PEARSON

GCE A Level Advanced Art and Design

**Photography
Component 2**

ANDY

Total Mark 48

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	11	12	13	12
Performance Level	4	4	5	4
			Total out of 72	48

TRUTH

INITIAL THOUGHTS

Whilst looking through the exam booklet, I soon realized that I wanted to use "truth" as an aspect of my photography. But what is truth? It is a simple question however it is dependent on the person to which you are asking it. Ive been very interested in Alfred Stieglitz concept of equivalence. This concept was very unique at the time (1920's) and was a new form of expression which was then followed by some of the worlds most renowned photographers. The concept of equivalence basically states that a photo is open to interpretation. The photos of clouds produced by Stieglitz were open, subjected photos which could be interpreted differently by ever single person that looked at them. I want to develop this idea more.

I want to produce photos that people can look at, and can then see a truth reflected in them. To start my journey of truth, I looked at another series of work by Stieglitz. These photos were "The hands of O'Keeffe". Stieglitz believed that "portraiture concerned more than merely the face and that it should be a record of a persons entire experience". So what if I could create photos that are just open enough to evoke an emotion of someones life and open up a person to the truth of themselves within.

Alfred Stieglitz was an American Photographer and modern art promoter who was instrumental ober his fifty-year career in making photography an accepted art form. In addition to his photography, Stieglitz is known for the New York art galleries that he ran in the early 20th century, where he introduced many Avantgarde European artists to the US. He was also surprisingly married to painter Georgia O'Keeffe. This is one of the hands from Stieglitz series.

I think there very simple technical factors used. Firstly, I think that there is a slight shallow depth of field used as the buttons of O'Keeffe's jacket is slightly a blur. I like the natural contrast of the photo of the pale hands against the black jacket. The composition expressed in this photo works very effectively as the hands are centered in the middle, which works really well with the contrast and creates a balance. The feel and purpose of this photo is subjective and obviously is dependent on the viewer which is my intention for my photographs. Overall this photo is a really great one and has sparked my imagination for my first shoot.
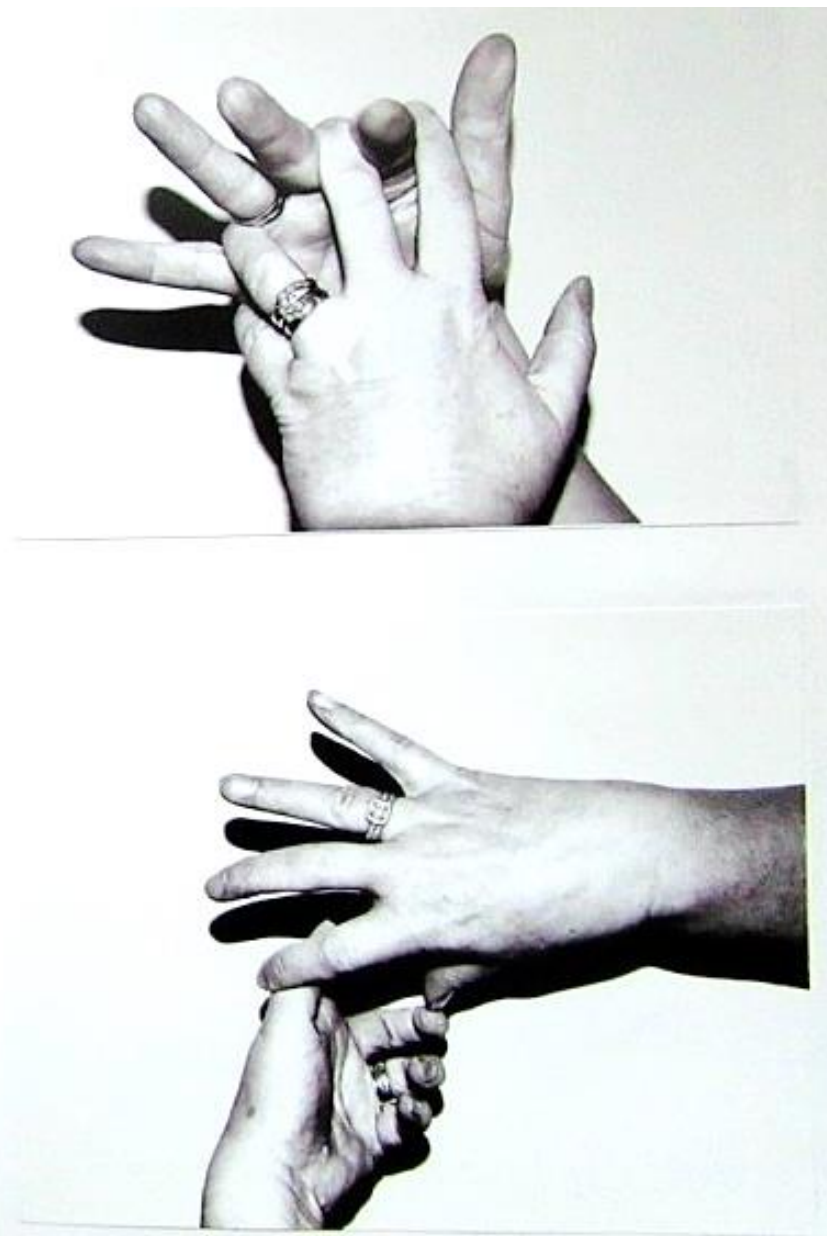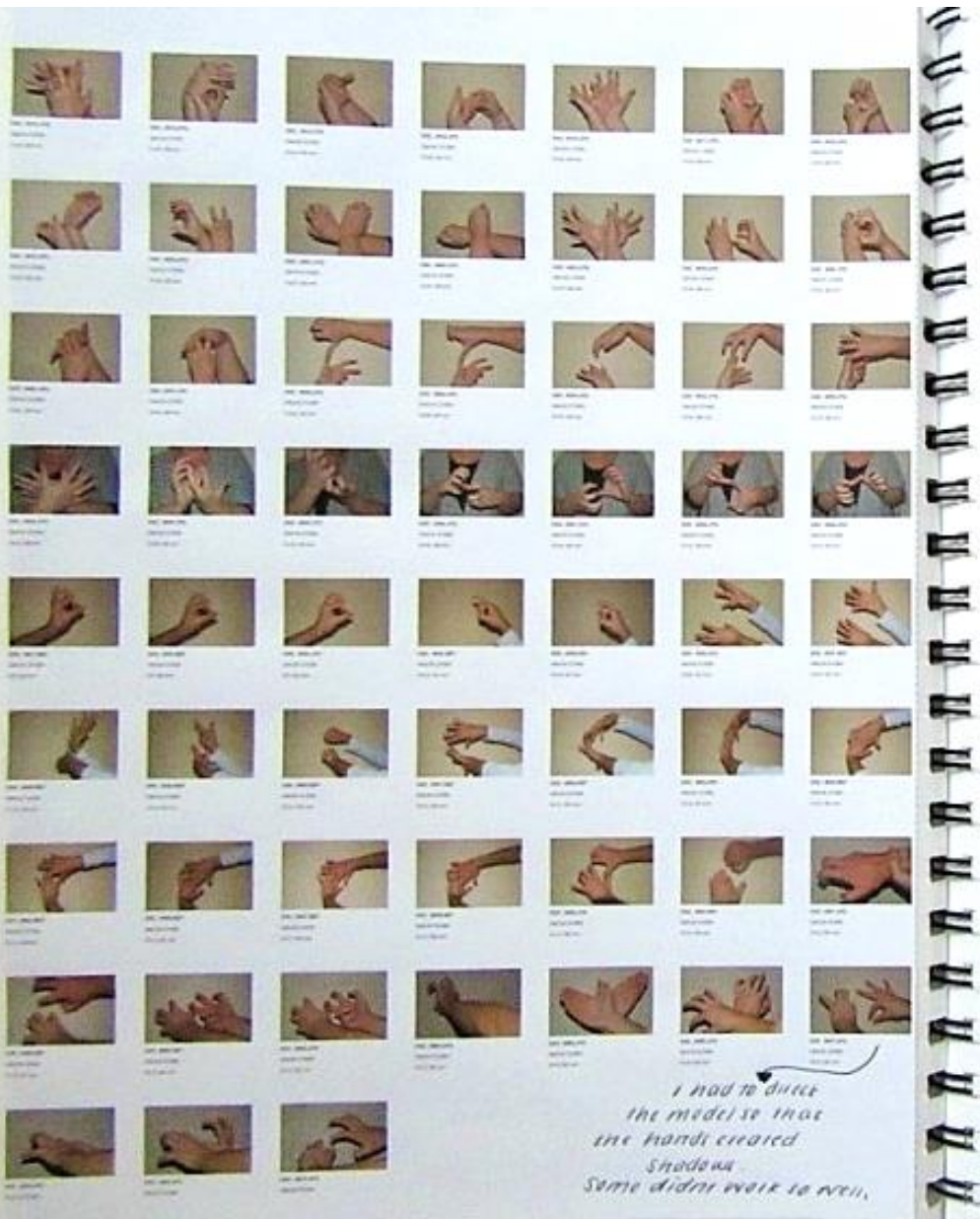
PHOTOSHOOT

Photoshoot plan

For this photoshoot I plan to initially capture hand movements of one person in front of a white background which can be interpreted by the audience. Some of the photos may not mean any thing to some people but could mean everything to one person. This is because we all have our own personal experiences and memories which could be triggered by the slightest thing. In relation to hands, this could be the anything. For example a delicate hand could remind a mother of how their child used to cling to them. As previously mentioned, the emotions sparked in the audience, is based on personal experiences. My photos will be in black white. I want to this because ultimately I prefer photos in black and white, and also because photos of this subject matter hold a lot of texture, therefore the black and white will highlight this. Additionally, I am going to use high contrast in my photos.

What will I need?

For this photoshoot i will need:
1) Camera
2) Tripod (to eliminate camera shake)
3) Hands
4) White walls

i had to direct
the models so that
the hands created
shadows
Some didn't work so well.

PHOTOSHOOT REVIEW

I felt like this photoshoot went really well. I think I achieved what I set out to do, and the photos really stand out. I have chosen these photos because they are the photos which were the most dynamic when I refined them in photoshop. For this photoshoot, I played with the curves of the photos instead of just the brightness and contrast. This mean that I was able to control the darkness of the hands whilst still keeping the background white and bold. I did this "extreme" contrast style because it meant that the hands stood out against the white background. This was also very important because using the white background, the shadows were able to be bold and stand out. This is good for interpretation as the shapes of the shadows could be a representation or a metaphor for someone. By using this contrast on the hands, texture was able to be almost amplified as you can see the textures of the hands so much better which is an important thing in the interpretation of photos to me. If there is more textual components in a "simple" photo with only one subject, then unusual concepts and emotions are able to be picked up by the individual viewer. The shapes that the model was doing was very important for the photo. For example, on the 3rd page of the refinements, the hands for me, represent my parents telling me that they will carry me and support me. The photo below it for me is a more violent because the hands are rigid and tense. I also tried a few photos where I overlapped the hands on photoshop and then moved them across a bit. I believed that this made the photos look slightly more abstract and then and create more tones and shapes. Overall, this photoshoot went really well as my first one, however I think that if I were to do this shoot again, I would try inverting the colour's manually to see if this changed the effect of the photos.

PHOTOSHOOT

For my next photoshoot, I plan to use hands in the same way as my previous shoot, but then put them behind natural barriers. My first shoot will be twigs. I don't want the barriers to be to overwhelming but I do want them to stand out against the hands. I will then alter the contrast and darkness to make the twigs look like almost projections. With the other shoots following on from this, I plan to intertwine flowers and leaves with the hands. I will use both a shallow depth of field and deep depth of field to see which will work better.

For this photoshoot I will need
1) Camera
2) Hands
3) Location- Garden
4) Time- Mid day

PHOTOSHOOT REVIEW

The series of photoshoots worked really well in my opinion. My intentions were to put hands behind natural barriers whilst using high contrast black and white. I think that this went really well and really worked. The high contrast enabled me to capture a high level of texture which worked really well. The first photoshoot in this set was one behind twigs. The natural lighting enabled me to adjust curve levels, which darkened the twigs to almost a shadow, whilst still capturing the hands form and shape. I really like these photos because the twigs almost look like projections over the hands.

The second shoot I did was hands interfered in the flowers. I did a range of depths for these photos but I felt like the ones that worked the best were the ones where there was a shallow depth of field. To me the photos were very interpretative. The different hands promote different emotions for me. For example, picking flowers for a mothers grave, I get this negative mood from these photos because of the dark colours and tones.

The next sets of photos were focusing upon aperture alone and featured random objects in the garden. I found these to be effective. From reviewing these photos, I realised that I would study representing the texture and simplicity of a photo. I am still trying to make the audience feel something in a subjective manner. (Equivalence)

PHOTOSHOOT REVIEW

This photoshoot went really well. Similar to the other shoots, the natural lighting worked really well with the contrast I wished to use. The photo that I particularly love is the 4th photo. The models hands are rested on a log and the hands are reaching for each other but are separate. This photo is really strong for me. I feel like the log represents the modern society that we live in. The hands represent the fact that sometimes we feel so close to our self and our attitudes within, but then with the changing society, we don't feel as in touch with ourselves as we would like. Also reaching for perfections. Our society is so critical of things such as our appearances. People are forced to try and fix what is seen as an imperfection but there is really no such thing. For me this is what the hands signify, trying to reach perfection however the hands are never going to touch because there isn't any imperfection to fix. However this is obviously going to be different for every single person. To some it may just be two hands and to others it may represent pushing something to the past.

If I were to do this shoot again, I would perhaps use to models hands to show a contrast and perhaps promote a different story. This would perhaps push people into feeling something though, and this is not the concept of equivalence.

PHOTOSHOOT

Photoshoot plan

Developing on from my other shoots, I am going to try and experiment with other barriers. Sometimes when we are confronted with the truth, we put up certain barriers. This could be because we don't want to know the truth, or because we are protecting others from it. The photos that I plan to do will act as a metaphor for emotional barriers and will represent a physical barrier. As previously mentioned, my photos are based on Equivalence and are trying to bring a truth within a person. Sometimes peoples emotional barriers can be so irrational. For this shoot, I plan to represent these irrational barriers which could provoke and prevent the truth from being revealed. I am going to naturally project twigs on a hand. This will represent a "truth" (the hand) being interrupted by shadows and becoming slightly ambiguous.

To conduct this shoot, I will need to find a location where there is little light most probably my boot room in my house. The lights will be off and I will try to get rid of all light. I will then set up my tripod at one end of the room which will then have a torch positioned behind it, pointing towards the other wall. A pot of twigs will then be placed in-front of the camera and light which will then project onto the wall. I will have my "hand model" (Mum) standing where the light is projected and then place her hand near the wall.

What will I need?

For this photoshoot I will need:

Camera
Tripod
Mum
Phone
Twigs

1)
2)
3)
4)
5)

PHOTOSHOOT REVIEW

1 and 2) The photo shoot worked really well overall and I got some great photos out of it. These two photos were not the best photos from the shoot but really work well in terms of the projections. During the photo shoot, I would move the size of twigs which would change the size of the projections. On these two photos, I put the twigs a bit to close and also I chose a part of the twigs which was pretty crowded so the shadows overwhelm the photos. The contrast and tones in this photo do work well though however I would like the hand to be a bit more obvious.

3 and 4) These two photos are better in terms of the spacing of the twigs. The cluster of twigs is not too much that it overwhelmed the photo, but it is just so enough to make the photo slightly ambiguous. A problem that I encountered with the photo shoot was technically with the camera. I had to make sure that the light stayed off during the photos otherwise they would have bleached out the photos. This was really hard as even when I put the shutter speed on a fast setting, it was still slow which means that sometimes my hand slightly moving her hand meant that the photo was blurry in places. Photo 3 shows this in greater depth.

5) This photo was the best photo out of the entire shoot. The subtle shadows, the contrast and slight ambiguity worked well with the photo. Technically I found that this photo worked well but how does it bring out a truth within a person? I need to refine my ideas so that the photos tell something. They need to be significant enough so that they are a photo of equivalents.

PHOTOSHOOT PLAN

Following on from the textured look of the hands, I plan to do some photos of hands covered in flour. I think that this will work really well because it will make the textures of the hands stand out and should in turn make the photo much more interesting to look at with light crops. My plan is that ambiguous shapes will be created such as shapes the create a pathway. This is more of an experimental photoshoot and should help me identify where I want to go.

For this photoshoot I will need: 1) A pair of hands 2) Camera 3) May need some artificial lighting 4) Flour

HOW TO USE APERTURE

Aperture refers to the opening of a lens's diaphragm through which light passes. It is calibrated in f/stops and is generally written as numbers such as 1.4, 2, 2.8, 4, 5.6, 8, 11 and 16. The lower f/stops give more exposure because they represent the larger apertures, while the higher f/stops give less exposure because they represent smaller apertures.

Depth of field is defined as "the zone of acceptable sharpness in front of and behind the subject on which the lens is focused." Simply put how sharp or blurry is the area behind your subject. Here's the equation:
The lower the f/stop—the larger the opening in the lens—the less depth of field—the blurrier the background.
The higher the f/stop—the smaller the opening in the lens—the greater the depth of field—the sharper the background. The photos of hands that I am doing refers to shallow depth of field which means that the background is blurrier.

Exposure Compensation button
Metering Mode button
Mode dial

Release mode dial
Release mode dial unlock button

For my project, I am using a Nikon D7000. On this diagram, the arrow pointing to the release mode dial is where I control aperture. By turning the dial to A it means that I am manually in control of the aperture. You can vaguely see the dial at the bottom right hand side of the photo and where I adjust the aperture to create shallow depths of field.

LISA KRISTINE

As you can see from this photo, Kristine uses shallow depth of field in this photo. As she is a humanitarian photographer, I think that she does this in order to emphasise her subject matters and their emotions. The child's gaze is right at the photographer and it makes the viewer feel sad, empathising with the child. The shallow depth of field has been used cleverly here as it reinforces the fact that she is alone because of the amount of blank space around her. Although in my work, I am not doing portraiture, it is very educational to look at photographers who use shallow depth of field, similar to what I want to do, because I get to learn the purpose behind it. Although my works will be much more abstract, using a shallow depth of field is going to have a similar effect on reinforcing the subject matter. I think that although not in this photo, if i use black and white, it makes the photo much more neutral and open to free interpretation.

Lisa Kristine (born September 2, 1965) is an American humanitarian photographer. Her photography over a 30 year career has documented indigenous cultures and social causes, such as modern slavery, in more than 100 countries. Lisa Kristine began learning photography at the age of 11, and began traveling internationally in the early 1980s. She has since visited dozens of countries on six continents; she travels with a translator and secures permission from every person she photographs. She has focused on topics related to human rights.

In 2009, Kristine collaborated with Free the Slaves. This body of work, illuminating human enslavement, was brought together in Slavery, including a foreword by Nobel Laureate, Archbishop Desmond Tutu and published in 2010. Kristine has received global attention for shining a light on contemporary slavery across media platforms, including CNN and The Atlantic, speaking at TED events, museums, NGO's, business conferences, colleges and universities. Lisa was the recipient of the 2013 Lucie Humanitarian Award. Kristine's work has been endorsed by Archbishop Desmond Tutu, the Queen Mother of Bhutan, and Amnesty International.

Kristine was ranked one of the top 12 portrait photographers in the world by Resource Magazine. When the State of the World Forum convened in San Francisco in 1999, Lisa was asked to present her work to help inspire discussions on human rights, social change, and global security.[18] Kristine's work was auctioned by Christie's New York and sponsored by the United Nations to benefit Kofi Annan's Ambassador's Ball.
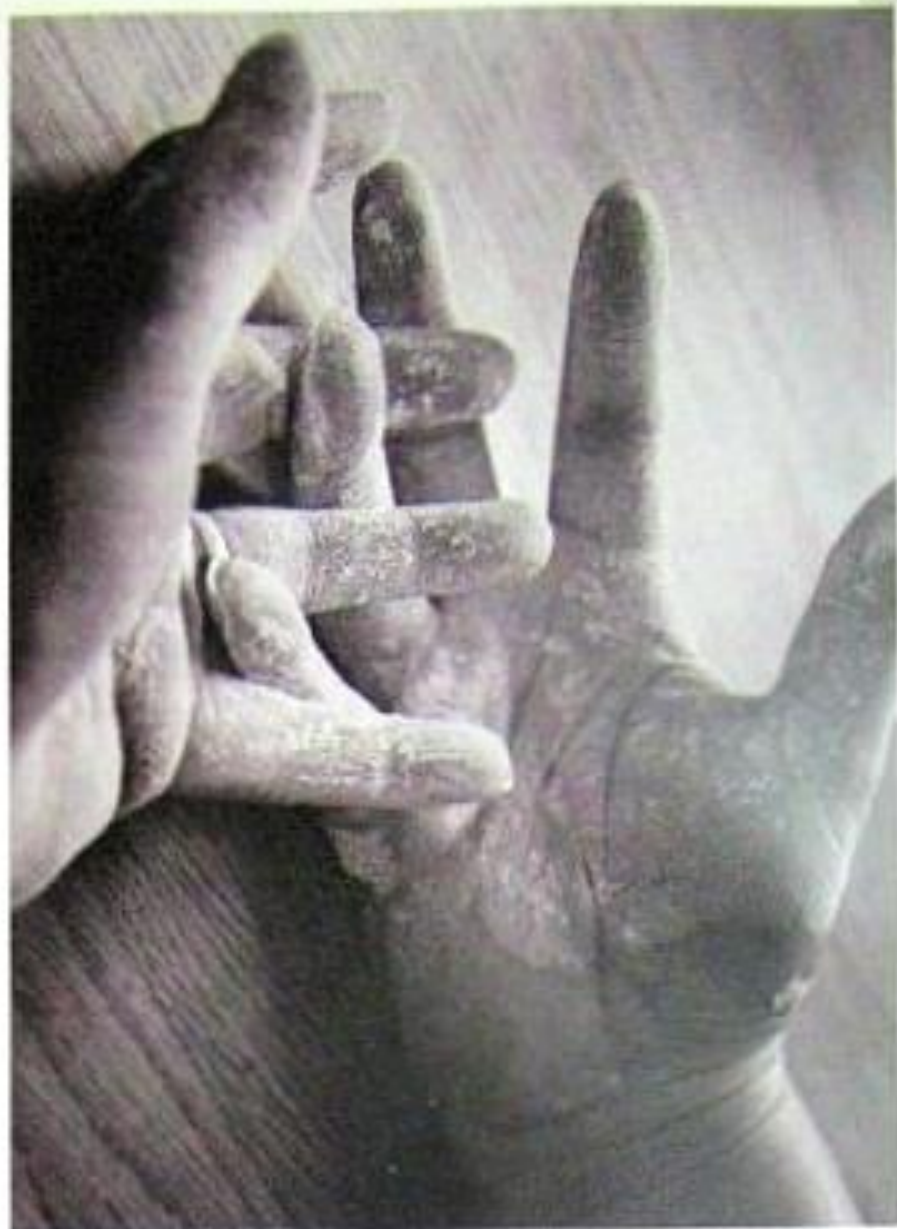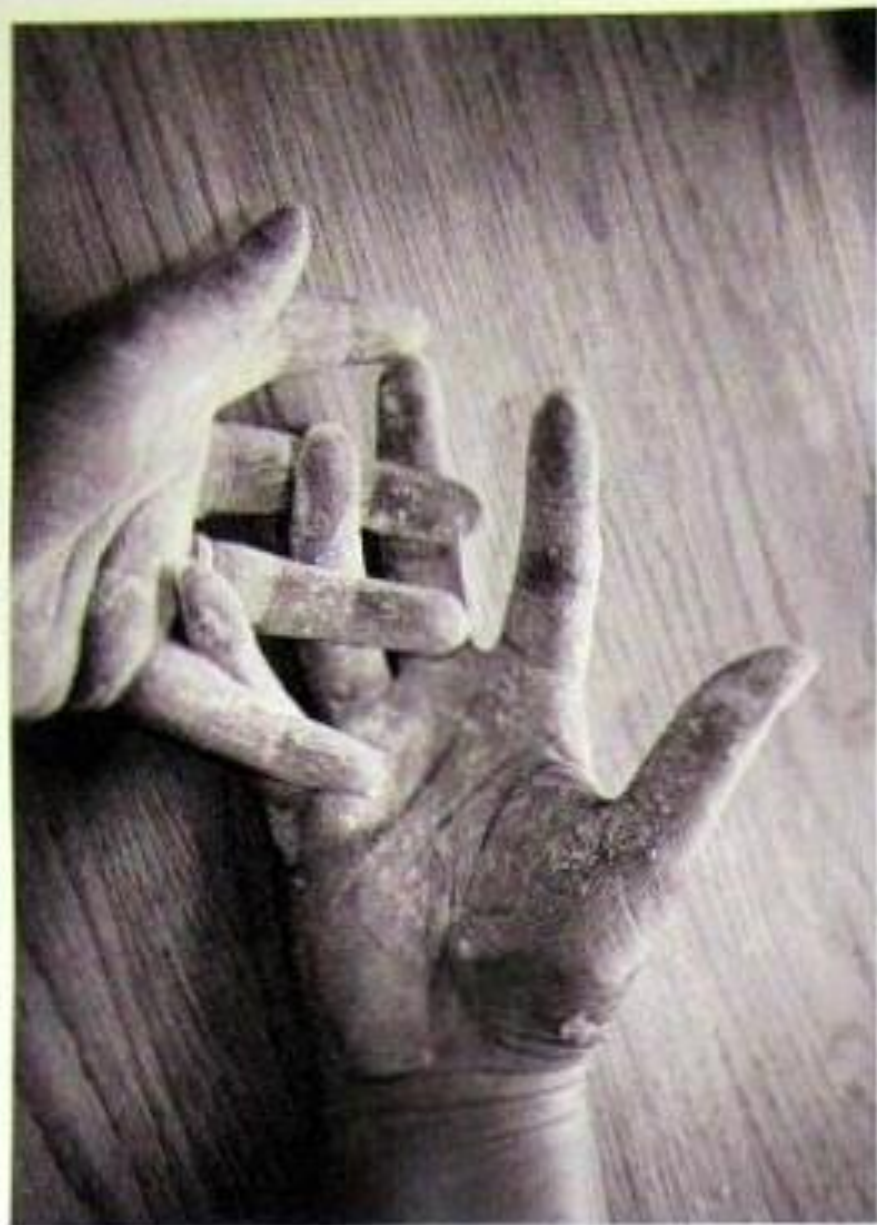
PHOTOSHOOT REVIEW

1) Overall, this photo shoot worked really well. Individually the first picture features a very shallow depth of field. I wanted to use flour so that textures in the hands would be created and emphasised. Because of the shallow depth of field, as the viewer, you can really zoom into certain places in the hands, lines and shapes which could symbolise something. Perhaps the wedding band covered in flour could represent something darker?

2) The reasons that hands interest me is mentioned previously, however another main reason is that the had hands in these different shapes can maybe symbolise something for somebody. It may be silly, but I think that these photos are very lyrical and could tell a story, dependent on the viewer. On this second photo, it to some people, it could be interpreted as two different hands. One pushing the other down? Some of these photos could have the same effect as a psychological test like the ink blots. Ink blots are used to examine a persons personality characteristic and emotional functioning, especially in cases where patients are reluctant too describe their thinking processes openly. This is what I am trying to do with these photos. Capture the truth within someone.

3) This photo is very similar to the first, however the hands are slightly more open, and slightly more shadow is created under the hands and at the front of the photo.

4) I really like this photo, and may be one of my favourites because of the shallow depth of field and the lines on the hands. When I look at this photo, I immediately get pointed to the palm of the hands where the two lines going almost horizontally is. This may because of compositional elements and the fact that it's in the middle of the photo, but this really stands out for me. It symbolises journey and hope. I start at the left hand side and follow the lines up to where they are non existent and it is light.

5) I do like this photo because of the shapes created in it, but I think that it could benefit from the hands layering a bit more, or finding a different spot of light so that there is more depth and contrast created.

6) Similarly to photo 4, this is also a photo that I really love. I like how the tones compliment one another and the blackness of the right hand side is balanced by the cool tones of the left. The shallow depth of field also works really well with this photo and I can see a lot of different shapes collectively standing together and individually.

7 and 8) These photo are pretty similar however in the bottom one I am using a smaller aperture. These photos work quite well because there is some shadows and depth.

PHOTOSHOOT PLAN FOR MUM

For this photoshoot, I am going to try and introduce natural barriers in front of a face. I really loved doing the photoshoot of the hands behind the projections, however I felt that they were not really a photo of equivalents. Its the same with the photos of hands in flour. You could not really infer anything from the photo yourself because there is a mental barrier of the hands because they a common thing. Although they may have represented something to someone, the chances are that this is limited. If they were the hands of someone they knew or once loved then it would be different, and sure the audience could interpret the hands as their own etc, but I think that experimenting with other subject matters will work well.

I have been thinking about the idea of ambiguity and how photos are equivalents are to some extent ambiguous. What I want to do, is create an ambiguous barrier in-front of a face so that the majority of the face is blocked. This is because universally eyes are translated as some sort of truth. My only concern for this photo is that by having a face, it immediately loses its openness as it is no longer universal because of the fact that there is a face.

For this photoshoot I will need:
Model (Mum)
Camera
Tripod
Garden

1)
2)
3)
4)

PHOTOSHOOT REVIEW

I did this photoshoot on two separate occasions. The first photo displayed was a "test" photoshoot really. I had asked my mum to come outside with me, she had no makeup on and was not being very co-operative. The second shot here is the next day when my mum had makeup on and knew what she was doing. I placed mum behind a plant which created a shadow like event which was ambiguous in the way that it was created.

Although I like the second photo, the first photo is actually much more genuine and works better. The shadow effect really does work well however these are not photos of equivalents. It is really hard to interpret. This is the issue that I was worried about when planning this photo. I think that eyes as an idea of truth works well, but not in the sense of equivalents. Perhaps I could take this idea of ambiguity further.

REVIEW OF PROJECT

My main focus for my photography is to focus on ambiguous photos. I am focusing on two types of ambiguity. Firstly the ambiguity of the objects. The previous shoot of my mum feature lines across the face. These lines were ambiguous because the audience cant really tell exactly what they are. To some people they looked like shadows and to others they looked like they had been imposed onto the face in the refinements process. The second objective of my photo is the ambiguity of how they have been created. The process. Are these lines across the face natural shadows? Are they plants? Or are they imposed on photoshop? These are the questions that I want the audience to ask. As explained earlier, using a face in my photos mean that the photos are no longer a photo of equivalence. They audience can not make their own opinion on the photo because there is a barrier in the way which is the face.

My next photos will be that of equivalence but more refined. What I had set out to do in the first place. By removing the face entirely, there should be little barriers which mean that the photo is open to interpretation. At the start of the project, I set out to create photos that bring the truth out within a person. In order to make this happen the shoot cant have too much information in it. Ambiguous photos are necessary. I want to make images clear and not messy.

JULIEN COULOMMIER

Julien Coulommier was a self taught photographer who began experimenting around 1950. Coulommier had contacts with artists such as Serge Vandercam, Asger Jorn, Wyckaert and Marcel Broodthaers. In the 1950s Coulommier also came into contact with the "Subjective photography" by Otto Steinerm which pursues an autonomous form of photography. The aim of this was to express a new reality created with the possibilities created by the camera. Coulommiers pictures, mainly black and white, transformed objects into wonderful dream like scenes. He played with a partial blur, distorted images, enlarged details and used a wide range of shades of gray.

"My pictures are my congealed memories of fantastic, brilliant or gloomy visions and experiences they evoke in me the wonder that I experience . . . A fantasy , an idea, a feeling that I can touch poetic mean to me finally a visible made a suggestion , a form of enchantment or sometimes spell (white magic) of the true reality"

I think that Coulommier took strongly abstract images that reflected his inner emotional world and then transformed it into a piece of art which meant that it could be subjectively interpreted by others, evoking their own emotion. If people get a feeling out of his work, then he has evoked true reality in a person.

There are many photos from Coulommier that I loved, but this one stood out to me because of the overwhelming darkness. Many of Coulommiers photos are ambiguous. You have ideas about how they are created, what they are, but have many suggestions. I really have no idea what this photo is. Perhaps the base of plant pot? The technical elements of this photo work really well in my opinion. The dip in the page of what I think is a plant pot, is reflected behind it in the blurred background. There are areas of brightness which work well. This obviously reflected something that he thought, but now the audience can interpret it. The lighting in this photo looks like natural lighting.

PHOTOSHOOT

Photoshoot plan

From looking at the work of Julien C and moving on from the ambiguous objects over the face, I want to focus on this concept of "ambiguous objects". I think that in order for a photograph to reveal the truth within someone and to evoke an emotion, ambiguity is necessary. By doing portraiture etc, there is a risk of too much information being put into the photo which limits down interpretation as there is a barrier. This means that the photo might not be seen as universal and might be hard for someone to interpret. By looking at the ambiguous process in how a photo is made and the ambiguity of the subject matter, the photo is open to interpretation by individuals.

For the photoshoot I am going to collect some leaves from my garden, put them in a container and add water. I will put them in the freezer. When the leaves have frozen I will take the photos where there is lots of light. If the ice block is really hard to see through then I will just run some tap water over the top to start the 'defrosting' process which means that you will be able to see slightly more clearly. When taking the photos I need to focus on the composition of the photos whilst making sure that the leaves are highlighted. I don't want there to be too much light that when I put it in black and white it will be washed out.

What I will need

Leaves
Tub
Water
Freezer
Camera

1.
2.
3.
4.
5.

REVIEW OF PHOTOSHOOT

1) This photo is possibly my favourite from the shoot because of the formal elements. Firstly, as obvious as it is, my project is in black and white. This works extremely well with this photo because in combination with contrast and texture, it really makes the leaves stand out and emphasises the glistening, stillness of the ice. This photo makes me feel very calm. Leaves are normally moving because of the wind, relatable to someones busy life perhaps? This photo shows them remaining still. The lines in this photo are also very important to me, as are the shapes created. They emphasis individually for me. Each leaf is completely different. Yes they may appear similar, but look closely, they are of different shapes and sizes. This photo for me also holds a completely alternative message to me. When looking at the top right corner, I seem to feel myself thinking about sinking. Sinking because of pressure imposed by society? Responsibility? To someone else however a completely different story will be told. The photo is subjective.

2) I really like this photo especially when viewed at a portrait orientation. This is because it looks like a diamond for me. I think that it looks like this because of the angles in the photos reflect it. This photo looks really well as a ambiguous one because the sides of the photo are pretty blurred which means subtle shapes are created with soft curves and edges. The balance of black and white works well on this photo. Its obviously primarily white, however where the leaves block the light and the individual specks on the leaves there is black and grey hints. Its a very tonal photo.

3) Similarly to the second photo, I look at this photo from a portrait standpoint. This photo is quite effective because the leaves look to be cascading down the page. This photo almost looks like their is a hidden message within quite literally. As the leaves curl up its like there is something beyond the photo. Thats up to the viewer to distinguish though. Perhaps someone got hurt by someone they loved? Love could be the light tones and the black the darkness and hurt that they caused. If that was the case for someone then this photo could be very reflective of that time.

4) Again I look at this photo in a portrait way. I like this orientation because I think that the angle at the top left of the page is almost parallel to the one below. The gradients of colour work well with this photo with the dark tones at the bottom and the light ones at the top. I also feel a sense of unity with these photos. The leaves are not standing alone but are incorporated into one another. Maybe this could reflect a society? I can imagine so many possible things in my head which all tell me something about me. About my past. Relating to the formal elements of the photo, I think that the blurred edges worked well as they almost act as a sort of frame.

5) Looking at this photo portrait, , this looks to me like a heart. I think it represents two personalities that balance and bounce off one another to create harmony and love. The formal elements are very similar to those of the above however the top left hand side of the photo actually reminds me slightly of Alfred Stieglitz photos of equivalents. I also think that the shape of the leaves fit together well and complement the shape of what I see as a heart.

6) Presenting these photos in strips works quite well as there isn't so much to look at in the photo. There shouldn't be too much confusion as its not really busy. The only thing I don't like about this photo is that the contrast is not great. Its all very much one colour. It was very hard for me to refine this shoot because of the lighting that it was taken in, but if I was to do it again, I would certainly make sure that there was enough contrast.

7) I like this photo slightly more than the previous photo because the contrast is more intense and creates more depth to the photo. Again, the formal elements I like are the same as the previous.

I think that these types of photos reflect a truth in me. On a personal level I think that everyone can feel something from these photos, and I think that if you can feel something, then it has some relation to you. I had a very hard time at high school which is a big time in my life. From experiences like these I sometimes see negative things in photos such as loneliness and darkness, but thats the truth within me. When you see something in a photo, you are always going of be relating it to something you've seen. The truth within yourself.
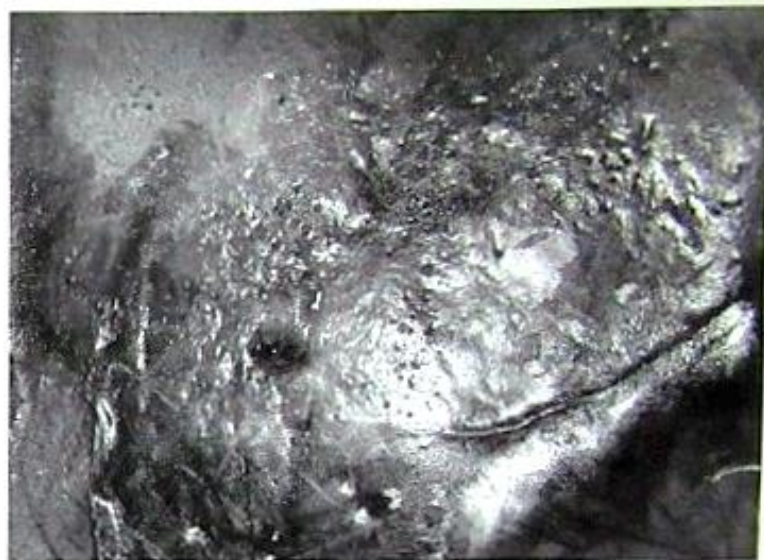
PHOTOSHOOT

Photoshoot plan

Following on from my photos of the leaves in ice, I am going to freeze some strands of grass. I really loved the photos of the leaves and want to try something else in ice. I think that the process of freezing objects in itself is ultimately quite ambiguous because you just wouldn't expect it. I am going to go and collect some grass and then put it in the freezer until it has crystalised. I think that this works really well and similarly to the grass photos, I am going to try all different angles and see what works well. I think that something like this is open so that it can be interpreted freely. I think that my photography has got into an area where I am experimenting and seeing what works well which I actually really like.

What I will need

Grass
Tub
Water
Freezer
Camera

1.
2.
3.
4.
5.
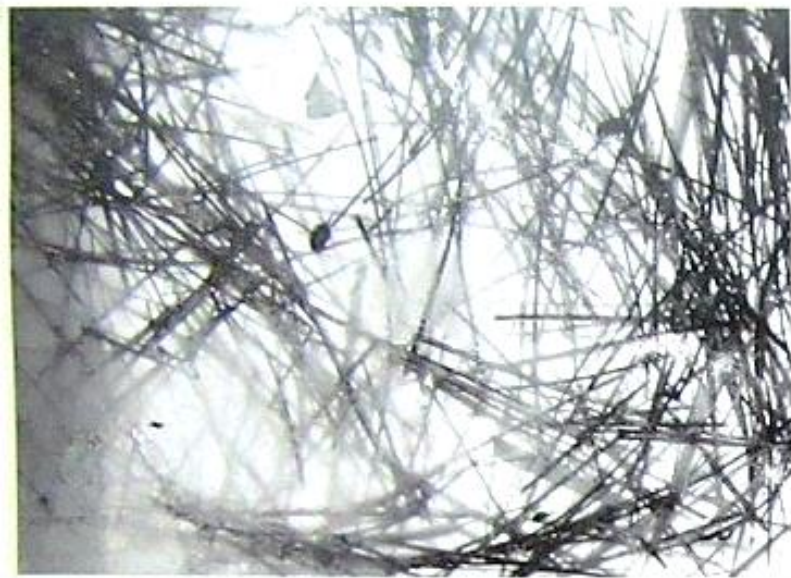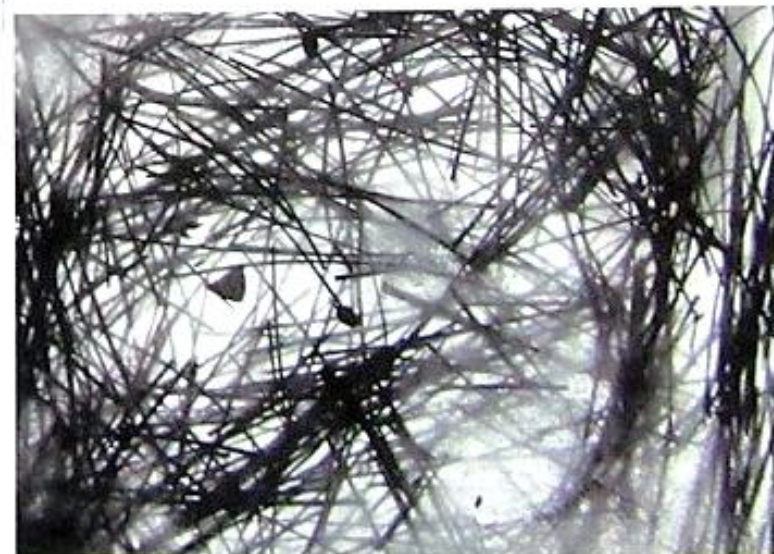
PHOTOSHOOT REVIEW

Photo 1 and 2) When I initially pulled the tub of ice out of the freezer it had crystallised just like I had wanted it to. These photos were taken as soon as they came out and worked really well because of the crystal like aspects of it. It was quite difficult to get the camera to focus on the ice, so one thing that these photos could improve on would be making sure the photos are in focus. I really like these photos because you can almost see the different layers of grass and eyes and they get slightly more transparent as you go further down the photo.

Photo 3) Although not the best photo, this photo shows that just with one subject matter, I am able to create such a diverse range of photos. This one was created with the flash on and shows such a reflective quality.

Photo 4) Similarly to the first and second photos, this photo shows the crystallisation of ice. The darkness of the shadow on the left hand side works really well and almost frames the photo. There is also a focus point for me in this photo which is the large bit of cracking ice in the centre.

Photo 5,6,7,8) Once I had taken the initial photos, I then poured hot water over the underneath of the tub and I was able to hold the solid square of ice. Again, this is another type of photo. For these, I held them up to the light and you can see all the contrast of colours and the shapes. Obviously I cropped my hand out and also turned up the contrast slightly in order for the photo to be even more dynamic. These photos really work well, and for me, they make me feel like I'm under water. They also remind me of a uniform society where people are very similar to one another and lacking individuality. Like mentioned earlier, you can sort of make out the layers of ice which could perhaps reflect generations fading off.

Overall I really like this shoot and although it is not the most ambiguous subject matter, the way in which the photos were created is and works really well in being a subjective photo. I like this set of photos a lot. For my next shoots, I really want to capture this high contrast featured in these photos. I think that I've learned a lot about composition in these photos which I should be able to use in my next shoots.

MINOR WHITE

Minor Martin White (July 9, 1908 – June 24, 1976) was an American photographer, theoretician, critic and educator. He combined an intense interest in how people viewed and understood photographs with a personal vision that was guided by a variety of spiritual and intellectual philosophies. Starting in Oregon in 1937 and continuing until he died in 1976, White made thousands of black-and-white and colour photographs of landscapes, people and abstract subject matter, created with both technical mastery and a strong visual sense of light and shadow. He taught many classes, workshops and retreats on photography at the California School of Fine Arts, Rochester Institute of Technology, Massachusetts Institute of Technology, other schools, and in his own home. He lived much of his life as a closeted gay man, afraid to express himself publicly for fear of loss of his teaching jobs, and some of his most compelling images are figure studies of men whom he taught or with whom he had relationships. He helped start and for many years was editor of the photography magazine Aperture. After his death in 1976, White was hailed as one of America's greatest photographers.

White was greatly influenced by Stieglitz's concept of "equivalence," which White interpreted as allowing photographs to represent more than their subject matter. He wrote "when a photograph functions as an Equivalent, the photograph is at once a record of something in front of the camera and simultaneously a spontaneous symbol. (A 'spontaneous symbol' is one which develops automatically to fill the need of the moment. A photograph of the bark of a tree, for example, may suddenly touch off a corresponding feeling of roughness of character within an individual.)"

I think that Minor White photos make the audience question whether photos are taken to make people feel something. The photos that both Minor White and Alfred Stieglitz take represent in internal thoughts of an individual. These photos make us explore ourselves. This photo really fascinates me because of the ambiguity of it. This is what I strive to do with my photos. Its such a mystical photo. It reminds me of a person having a facade and the "twigs" look like breaks in this. Cracks that expose a person for what they really are. Formally, the contrast works really well in this photo and the compositional elements are so strong, especially with what looks like the moon just off centre of the photo. Although my photos will not be as grand as this, this is the type of ambiguity that I want to create. As mentioned earlier, ambiguity of creation or ambiguity of what the subject matter is and then hopefully this will reveal a truth within a person.

MY INSPIRATION FOR "TRUTH"

My main focus point for my work is Alfred Stieglitz. In the 1920's he founded the concept of Equivalents. This concept is a style of abstract that was followed for many years to come but some of the most influential photographers. I want to make my photos a form of expression which can be related to in some way individually, which in turn will reveal a truth within themselves. The concept refers to the inner experience of a person an individual has while he is remembering some emotion he felt at one point or at that very moment in time. A type of truth. I want to make photos which can evoke individual emotions and feelings. The shapes created are very important as sometimes the power of a subjective photo can lie in the shapes. If there is just enough going on in a photo, then it is going to look different and make every single person feel different, even though there is just one photo. We read photographs as we read the world and situations we are in everyday. If we see something on the street, we may relate to it. There is not difference with photography. Every photo should be able to evoke an emotion whether it is an abstract piece or a portrait. As previously mentioned, I want to create open photos that are simple, as these should be able to evoke an emotion much more that on a face which isn't quite universal.

I want to create photos that will also be effective in coming years. Experiences and a persons truth will change over time, and the photos will be able to reflect this. Over time, a different truth may be evoked. I want to do this in my project because it fascinates me and can make people really stop and think and reflect on their experiences. Just a glance at a photo can create such a powerful reality in our mind. I will also be using a shallow depth of field to focus on the subject matter.

PHOTOSHOOT

Leading on from my grass and leaves in ice, I want to carry on with this idea of ambiguous images. To do this, I want to capture natural forms with lots of darkness and shadows. If I do this, then hopefully enough information is left out of the photo and it's not that busy. This means that it is much easier for the viewer/audience to interpret the photo. If there is a lot of darkness in the photo, it also means that there is ambiguity in the process of how it was made. Studio lighting or natural? The photos will also be ambiguous in what they are. I want to take photos of mostly plants but with this darkness and the close ups, hopefully it won't be completely clear what they are. Most importantly they will be photos of equivalents. Their interpretation of the photo will reflect some truth within them.

During the Easter holidays I will be going to Dubai. This provides excellent opportunity to use the natural lighting there and textures of the various plants. I don't really have a set plan of what I want to photograph but I have my intentions in my head and will take my camera around with me.
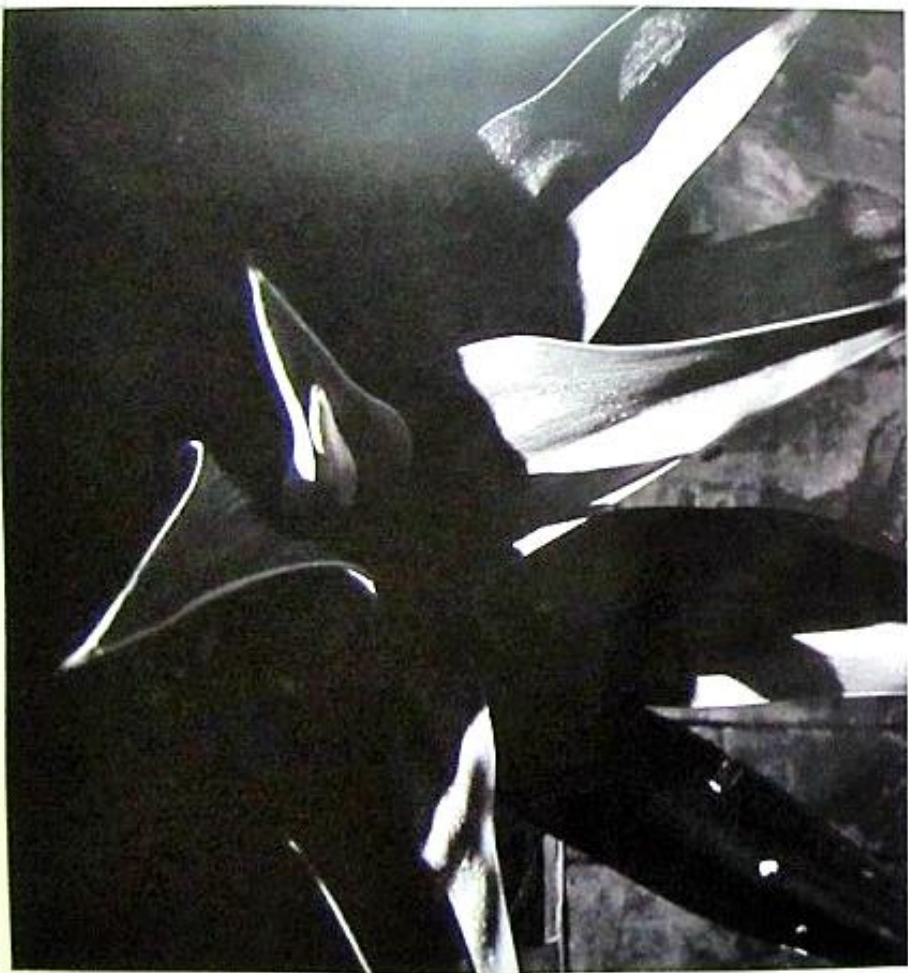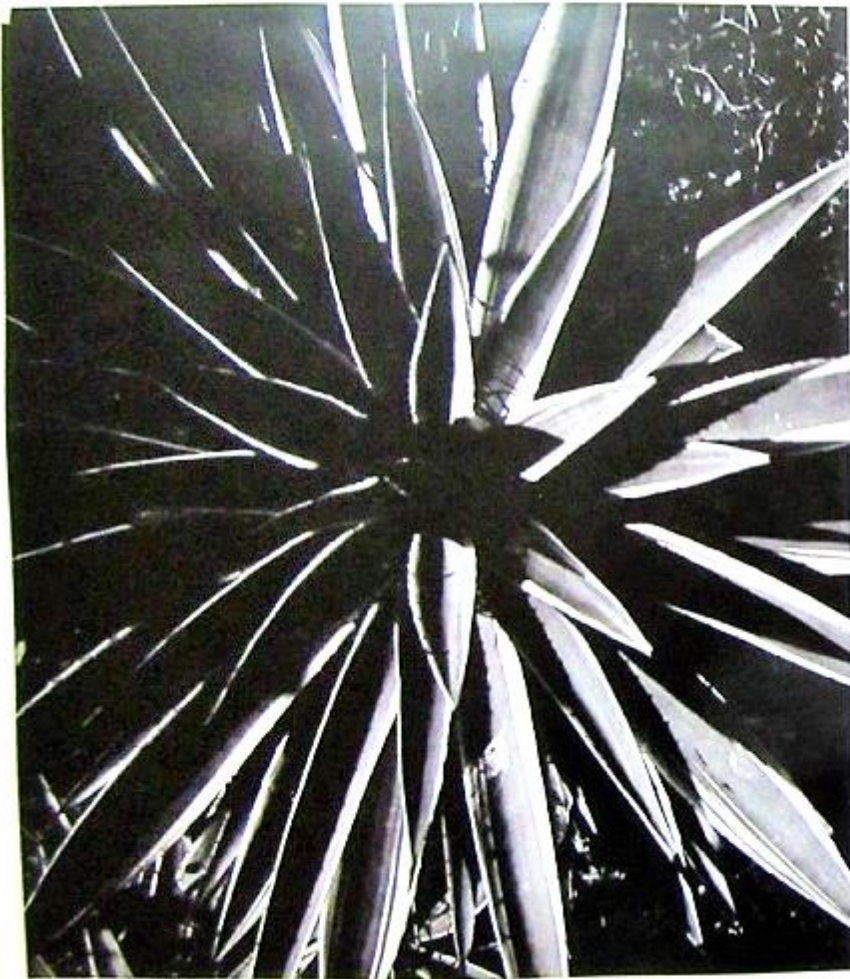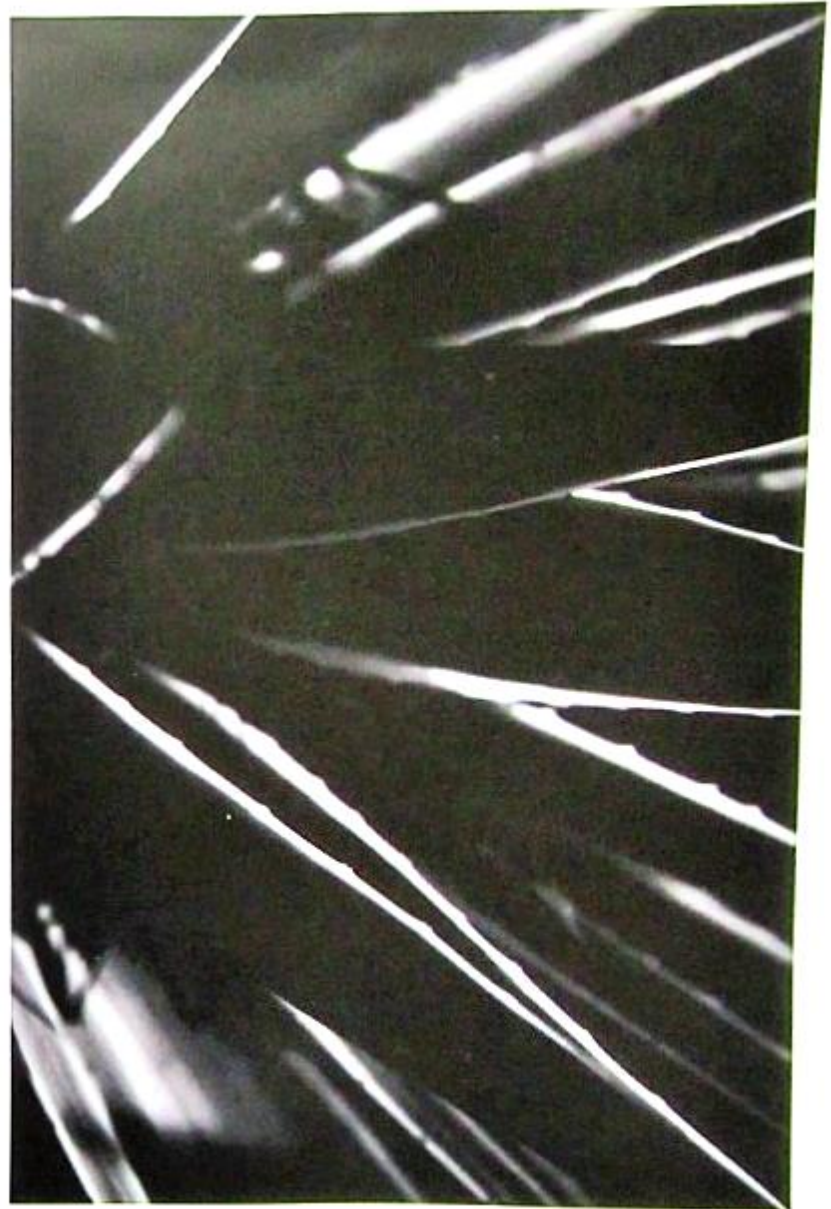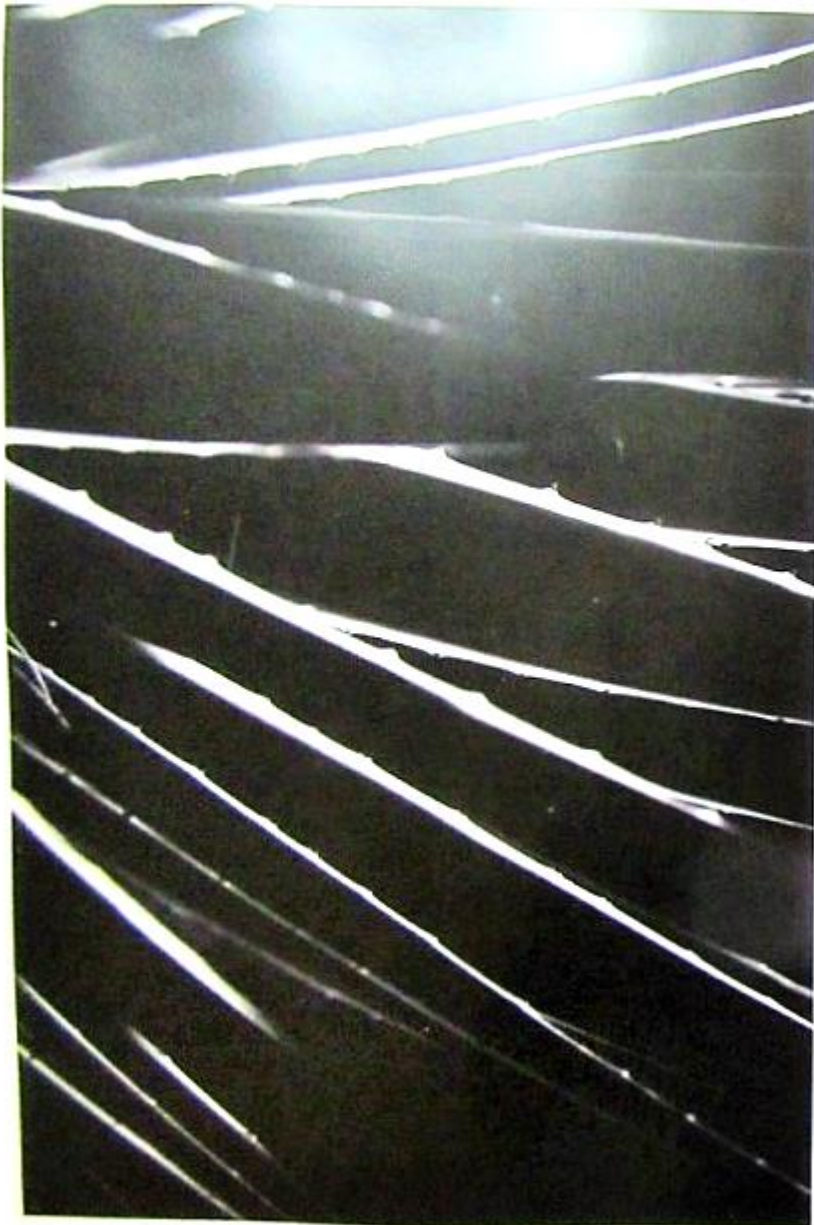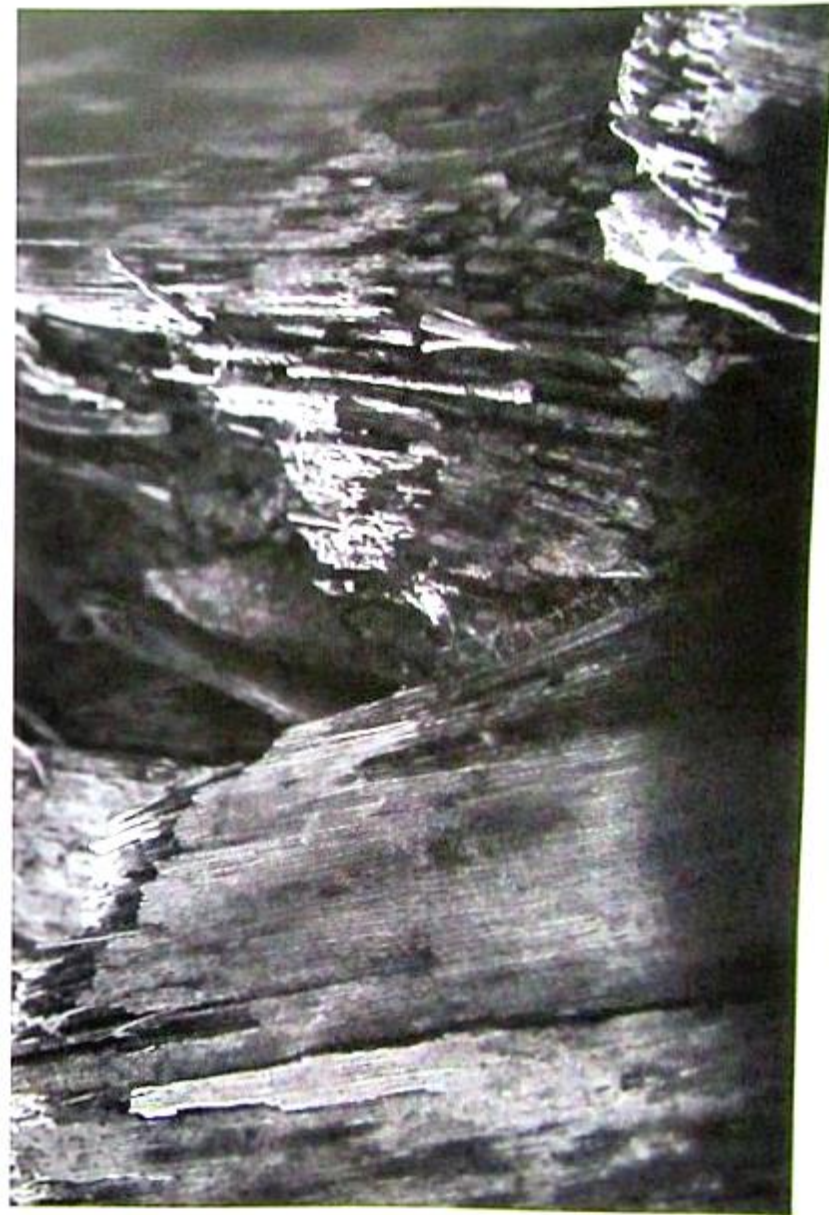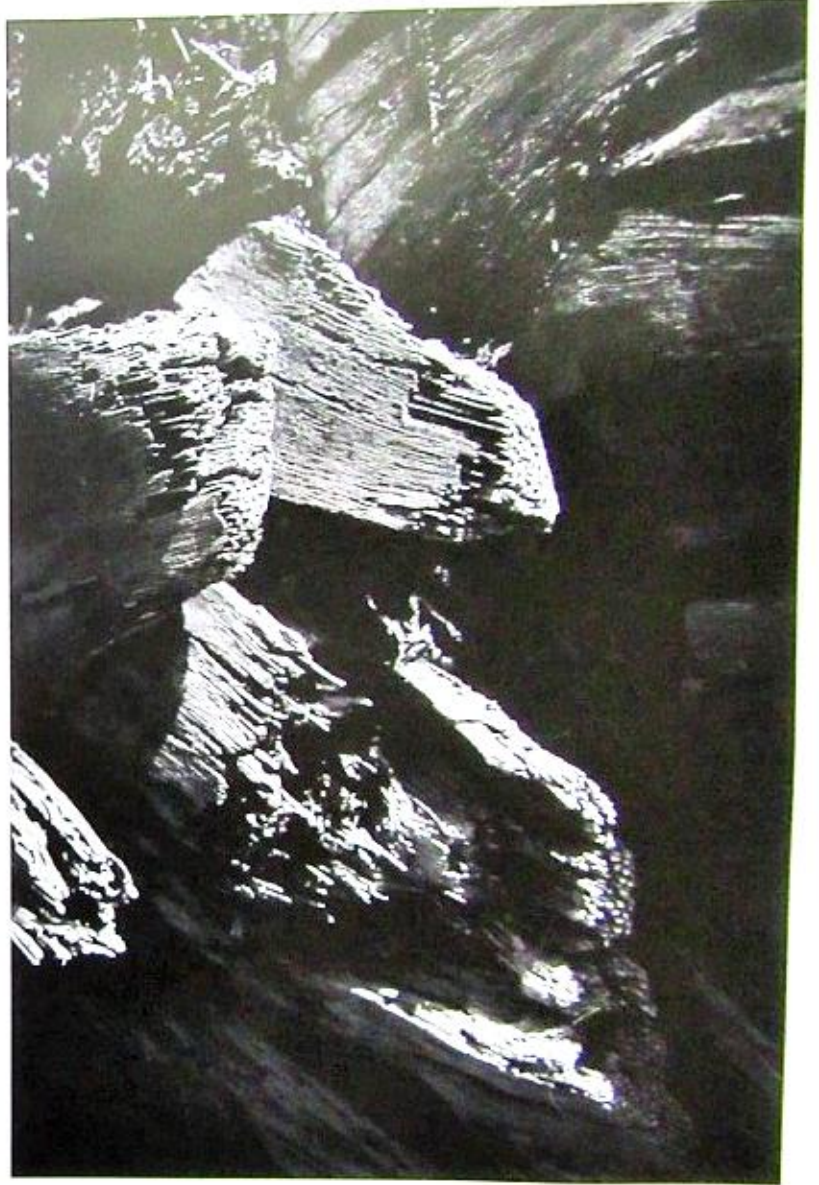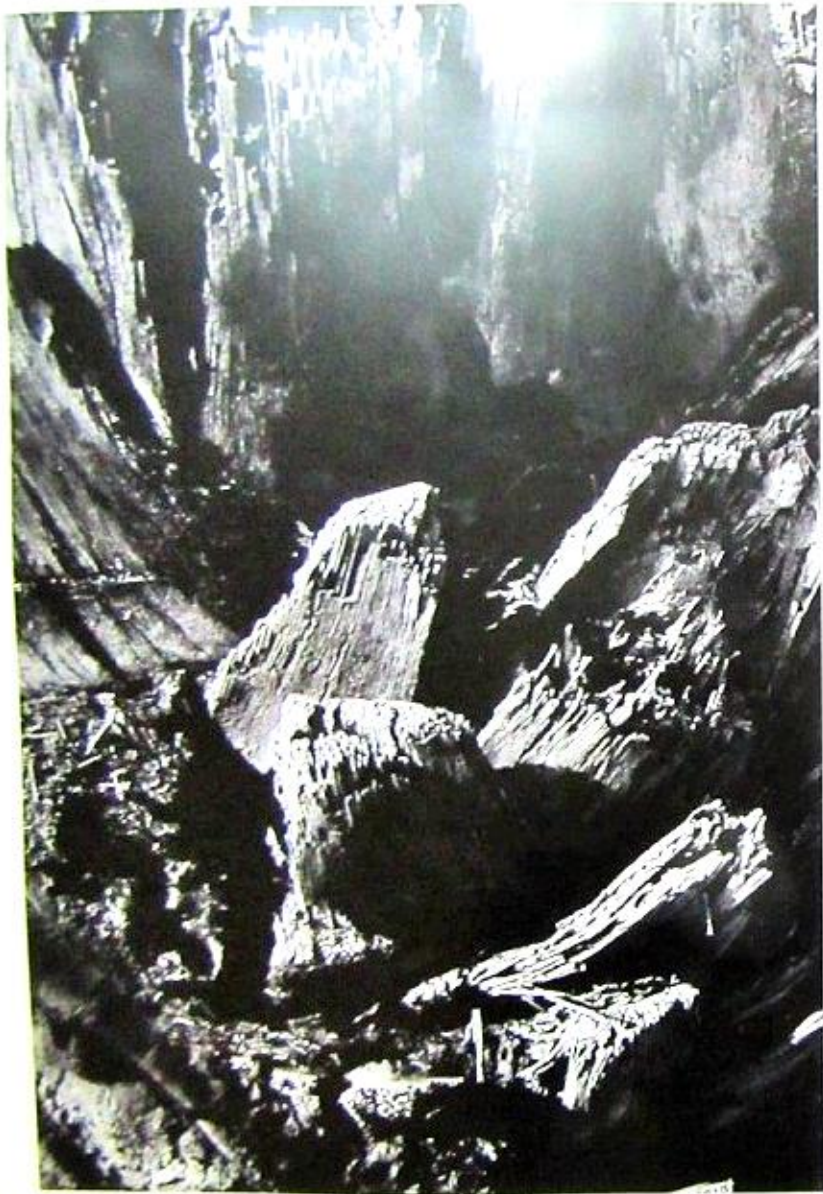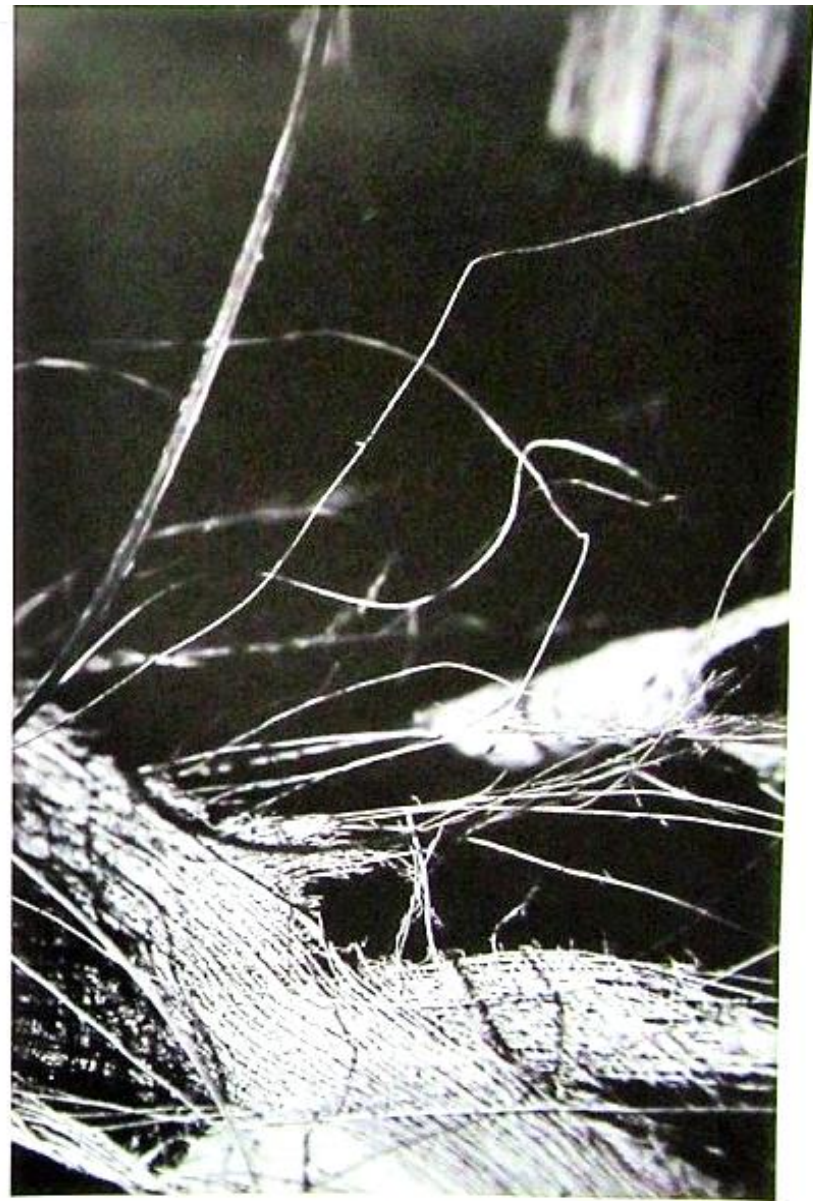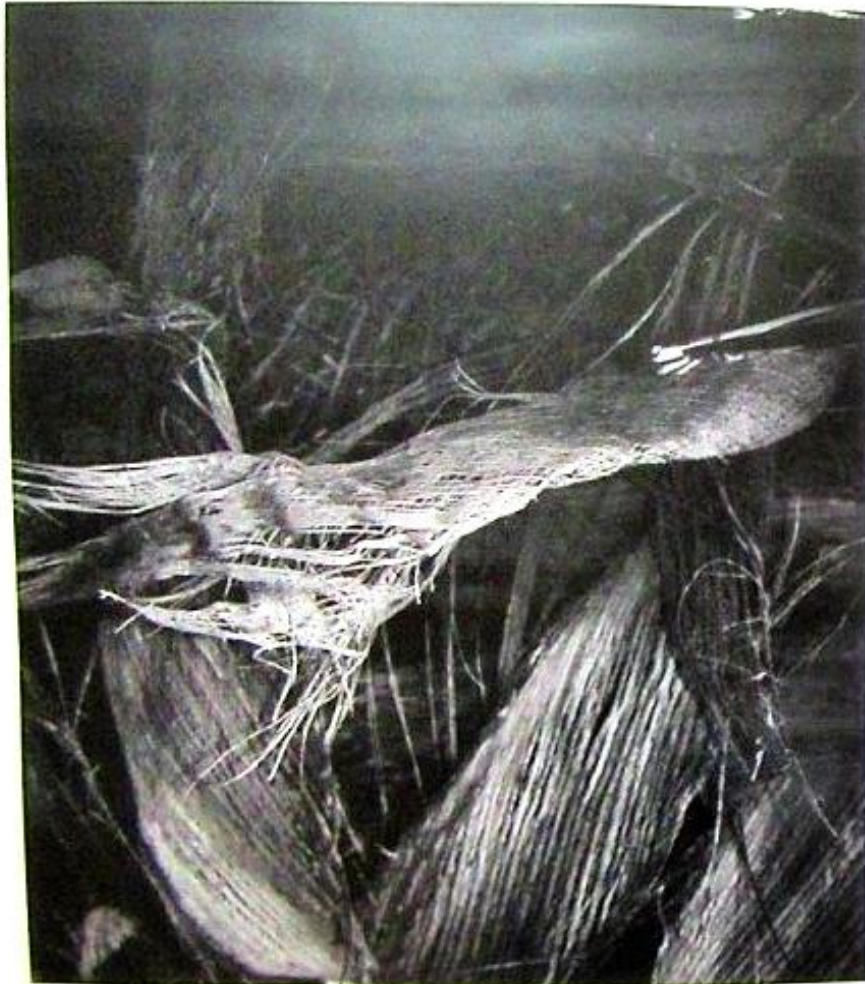
PHOTOSHOOT REVIEW

1) I really love this photo because to me, it has an abstract quality. The shapes are created not only from the literal shapes of the plants but the shadows. In refinement, I turned the contrast up, however not significantly, which mean that they make these shapes. The balance of black and white is not entirely equal however I think that this works well with the photo. One half of the photo is predominantly dark, and the other features hints of light.

2) This photo is very similar to the first photo however I did a tight crop on it which I loved. I think that these tight crops work quite well because there is not much information. We don't have to process too much information which works well.

3) Similarly to mentioned with the first photo, this photo works effectively because of the split of tones. This photo is slightly more balanced. I think that the most striking thing about this photo is the shapes. They are so sharp and almost uniform.

4) This photo is really effective for me because I think that it's a leading photo. The leaves look like they are leading into this darkness, the Unknown.

5) This is such a dynamic photo because of the sheer amount of contrast. In Photoshop I didn't actually turn the contrast up that much. I took this photo quite low down which meant that it was pretty sheltered from the light however the sides of the leaves are highlighted. This is probably one of the photos that is most ambiguous. If I didn't know what it was, I wouldn't quite know what it was or how it was made. The little textured sharpness on the sides of the leaves also work really well. It gives a tiny bit of depth to the photo.

6) This photo is very similar to the last however it is taken form a different place therefore the positioning of the leaves is different.

7) 8) 9) 10) These photos are a set focusing on texture. The photos are actually pretty flat but this use of texture actually gives some depth to the photo. The photos are very dark but I think that this adds to the effectiveness of them. The Angles of the shapes are open to interpretation and jagged qualities may evoke some emotion.

11) I really love this photo because of the shapes created. The slabs of wood on what is a tree, look to be layered on top of one another and seem to be cascading up the tree. The bottom two slabs are almost reflected by the top two. This could promote a relationship or connection.

12) The photo is again similar to the above however features more darkness which means that the photo is slightly more ambiguous.

PHOTOSHOOT REVIEW

1) The use of various, complimentary tones in this photo works really well. The gaps in the photo are filled with dark tones. For me, this photo represents individuality. This photo is part of a palm tree and every piece is so individual in terms of tone and texture. The fact that there is not one whole object means that the photo is open to interpretation.

2) This next photo features the same subject but is slightly more zoomed out. The photo for me is directional. There are lines on the ridged pieces of tree which to me are pointing upward to opportunity. I think that this reflects the truth in me. Years ago I would have probably said the lines were leading downward towards failure. The interpretation that I have gotten out of this photo reflects how I have grown as a person.

3) 4) 5) This set of photos have the same subject, however the photos vary in terms of positioning and aperture. I think that these photos are effectively ambiguous. Although you might know certain aspects of the photo, or think you do there is still some doubt. Not being able to know what it really is, leaves it open for interpretation.

6) The shapes on this photo work really well and the photo can be displayed from an orientation. Although the photo is dark, there is still a lot of texture and depth to the photo.

7)I look at this photo from the portrait orientation because it separates the photos into 3. The 3 barriers however dive into one another with these textured horizontal lines which are all so different. When viewing the photo from this orientation depth and ambiguity is created.

8)Similarly to the last photo, I view it in the portrait orientation because it separates the photo into 3. The photo has a lot of texture

9) 10) These last two photos are my favourite because everything just seems to work together so well. I used a small aperture which shows the texture and depth and and the light just works so well in the right spaces. Both photos are very ambiguous and the second photo reminds me of hurdles in life. Difficult to achieve but not impossible.

PHOTOGRAPHERS WHO USE TEXTURE

Wols- Wols was the pseudonym of Alfred Otto Wolfgang Schulze (27 May 1913, Berlin – 1 September 1951, Paris), a German painter and photographer predominantly active in France. Though broadly unrecognized in his lifetime, he is considered a pioneer of Lyrical Abstraction, one of the most influential artists of the Tachisme movement. He is the author of a book on art theory entitled *Aphorismes de Wols*.

Siskin- Aaron Siskind (December 4, 1903 – February 8, 1991) was an American photographer widely considered to be closely involved with, if not a part of, the abstract expressionist movement. In his autobiography he wrote that he began his foray into photography when he received a camera for a wedding gift and began taking pictures on his honeymoon. He quickly realized the artistic potential this offered. He worked in both New York City and Chicago.

Edward Weston F64- Group f/64 was a group of seven 20th-century San Francisco photographers who shared a common photographic style characterized by sharp-focused and carefully framed images seen through a particularly Western (U.S.) viewpoint. In part, they formed in opposition to the Pictorialist photographic style that had dominated much of the early 20th century, but moreover they wanted to promote a new Modernist aesthetic that was based on precisely exposed images of natural forms and found objects.
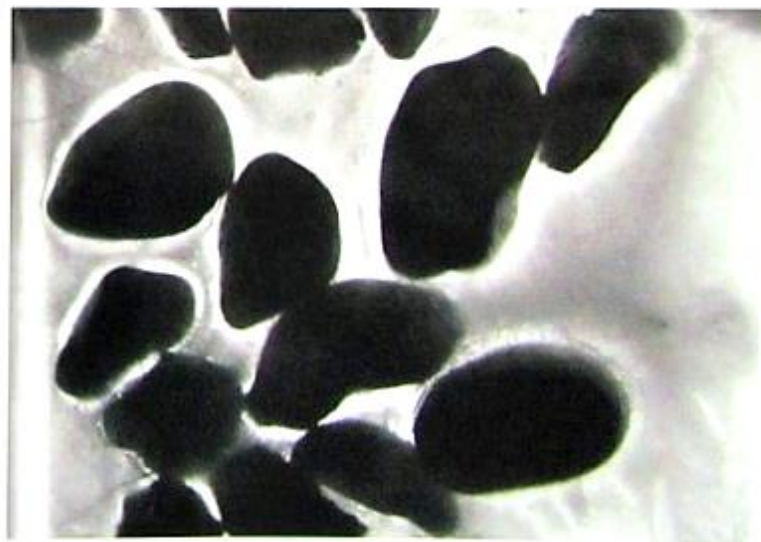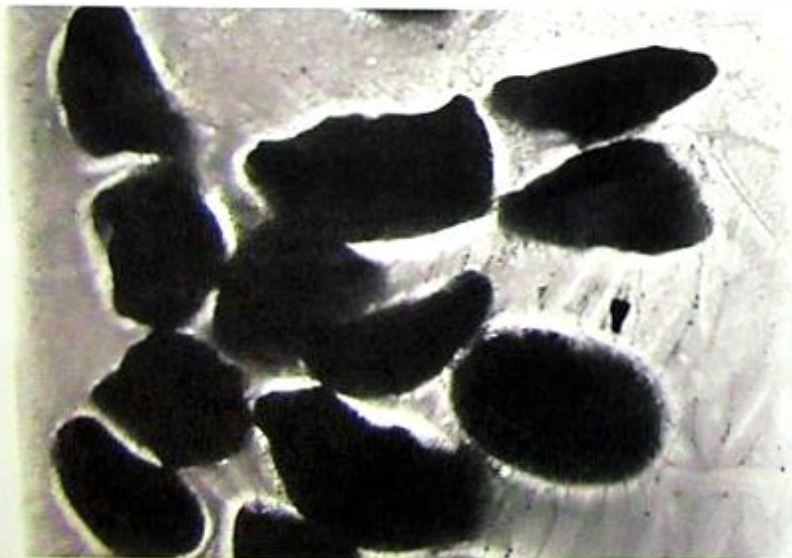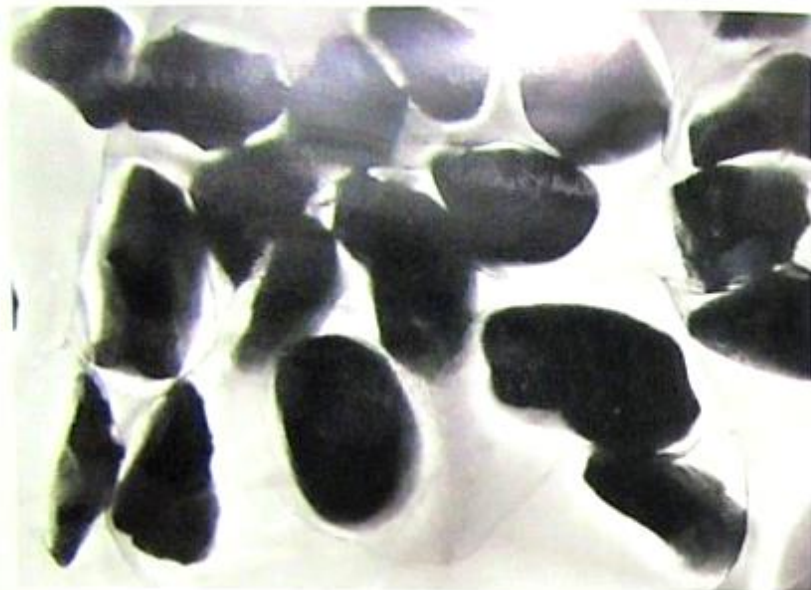
PHOTOSHOOT

Even though I really loved the photos that I took in Dubai, I want to return to experimenting with ice for my final sets of photos. I plan to use stones as the subject matter. I want to get different shapes and sizes and cover with water however I don't want to fully immerse the photos so that when I take photos from a certain angle you can see how they stand up slightly. I will take some photos whilst they are in the container and then some whilst they are out after pouring hot water on the bottom of the container. As every other photoshoot, the photos will be in black and white. I have used black and white photos throughout my project because I think that it makes a neutral atmosphere so that the audience can interpret it negatively or positively.

For this photoshoot I will need:
Camera
Stones
Water
Freezer

1)
2)
3)
4)

PHOTOSHOOT REVIEW

INK BLOTS

Some psychologists use this test to examine a person's personality characteristics and emotional functioning. It has been employed to detect underlying thought disorder, especially in cases where patients are reluctant to describe their thinking processes openly.

"However, when the test was scored and interpreted, it produced a scarily accurate profile of my personality. It knew things about   me that even my mother didn't know. I've been a fan, if a rather sceptical one, ever since".

The Rorschach is what psychologists call a projective test. The basic idea of this is that when a person is shown an ambiguous, meaningless image (i.e. an inkblot) the mind will work hard at imposing meaning on the image. That meaning is generated by the mind.

How does this relate

My whole theme is about the viewers of my photos. My photos are those of equivalents. People interpret them in different ways and more likely than not, the message that they get from that photo, is somewhat a reflection of what they feel inside or what they felt. By asking the person to tell you what they see in the inkblot, they are actually telling you about themselves, and how they project meaning on to the real world.

SHAN SHUI

First and foremost, my project is about equivalence, however my photoshoot take such a variety of photos that there is room for another concept to relate to some of my photos. Shan Shui is a concept in Chinese painting. The reason that i am looking at it, is because my photos of the stones in ice remind me of it. Mountains are the "heart" of a Chinese landscape painting. They are the centre point of a vast landscape, usually jutting upward toward Heaven. Or they are a steep green monolith covered with craggy rocks and ridges. Behind these surreal landscapes is a very deep, philosophical meaning. Furthermore, they are a product of the artist's imagination. The landscape surrounding the mountain entices the viewer to partake in its beauty and contemplate the meaning of the mountain – or sometimes, the vast emptiness surrounding it. The fog surrounding the mountain is the "spiritual void" we must fill by contemplating the painting.

According to traditional Chinese beliefs, mountains are considered sacred. They are the places where the immortals reside and are very close to Heaven, both physically and spiritually. This belief is reflected very strongly in many of these paintings.

In most landscape paintings, rivers and pathways dot the landscape. They streak across the landscape, point the viewer straight to the mountain, and add a sense of balance to the painting. Often they'll streak up or down the mountain itself and add to the painting's beauty or surrealism. Sometimes, while the mountain may be the centre, the true "heart and soul" of the painting may be another object entirely, such as the moon or stars. They give an element of distance to the painting and emphasise the feeling of vastness or solitude.

The concept is to never create inorganic patterns, but instead to mimic the patterns that nature creates.

The mountain in a shan shui painting is also a focal point for reflection on the part of the viewer. When staring at a mountain off in the distance jutting through the fog into the sky, it's up to us to take in the scenery, stare at the mountain, and find the meaning of the painting in our own hearts!

The photos of my stones look like mountains and the shallow ice running across the top of the ice, looks like calming water. Relating this to the above text, the pattern created with the stones has made a pattern that you would perhaps see in nature. A type of scenery with meaning to it, which is also a picture of equivalents.

JOHN BLAKEMORE

Blakemore's started his career as an artist at a young age and only turned to photography later on in life. He drew wildlife images that where similar to the composition of his photography in later life.

His landscape career began just before he moved to Derby. Just after his divorce with his first wife, he traveled around wales with second wife to be taking winter landscape shots.His landscape photographs are about ideas about place rather than just the place itself. He captures a sense of the forces that shape the landscape at large. Most of his image are not large landscapes, they don't spread along long scenes, and more close up landscapes.

This image was taken on the sea with a slow shutter speed. This would mean he would have to of used lower aperture, probably around F/1.4. the image has a strong foreground and background with a clear divider in between them.

Similarly to the concept of Shan Shui, this photo by Blakemore interests me. I want to try and create this with other subject matters whilst them still being subjective photos. Im also not focussing entirely on this style of photo because I like to take the photos from a variety of angles to get such contrasting images. Just because one aspect of my work is like this, I don't want all my photos to have this kind of representation.

WU GUANZHONG

Wu Guanzhong (simplified Chinese: 吴冠中; traditional Chinese: 吳冠中; August 29, 1919 – June 25, 2010) was a contemporary Chinese painter widely recognised as a founder of modern Chinese painting. He is considered to be one of the greatest contemporary Chinese painters. Wu had painted various aspects of China, including much of its architecture, plants, animals, people, as well as many of its landscapes and waterscapes in a style reminiscent of the impressionist painters of the early 1900s. He was also a writer on contemporary Chinese art.

I have studied this Artist because I think that his photo has some relevance to the photos I have taken when I hold the ice blocks up to the sun. They also remind me of a more "artistic" ink blot in some ways. I can see things in this similarly to what I would when researching into ink blots.

PHOTOSHOOT

When thinking about all my previous photoshoots, the one that stands out the most is the one of the stones. The stone photoshoot ignited my research into this concept of shan shui whilst also focusing still on photos of equivalence. I want to try and see if I can create this again, but using slightly more ambiguous subject matter. I am going to use foxes sweets and put them in ice. I plan on buying a few different variations in colour but all of the same size so that the different tones are created similar to the stones. The photos will be taken from a variety of different angles. I think that it is good to do this because there is such a contrast in photos from just one slight movement. It works really well I think, so I want to continue my research into this. I am going to put the different sweets into different containers and then try and layer the sweets.

For this photoshoot I will need:
Camera
Foxes sweets
Several containers
Water
Freezer
Warm water

1)
2)
3)
4)
5)
6)

PHOTOSHOOT REVIEW

On a general note, I think that I got some good photos out of the shoot.

There were however several limitations to mention:

1) Firstly, I used a different type of container for this shoot compared to my other photoshoots. I used the Chinese food type containers. There is a ridge round the side of the box. This meant that when I left the sweets to freeze, the sweets moved mostly to the sides of the container. I had randomly placed the sweets in the box, but when this happened, there was quite a negative space in the middle of them.

2) The second limitation that I encountered was that because I used a different type of container, I wasn't able to get the ice cubes out in one piece. The sweets were also extremely sticky which I think was a contributing factor as the sweets stuck to the side. They came out crushed and not very nice. I did try and layer despite this but it did not work which you can see on the previous page on my contact sheets.

Photos 1 & 2) These photos are quite similar however the angle is slightly different. As you can see, using a variety of different sweets, meant that a variety of tones were created. I really like these photos because there is a gloss to the photo which I find quite effective. I think that the sweets individually are very interpretative and feature different shapes. Its probably only me that can see this but on the second photo, there is a full sweet shown at the bottom of the photo, relatively central. In this I can see a woman holding an umbrella. Does this tell me something about myself?

Photo 3) This is one of my favourite photos. You can look at this photo from any orientation. I think this is one of my favourites because the sweets seem to illuminate. They glow. There are also lighter shades almost underneath the photo. To me this represents movement. There is a translucent sweet in the middle of the photo, and looking at it, there is this lighter shadow surrounding it, like its where its previously come from. Relating this back to the ink blots, I think I see this, because of previous decisions I've made I lost someone very close to me when I was younger, and hung onto that pain for a very long time, but when I did move on and think about how it could make me strive for more in my life, I was in a much better position. That meaning of this photo for me is generated by the mind and my person experience.

Photo 4,5 & 6) These photos again are pretty similar, with subtle differences.The first photo is most probably my favourite of the 3 shots because the area at the front interests me. It shows a pathway between two sweets. This for me represents the relationship between two people., and "building bridges". The formal elements that are used in these photos are high contrast, shallow depth of field and the compositional elements of these photos were quite important so that the photo did not look too clustered.

PHOTOSHOOT

This is my final photoshoot that I will doing. I think that my theme is very clear and has translated and developed throughout my project. Working on photos of equivalents and ambiguity, I want to try and refine some of my favourite photos. I want the same style to be created but with different subject matters. For this photo shoot, I have a series of different containers and will put a series of different subject matters in them, and freeze them. Firstly, I am going to freeze lemons and try and position them so that they are of an ambiguous nature. I am also going to use fridge egg holders and put individual stones in them and the fill with water and freeze. yesterday, I picked up some pieces of bark and leaves which will be in another container. This should work well once I have put a layer of water over the top. I will probably not fill the water so it completely emerges the water, but so there is some element of 3D from a desired angle. I have also picked up some leaves individually for another container. I have some pinecones left over from christmas which I could try. I will try and find some other subject matters around the garden. I want to create a variety of photo and also want to try and take photos where I hold the ice vertically up to the sun, because these photos always work really well.

1)
2)
3)
4)
5)
6)
7)
8)

For this photoshoot I will need:

Camera
Water
Pinecones
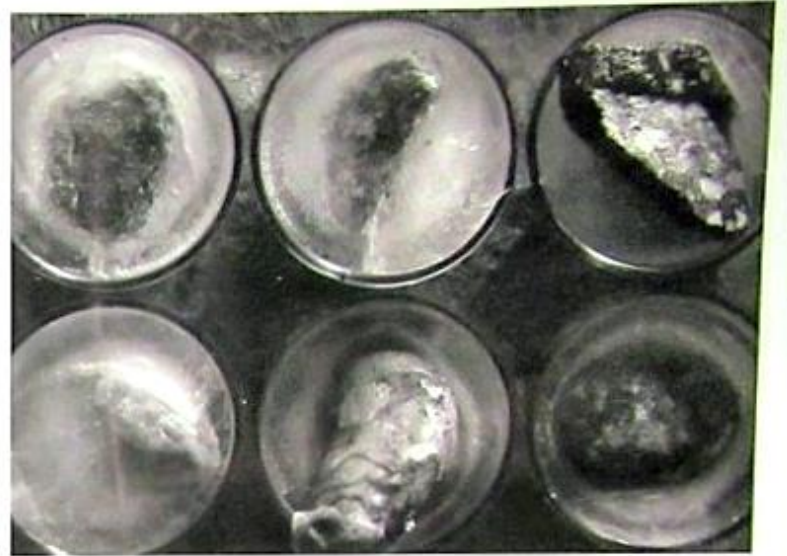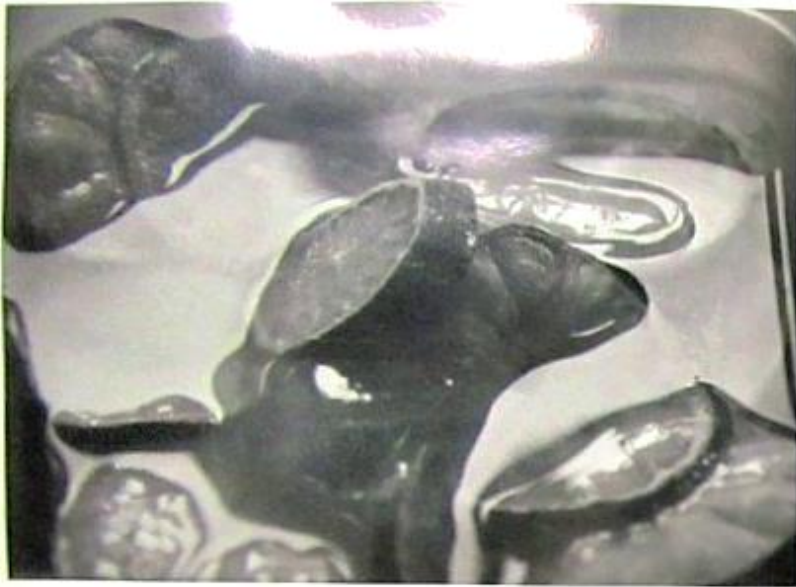Lemons
Leaves
Bark
Freezer
Containers

PHOTOSHOOT REVIEW

Photo 1&2) I think that these photos did not work as well as I had anticipated. I thought that if I had angled them right, then they would be slightly more ambiguous but this was not the case. I does work well as a photo of equivalents however as adding water over the top meant that shadows and reflections are made.

Photo 3) This photo worked really well and promotes individuality. The composition of this photo was really important as i I need to be balance and almost symmetric, but no the actually stones.

Photo 4&5) These are by far my favourites. I think that they promote such strong things for me. The shallow depth of field also works really well as the gloss of the water in the background out of focusing created individual shadows. Its almost a photo for me explaining water under the bridge.

Photo 6) This photo rotated worked really well overall. I don't think its very ambiguous but I think it is one of equivalence. The water is hard to see but is there and is running down the ice running into these obstacles much life life. The water has to find a way around this. Much like we need to. The contrast in this photo works well, as well was the compositional elements. Photo 7 is very similar to this however with leaves instead pinecones.

Photo 8) This photo is my favourite out of the entire shoot. This is the photo that was created by holding the ice up to the light. I did try and do this with the other blocks of ice but they were too crowded therefore they didn't really work. Additionally to this, On the other blocks of the ice, because the subject matters were relatively tall, I had to put enough water in to cover at least half of it, which meant that the ice was too thick to see through. Although I love the style of my other photos, I feel like the simpleness of this photo works so well and creates individual shapes and you can still slightly see the cracks of the ice through it. You could interpret just a part of the photo, or the whole thing.

Photo 9) This photo was really an experiment. I arranged the ice cubes in a square shape. The light didn't look right from certain places, which meant I had to take the photo from a particular angle. This in turn meant that the photo was relatively dark. I tried turning up the brightness in the refinements but it meant that the photo looked washed out and quite pixilated.

EXPERIMENTING

I am experimenting with printing onto acetate. At the start of the project I used hands to a great depth but knew they were not photo of equivalence. I think that my final images are just what I wanted but I do want to just try and re-introduce a figure into the photos by projecting the pattern on the acetate onto my brother back. It may have no impact and may wreck this idea of equivalence but I just want to try it out.

REVIEW

I did two prints onto acetate which looked ok, but were slightly dull. When I went to print my third photo onto acetate, I discovered that there was a specific way which you had to put the acetate in. When the third photo came out, the ink was soaking wet, so I decided to print it onto some plain paper. I repeated this with 2 more photos, and it worked really well. It looks like the ink blots. I then did some research further into works of art that looked like ink blots. An artist named Alexander Cozens did a brush and ink painting which resembles the experimental work I just produced. Alexander Cozens (1717–1786) was a British landscape painter in watercolours, born in Russia. He taught drawing and wrote treatises on the subject, evolving a method in which imaginative drawings of landscapes could be worked up from abstract blots on paper. His son was the artist John Robert Cozens.

This painting has obviously much greater appeal than my work, but I think that this painting could be construed as one of equivalents, as does my work. Its a subjective painting. Although this series of work by Cozens represents landscapes, I can see other things in it. Thats the appeal that I think my work has finally come to.

PHOTOSHOOT

As previously mentioned, I want to try and reintroduce some body parts. This is merely an experiment. At the start of my project, I looked at Alfred Stieglitz photos of "The hands of O'Keeffe", believing these to be in someway a representation of equivalents. I soon found out that this was not quite the case. The hands were supposed to be a record of a persons entire experience, but that only really works if you're the persons hands who are being photographed. I learnt and developed form this, and so went into focusing purely on creating photos of equivalence and then stated to make ambiguous photos. I want to re-introduce a body part just to experiment with presentation.
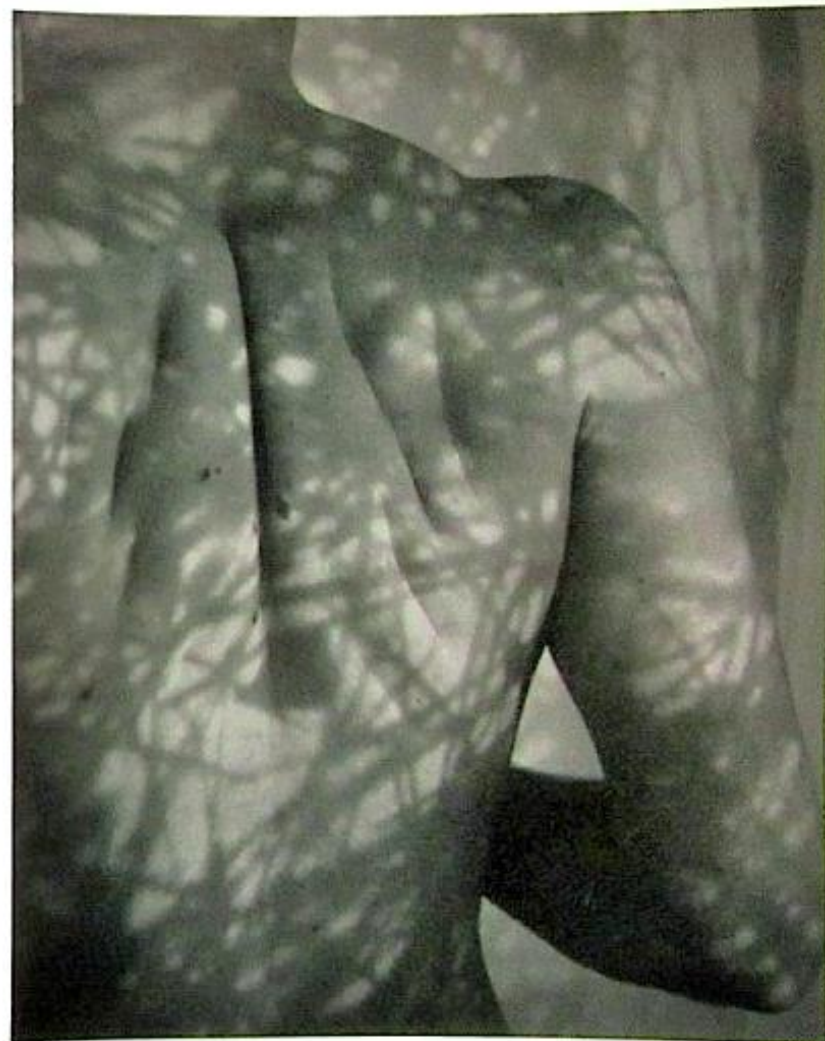
For this photoshoot I will need:

1)
2)
3)
4)
5)
6)

Camera
Tripod
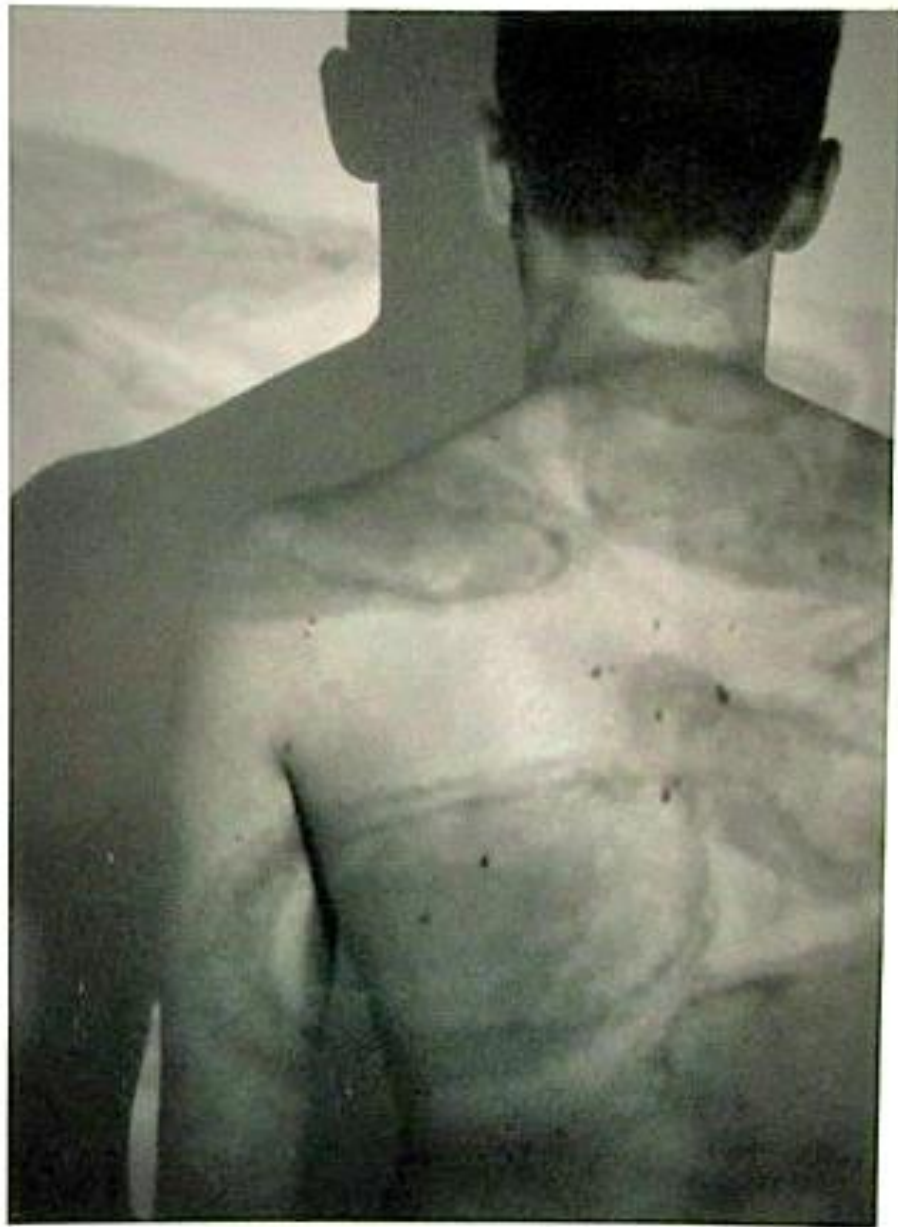Model (Brother)
Acetate sheets
Light (Torch)
Dark room

I am going to be using all of the acetate sheets that I have printed out. I am also using the ones that I have printed the ink off. This may become a limitation as the ink is obviously not very dark anymore therefore it may be hard to get a projection.

PHOTOSHOOT REVIEW

- Although I like the overall effect of the photos of the projections, I don't think that the photos really need to be protected. The body and the light contrast doesn't really do anything for the photos and makes them less effective. The projections were just too light in colour which meant that you couldn't really see them. I tried to turn up the contrast but this made the picture very dark. I then adjusted the brightness and curves but this meant that the photos became very pixilated. Overall, I am going to discard this idea.

FINAL REVIEW

What I think went well:

When I first started the project, I was overwhelmed with the project title. There was so many avenues that I could have taken. Choosing something that I felt strongly about was the most important thing because I would be able to articulate myself. In this project, I think that the things I did well were be organised, learn from my mistakes, learn from others and continue what worked well. When I finally realised that I wanted to focus on this thing called "Truth" I had to be organised and dedicated to just the one theme. I had lots of other ideas in my head which really didn't have any relevance to my theme. I organised my work time amongst other subjects and made sure that my photography was well organised and rich in context.

What I have learnt:

I have learned a lot over my last 2 years of doing photography as an A-Level. One of the most important things, relatable to my A2 work most definitely, is the fact that photography has given me a new found confidence. I have been much more confident in articulating my ideas and my intentions and this has translated into other areas. I have learned to learn from my mistakes. Refining my photos wouldn't have been possible if I hadn't have made a few mistakes along the way. When I started the project I was sure that I wanted to study Alfred Stieglitz concept of equivalents and somehow I related that to another series of his work looking at hands. In my head it made sense for a while, but over time, I realised that it wasn't really working. If I hadn't of photographed them hands however, I wouldn't have been able to learn more about composition in photography and how extremely important it is. Its not just from the hands that I have learned. Every photography intentionally or not contains elements which makes the photo great in some way. I have learnt a lot about texture. I think that texture is very important in a photo and can actually emphasise emotions. Perhaps lots of texture can represent a rigid pathway in life. By photographing things such as the hands in flour, I have learned that texture can be emphasised by side or overhead light which in turn can make shapes through shadows. I have also learned a lot about depth of field. When taking a picture this can drastically impact the effectiveness of an image. Throughout this project, I have used a shallow depth of field in my photos and learned a lot by looking at the work of Lisa Kristine. Using a shallow depth of field isolates the subject from the background, which kind of makes the background irrelevant which is what I wanted to do in my photos. Looking at photographers such as Minor White and Julien Coulommier, I think I have improved my compositional skills. Creating a visual focal point for the audience to fix their eyes on is important. Ive learnt to do this my isolation my subject matter, which is mostly done by the shallow depth of field, but also by the positioning of the subject matter. It should be so that the viewers eye is dram to it naturally. Overall, I have learned so much from my work, and was able to use it to develop my work until my final shoot.

I set out to focus on equivalents. I wanted to make my photos a form of expression which can be related to in some way individually, which in turn will reveal a truth within themselves. The concept refers to the inner experience of a person an individual has while he is remembering some emotion he felt at one point or at that very moment in time. A type of truth. I want to make photos which can evoke individual emotions and feelings. By looking at artists, photographers and relating my other subjects to my theme such as ink blots I was able to do this and as previously mentioned, articulate my thoughts throughout my project. Through my final images, you should be able to see this. You may not interpret them the same as another, see the same things, or feel anything at all, but you might and that the beauty of equivalents. It subjective. It all depends on the individual viewer. The ambiguous subject matters and the process in which they were made are open and should make it easier to interpret.

FINAL POINTS

More photographer research- Aaron Siskind- I have already mentioned Siskind on my texture page however it is worth mentioning how he is relevant. Siskind's work is relevant to me as he focuses on nature and architecture. I don't specifically focus into nature, but Siskind's presented his subject matters as flat surfaces to create a new image out them. I guess that in some respects, the photos where I hold the ice up to the sun vertically presents a new image to what you would be expecting. His work has been described as crossing the line between photography and painting. From Siskind I have learned that light placed directly in front of the subject matter can create great shadows.

Why I photograph in black and white- I put all of my photos into black and white so that there are no distractions. Sometimes having colour in a photo can take the focus away from the actual subject matter. If I had done my photos in colour, then the aperture I used would have been extremely important. I also find that having a colour in a photo can force an emotion. Having dull colours, might promote negative feelings and if you had vibrant colours, it might encourage the viewer to interpret the photo in a positive manner. The theme "Truth" is all about people interpreting my photos subjectively, its different for every person. My photos also include lots of shape and texture. By using black and white and turning up the contrast, these elements are emphasised.

Why I decided to shoot my mum behind grass- By looking at the eyes, I thought that emotions and memories would be reflected and each person would feel something different. I had thought that if I made the photos open, in a sense that the face was partially covered up, attention would be drawn to the eyes. Having the model with a neutral expression would mean that it was more open. In Camera Lucida, Roland Barthes described how he found the straight portrait the most profound and moving kind of image because it appeared to give such a direct access to its subject matter which is why I did the photos straight on. All of these factors were supposed to reinforce the subject matter (eyes). This did not however translate into a photo of equivalents therefore it was not developed anymore.

Why I Used Ice: Ice was quite prominent in my work for truth. I used ice because it made the photos slightly more ambiguous. The leaves were the first shoot that I did in ice and the process was ambiguous. You just wouldn't expect that. My photos were to be ambiguous either in the process of creation of the ambiguous object to create photos of equivalents.

SO WHATS YOUR TRUTH?