at first glance.



Shoot 3 Plan

Mood board



Meydan Bridge

Middle of the bridge

Located in Nad Al Sheba, Dubai

Locations



Burj Khalifa

Located in Burj Park by Emaar in Dubai

The walking area outside Burj Khalifa and Dubai Mall



Studio



Bringing a chair or stool to place in the middle of the bridge

Sitting down



Minimal

Jewelry



Gold



Black, beige, or white

Heels

Attire



A lot of fabric

Dresses

Full-length



Solid colors, no patterns

Suit



Blazer

Pants



Hair flipping



Jumping



Poses

Capturing Movement

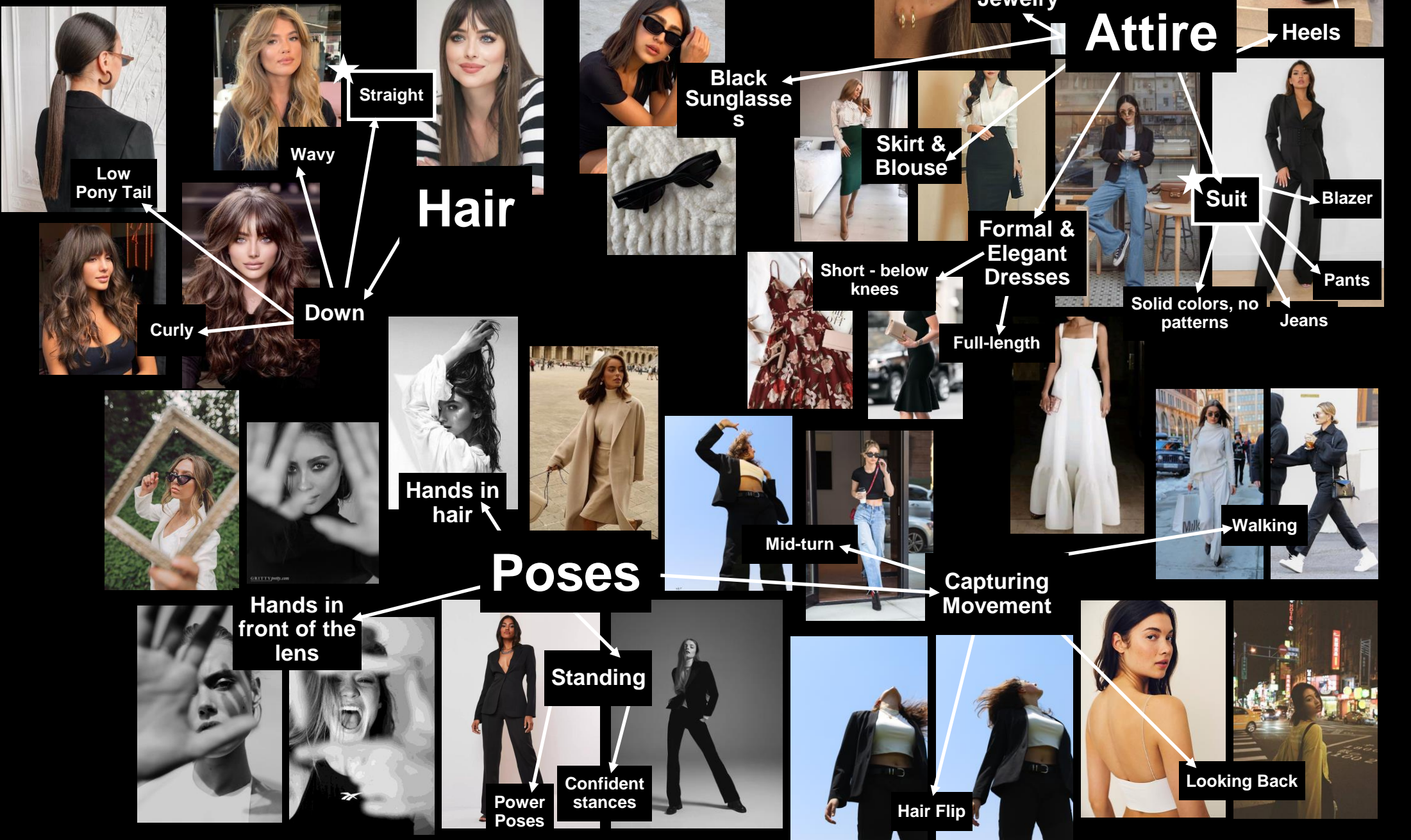


Mid-air shots



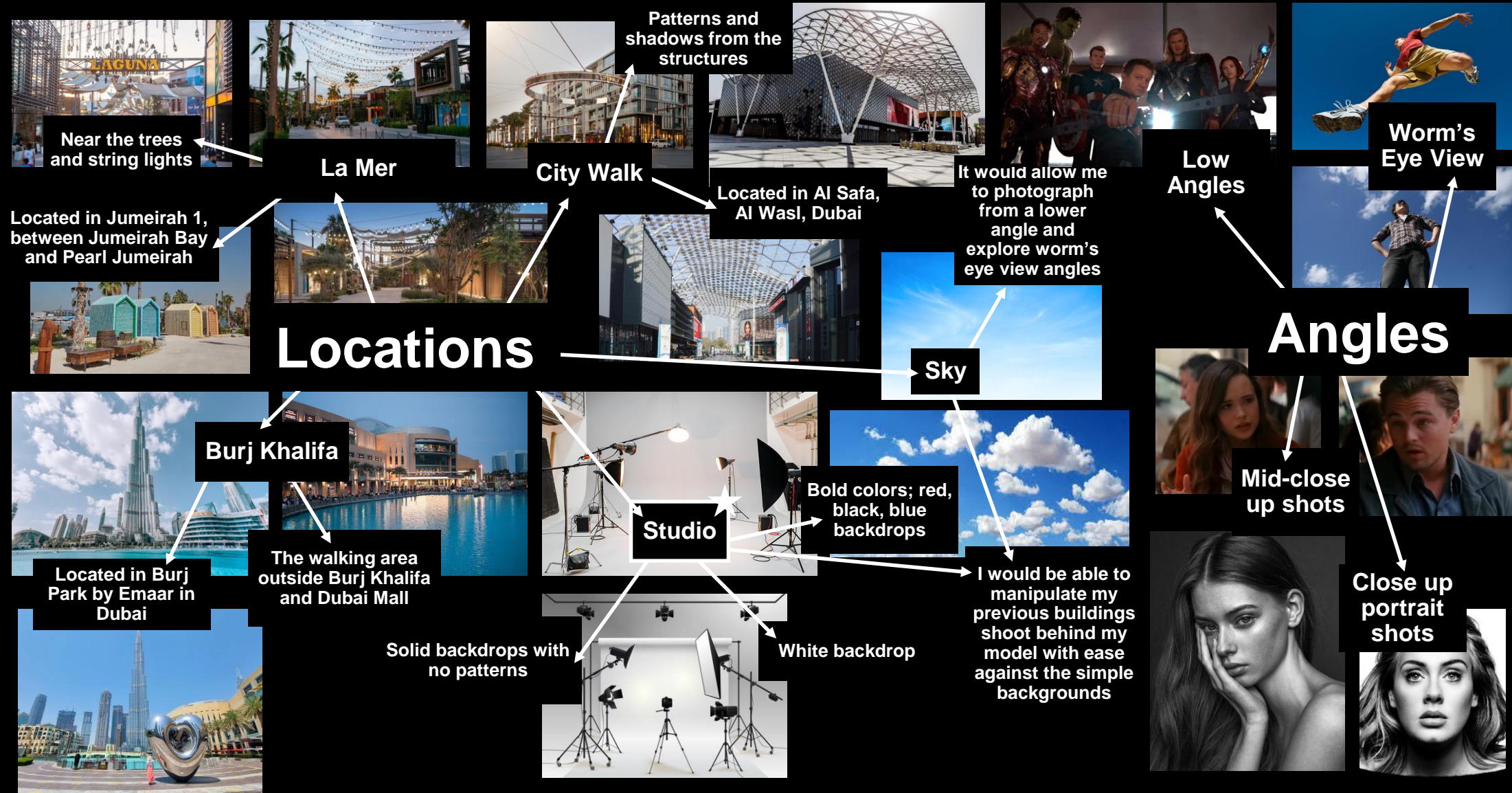
Shoot 3 Plan

Poses, Hair, & Attire



Shoot 3 Plan

Locations & Angles



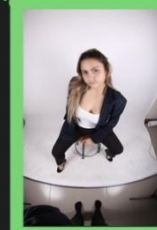
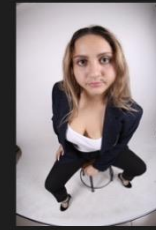
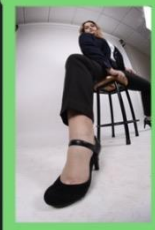
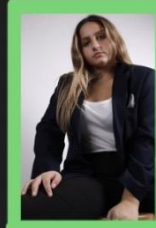
Contact Sheets

Shoot 3

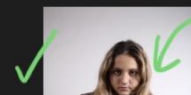


Contact Sheets

Shoot 3



intense eye-contact



Reminds me of Antoniou Platonis photographic style

could possibly flip

Looks sophisticated professional impression

Originals

Shoot 4 - Business Woman Aesthetic



ISO 100 1/100 f/20



ISO 100 1/100 f/



ISO 100 1/100 f/



ISO 100 1/200 f/5.6

Originals

Shoot 4 - Business Woman Aesthetic



ISO 100 1/100 f/



ISO 100 1/100 f/



ISO 100 1/100 f/



ISO 100 1/100 f/20

Illustration

Plan & Artist Links

For my illustration manipulations, I plan on attempting to draw overtop the bridge, my model's clothing, around her, and the buildings from my previous shoot.

The artist inspiring these manipulations is Donna Adi. She is a multi-media artist and creative director from Los Angeles California who gained popularity for her famous works of art where she illustrates overtop and around photographs of celebrities. I am a fan of her digital art more than any other media she uses.

She has illustrated campaigns and has done a few covers for Vogue in recent years:



What I enjoy about Adi's work is the creative and funky element she adds to an image through her drawings, and how imaginative the ideas are. She uses a variety of textures to keep the sketches intriguing to the viewers such as melting ones, drips, fluffy ones, patterns, and glitter.

The vibrant colors and ombre shades really stand out against all the images she has worked over and I intend to use vibrant shades in my work too. I will manipulate my work in my own style, and play around with complimentary colors for contrast, as well as use similar colors from surrounding colors such as the royal blue shades of the bridge lights, or the vibrant hot pink of the bottom of the dress.

In the past, I've used Adi as inspiration for my previous work:

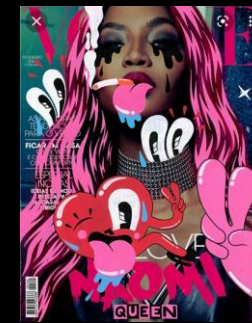
This time I will elevate my manipulations, and try it on more photographs.



The masthead will not be the only illustrated element, I might draw over the clothes too, or around/behind my model.

I will add headlines and magazine codes and conventions to create a full front cover.

My secondary artist link is Harry Stewart who plays with illustrations over the top of images similar to Donna Adi, but in a different style:



Illustration

Artist Link



Hattie Stewart

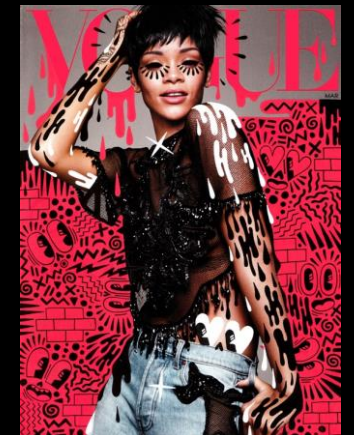
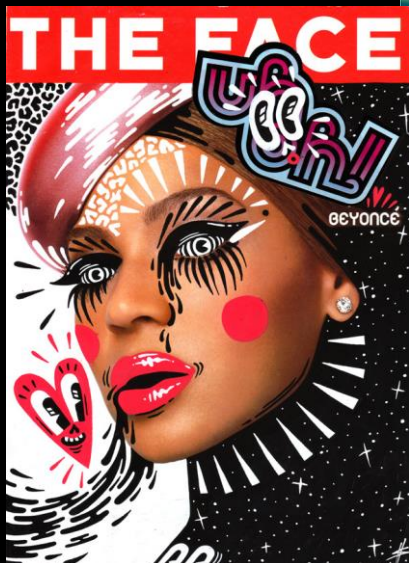


Illustration Manipulations

Process



I removed the backdrop of the studio for a clean base to my illustrations



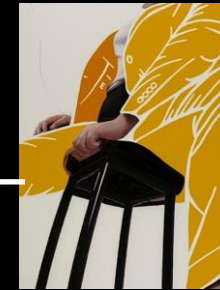
I tried my plan the designs on the left to ensure I would be content with my decision.



I decided to go for a swirly feminine font to challenge the stereotypes of women in suits and juxtapose the fierceness of her femininity. 'Influential' was chosen because any women of power adheres some form of influence on others.



I sketched everything with a pencil, then went in with a black permanent marker to colour in my outlines and fill them. I went with a minimal style to present a strong woman in a clear and elegant way.



I used a permanent marker to make the stool entirely black for a more even look, cover up the sticker, and make it seem more pristine.



These are a few thumbnails of the piece that I was considering as well.



Illustration Manipulations

Process



I used gouache and acrylic pens to outline



A potential outcome that I did not end up choosing



Physical Manipulation

Final Edit



Physical Manipulation

Final Edit



Physical Manipulation

Final Edit



DEC

REWRITING THE
RULES WITH
EMILY MONSEI

SEXISM AT
WORK
RISING UP
AGAINST
INJUSTICE

THE
REBIRTH
OF WOMEN

REACHING NEW
HEIGHTS IN A
MALE-DOMINATED
INDUSTRY
SUCCESS STORIES
& EXCLUSIVE INTERVIEWS

Illustration Manipulation

Final Edit



Illustration Manipulation

Final Edit



Illustration Manipulation

Final Edit



Typography

Plan & Artist Link

I researched magazine covers and spreads that my researched inspirational women have been in to analyze the codes and conventions of a magazine and study how the individuals have been portrayed confidently and powerfully in a successful manner.

I noticed with Willow Smith, along with her mother Jada Pinkett Smith and her grandmother Adrienne Banfield-Norris, that in terms of body positioning and body language, they all have their wrists and hands in view, all have adequate posture, and are looking directly into the lens. Paired with their striking, bold outfits they reflect "boss" and "woman-in-charge" energy.

I studied a few of Richard Avedon's Vogue covers and spreads and noticed a trend of minimal composition to encourage the viewers main focus to be on the image and model, and that all the women he photographed gave off elegant yet self-assured poses and impressions. Most of the front covers Avedon photographed were close-up portrait shots, with a lot of the models engaging in straight eye contact into the lens.

Through my research, I came to understand the importance of eye contact and that it indicates focus, and that someone is paying attention, and is alert. Eye contact can be the difference between certainty and determination and seeming unassured or shy - not to say that all photographs where the model is looking away prevents her from looking strong - therefore I will mostly have my photographs with my model looking fireclay into the lens, be the main images for the magazine front covers.



A maximum of 3 people on one page at one, but usually one or two

Minimal style, not busy/crowded

Stubble overlap

Use of negative space



Small amounts of writing evenly spaced out



I intend to create multiple magazine covers with a a double page spread to go along with a few select covers.



Here are a few more example of covers from the women I researched:



Typography Manipulation

Final Edit 1



Typography Manipulation

Final Edit 1

VOGUE



DEC

REWRITING THE
RULES WITH
EMILY MONSEI

SEXISM AT
WORK
RISING UP
AGAINST
INJUSTICE

THE
REBIRTH
OF WOMEN

REACHING NEW
HEIGHTS IN A
MALE-DOMINATED
INDUSTRY
SUCCESS STORIES
& EXCLUSIVE INTERVIEWS

Phase 4

Theme Research

On-screen Representation of Female Characters

FROM DISCUSSIONS VOL. 12 NO. 2

Analyzing Female Gender Roles in Marvel Comics from the Silver Age (1960) to the Present

By Katherine J. Murphy
DISCUSSIONS
2016, VOL. 12 NO. 2 | PG. 1/1

Female Superheroes Can Help Girls See Themselves As Leaders, Study Suggests

Findings from the Women's Media Center and BBC America are yet another reminder that representation matters.

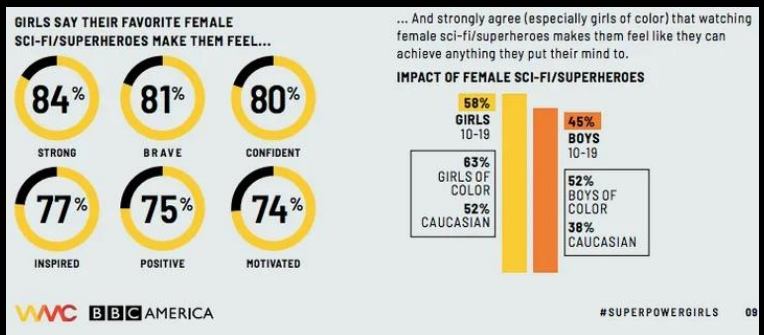
By Marina Fang
10/08/2018 03:30pm EDT | Updated October 9, 2018

Articles on Studies of Female Representation in Movies

There are evidence-based studies that prove female protagonists and superheroes positively influence women.

A study titled "Superpowering Girls" concludes that girls are more likely to gain confidence and see themselves as leaders when they can identify themselves through superheroes in movies.

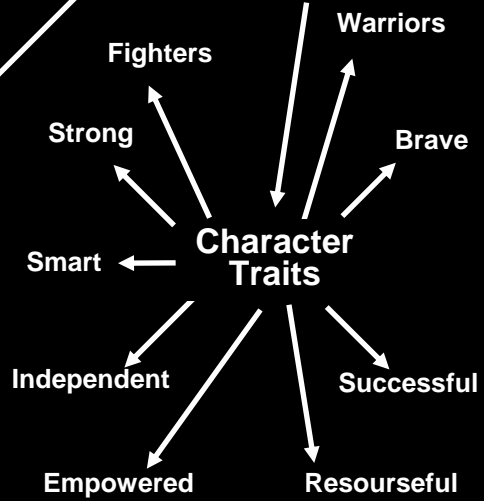
Girls aged 15 to 19 are less likely to describe themselves as 'confident' and 'brave' than males. However, the study reported that most girls self-identified with positive descriptors such as 'strong' and 'inspired' with the help of such female characters.



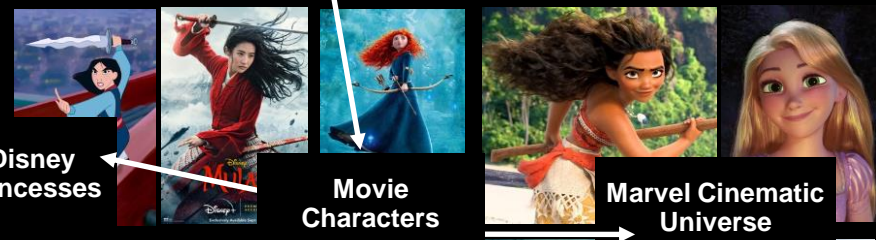
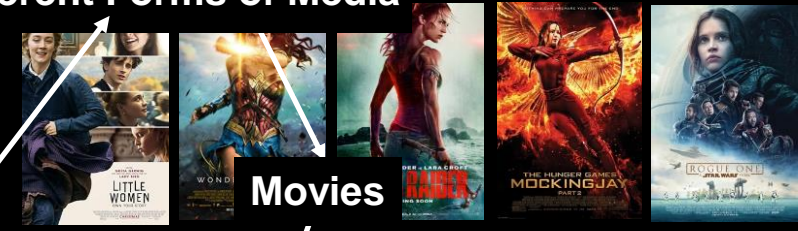
Proof that female representation matters and influences audiences and women

Impact of Female Representation

Brainstorm & Development of Ideas



Powerful Women in Different Forms of Media



Perceptions of femininity and the roles of women in society are changing.

Actively promoted as pursuing a subservient role














Their viewpoints were getting promoted. To rise of women in modern society and the rise of women and their own right. Patriarchal attitudes.

The powers of women: the ability to nurture

Theme Research

Representations of Powerful Women in Media & The Evolution of Women Proclaiming Power in Poster Propaganda

Women in Soviet Era Propaganda

Date	1923	1931	1934	1935	1939	1941	1944
Poster							
Translation	<p>Woman! Learn to read and write! Oh, Mother! If you were literate, you could help me!</p>	<p>Working woman, fight for a clean dining hall, for healthy food.</p>	<p>High tempo harvesting of the Bolshevik harvest.</p>	<p>All world records should be ours. The 2-nd All-Union Sports and Athletics Games of the Trade Unions of the USSR.</p>	<p>Woman, drive a locomotive!</p>	<p>We will replace!</p>	<p>Well, let's do it!</p>
Date	1944	1945	1947	1950	1951	1963	
Poster							
Translation	<p>Glory to the mother-heroine!</p>	<p>We will rebuild!</p>	<p>All to the elections!</p>	<p>There were not such women and could not be in the old days. I.V. Stalin</p>	<p>Honor and glory to the Soviet teacher!</p>	<p>The party said: it is necessary. The Komsomol replied: there is! To the fields and construction sites!</p>	<p>These propaganda posters display women's roles in Soviet Russia's patriarchal society at specific times. They all showcase the rise of female empowerment and rights, such as the opportunity to be involved in elections, work, fight for their country, and rebuild it.</p>

Contact Sheets

Shoot 4 - Business Woman Aesthetic



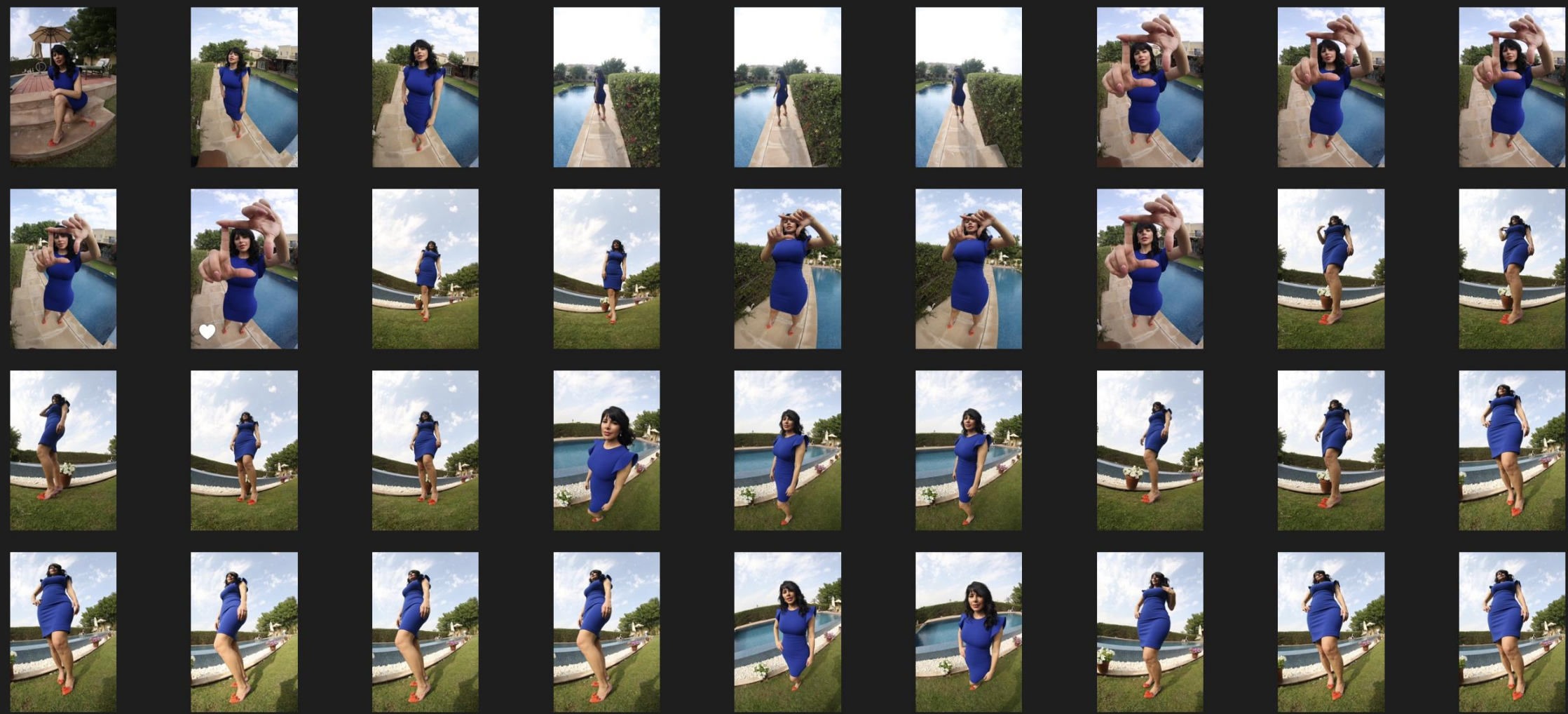
Contact Sheets

Shoot 4 - Business Woman Aesthetic



Contact Sheets

Shoot 4 - Business Woman Aesthetic



Originals

Shoot 4 - Business Woman Aesthetic



ISO 100 1/200 f/5.6



ISO 200 1/125 f/0



ISO 200 1/125 f/0



ISO 100 1/200 f/5.6

Originals

Shoot 4 - Business Woman Aesthetic



ISO 100 1/250 f/7.1



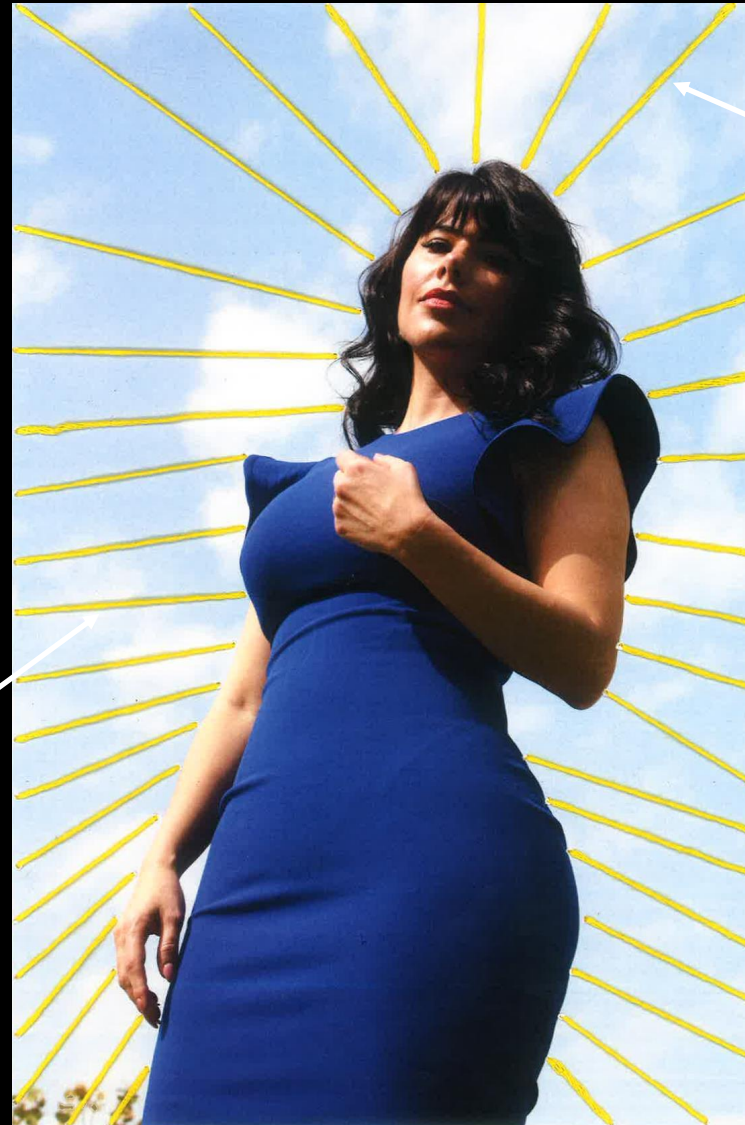
ISO 200 1/250 f/8



ISO 200 1/125 f/0

Stitch-work Manipulations

Physical Process



I stitched in straight lines and kept the manipulation minimal to avoid taking the attention off my main focal point - the model. This results in the dress and stature remaining the most prominent elements of my image.

I decided on the colour yellow to imitate sun rays, connoting an aura of vibrance and positive, confident energy exuding off of her.



Additionally, the warm tone is next to the colour orange on the wheel, the complementary colour of blue. This way, the yellow shade still fits in line with the tone of the subject's dress.



Stitch Work Manipulation

Final Edit



Illustration Manipulation

Final Edit



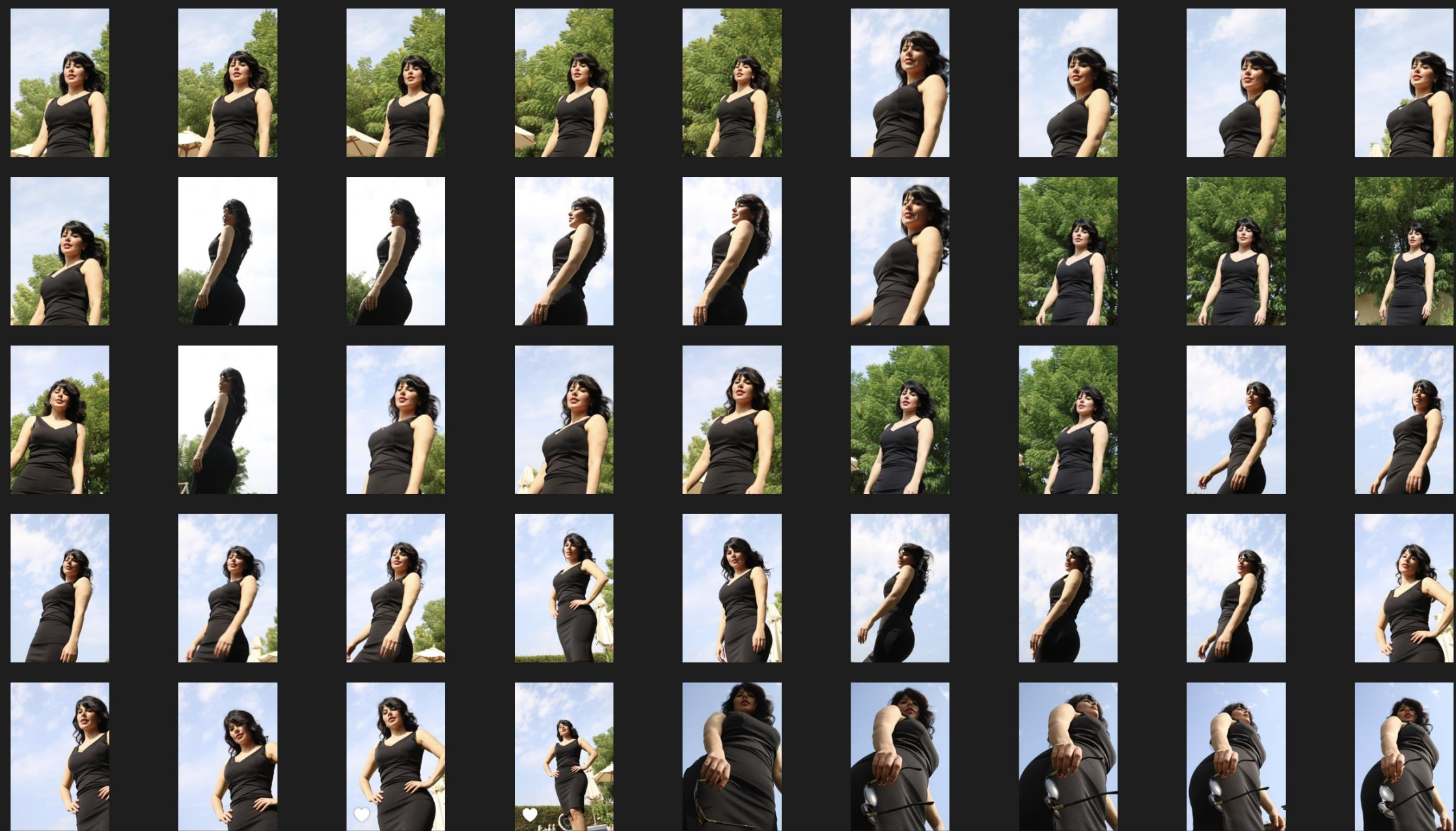
Contact Sheets

Shoot 5 - Effortless, In-control Aesthetic



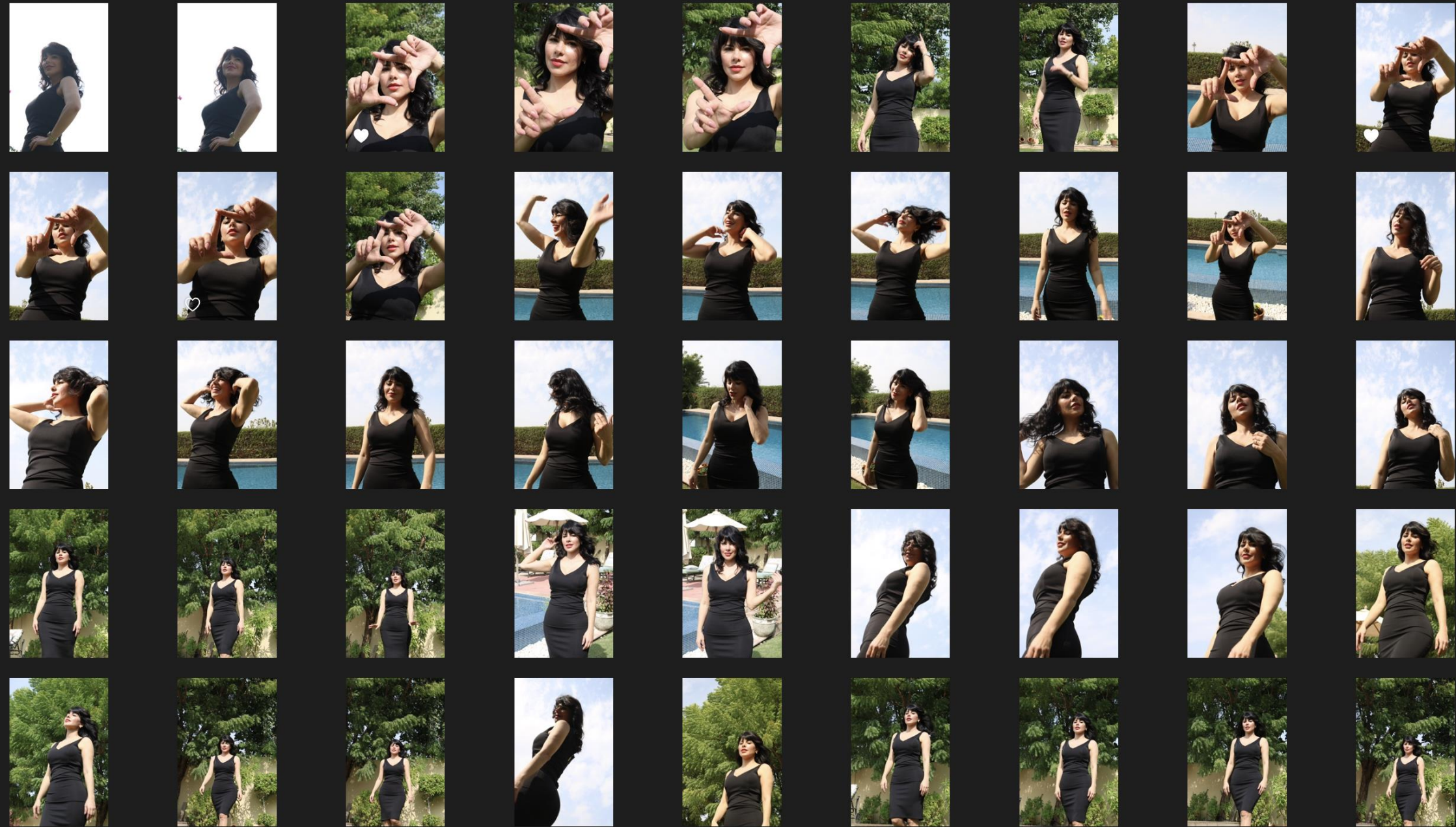
Contact Sheets

Shoot 5 - Effortless, In-control Aesthetic



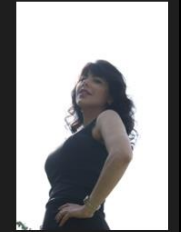
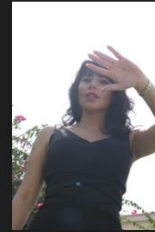
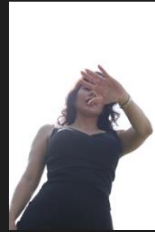
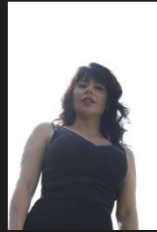
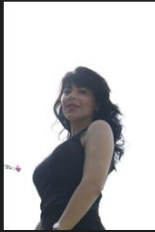
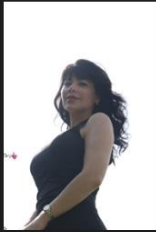
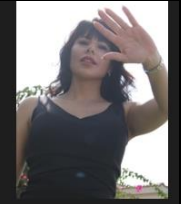
Contact Sheets

Shoot 5 - Effortless, In-control Aesthetic



Contact Sheets

Shoot 5 - Effortless, In-control Aesthetic



Shoot Evaluation

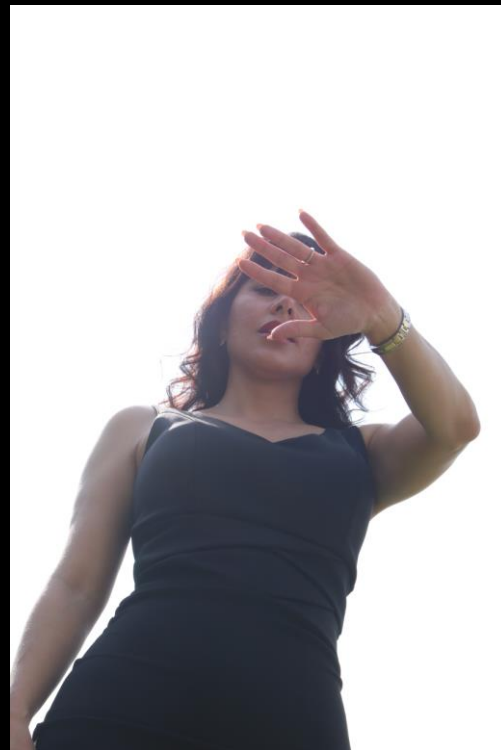
The shoot was very successful and the three outfits I selected worked well to encompass the personality and identity of my model.

Originals

Shoot 5 - Effortless, In-control Aesthetic



ISO 100 1/80 f/13



ISO 100 1/80 f/13



ISO 100 1/80 f/13



ISO 100 1/80 f/13

Originals

Shoot 5 - Effortless, In-control Aesthetic



ISO 100 1/80 f/13



ISO 100 1/80 f/11



ISO 100 1/80 f/13

Illustration & Typography Manipulation

Final Edit



Contact Sheets

Shoot 6 - Glamorous, Elegant Woman Aesthetic



Contact Sheets

Shoot 6 - Glamorous, Elegant Woman Aesthetic



Contact Sheets

Shoot 6 - Glamorous, Elegant Woman Aesthetic



Contact Sheets

Shoot 6 - Glamorous, Elegant Woman Aesthetic



Originals

Shoot 6 - Glamorous, Elegant Woman Aesthetic



ISO 100 1/80 f/13



ISO 100 1/80 f/13



ISO 100 1/80 f/13



ISO 100 1/80 f/13

Originals

Shoot 6 - Glamorous, Elegant Woman Aesthetic



ISO 100 1/400 f/5



ISO 100 1/500 f/5



ISO 100 1/500 f/5



ISO 100 1/320 f/5

Originals

Shoot 6 - Glamorous, Elegant Woman Aesthetic



ISO 100 1/400 f/5



ISO 100 1/80 f/13



ISO 100 1/400 f/5



ISO 100 1/500 f/5

Originals

Shoot 6 - Glamorous, Elegant Woman Aesthetic



ISO 200

1/125

f/0

← The fish-eye lens shut off the f-number feature, so I played around with the ISO and shutter speed instead to achieve my desired lighting.

Shapes & Patterns That Illude to Power

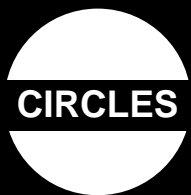
Research

In order to further exaggerate and amplify the theme of power in my photographs, I looked into the shapes and patterns that convey the most strength and resilience.

Patterns are formed by shapes, so I researched shapes first, exploring the different connotations and meanings expressed from certain shapes. Do hard angles and corners associate more with dominance and a solid foundation than round and wiggly shapes do? That is what I sought to find out.

THE PSYCHOLOGY OF SHAPES

Shape psychology is the study of how people subconsciously interpret different shapes because we associate shapes with specific thoughts, emotions, and impressions.



CIRCLES

- Unity
- Friendship
- Eternity

Symbol for the cycle of life; gives off the feeling of happy and carefree



ORGANIC

- Comfort
- Spontaneity
- Interest

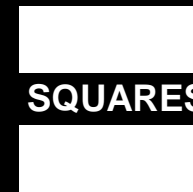
Intended to create a sense of warmth and comfort



RECTANGLES

- Simple
- Balanced
- Solid
- Secure

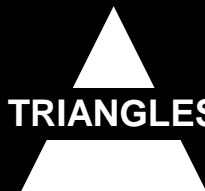
The most common shapes you see in man-made objects.



SQUARES

- Stability
- Balance
- Conformity

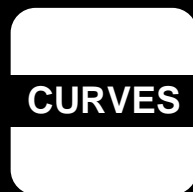
Works well in adding emotional and aesthetic layers to images



TRIANGLES

- Strength
- Energy
- Perseverance
- Achievement

Often used to represent success, perseverance and achievement



CURVES

- Femininity
- Movement
- Positivity



ABSTRACT

- Conceptual
- Recognizable
- Universal

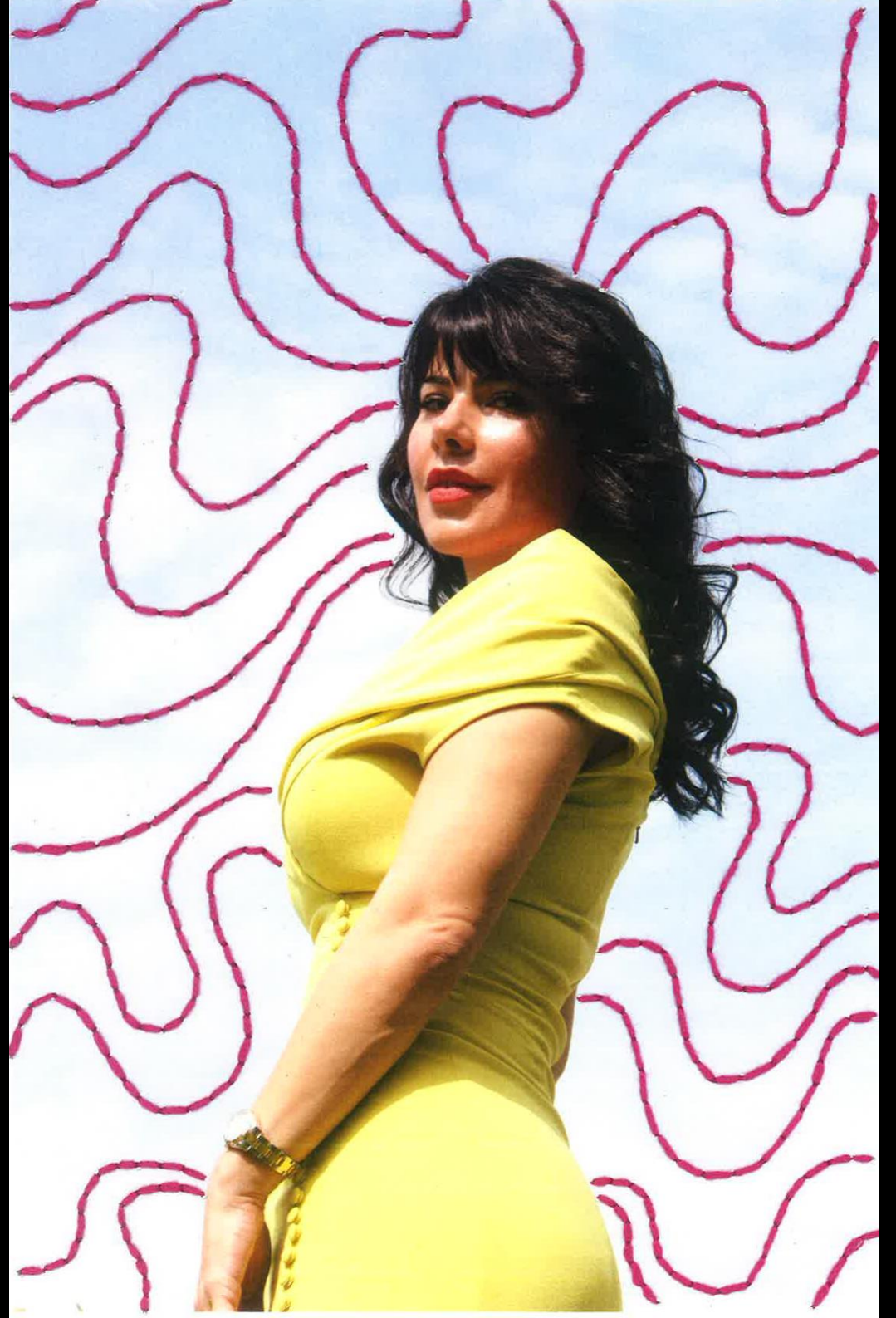


LINES

Horizontal lines make the viewer feel grounded. Vertical lines feel more celestial.

Stitch Work Manipulation

Final Edit



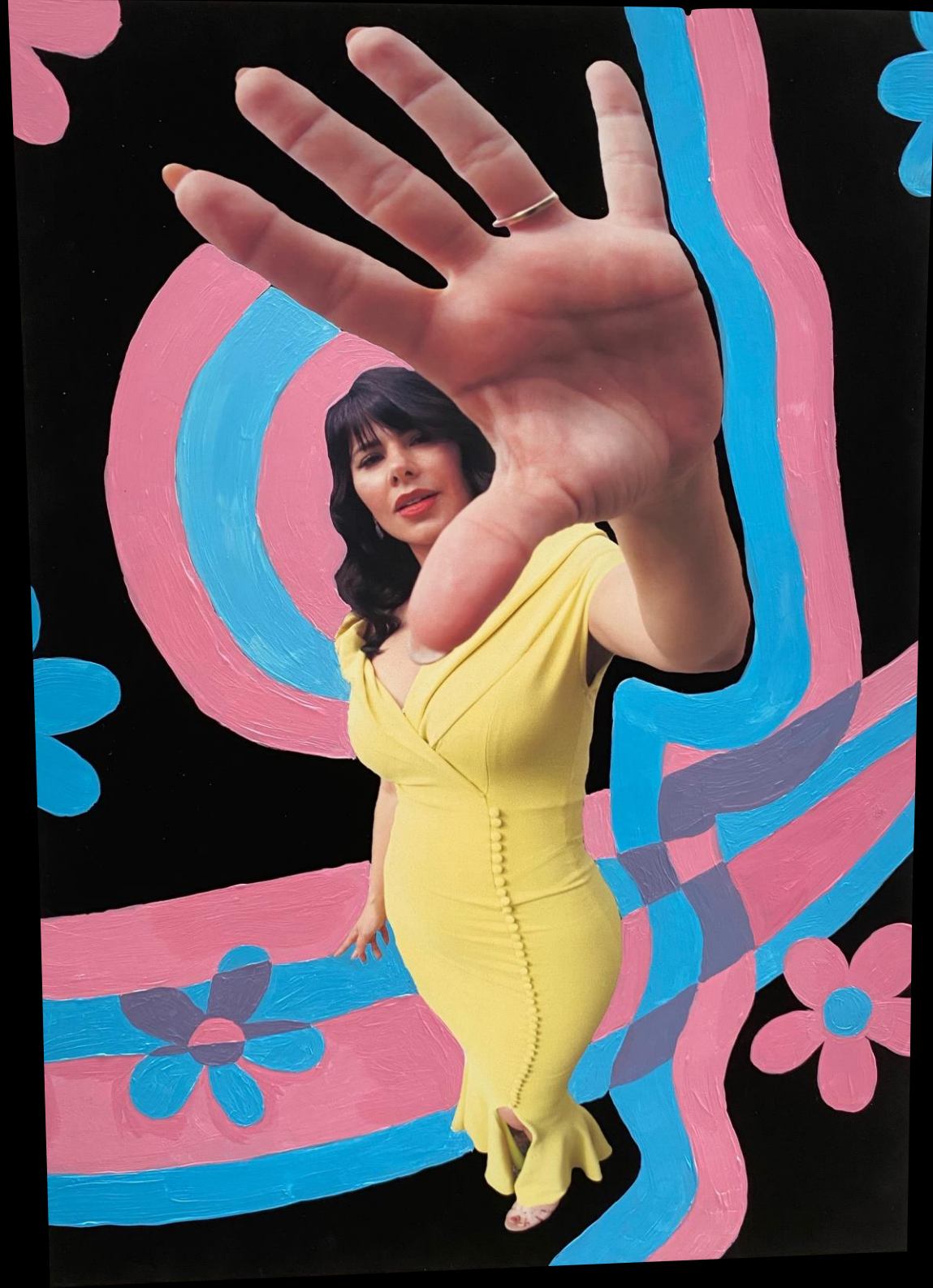
Stitch Work Manipulation

Final Edit



Illustration Manipulation

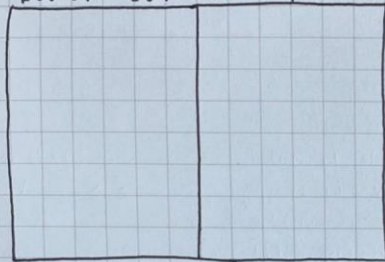
Final Edit



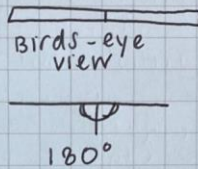
Exhibition Planning

Exhibition Board Layout

double board set-up

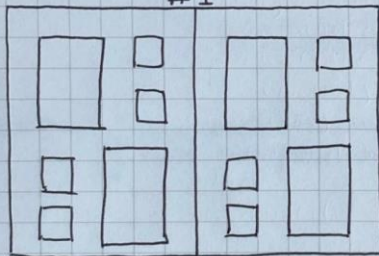


frontal view

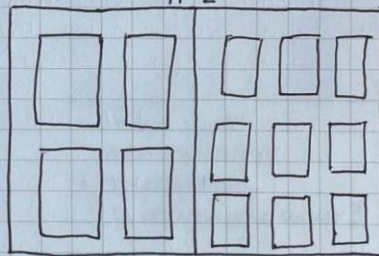


LAYOUT OF WORK

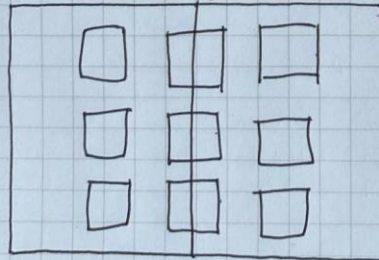
#1



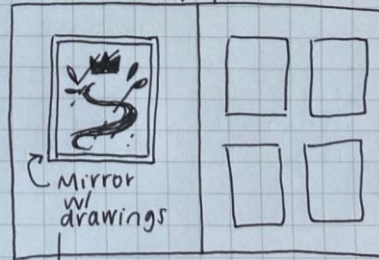
#2



#3



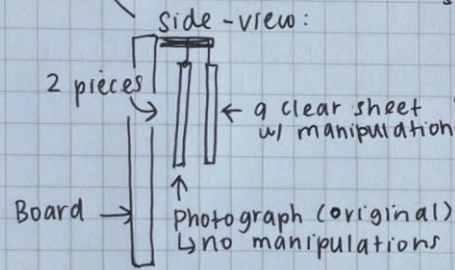
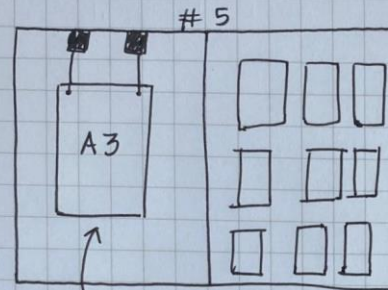
#4



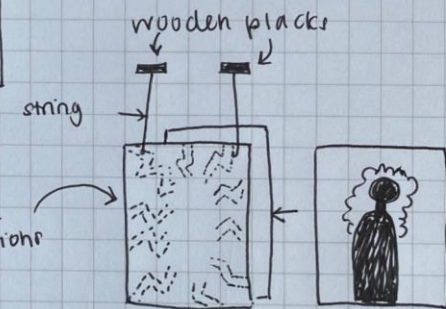
Mirror w/ drawings

↳ so when people look at it they have a crown on, etc.

- spacious + minimal
- Allows viewers to take in each piece of work clearly.

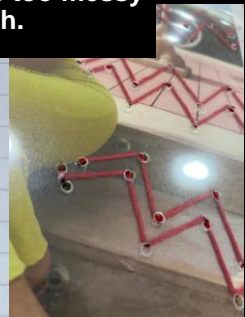
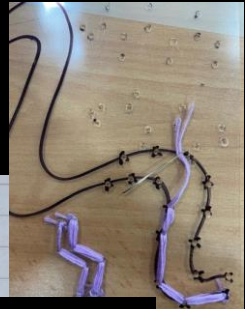


I attempted #5 but found it to be too messy and not refined enough.



- stitch work manipulations
- Typography ↳ magazine cover?

I decided to go for #3 due to the simple and minimal layout. Having my pieces be evenly spread centrally across both boards gives each of my pieces the opportunity to stand on their own and be appreciated individually.



Exhibition Set Up

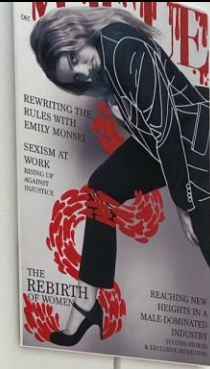
DEPUTY LEADERS:
WILLIAM SIMMONITE
LILY WILLIAMS
EDE MORRISON
SACHIKA SUBRAMANIAN
ADAM LOBO

JUNIOR HOUSE LEADER:
HANNAH LEAR

HOUSE LEADERS:
HARRISON MITCHELL
EIREAN O'LOUGHLIN
OMAR EL HERRAOUI
NADIA AJMAL
HANNAH LEAR
ALANNAH HILL

HOUSE AMBASSADORS:
REECE MITCHELL | IAHANI ADHA





Project Evaluation

Project Evaluation

What is my project theme & why did I choose it?

My personal investigation explored the theme of powerful women and how they are represented in photography (specifically portraiture photography). This is of interest to me due to my personal experiences viewing women in media growing up in a society where our view of women is evolving for the better. I wanted to dive into the behind-the-scenes of these bold magazine covers and online posts of women. How have they been portrayed? What makes them appear so strong?

What was the most pivotal point of your project?

One of the most pivotal points of my project was finding my style and a manipulation technique I loved - so much to the extent that I went back to previous shoots to incorporate them. All of the final outcomes I decided to display fit under my newfound style - illustrations and typography. Creating Vogue covers was my favourite until I discovered how much more elevated my message of confidence and power was portrayed with the addition of bold illustrations.

What concept did you achieve in your outcomes & did this meet/exceed your intention?

My outcomes aim to reflect the concept of inspirational and influential women who are their own bosses, who are comfortable in their femininity and know that it does not discredit them in any way. I believe I did achieve this through the carefully thought out positions, outfits, and thoroughly selected colours added during the manipulation process.

Did my theme develop over the course of the project? Did I expect this to happen?

My theme developed from portraying powerful and influential people from all walks of life, including successful actors, such as Antoniou Platon's portrait of Jim Carrey (included in my essay), to only focusing on women. I looked into how they challenge hegemonic stereotypes of their gender roles and social position in society and how to portray them as high achieving, successful, and an embodiment of strength.

How did my choice of artists inspire the development of my project?

The artists I researched played a role in guiding my work in the direction it took. I had ideas of the particular look I was going for, so by finding artists such as Donna Adi and Richard Avedon who emulate what I strived for, I was able to study and hone into the details and techniques of how they achieved their outcomes. I was then able to redirect what I had learned and observed into my own project, playing a large role in how I developed my theme.

Project Evaluation

Did you encounter any problems throughout your project & how did you overcome them?

There were a few instances at the start of my project where I could not manage the camera settings and lighting equipment well for the effect I desired. It made the photoshoot process take much longer than necessary, inconveniencing the subjects I photographed and myself. To overcome this, I spent time alone practising and playing around with the settings. Test shoots prior to the real shoot and arriving at the location early if it was not a studio shoot really helped as well.

What did you learn about your theme through this investigation?

I learned about the context and history of women throughout society and where they have been placed, how they were represented during different periods and the common themes and techniques associated with presenting them dominantly.

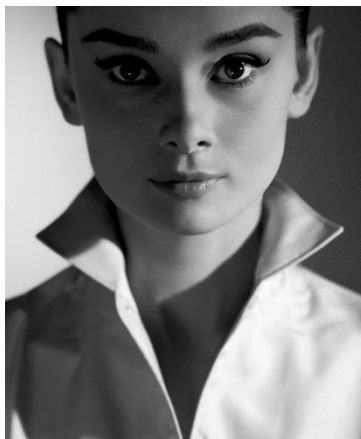
What was the most successful part of your project?

The most successful part of my project is the outcomes because witnessing all that I have researched and developed this year sit in the conclusive forms of my final pieces is immensely satisfying. All that I have learnt and experimented with led to them and required me to problem solve to achieve the outcomes I needed, so I would argue they are the most successful part of my project.

Is there anything you would have done differently?

If I could do this project again, I would experiment with disposable film cameras and attempt to interview an influential figure in my life to research the traits and characteristics found in a powerful woman.

**HOW GENDERED STEREOTYPES ARE PORTRAYED AND
CHALLENGED THROUGH PHOTOGRAPHY
IN THE WORK OF ANTONIOU PLATON
AND RICHARD AVEDON**



CONTENTS

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SECTION 1: How Antoniou Platon portrays and challenges gender stereotypes through photography



Figure 2: Antoniou Platon, Bill Clinton, Portrait



Figure 1: Antoniou Platon, Jim Carrey, Portrait

This investigation will explore the methods used to portray gender stereotypes and how they are challenged through the photography of Antoniou Platon and Richard Avedon. I will inquire whether specific techniques result in a dominant representation of gender and examine whether the models' emotions and stances significantly contribute to the viewers' interpretations of the photographs. The contexts of this study will link with my practical work and theme of 'representations of power in portraiture photography', specifically women.

The first artist, Antoniou Platon, is a British portrait and documentary photographer currently based in New York, famous for his portraits of many presidents and well-known figures, including Barack Obama, Sylvester Stalone, and Serena Williams. Platon is renowned for his skill in capturing facial expressions to portray the thoughts and emotions of his subjects, stating that his work *'is about closeness, truth, and authenticity.'* *'In order to achieve that in his work, he uses prompts and questions to connect with his clients.'* An instance in which Platon used this method was when photographing the President of America at the time, Bill Clinton. He asked Clinton to *'show me the love'* to provoke him to give him iconic charisma (Figure 1).

The photograph I have chosen to analyse is of the well-known successful actor and comedian, Jim Carrey (Figure 2). This piece is located in Platon's 'movies & television' section on his website and was taken in a black and white format with a Hasselblad 553 EXL and Kodak Tri-X 400 film. In order to capture the most contrast possible and allow the light and shadow to seize the scene, his technical approach would have been to keep the camera settings at a low ISO with a decrease in shutter speed. Platon's feature in the Netflix docu-series 'Abstract' explains that he works alongside his retoucher to determine areas to bring out texture as needed through the post-production process. This can include the denim of jeans or the wrinkles on a subject's face. He uses photoshop yet refrains from using tools such as the 'wand tool', claiming that *'everything is hand-drawn'* to avoid allowing the tools to dominate the image. In doing this, he and his team work on *'isolating different elements and treat them all with reverence'*.

This approach accomplishes rich-in-tone pieces like Carrey's portrait, with the jacket's enhanced surface predominantly enriched wrinkles and lines of his hands and the shadow of his palm. The deep shades effectively represent Carrey as domineering and solidified, encapsulating his significant influence and giving off a looming presence of power.

The photograph's focal point is central, creating a sense of distance, and draws the viewers' eyes to the most significant part of the image - the hand. The central point of Carrey's finger acts as a leading line towards his face, which occupies an intense and strict expression. The harsh lighting and contrast between the shades from black to white strengthen the features of Carrey's face, further enhancing the assertiveness of his composure.

The use of foreshortening by placing Carrey's hand closest to the lens allows his scale to dominate the image's frame and empower the photograph. This scale manipulation *'affects how you perceive or interpret what appears in the image'* and results in the model looking extensive, enormous, and powerful. Additionally, the foreshortening effect creates more interaction with the lens and the body and capturing

his body language through this interaction gives a glimpse into Carrey's strong personality.



Figure 3: My photograph



Figure 4: My photograph



Figure 5: My photograph

Before reaching my final theme, I explored Platon's tonal and foreshortening techniques in my work through iPhonography. Using the 0.5 zoom-out feature on the camera allowed me to effectively enlarge my subject's hand and foot by flipping the camera upside down and setting the lens near the desired focal point. To further juxtapose the measure of the features and create more depth, I similarly used a monochromatic style of black through white shades, heightening the model's hand lines and giving the photographs an element of enigma and seriousness. These elements can be seen in Figures 3, 4, and 5.



Figure 6: My photograph



Figure 7: My photograph

The development of my technical skills allowed me to reach a point currently where I use a fisheye lens on my DSLR camera to take my foreshortening shots (Figures 6 and 7). This method promotes the background and the rest of the subject's body to curve with the lens, hyperbolising the outcome and effectively communicating my model's forward, outgoing, bold characteristics.

outgoing, bold characteristics.



Figure 8: James Montgomery Flagg, Propaganda Poster

The pose and positioning of Carrey's body similarly reference the famous 'I Want You for U.S. Army' poster (Figure 8) and bring up men's contextual factors in society. For instance, in 1941, when the poster was created, it was during patriarchal times when men said imperative, exclamative, and declarative sentences. Commanding was not expected of women and was not taken well, as it made them appear bossy, uncooperative and unsubmitive. Platon could have explored this connotation through Carrey's direct eye contact, hand placement, the relative facial expression and blazer, which the viewer could interpret as a reference to the nostalgic poster.

Platon's use of negative and positive space further enhances the strength of the photograph. His deep respect for form and space comes from studying Frank Lloyd Wright's (an American architect) idea of compression and expansion. His structures were famous for their tiny doorways and humongous interiors, and the breath of air and space felt when taking in the large interior is what Platon intends to encapsulate in his work. It is why many of his photographs have blank, white backgrounds. *'Simple. Bold. Clear.'* Those are the three terms Platon uses to describe his work, and he states that those three components are how *'you end up with a Platon picture'*.



Figure 9: My Photograph – Before Post-production



Figure 10: My photograph – After Post-production

I attempted to explore this strategy and counter an aspiring result in my work by using similar techniques. In Figures 9 and 10, I used a

white backdrop with a bold outfit in a studio where I could access clear, bright lighting. The technical setup assisted the quality of my work, and creatively, the model's outfit incorporates stereotypically masculine details such as the attire; a suit. Pairing that with heels and her hair down contradicts each other and presents her as an individual who is in touch with her femininity and is not afraid to step foot in a male-dominated industry, as the cover line suggests. It encodes the assertion that she is *'just as capable as the men working next or with them'*.

My model's character is a woman of influence who embodies the characteristics of an empowering female. Through experimenting with the use of Platon's questioning, I was able to provoke the reactions and intense emotions I needed to capture. The attention to detail conclusively led to a series of photographs, such as Figure 10, that held the perfect amount of fierceness inspired by Platon's style while still making it my own by adding typography and illustration overtop the image. The straightforward yet bold style of the photograph was the perfect base for the manipulations I added over the top while remaining the main attraction.

SECTION 2: How Richard Avedon portrays and challenges gender stereotypes through photography



Figure 11: Richard Avedon, *Dovima in Dior*, 1950, Portrait



Figure 12

My second artist, Richard Avedon, was an American fashion and portrait photographer who famously worked for *Vogue* for over 20 years, and at *Harpers Bazaar* as the lead photographer.

This photograph (Figure 11) is titled '*Dovima in Dior*' and was taken by Richard Avedon in the Eiffel Tower, Paris, in August of 1950. Dovima was Dorothy Virginia Margaret Juba's professional title, a famous American supermodel during the 1950s whom Richard Avedon described as '*the most remarkable and unconventional beauty of her time*'. '*Avedon enjoyed a special relationship with the House of Dior*', and this iconic photograph, along with numerous more, is included in his book '*Dior*', which includes images that trace back to 1947, right when Dior began to dominate the fashion industry in Paris. They capture the essence and values of Dior as a brand identity -'luxury, glamour, prestige, sophistication, and originality'- and reflect the attitudes of fashion of the time.

The composition of the photograph is centred and proportional, evidenced by the model standing in the dead centre of the frame and holding both arms up at equal angles. The vertically symmetrical composition '*creates an aesthetically pleasing balance in the*

image.' The formation represents the model as grounded and levelled, and having the model be the central focal point inevitably allows her to dominate the frame by taking up the most significant proportion. This results in an exaggerated size effect and enhances her physique's robust nature, structure, and prominence. The positioning of Dovima's arms and stance arrangement imitates a triangular shape, which could link to stereotypical power stances traditionally associated with strong, muscular men - an example of this can be seen in Figure 12. The relevancy of this association emulates how Avedon challenges the engrained gender traits and identities of the time.

Avedon's portrayal of Dovima contradicts the social expectations and traditional, dominant ideologies of this photograph's time in 1950s America. *'Gender roles dictated that men were the head of the household and the sole provider, while women were expected to be the homemaker who cared for the children.'* Women's roles post World War 2 were evolving, becoming slightly less patriarchal, and were beginning to stray away from hegemonic constructs. In a period where women were very vulnerable, one might suggest that the women of the 1950s might have deemed Dovima in the image as an empowering figure which depicted an aspirational position to be in. They may have found it to be quite rebellious, forward, and untraditional, yet the counter-stereotype of a woman drenched in confidence, strength, and control contesting the rigid standardised beliefs of a woman's role in society would have been well appreciated.

Additionally, the belt enhances her magnified figure, cinching at her waist, creating an hourglass effect. Although it reflects the traditional beauty standards that women adhered to in the 1950s, it iconically accentuates her shoulders, making her look bolder. The robust and structured attire imitates a military-style uniform, supporting the concept of a servicewoman. Dovima's clothing references power dressing and connotes competence, with the intent of being taken seriously. Power suits were introduced in the 1920s by Coco Chanel, yet the term power dressing was coined in 1970. By 1980, every woman engaged in the fashion style to establish authority in professional environments dominated by men. So although this photograph was taken before the surge of power dressing, it could be proposed that Dovima was a part of the beginning

of a significant fashion statement. Her strict and upright posture solidifies her stance and creates an ambience of force, balance, and control. It elevates her impression, representing her as confident and purposeful as if every element of her pose is deliberately held.



Figure 13: My Photograph

Similarly, I incorporated power-dressing into my photoshoots with not only suits but stereotypically feminine clothing: dresses. I ensured the dresses stood on their own and complemented the theme of female power in my photographs through a careful selection process. For instance, the dress in Figure 13 leans into a business style outfit with the sleeves of the dress flaring off my subject's shoulders, imitating shoulder pads - a common and popular fashion statement that women would partake in during the era of power-dressing. Another feature of the dress that piqued my interest was its vibrant and bold royal blue shade. The primary colour is one of three foundations responsible for creating all the other colours and connotes how the woman in my image is grounded and is as strong and substantial as a primary colour. These elements create a semantic field of business and seriousness that work well with the intense shadows that run along the side of her face and body. This was intentionally incorporated to influence the powerful aura exuding from my subject.

Avedon has chosen to place the lens directly in front of the model and have her 'break the fourth wall' by looking straight into the lens and giving her full, focused attention to the viewer. Eye contact '*is an important nonverbal social cue because it projects confidence, self-esteem, and assertiveness*'. The direct address alludes to power by combining her stern facial expression to create a severe atmosphere. Dovima's emotionless expression causes her to remain aloof. The camera's angle is positioned lower than the model's eye line. Nevertheless, she holds her gaze and glances down, exerting her dominance and almost reflecting an overbearing position as if she is looking down upon the viewer in an authoritative place of power.

The binoculars give off an intimidating impression through the manner in which she is supporting them in her hands. It is as if she had been looking through them at the viewer. It gives her the advantage and control to watch over her subject. On the other side of the photograph, the audience may establish feelings of uneasiness, vulnerability, feeling small, and targeted after realising her gaze. This interpretation is through the lens of female power.

The technical aspects of the photograph include the monochromatic lighting, ranging shades across a black to white spectrum. Her steely and fierce expression is hardened with drastic lines by stripping the image of its colour and flattening it through harsh shadows and lighting on her face. The lines and straight angles accentuate her figure to a more significant extent, building her up to appear more prevalent.

Although women may view Avedon's photograph as positively influential and a reflection of women at the time's ambitions of being equal and just as powerful in society as their male counterparts, men might feel differently. One might imply that the image would be interpreted as an intimidating feminist statement. Nevertheless, *'Dovima in Dior'* remains a striking image of evolution in the representation of women in photography.

CONCLUSION

In summary, it is evident that throughout time, including periods in which a patriarchal society dictated men's and women's roles, photographs that challenged traditional views on gender are represented, whether through fashion photography to push the boundaries of fashion or through portraiture photography to illuminate an influential personality. The research and analysis of Platon's portrait of Carrey and Avedon's 'Dovima in Dior' have revealed that the methods behind being represented powerfully develop from low angles, fierce outfits and textures, confident stances and facial expressions, and methods of enhancing the qualities of the photographed subject through post-production editing. In some cases, the implication that less is more, in Platon's instance, leaves an image even more prosperous than previously, and in others, adding layers of influence and strength through manipulations can result in the same outcome.

Alternatively, elements and conventions that adhere to stereotypical views of gender identities, such as women wearing dresses or men who take on roles of authority, do not imply that they cannot be represented dominantly. Platon and Avedon's photographic work have pointed out the importance of attitude and the sentiments that need to be in place with the subject, and the photographer can turn any condition into a remarkable showcase of independence and greatness.

By bringing all I have understood from this investigation, I approach my photographs in a more thoughtful manner and intent to what I am asking my model to portray to me and my lens. Attention to detail and having context behind my work allow my pieces to have a powerful backbone and supports the outstanding theme of confidence and strength.

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