GCE A Level
Art and Design

**Photography
Component 2**

CARRIE

Total Mark 50

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	12	13	13	12
Performance Level	4	5	5	4
			Total out of 72	50

Examiner Commentary

Carrie is interested in the idea of the deterioration and erasure of images as her response to the exam theme. Her experimentation with image-making and practical photography is diverse, inventive and highly skilled, as she explores different ways of first obscuring and then creating glitched images. She uses studio lighting, props, outdoor locations and all aspects of mise-en-scene with confidence and creativity and takes well-composed shots showing control of formal elements to a very high level. Her review of her own work is confident and thorough, with an unexpected twist in the final idea, aiming to combine glitching with a representation of 'the broken woman'. However, her contextualisation and the later practical stage of the final outcome is less assured, as the sense her eventual outcome being a pastiche is a more 'purposeful' rather than genuinely creative response. Her experimentation and recording reaches Performance Level 5, whilst the development of ideas and outcomes remains at high Performance Level 4, resulting in an overall level of achievement that sits between the two Performance Levels.

SIMPLE OR COMPLEX

OTHER PEOPLE'S WORK

nan goldin

Born in 1953, Goldin is most notable for exploring different subcultures, such as the LGBTQ+ community in a time when they were heavily scrutinized.

One of her most famous photographs is "One Month After Being Battered" (left). Goldin had just been heavily beaten by her Boyfriend, so severely that she needed surgery.

In the photo, her dark, swollen eye contrasts to her pale skin and well groomed hair, and matches her red lipstick. She stares at the camera, unflinching.

This self-portrait is honest, with no extreme setups , lighting, costumes etc. However, the subject matter itself is complex, as we're confronted head on with a woman who's just been beaten. The things Goldin is showing in the photograph- love, domestic abuse- are all complicated themes which can't easily be answered. However, Goldin captures these complex themes through a simple photograph which, in many ways, makes the photograph hits harder.

Similarly, "Heart Shaped Bruise" (right) is a relatively simple photo, taken of someone's leg, lit like a spontaneous polaroid photo. However, the subject matter is complex, leaving us with more questions- was the bruise intentional? Is the person hurt? Additionally, the lack of identification of the subject matter, with us only seeing their thigh, increase the photo's anonymous feel, and the simplicity of the photo, but at the same time makes what is being photographed more complex.


cecil beaton

Born in 1904, Beaton made a name for himself by photographing his friends, a group dubbed "Bright Young Things", going on to photograph famous celebrities and work for Vogue. His photograph of Audrey Hepburn for *My Fair Lady* (left) incorporates the subject and the setting seamlessly. The geometric background, painted in black and white, is also reflected in Hepburn's black and white outfit. Beaton also dresses her in sharp lines, which mimics the squares in the background. Overall, Beaton's attention to detail, using a simple pattern throughout his photograph makes his work look more intricate and complex. Throughout his work, Beaton's subjects become part of the setting of the photo itself.

Beaton's photographs of Marlene Dietrich (right) is again a relatively simple set up, a headshot style, well-lit, against a dark background. Above her head are a few simple flowers.

However, the simple and minimalistic setup creates a photo with hidden complexities- the lighting, angle, simple set up leave the viewer with questions, and opens the photograph for interpretation.

What I personally find so captivating about Beaton's work is how the subjects and the setup seem to almost become one, and how each photo seems to hold a story behind it, never giving away too much.

Cecil Beaton
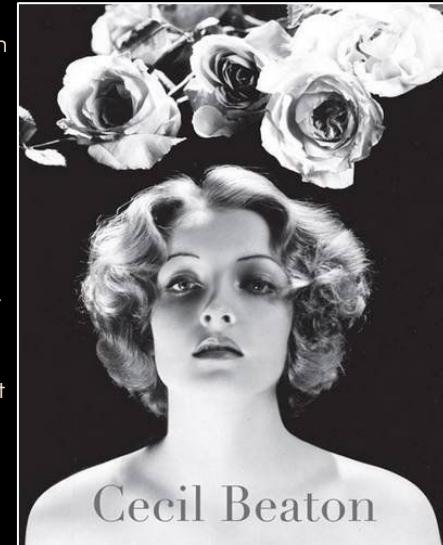
sophie gabrielle

Sophie Gabrielle first started her photography series after people in her family began being diagnosed with cancer. To help understand what was happening, she began going through archival photographs of cancer treatments, finding old photographs which drew her in. Eventually, to help her cope, she started photographing them. Gabrielle re-photographs these old images serval times, then degrades the emulsion of the negative in polluted water.   The effect are these eerie, strange images, which draw the viewer in.

The photo on the right is from her first collection. What was probably a simple image of a girl at a dentist turns into something more threatening, almost incongruous. A blare of light emerges from the girl's mouth, leaving it unclear what was really happening in the original photo, now Gabrielle has deteriorated and re-photographed it.

Gabrielle's photographs take something which was simple and complicates it through degrading the photo, re-photographing it with flash, etc, turning it into something with a completely new meaning.

The photo on the left is an example of a once simple photo turning into something new and haunting. A hand holding what was probably a test tube now turns into something which looks a bit sci-fi, with a glare of light emerging from the tube, so we can't clearly make out what it is. The photograph takes on a new meaning, turning into something completely new and different. What I really like is how she completely transforms a once simple image into something new.
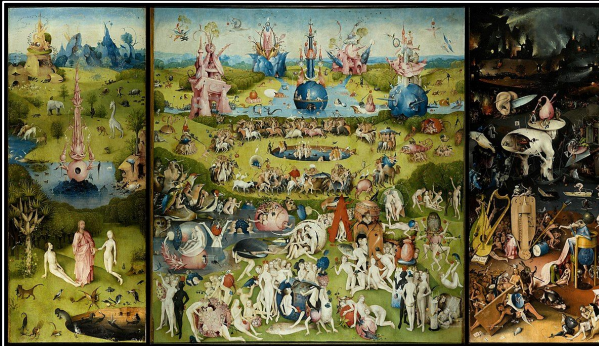

hieronymus bosch

Bosch was a sixteenth century painter whose work explored many ideas. The painting on the right is *The Visions of Tondal, Detail No.1.* It shows a man's head, eyes empty, as people laze around it, engaged in different, imaged sports. The painting is absurd, with coins falling from the man's nose and creates that look unreal, almost monstrous, on his head.

Bosch paints everyday, simple things (coins, heads, tree etc) in new, complex ways, which leave us trying to figure out what he was trying to say. The image is nightmarish, with things left unexplained, up for the view to work out and decide the meaning of.

Another painting which employs similar techniques is The Garden Of Heavenly Delights (below). The painting is highly imaginative and whimsical, with made-up creatures painted which Bosch himself must have imaged, as TVs didn't exist in the period he painted this.

The simple, verdant backdrop is turned into something whimsical but also disturbing. The symbolism included in the painting makes it far more complex.

The imaginative elements of hell and sin; the wide-eyed owls probably symbolizes evil in Bosch's time, and the empty, rotting fruits symbolising something once fruitful becoming hollow.

London; simple or complex

In February, I went on a Photography trip to London. As part of our trip, we visited different museums and art exhibitions, such as the Victoria and Albert museum and Tate Britain. While there, I took photos in various places of things which either inspired me or linked to our Complex or Simple theme.

While in London, I saw a plethora of different artists and art forms, such as paintings, sculptures and even machines, inspiring me to look at different art mediums for inspiration during my own work.
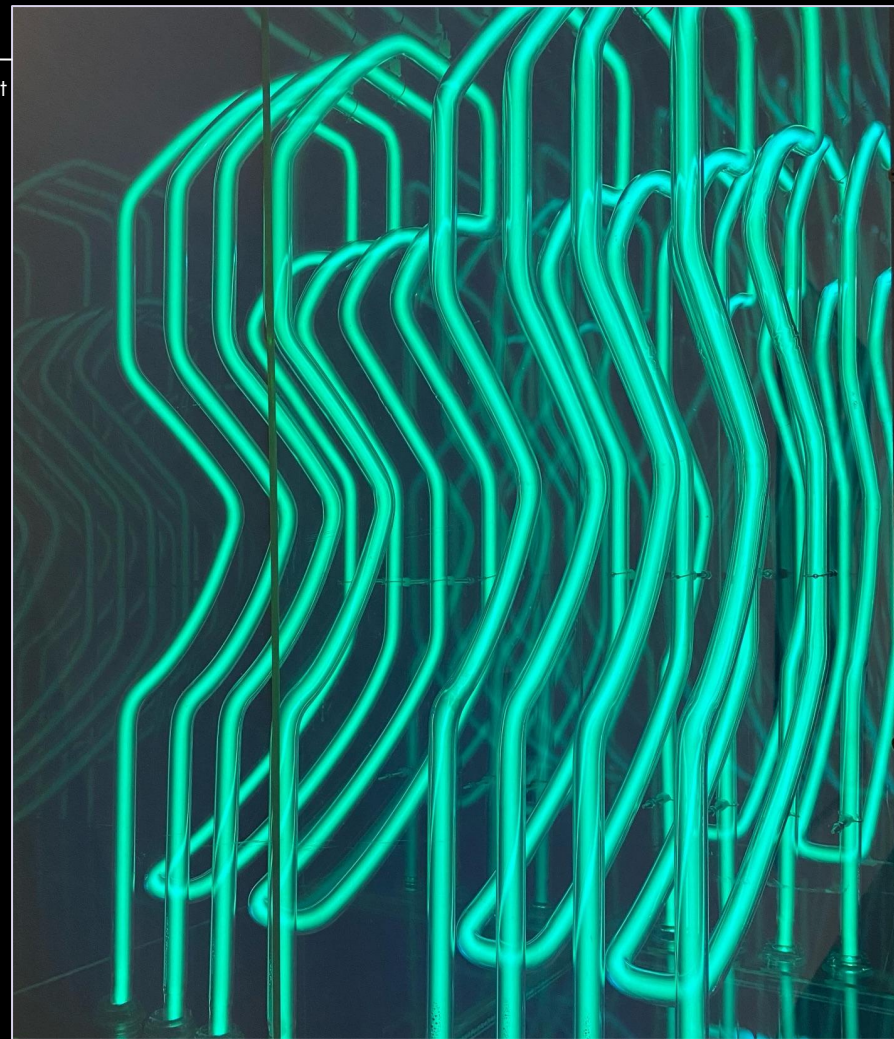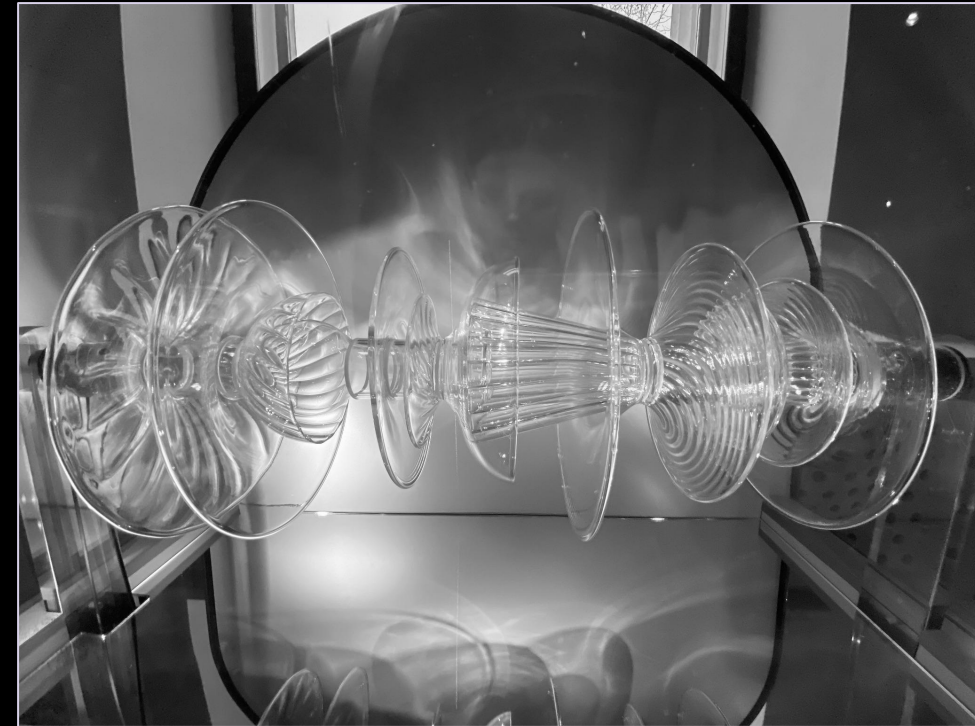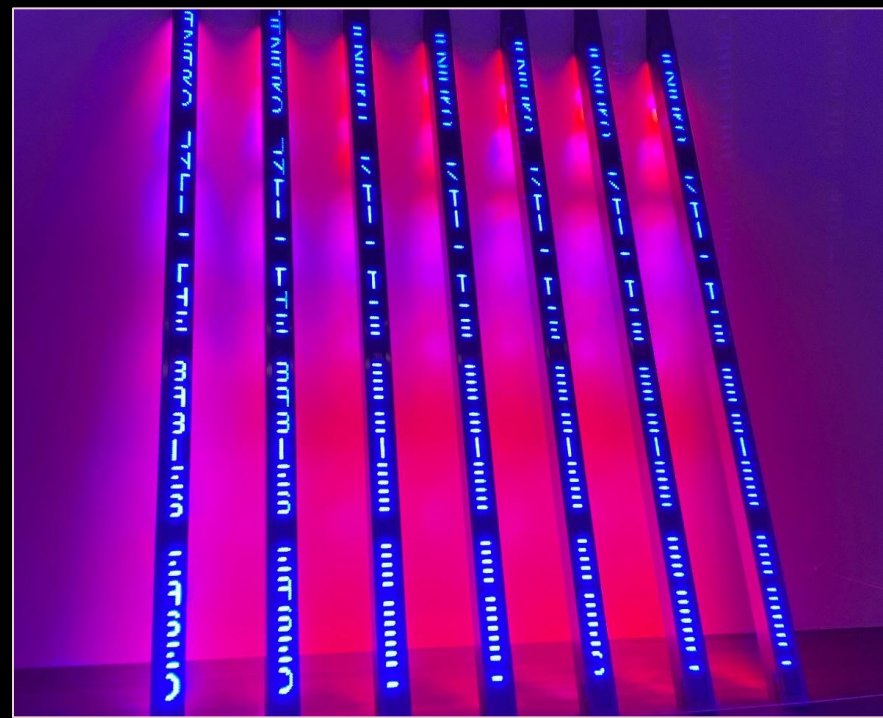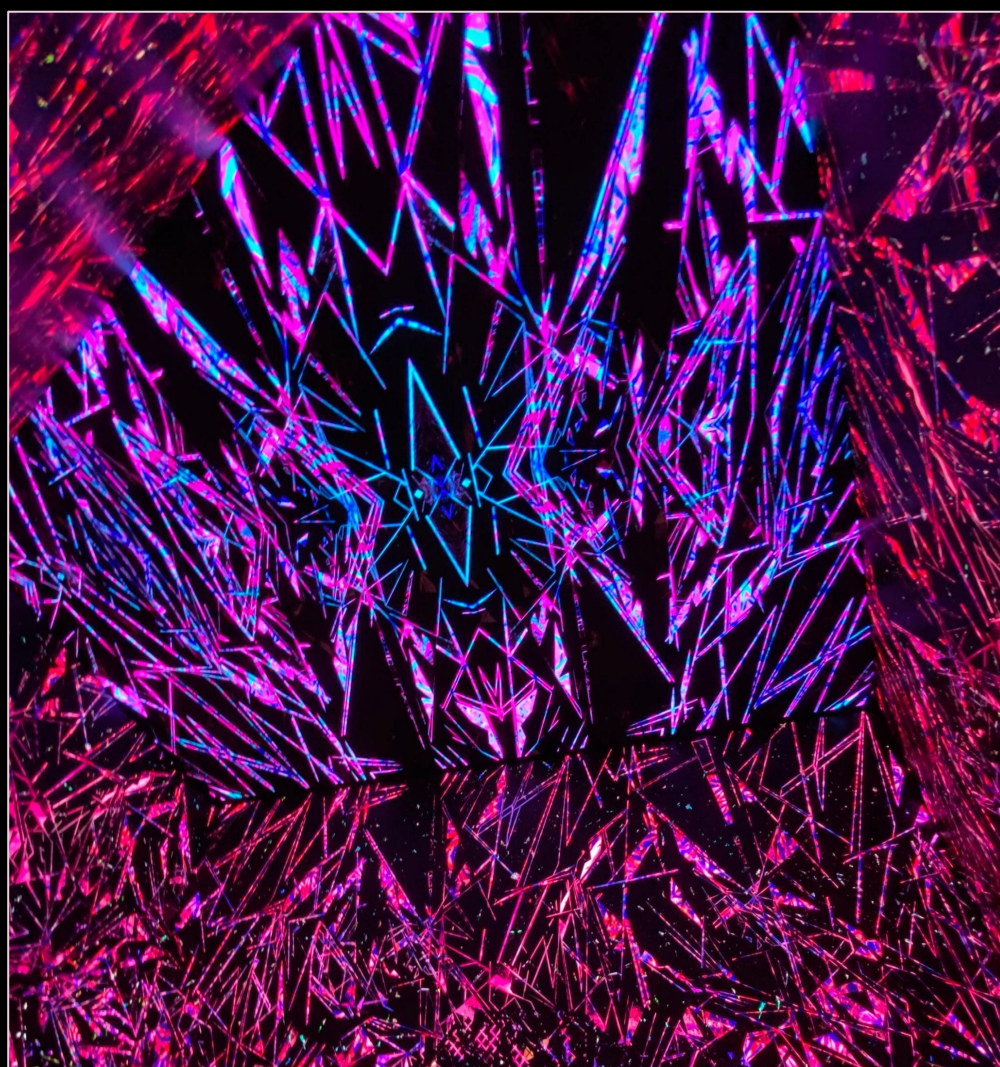
The photo on the left is one I took in a subway lobby, where different things were being projected on the walls and ceiling. The projections created an immersive feelings, as though you were standing in the middle these projections. I think the simple geometric shapes (angles, triangles etc) become much more complex once reflected on a big scale.

The above photo was taken at the Tate, and includes digital words which traveled down these rods. As they moved down, they'd flicker between English and a digital code, exposing the complexities of code and software behind a rather simplistic set up. Even taking the photo, I got the words caught between the coding, showcasing the fickle and perplexing nature of the piece.

The above photo is of the roof of the National Gallery in London. It was built in 1831, and was opened 7 years later. I think architecture links to the idea of simple and complex in many different ways, from how is looks visually, to how it's constructed, and what role it's supposed to serve. The roof of the National Gallery incorporates a pattern of domes, a simple shape made more complex through the intricate details- the gold plating, the different colours, the patterns. It transforms a usually simple concept, e.g a roof over a building, and turns it into something more multiplex.

I also really like exploring art through slightly more unconventional mediums, such as artichture, to see how different things can link to art in ways you wouldn't expect. Here, for example, the domed roof serves its usual purpose, while also looking beautiful and serving as its own form of unique art.
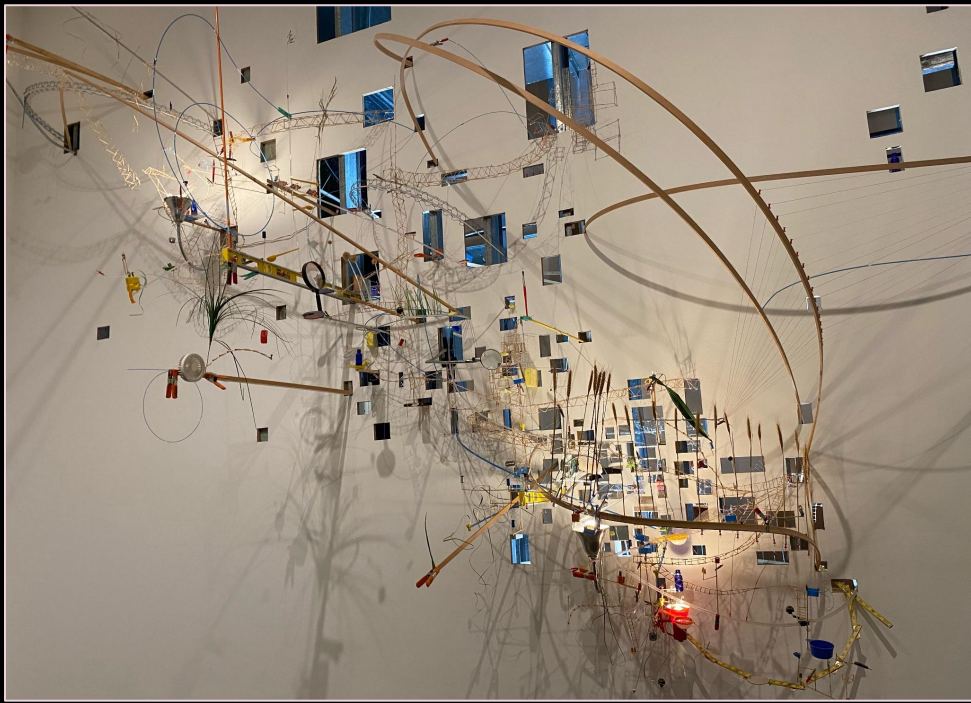
Sarah Sze's work, "Seamless" uses both the simple and the complex to create the piece of art. Sze uses simple, everyday items and combines them into a far more complex, intricate sculpture. Looking at it, it can be hard to determined what the different things are until you look closer. The curves of the piece also add another dimension to the work, as well as the parts where you can see it physically attached to the museum's wall.

Lel Bull's costume on the right incorporates performance and sculpture. Made from sponge-stuffed fabric, it was a costume worn in her 1990 performance of her art piece "cravings". The monstrous form incorporates different disfigured animal parts, rejecting the way "normal" bodies are meant to behave and symbolsing peoples darker desires. Bull makes use of seemingly normal shapes in a much more complex way, incorporating certains parts and elements to come up with something more complex.
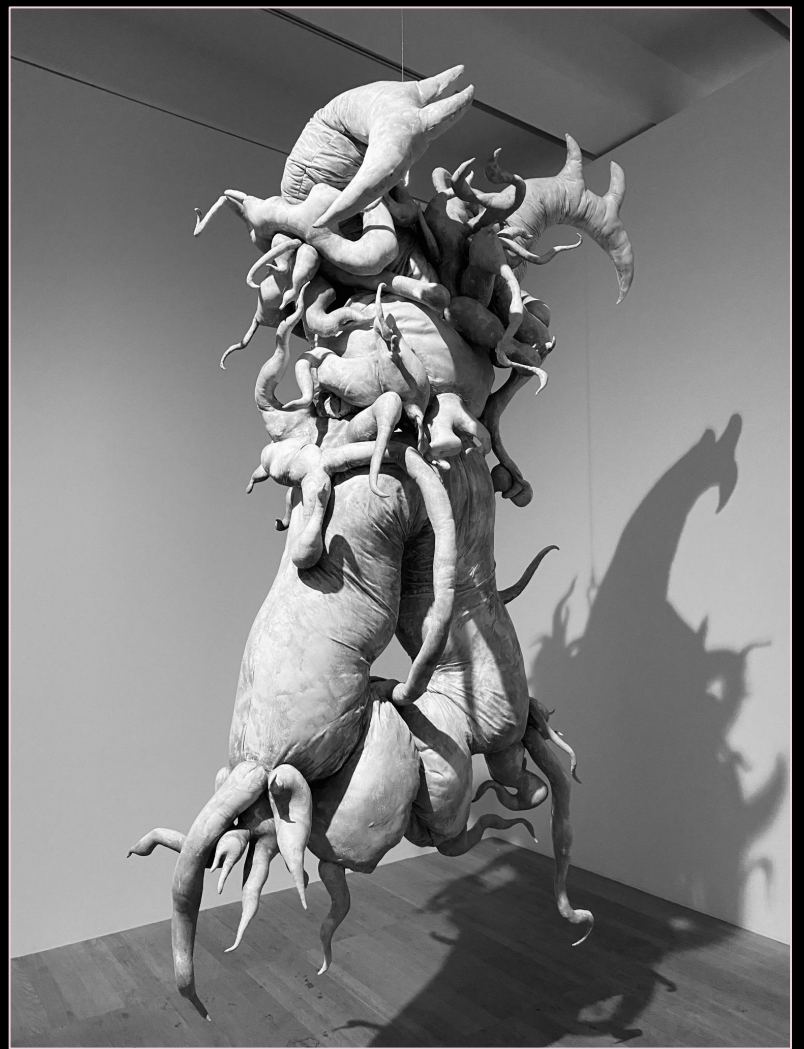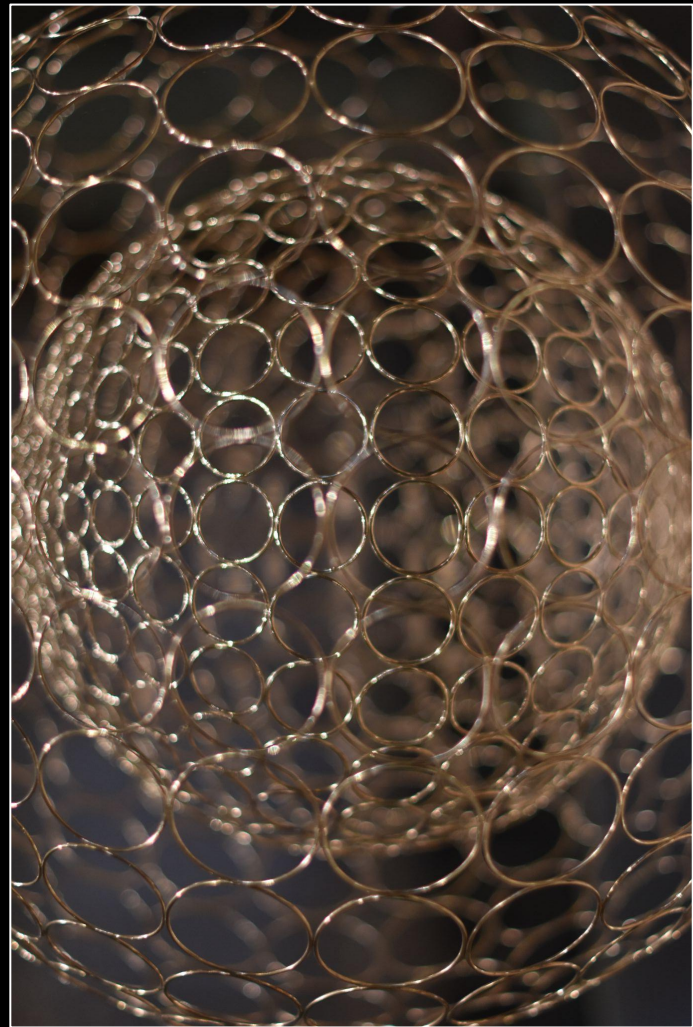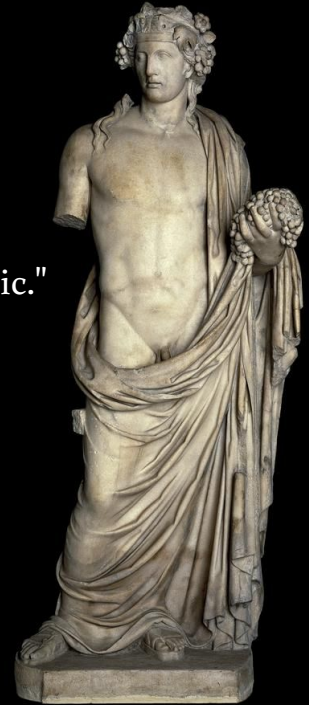
Deterioration

"Behind every exquisite thing that ever existed, there was something tragic."
-The Picture Of Dorian Gray, Oscar Wilde

My Idea - the deterioration of images

After exploring the idea of "Simple and Complex" through different artists, an concept I want to capture inspired by this theme is the deterioration of images.

This links to the idea of "Simple Or Complex" because the original photographs, or unedited photographs, could be quite simple and unremarkable. However, the deterioration of these images makes them more complex. Not only is the photo more visually complex and interesting, but the deterioration turns them into something completely different, unlocking more stories and emphasizing the effect of time on these photographs.

Inspired by Sophie Gabrielle's photography, in which she turns archival images into something mysterious and slightly eerily, I also want my photographs to become almost enigmatic through the deterioration, with stories and ideas behind the images.

Some ways I want to explore deterioration of images are:

- rotting or deterioration of film reels before being developed
- the use of flash, light and over exposure
- marking the images, through things like burning or drawing on them
- cutting and putting images together again, or photographing under shattered glass
- using photograms to change and layer images

My plan is to start experimenting with deteriorating images by using old, pre-existing images I have from old family photo albums. Then, after finding different methods of deterioration which look effective and captivating, I want to take my own original photographs, and then deteriorate those.

Through the deterioration of images, I want to explore complex stories and ideas, as I've done previously, as well as different themes, such as the deterioration of time, and the deterioration of beauty.

PREVIOUS EXAMPLES OF MY WORK

A lot of my previous photographs have had stories or concepts behind them, which by proxy give the pieces more complex stories and meanings. I've also experimented with different techniques, creating complex-looking photos using simpler elements of photography, such as. experimenting with exposure, expressionistic techniques, location, makeup and even using a film camera.

An example of this is the photograph on the right, which was apart of my Greek mythology concept. This set in particular was based on the Greek myth of Icarus, who flew so close to the sun that his makeshift wings melted, leading to his fall. The atmospheric setting and costume creates a visually beautiful photo, but the editing and model's facial expression reflect the tragic side of the story.

Similarly, the bottom right photograph combines to simple elements to create a complex photograph: I firstly took a photo using a film camera, which I then projected onto a wall, heightening the exposure contrast. By incorporating the simple photo I took on a film camera into a second photo, I've created a deeper, more complex photo which tells a story.

Starting Point- flashes

Inspired by Sophie Gabrielle (below left), the first set of photos I took exploring the deterioration of images was through the use of a flash and intentionally over-exposing images. I chose old, existing photographs to use, from my own collection, that looked visually interesting.

To achieve a almost beam of light onto the photo, similar to Gabrielle's work, I put the photographs under a sheet of glass. I then experimented with using a flash gun, but the flash was too intense, so I switched to a strong flashlight and using a lower exposure number, so more light was let into the camera.

I experimented with the flashlight, aim, to see what looked most effective. I personally think it looked best when the flashlight almost washed out the person in the images, so you can't make out the people or their identities. I also added specs of talmud power and specks of dyed black water. I think this added an air of mystery to the photos as it turns the original image into something completely new, and it isn't totally clear what's happened.

deteriorating the face

After experimenting with using light and flash to deteriorate an image, I thought the use of flash specifically on the face, like a flare, looked most effective.

I went through the old images I already owned and picked the ones that looked the most intriguing, for example the action going on or how the people in it were dressed, etc. I then placed the plate of glass over the images, and aimed the flashlight onto the certain area, e.g their faces.

I also had the IOS number high, which created a more grainy effect, and later I turned up the exposure too, to make the light flare wider, and more powerful, covering more of the faces.

George Mayer's photograph (right) uses light, specifically on the face, creating a strong contrast between the light and dark.

The technique is different from my work, but the effect of distorting the subject's face creates a similar disjointed atmosphere.

I really like how the model's face is almost sliced, so you don't know what it looks like completely. The idea of obscuring identity is interesting, and I hope to connect it to the idea of deterioration through my own photography.
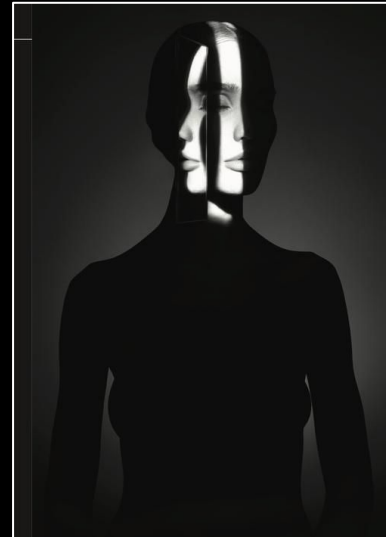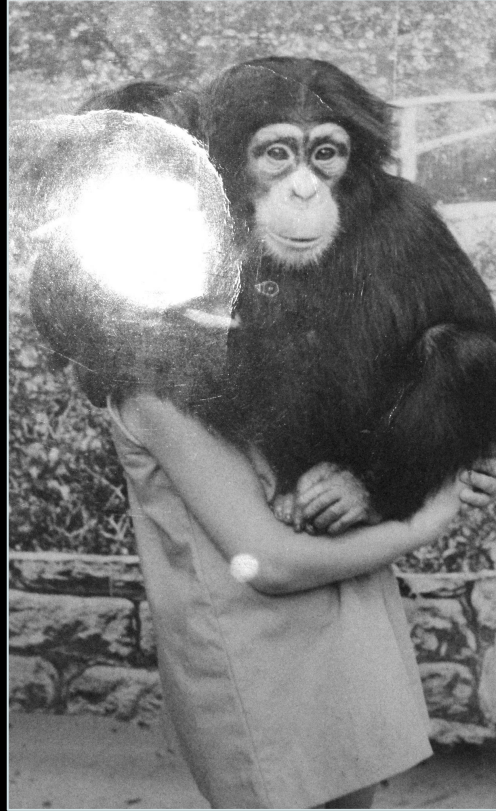
mysterious objects

I really like the flare long on the old images from the use of a glass plate and flashlight. As I experimented more, I started deliberately angling the flashlight so the flare was brightest on the subject's faces (below left).

I think this looks really good visually, as well effectively creating a sense of mystery and furthering the theme of deterioration, as their identity has also deteriorated. I really like how this works in connection to the old photos, as though the people in them have deteriorated because of age/time, showing how people become forgotten in the passing of time.

I then developed further, seeing what else could be covered or obscured other than the subject's face. I started picking old images which have the subjects holding or interacting with something, such as playing table tennis. I then positioned the flashlight so those objects were obscured by light or a flare (below, right). I think this looks really effective visually, as it creates an intriguing atmosphere- you don't know what they were originally doing. It also creates a supernatural, mysterious feeling, as the glow of light looks a bit as though the people in the photos have produced or are interacting with it, furthering the sense of mystery.
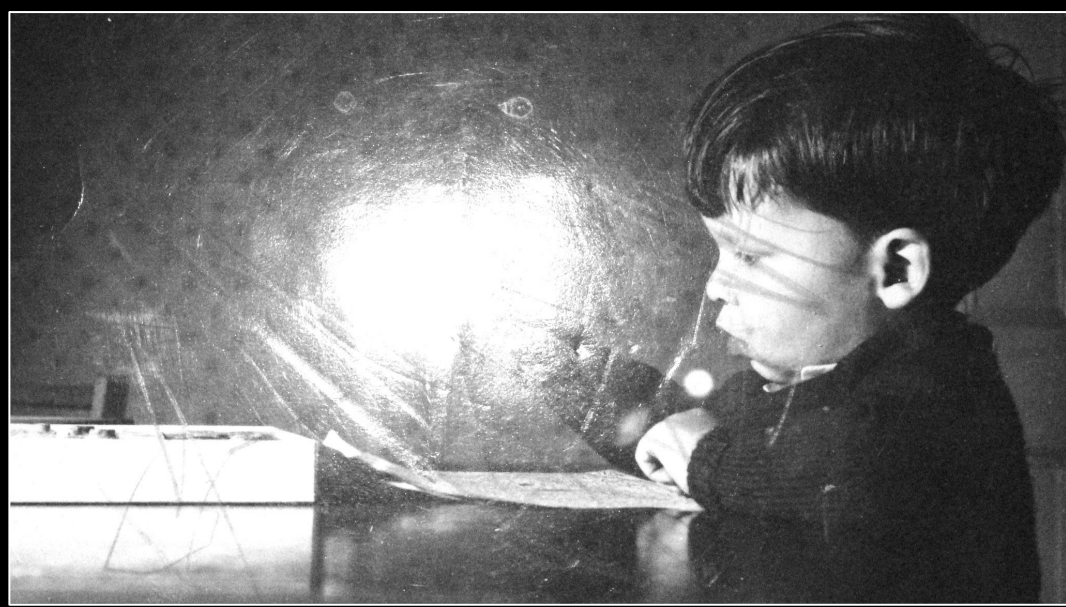
Although the technique is simple, I think the effect and final images have an added complexity to them-it's unclear what parts of the original images have been edited or altered, and the flash adds a mysterious, alluring element to them.

The lower quality of the original images also adds a authentic effect to the final photos. I took inspiration from the 1976 film *Picnic At Hanging Rock*, which follows the disappearance of three students on the arcane Hanging Rock. The film is left open ended, and the cinematography matches mysterious story with a dreamy, light colour pallet to how the scenes are softly lit. The use of light in the film helps to convey its mysterious atmosphere, which is similar to the use of light in this set of photos.

Again, there is no explanation for the light, or what its covering, giving the photos an ambiguous, slightly haunting atmosphere, linking back to *Picnic At Hanging Rock*.

becoming erased

I think the flash photography looks really effective, creating a mysterious, intriguing effect while obscuring the subject's identify, connecting to the deeper themes implicit to deterioration.

I want to develop from this idea by exploring different mediums to deteriorate old photographs. I was inspired by Phoebe Bridgers, and the cover work for her album "*Stranger In The Alps*", where she painted ghosts over baby pictures of herself. The end effect is haunting and mystical, both personal and removed. The obvious drawing effects, such as the uneven colour, adds an imperfect, genuine element to the photos which I really like and want to carry over to my photos.

Inspired by this and developing from my previous set of photos, I decided to colour in certain subjects in my old photographs, to create an ominous feeling, almost as if something tragic has happened to them. As I went on, I realised it looked most effective if there were several people in the photo, and only one or two were erased.

The way I achieved this erased effect was by placing a glass plate over the old photograph, and using a black sharpie to outline, then colour in, a person. I used nail polish remover to rub out the sharpie.

Lighting was tricker because the camera would show in the reflection, so I tried using natural light instead.

A lot of the inspiration from this set of photos comes from an exhibition I went to at the Museum of the home, in London. As well as showing houses through the decades, there was an exhibition which really struck me, which was on missing people. The room showed ten different people who had been missing for over a decade, from children to parents. None of the cases had been solved.

To see the range of people who have been, and continue to be, missing is a chilling thing to witness, added with the unknown of if they're alive or dead. The exhibition included interviews with their families, which brought home the tragedy of these unsolved cases.

I wanted this to be reflected in my work through the erasure of people in old images. I chose images which showed a family scene, and through colouring out one or more person, it created an ominous, tragic element to these once simple photos. I think it works well, as the photos never explain what happened to them, just that they're not there anymore, following the haunting atmosphere of the Museum of the Home exhibition.

mishka henner

I also took inspiration from Mishka Henner's work, where he erased people from images, such as the one on the top right (canal street). Through this, these images become more surrealist and complex, reflecting the turbulent nature of American history. The white faces, washing in with the background, create a disjointed atmosphere which strips them of their identity and their individuality. The works digitally erase a majority of Robert Frank's work, turning them from authentic candids to something much more unsettling.

Through his work, Henner is able to comment on the erasure in US history. The complete erasure of the people's faces leave the photographs vague- we don't know how they were feeling, leaving us guessing. Similarly, I wanted the spaces in my photos to ask questions, not answer them. In Henner's work, the lacuna where something used to be creates an absence. Stripped of faces and feelings, the photos seem both abstract and harsh, and it's up to use as viewers to make up our mind on what to make of them.

I think this area of my work links well to photographer Raymond Thompson Jr. who explores African-American identities and their erasure throughout history in his work. His work, *Appalachian Ghosts*, explores immigration from 1930 through primary source materials (similar to what the immigrants would have used) to recreate their experiences.

Similar to my own work, Raymond used archived images in some of his work, such as the top right photo. The people were usually nameless, with no record of their identity left, which he explores through his work. The simple photo being turned into something more complex, harder to make out and determined what you're seeing, further reflects the immigrants experience.

In my own photos, I've taken inspiration from Raymond's work (titled "Erased") to explore identities which have been erased or forgotten. In the case of my set of images, I wanted to explore the erasure of identity through the concept of time, for example people being forgotten over the course of time.

By using family images, such as the one on the bottom right, there's already the element of family relationships in the photos. By erasing a person, however, I flip the usual homely feeling in family photographs and turn them distant and cold. Like my previous set, there's no context offered, which helps add to the mysterious, unexplained atmosphere in the photos.

I think the photo on the left works really well- there is clearly a child and an old person, but the erasure of this potentially parental figures could link to a number of things- divorce, death, perhaps they went missing- complicating the once peaceful family photo.

I took a photo of the Church wall, and the intricate cross carved into it. I thought a variety of texture would be interesting to project.

I also took photos of moss and ivy intergrown within the bricks, as I thought an array of contrasting colour would look visually interesting too.

Projections- starting point

For this set of photos, I want to projects images of deterioration onto someone, using a projector. I want photos of naturally decaying and deteriorating places, such as buildings and their stonework. I went to a church to take places of different, natural elements of deterioration there, such as the crumbling bricks and piles of broken stones.

I plan on projecting these images onto a model, to further obscure the images of deterioration, inspired by my previous sets of photos, where I've been using old photos I already have and adding levels of deterioration to them, i.e by using a glass plate and flash photography to create flares which turn the photographs into something different.

I also want to experiment with using a smoke machine when projecting the images of deterioration, to further make them murky and obscure, adding more layers onto the photos. I also like the idea of using a model where you can't clearly make out their face or identity, which creates a mysterious and timeless element. I've also explored the idea of a lack or unclear identity in my previous photographs.

the photo plan

Overall, I want this set of photographs to incorporate a modern element to the idea of deterioration, adding variety to my work so far.

I was inspired by some of Cecil Beaton's photography, where he used different, sometimes unconventional elements in his work.

The top left photograph is of Marlene Dietrich, a popular horror actress of the 20s and 30s. However, Beaton combines her striking cheekbones with the soft lighting and delicate flowers, added maybe in post production, through an exposure technique.

The use of multiple exposure for the bottom left photo creates an interesting, striking photograph. The multiple heads, with seemingly no bodies, shows them off from all angles, creating an vulnerable or watched feeling. In his diary, Beaton wrote that "She is perfect & he's too marvellous also" which is maybe the feeling he is trying to convey in this overwhelming photograph.

In both cases, Beaton uses different techniques to create an unconventional photograph, which is what I hope to do with the projector, to place images of deterioration onto a model, incorporating these two things through a more modern medium.
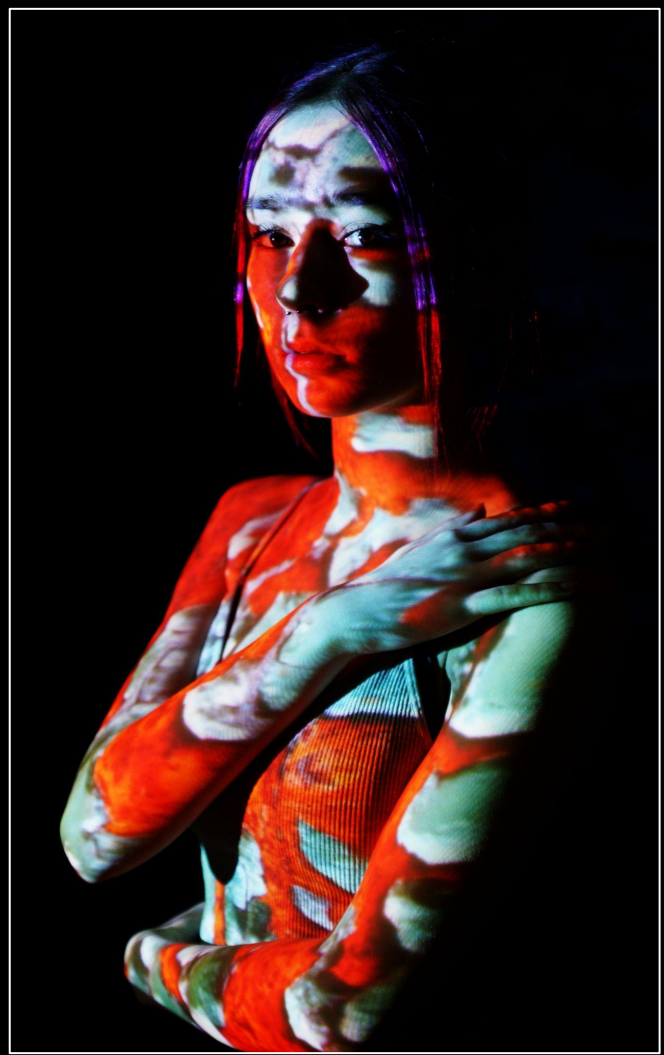
The setup was relatively simple, with a black pop up background, and the projector.

BLACK BACKGROUND

PROJECTOR
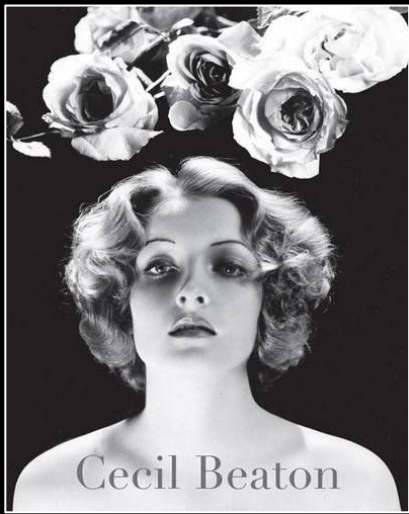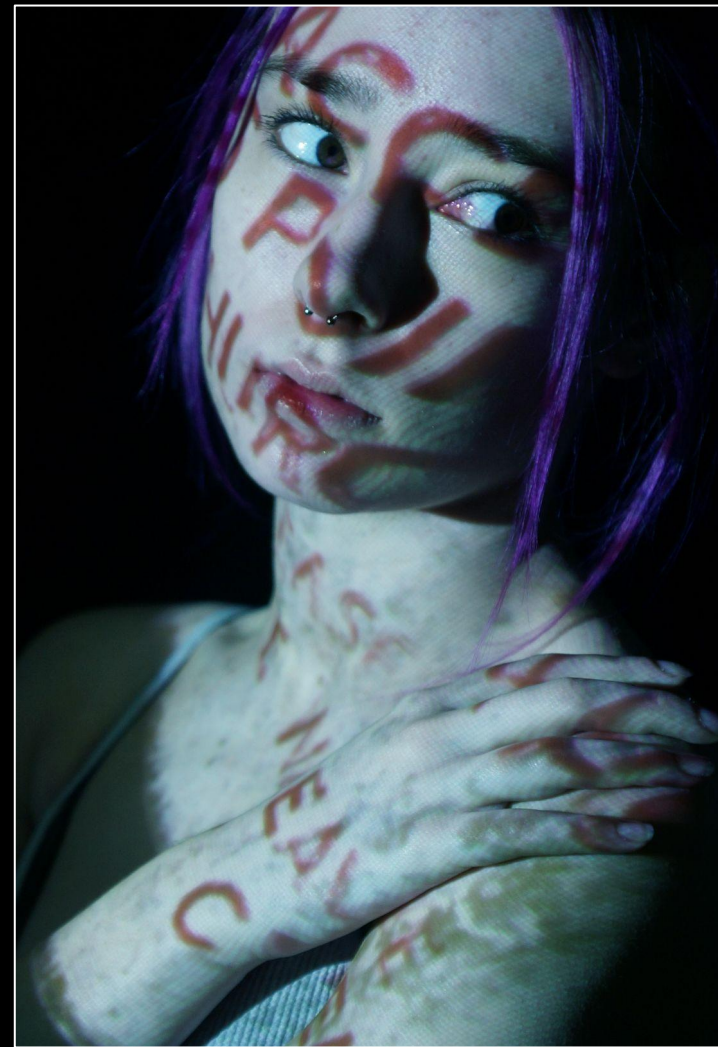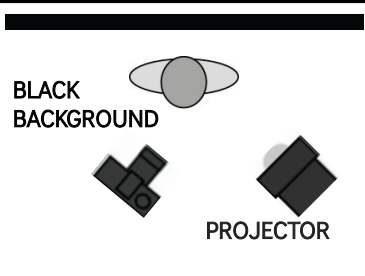
Davis Ayer

Ayer first started taking photographs of shapes and spaces, inspired by his architectural background. During a darker period of his life, Ayer began to experiment with manipulating photoshoots.

For him, the subject isn't the most important thing, "*it's more about composition, or shape, or color. Feeling...regardless of what it is.*" This shows in his vivid, atmospheric photos, which have a timeless, almost abstract feel where it isn't always completely clear that you're looking at.

Ayer also says he doesn't like perfect photos, and uses film cameras to take his photographs. He enjoys finding the balance between beauty and chaos, a feeling he always tries to put in his photos.

Ayer also didn't take photography at school, worried that knowing too much would ruin his process. Through this, he hopes his work and process is more original. In a similar way, he doesn't reveal how he manipulates his photos, "*I feel like if somebody would've told me how to manipulate a photo, then I would've started doing that. Then I wouldn't have developed my own thing that I'm doing now, which I like better*".

Without knowing, Ayer has had to experiment with his photos, which sometimes lead to accidents which have worked in his favour. A lot of his shoots are spontaneous, with Ayer seeing where different elements of photography lead him. His work isn't defined, but open for other people to interpret.

The different textures and deterioration I projected onto the model created a wide range of effects. I think the ones with deep, vivid colours (far right) look the most effective, as it creates an interesting contrast.

I also like the abstract nature of the projections; sometimes it's hard to tell what it is exactly. With some, like the cracked glass, it's easy to comprehend what's being projected. However, with other things, like the signpost, the effect is a lot more complex, with an more futuristic quality to them, turning the simple projections into something more interesting.

Glitching; the what and why

Glitching is defined by a sudden electronic malfunction or fault, which can result in a visual show and usually means the thing, such as a software system, isn't working properly.

In terms of electronic glitching, it usually happens when there's a minor malfunction or technical problem, or even if there's a physical defect on the disk, such as a scratch on a DVD. Most people only encountered glitches in the second half of the 20th century, when different electronic games and media became more accessible.

Visually, glitches can look very different, but the most common sign of a glitch is the deterioration of whatever is one the screen. Usually colours get mixed up, or parts of what's on the screen detach or break apart.

I think the idea of glitching links really well with my theme of deterioration, because a glitch is basically a malfunction. Throughout media and art, glitches are commonly used to show or symbolise something which isn't quite right, or something which is broken or falling apart.

I think I could also use glitching to deteriorate images, both in a visually interesting way and in a way which communicates and adds depth to the photos. For example, I think a visual glitch on a photo is not only intriguing, as it leaves the audience wondering what caused the glitch and what went wrong, but it also showcases a depth to the photo's subject. For example, the glitch could show that something's struggling on the inside, but is trying to hide their emotions. Or, a glitch could suggest that there's something wrong with the image, and something bad is about to happen. An example of media which uses glitching is *Blade Runner* (see right) where a character is holographic, and glitches throughout.

To experiment with the concept of glitching, I want to take a set of photos with a relatively simple set up, and then practice with different glitch effects through editing.

My idea is to take a set of photos at a churchyard, of an angel-like figure, and then glitch them. I feel like the setting and subject works really well with the concept of a glitch, as it will create an eerie, unsettling atmosphere. It also adds a deeper level of meaning to the photos. I'm hoping the glitch will suggest that something's not real, or not right, adding a much darker element to the photos.

In the crooks of your body, I find my religion
    -Sappho

One of my favourite images I projected onto the model was one of a religious statue, the Virgin Mary.

The imperfections of the statue add to the theme of deterioration. I think the overall image looks mystic, with more gothic undertones. When editing, I chose to turn it black and white, as it gives the photographs a much more elegant, timeless feeling.

I think the religious element fits in really well with the theme of deterioration, not just because the statue itself has deteriorated and crumbled, but also because of the nature of religion, especially Christianity. For example, the morality is poses is in sharp contrast with their actions, and the church has a long history of abuse and oppression.

This is a concept I want to take forward in another set of photos, the deterioration of certain concepts, like religion.. In these photos, the projection of the statue creates a more intimate, mystical feel which I linked to Sappho's poem, the idea of religion being a form of love. Overall I think these photographs are really effective and hopefully I can develop them further.
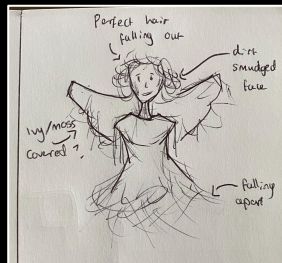
The Virgin in Prayer, 1650
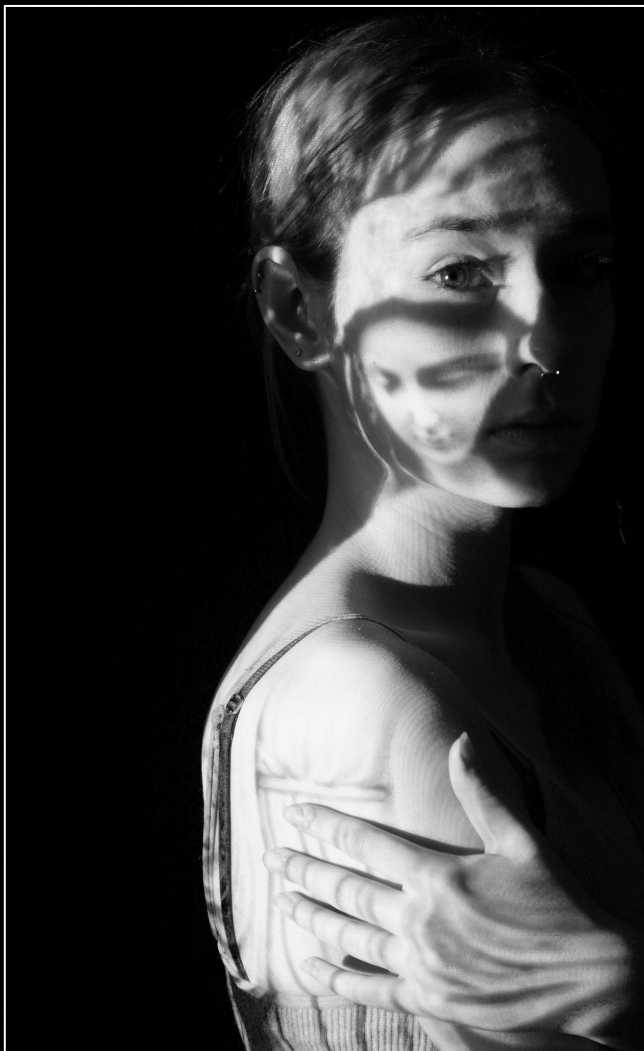
glitched statues

For my next set of photographs, I want to develop from the ideas of statues in continuation with the theme of deterioration. For these photos, instead of protecting statues onto something crumbling or falling apart, I want the statues itself to be this source of deterioration.

Over time, a lot of statues do start to crack or fade, which I wanted to replicate in the model's outfit and makeup. For the makeup, I used a dark face paint to draw thin cracks on her face in fissures, as if her skin was cracking, inspired by real deteriorated statues. For her outfit, I was heavily inspired by weeping angel statues commonly found in church graveyards. I chose a white dress, in line with the actual statues, but had one which was heavily worn and starting to fall apart, again to keep in line with the theme of deterioration. I also had the model wear angel wings, inspired by the angel statues, which had a authentic, childish feel to them which added to the overall imperfect tone.

I chose to take this set of photos at a Church which had a bit of an aged feel to it, again to contribute to the theme of deterioration but also to create this slight horror element which I think worked really well with the photos. As well as showing a deteriorated statue, I also really wanted to take a more abstract, Gothic set of photographs. I thought this would work well with the concept of deterioration as it commonly arises in the Gothic genre, e.g the idea of things rotting, the idea of death, and also different religious themes.

I wanted to have a slightly childish, almost girly feel to the model (such as the dress and angel wings) which would then create a really interesting juxtaposition with the graveyard.

I also decided to take these photographs later in the day, so I could take them in lower lighting. I bought a flashgun with me, and this ended up working really well as I could experiment with abstract forms of lighting to create more Gothic inspired photos.
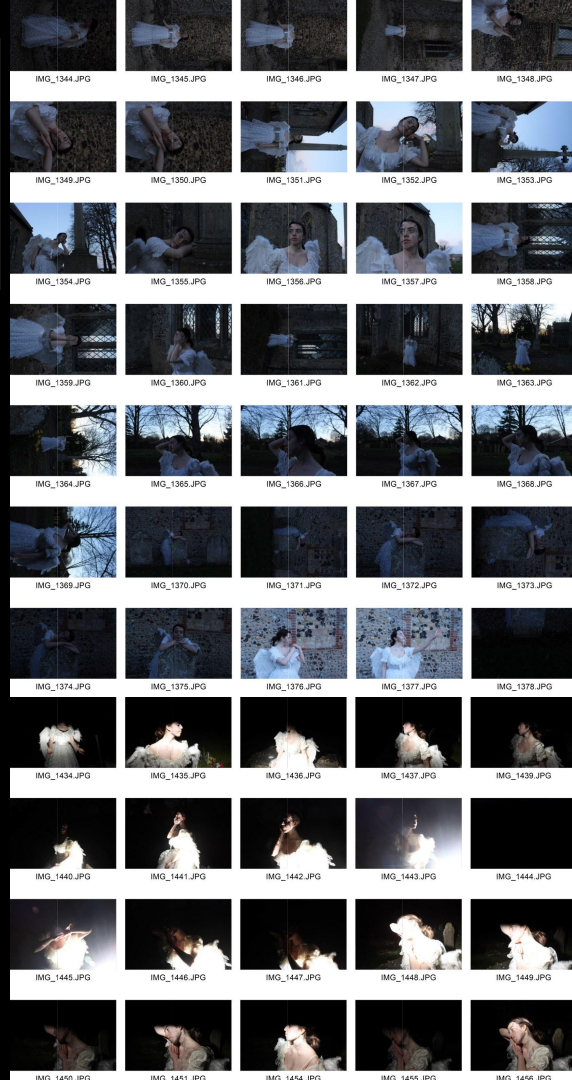
[location]

the editing process

Through the editing process, I really wanted to further explore the theme of deterioration.

I already captured this through the costume and location, but I wanted a more modern, even futuristic element. For the first half of the photos, I wanted to model to pose in a move casual, somber way, to capture the weeping angel statues which inspired the set.

Through editing, I enhanced these photos, first through brightening the photos using levels, as it was quite dark at the location. I also made some of them black and white, to create a more Gothic atmosphere.

I then tried to add a glitch effect to the photos. This helped to contrast the old style location and more rustic costume with something more modern and futuristic, to create a more visually interesting photos.

Additionally, it adds an extra layer to the concept of deterioration; not only is the "statue" deteriorating in real life (i.e faded, crumbling), but the memory is also deteriorating.
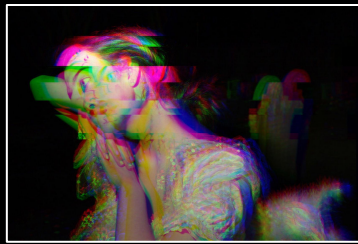
The glitch effect I added creates a more supernatural element which I think works really well. I wanted to edit different levels of glitch effects, and different colours, to add variety to the set.

BEFORE

AFTER

One artist I took inspiration from is Louise Richardson. She designs contemporary clothes, and specialises in dresses. In a lot of her pieces, she uses a mix of media and textiles to create her pieces. Her use of different mediums add to her ethereal, other worldly pieces. Her work is fragile and unwearable, rather creating a fantasy world through her art. Similarly, the design elements in my photographs create a otherworldly atmosphere. For example, the childish, white dress and angel wings create a gothic contrast with the setting of the church and graveyard. Richardson's work is a large source of inspiration The dress is tatty and dirty, with a sad looking pair of wings on the back. This contrasts with the usual pure, innocent association with angels, intriguing us as viewers and exploring stories through her work.

bringing in light

After taking my initial photographs, the lighting became a lot darker so I wanted to experiment with a flashgun, to get more atmospheric photos.

Initially I experimented with the shutter speed, having it at 160 of a second to get a fully lit photograph (below, left). However, upon experimenting, I started to use a higher shutter speed, such as 400 of a second. This created a visually interesting effect, where the head of the model wasn't lit, and so was almost cut off (top right). I thought this actually worked really well, as it created more mystic yet eerie photographs which were more interesting visually. Although this wasn't my initial plan, through experimenting, I actually developed my photographs in a more innovative way, showing my ability to adapt.

I thought the theme of deterioration also came through more strongly, linking to my aim of showing the deterioration of certain pieces of art and history, i.e the history of the Catholic church.

[unedited photo, using a flashgun]

When taking the photos with the flashgun, I was heavily inspired by *Fire Walk With Me*, a film directed by David Lynch which follows on from the hit series Twin Peaks and has an arcane and disturbing narraitve which is refletced in its cinematography.

The element I was most influenced by is the angel in the Red Lodge, towards them films end. The moment is cathartic and emotional, which is reflected in the angels white and pure costume. In particular, the

[fire walk with me, dir David Lynch]

white wings have an authentic feel to them which gives the film a more intimate, emotional feel while also balancing the much more darker themes of the film.

I wanted this balance in my photos, for example the pure, white and almost childlike angel costume to create an interesting juxtaposition with the dark, stark lightening and graveyard. I think this can be seen in the photo to the left, where the bright, authentic costume is positioned in the middle of a gravestone and bare looking tree, creating a much more eerie, mystical atmosphere.
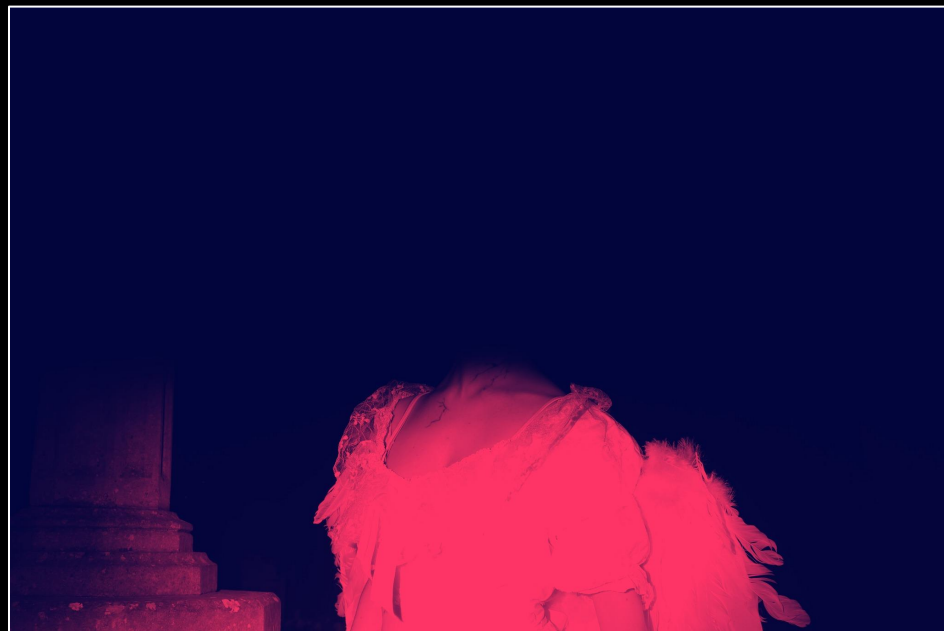
Another photographer I took inspiration from is Julia Margaret Cameron, who took photos inspired by Greek mythology and different biblical stories.

The photograph on the right, *I Wait,* shows a young child, donning huge angel wings. This angelic model paired with their unimpressed expression creates an intriguing photograph. The soft lighting adds to the angelic, mystical effect. Similarly in my photographs, the unique half lighting from the flashguns creates a more deteriorated, eerie atmosphere, paired with the angel wings has a similar effect in creating something visually intriguing.

weeping angel

I was heavily inspired by the weeping angels, statuary found in some UK churchyards, commonly built in the Victorian era. These statues usually show a female angel crying, or weeping, excessively, sometimes with their palms over their eyes (which inspired the below left photo).

The somber and tragic atmosphere of these statues are what inspired me. I found these statues intriguing, as these sad, tragic figures are in a church, a place of hope and faith. This contrast is what heavily inspired the costume and lighting of the photos.

I also find the deterioration of statues visually interesting to, such as the faded stone or cracks in the statues. I replicated this deterioration with the makeup and costume; I drew cracks on the model's face and chose a dress which is shabbier and falling apart in places, such as tears etc, to mimic this deterioration is a visually unique way.

Overall, I think I took an innovative and creative approach to the subject of deterioration by using a unique medium, i.e statues.
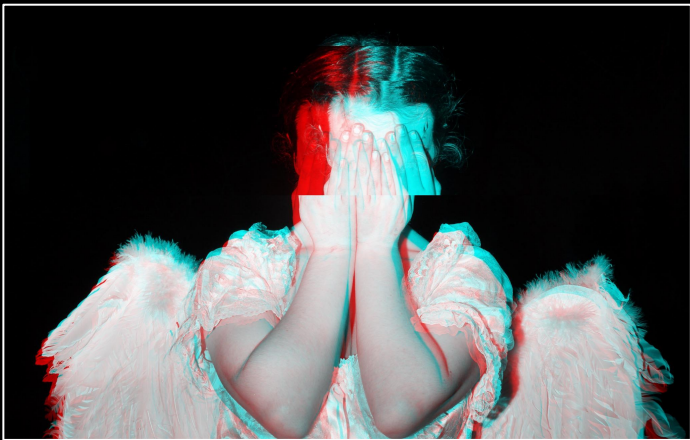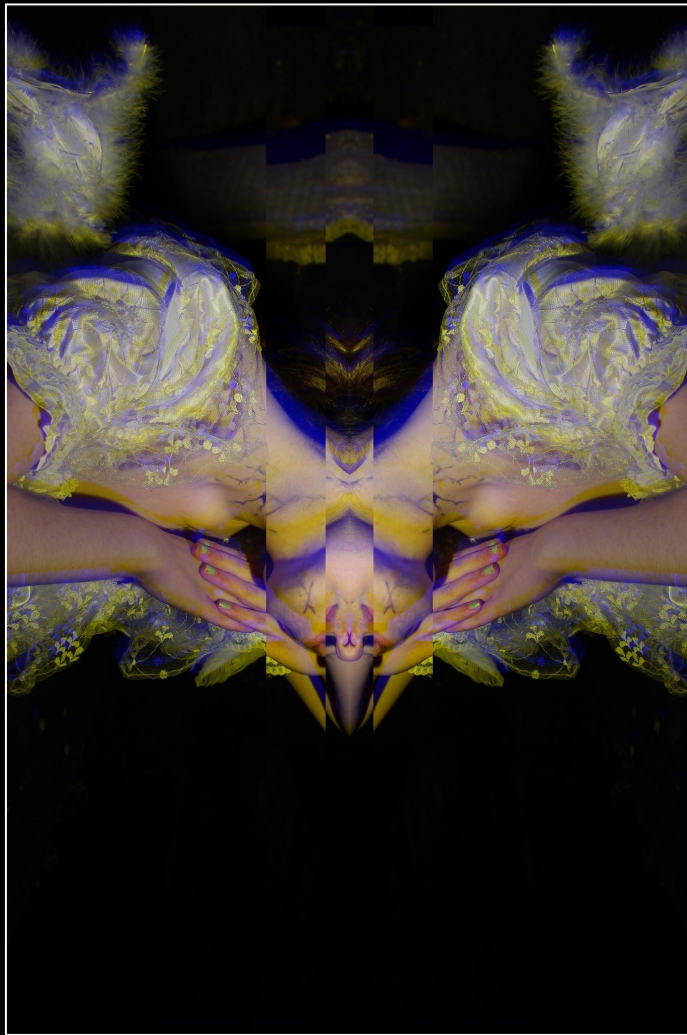
biblical angels

Biblically accurate angels were also a large inspiration for my set of photographs. Angels in bible were messengers and strange apparitions which were described as having multiple faces, from different animals, and multiple sets of wings.

These angels are visually terrifying in comparison to the human like angels we are used to seeing. In line with my own set of photographs, I decided to have a creepier, more unsettling feeling to my photos, adding more depth and making them more visually interesting.

One way I replicated the artistic interpretation of biblical angels was by reflecting my photos. By doing this, the photos become more abstract and compelling. It isn't immediately obvious what you're looking at, or even where to look, inspired by the original biblical angels. The reflection editing, paired with the overexposed photos, create a more eerie, biblical look.
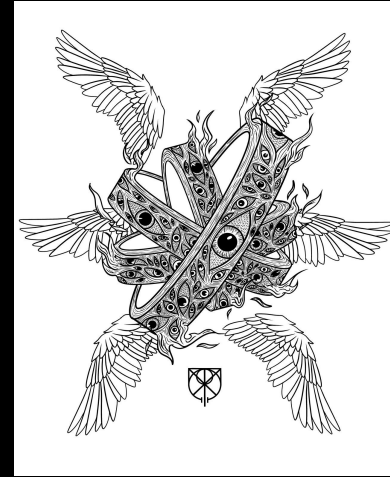
Television; photo set

For my next set of photos, I wanted to explore deterioration through the concept of time. Time is constantly going forward, and and constantly "deteriorating" which I wanted to capture through physical deterioration, and also the concept of age.

My idea is to take a set of photos of a person on their birthday. The bright, vivid colours and happy occasion will contrast to the TV, where a glitched and deteriorated version of themselves will be edited on screen. The contrast will show the deterioration of time.

For the set, I used a old, tattered backdrop and plain floorboards. I then decorated the space for typical birthday decorations, such as colourful, bright balloons and a banner, which contrasted to the old, rough backdrop.

The main feature was the TV, which I placed on a stage box. I would later edit the glitch photos onto it.

Similarly, I wanted the model's outfit and makeup to be bright and colourful. I chose a light, girly dress which has connotations to childhood, linking to the theme of deterioration. I also chose to add different multi coloured star stickers to the model's face, as if she had just been to a party. The costume and makeup are all quite childlike things, which connects to the more sober idea of the deterioration time, contrasting to the dull, rough background
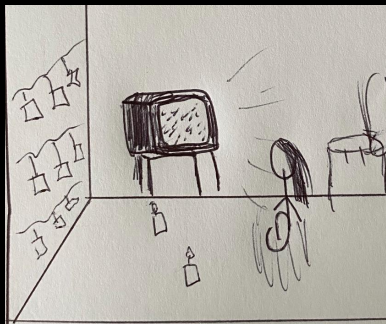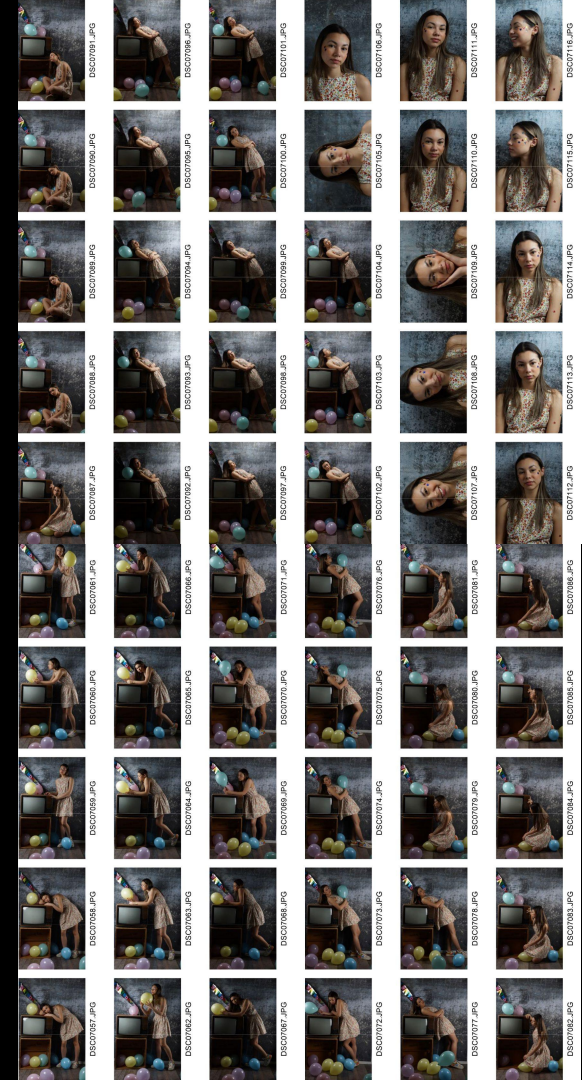
I had two studio lights, one angled low onto the model from the right, and one on the left. I'd move these around during the shoot to get different intensities depending on her pose and position.

Overall I'm very happy with the set, lighting and costume as all together it creates a visually interesting yet depth meaningful backdrop.

[makeup and costume]

[set up]

editing the photos

For the editing process, I needed to add a glitched version of the model onto the TV.

First of all, I edited the original photos. I straightened and lightened it, as well as adding a cooler tint to a few, e.g light blue or green on the colour balance to emphasize the lonely, deteriorated atmosphere. I also used the dodge tool to lighten the TV screen, so when I did add the glitch photo, it look lit/bright, like an actual television.

I had taken separate photos for the Tv screen, close up headshots. Some of them, I cropped closely in, such as her eyes. I lightened and added a slight blue tint, inspired by older models of tv sets. I then added tv lines, small enough that they wouldn't overwhelm the picture and look unrealistic.

To add it onto the TV, I added it as a separate image over the full photo. Using free transform, I cropped it so it fit onto the screen, then used the layer mask "multiply".

final thoughts

Overall, I think this set of photos was extremely successful, as it conveys my theme of deterioration in both a visually and conceptual sense.

I also like the experimental way I depicted and explored deteriorated, through editing and a more modern, futuristic lens, which is a change from my previous sets, showing my ability to adapt and experiment. The TV glitch incorporates both set and editing to showcase deterioration in a visually interesting way.

[The Virgin Suicides, Dir Coppola]

I was also heavily inspired by *The Virgin Suicides*, directed by Sophia Coppola in 1999. The films cinematography uses a muted pastel colour palette, creating a dreamy, girlish atmosphere which sharply contrasts to the film's story [see left]. This inspired my own photos, for example the light, soft colours of the balloons, like pink and yellow, and the summery dress which create a tranquil, childlike atmosphere, which is made more visually interesting by the contrast of the dull, grey wall and old TV.

Furthermore, the TV glitches adds a colder, more futuristic feel the set of photos. I also added a cooler tint onto some of the images to further create this distanced atmosphere.

I think the visual set up of the photographs successfully communicate the deterioration of time. The concept of growing older is something that can be scary or frightening, and is something that American author Stephen King repeatedly includes in his work, most notable being his 1986 novel "IT" which follows seven children who eventually return to their hometown 27 years later. "[...]*that's the scary part. How you didn't stop being a kid all at once[...] the kid in you just leaked out, like the air of a tire.*" The concept of growing older was a massive influence for these photographs, as I wanted to capture the fear of it, which I did through the editing of the TV. The stark contrast between the colours and the perceptive use of the TV to depict the deterioration of time creates an almost tragic feeling to the photographs.

Overall, I am extremely happy with this set of photos, as I experimented with my theme through a unique and unconventional medium as well as creating something with looks visually interesting while telling a s story.

shooting through plastic

For this set of photographs, I wanted to experiment with how I could visually deteriorate colour. My previous set deals with deterioration through editing, so I wanted to explore how this can be done physically, throughout the shoot.

I had a relatively simple set up, with a black background. I wanted my model to wear a plain top, so I could clearly see where and what was deteriorated, and so it wasn't too overwhelming, and then develop off that a later date.
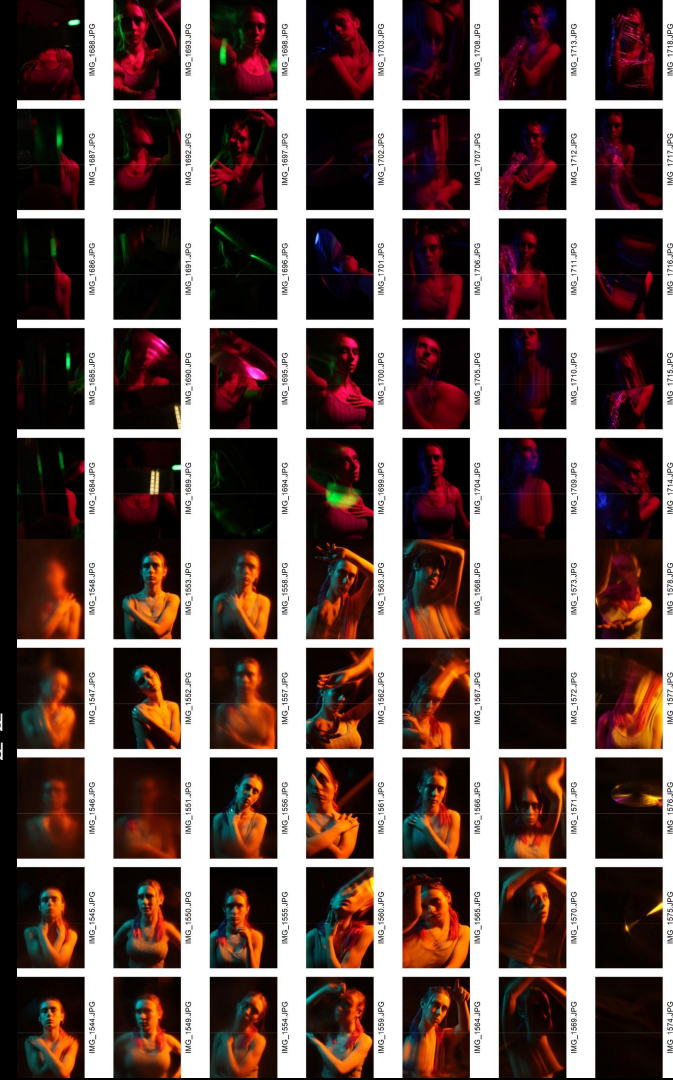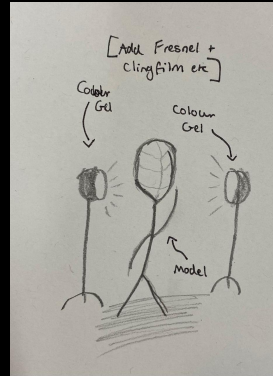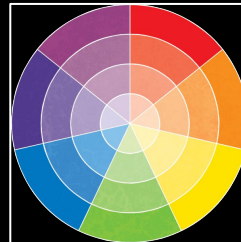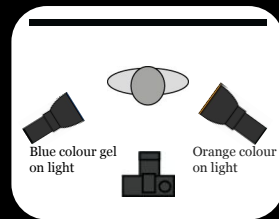
I set up two lights, on either side of the model, so they were lit from the side, creating a more intense effect. I stuck colour gels over the studio lights, one dark blue and one orange, as these two colours (cool and warm) would create a strong contrast. I experimented with the setting, with an F number of 16-22 an the shutter speed at 160, to let the light in enough. Once I'd got the correct settings on the camera, and position of the light, I started to experiment.

I used colours that had a contrast, as those looked the best visually, so things opposite or almost opposite on the colour wheel, such as pink and green, and yellow and purple. For some, I experimented with a single colour, as I didn't want the photographs to become too messy or overwhelmed.

I experimented with deterioration using cling film, a fresnel lens, and a prism. I also combined these things, and brought in bubbles at one point too. My aim was to experiment with how I could deteriorate and distort colour, which I think I did successfully, and hopefully I'm able to further develop and improve this idea.

[Add Fresnel + clingfilm etc]

Colour Gel

Colour Gel

Model

[the light set up]

Blue colour gel on light

Orange colour gel on light

clingfilm; on the model or over the lens

One way I physically deteriorated the photographs was by using clingfilm on the camera lens. Depending on the placement and how much I layer it, the effect is a soft, blurry look.

I used a roll over the lens, but at one point after experimenting, I wrapped the roll around the model [far left] and used a fresnel lens to further deteriorate the image.


I was heavily inspired by Cecil Beaton, who used conventional and everyday objects in his photos in innovative ways, turning them into something alluring and elegant.

The photo on the right uses cellophane in a new way. It's wrapped around the set, in particular the balloons. The tightly wrapped effect is visually interesting, while also remaining glamorous. The lighting on the cellophane is also effective, reflecting off it to create a more in depth look.

For my photographs, I ended up using clingfilm, because of how the light would reflect off it. I wrapped my model in it, having her raise her hands before. Then i experimented with contrasting colours using colour gels.

I eventually used the fresnel lens with the clingfilm. The effect worked really well, as it stretched and warped the already reflected colours, creating an ethereal effect. Additionally, the use of colour gels with this made the photos even more visually intriguing.
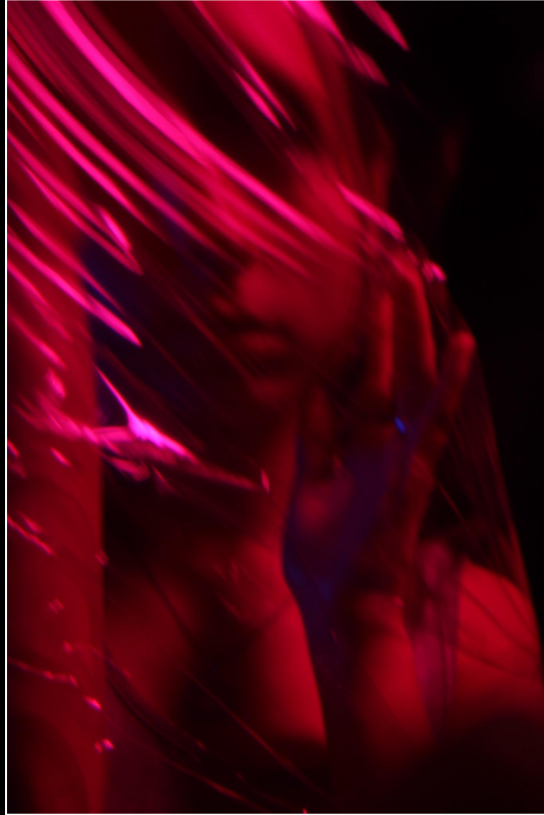
using a fresnel lens

To deteriorate the images and colours, I used a number of different things to physical deteriorate it, unlike my previous set where I experimented with deterioration through editing. One of the ways I did this was by using clingfilm.

I first experimented by pulling it across the lens, to give the photos a soft lit, blurred look [top right]. I then brought in the fresnel lens in, holding it at an angle in front of the lens to create interesting reflections on it. For example, for the top right photo, by holding the lens as a angle and photographing through that, the bottom half of the model becomes stretched and blurred, almost like a smear of paint.

The effect is really interesting and abstract, almost like it's hard to see what's happening in the photo. Additionally, the reflections on the fresnel lens also make the photographs more effective, as different colours are distorted and reflected in different places.

For the photograph on the left, I used both the fresnel lens and a thin layer of cling film over the lens. I then got the model to hold a thick scrunch of cling film in her hand, which again reflected the light in a very interesting way, almost giving it a glowing effect.

That, paired with the fresnel lens, creates a soft blurred effect, which produces an almost abstract effect. The light blue and pink tones also work really nicely together, giving the photograph a mystical quality I really like.
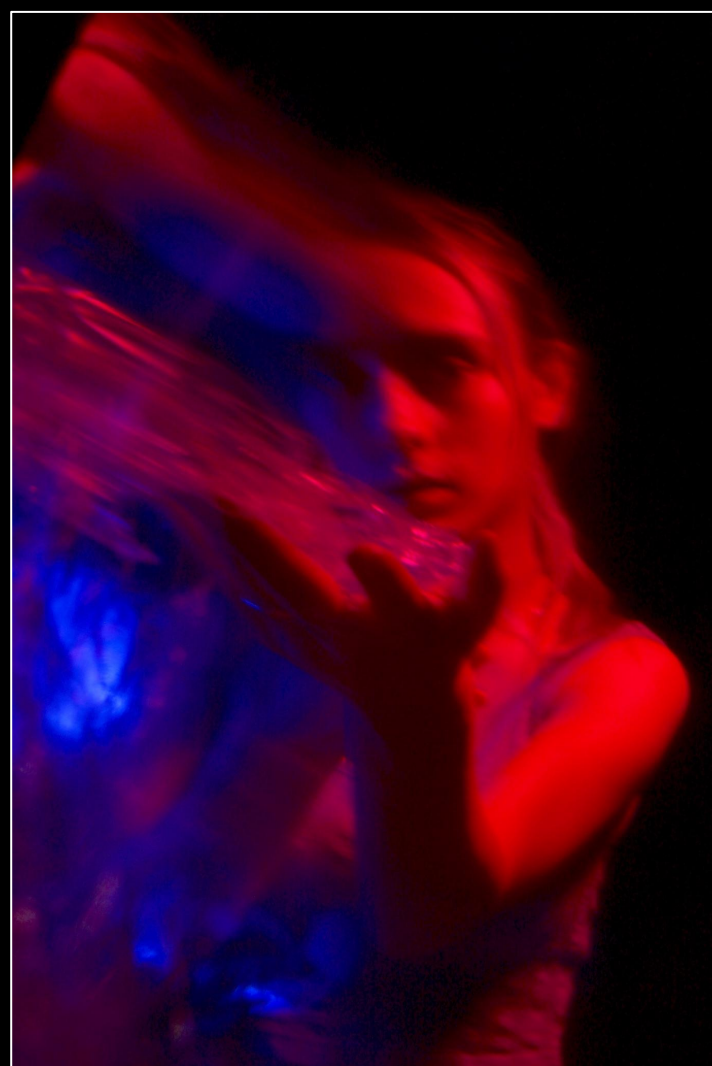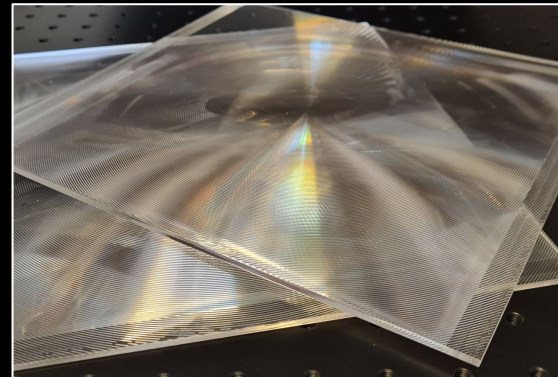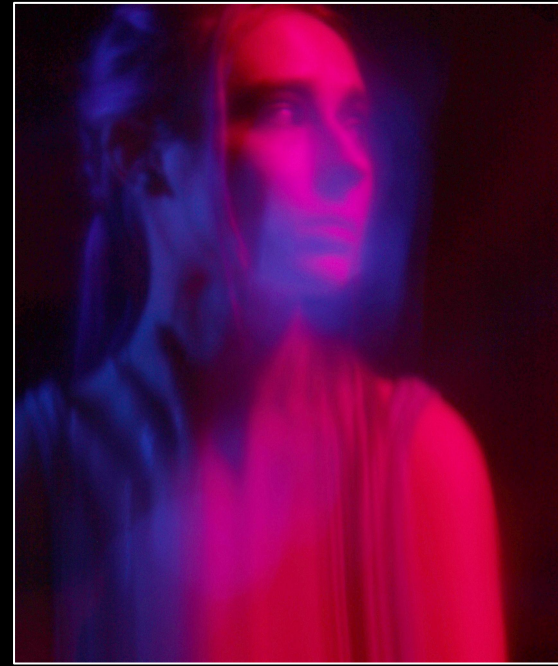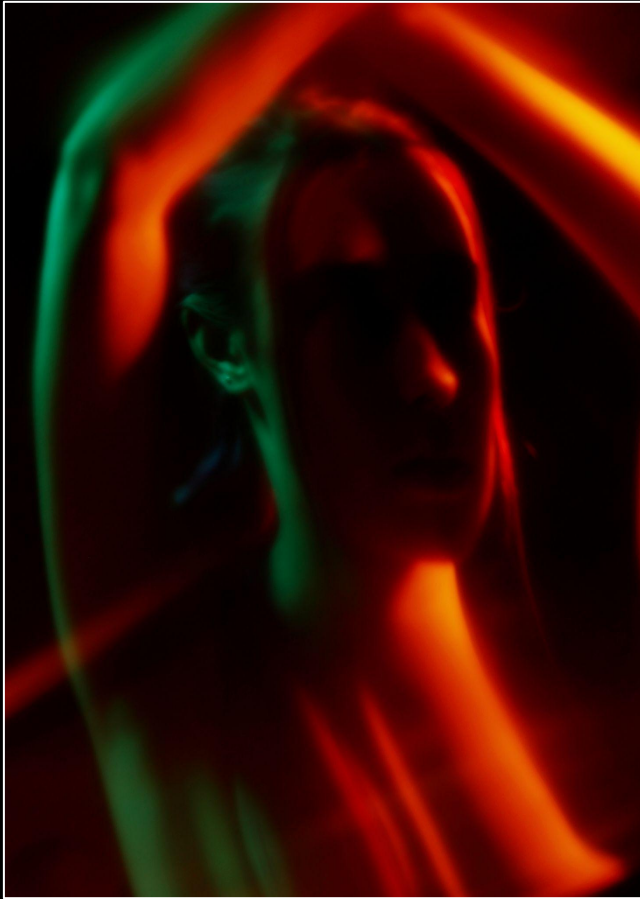
Ira Cohen

Another artist I was inspired by is Ira Cohen, whose photos have a distorted, wavy effect and a abstract, mystical quality. Cohen uses a studio covered in mylar, a polyester film which reflects things in a distorted way. Cohen would set up photos and then take photographs of the reflections on the mylar. The overall effect is an almost water like quality, with the subjects and the colours becoming stretched and wavy.

I achieved a similar effect using the fresnel lens. For the photos on the left, I angled it so the green light merged with the model's face, which creates an abstract, incongruous effect. I also got the model to blow bubbles, as I thought the light would reflect in an interesting way off a different texture. In the photos, you can see the splotches of different colours produced by the green and pink lights. Additionally, the bubbles add a more interesting quality to the photographs.
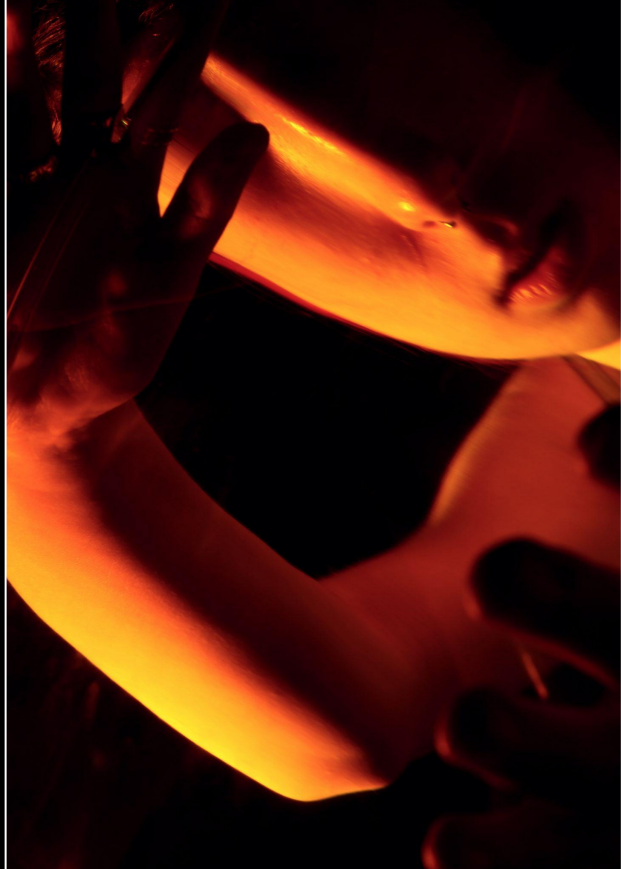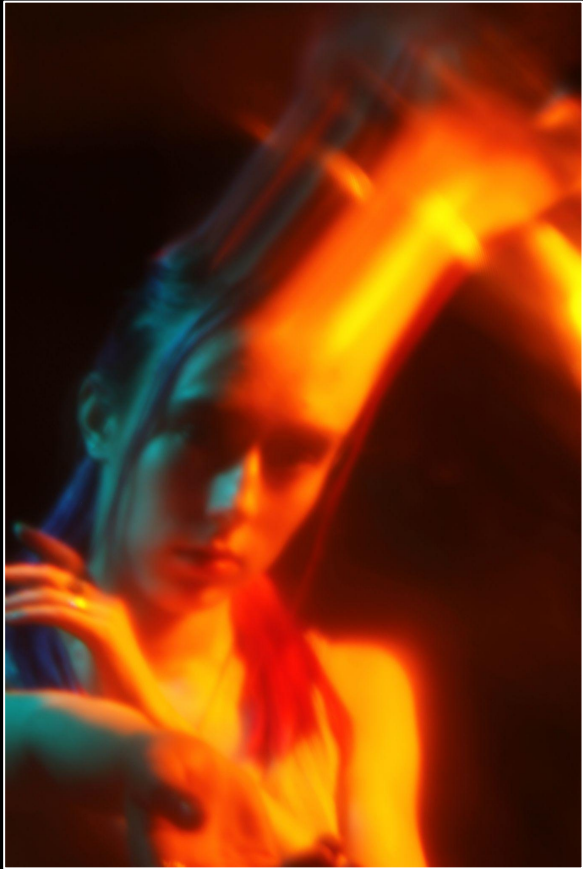
pixelation

For this set of images, I wanted to experiment with deterioration and the different ways it could be done, leading into my final piece.

I wanted to deteriorate these images after I'd actually taken the photograph. That way, I could do things on a larger scale in terms of the set up, etc.

For these photos, I decided to have a elegant, fancier atmosphere, to give me more to work with. For example, I chose wallpaper with a lush design on them, and used a pillar which resembles the objects used in older paintings.


For the model, I asked them to wear a dress and have their hair done up. Overall, the set up is more refined but there's something going on, which allows me to see how the deterioration would work on this level.

I wanted to have a pixelated effect. To achieve this, I edited a slight RBG glitch onto the photos. Then, I zoomed out of the image and using a camera, took a photo of the computer screen. I then cropped the image in.

The final effect looks as though the photo is made up of pixels. From a distance, it looks more or less normal, but close up, it's hard to see what it is.
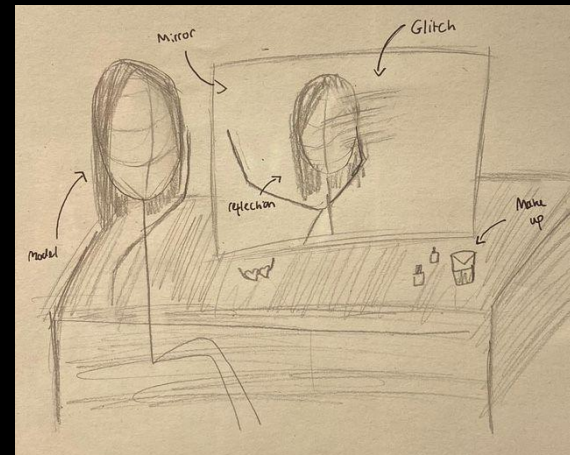
I like this more abstract, pixelated form of deterioration and how it looks visually.
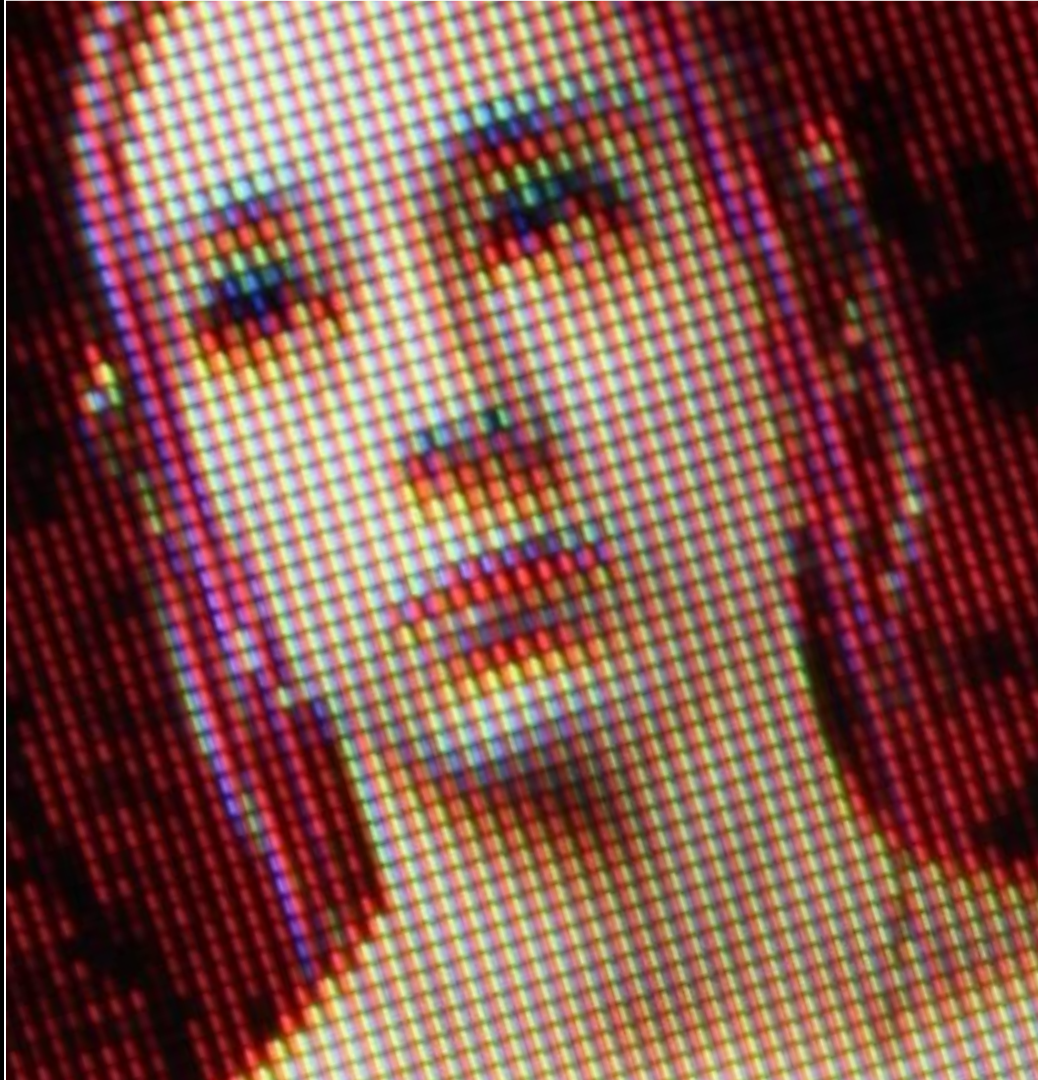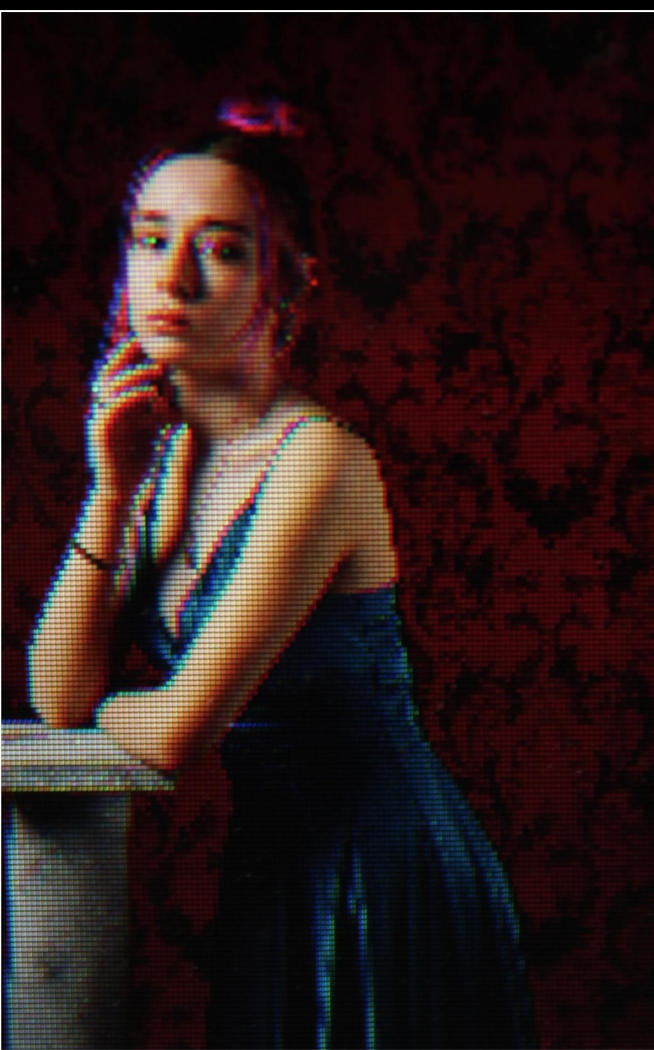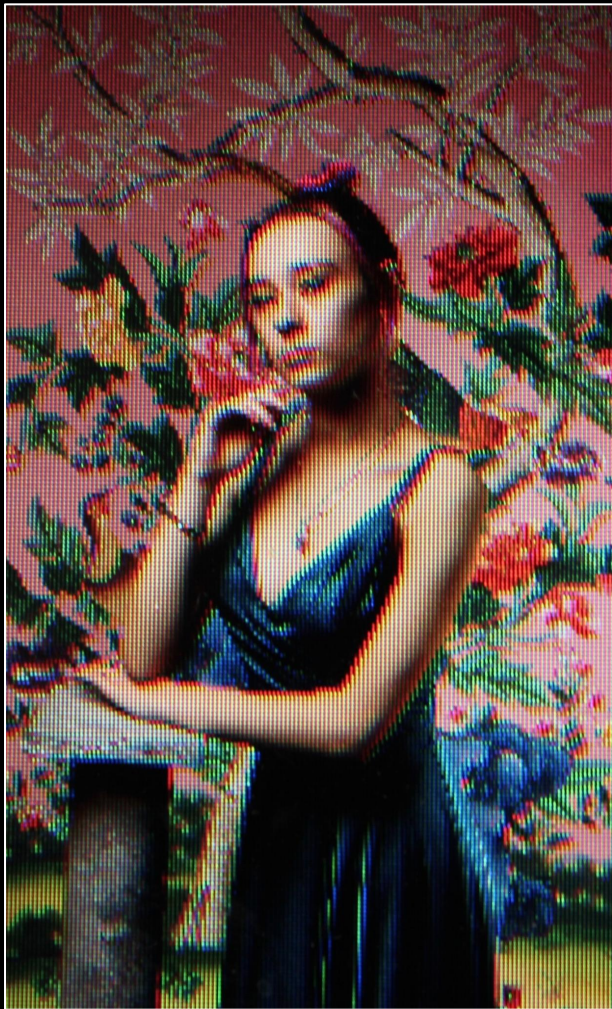
further developing the glitches

I wanted to scale up my previous set of photos, to see if I could use a glitch or pixelated effect on a larger level, in preparation for my final piece. I was inspired by 1950s Hollywood, and deconstructing the glamour to revel the exploitation which happened, through the deterioration of the photos. I specifically wanted to experiment with the glitch effect I've used in my previous photos, this time only showing half the model's face. My intention for these photos is to experiment with a variety of glitch effects in preparation for my final piece. For the set up, I wanted to have a dressing table with the model's reflection being distorted. To achieve this, I used a stage block which I covered with fabric. I then used props like nail polish and vogue magazines to cover it.

The hardest part was the mirror; I needed to be big enough that a lot of the model was reflected, but that also meant I needed to have something behind her, as a background. In the end, I propped up a red square. Towards the end of the shoot, I added a backdrop to it, to make the photos more interesting. For the lighting, I wanted to light her reflection up. I had a studio light on the right, close to her face, and another one which was sometimes held above her head, I took photos of her reflection, close enough that there's a lot of her face, but away enough that you can still see the Hollywood inspired set up. To edit the images, I first turned some of them black and white, to emphasize the half glitch I was going for.

Then, I added the actual glitch effect. I was most concerned with how it looked on their face, and the level of distortion there. After that, I layered the glitched image over the normal one. I cropped it around their face, so only half of them was glitched. For some, I included a glitch in the second mirror.
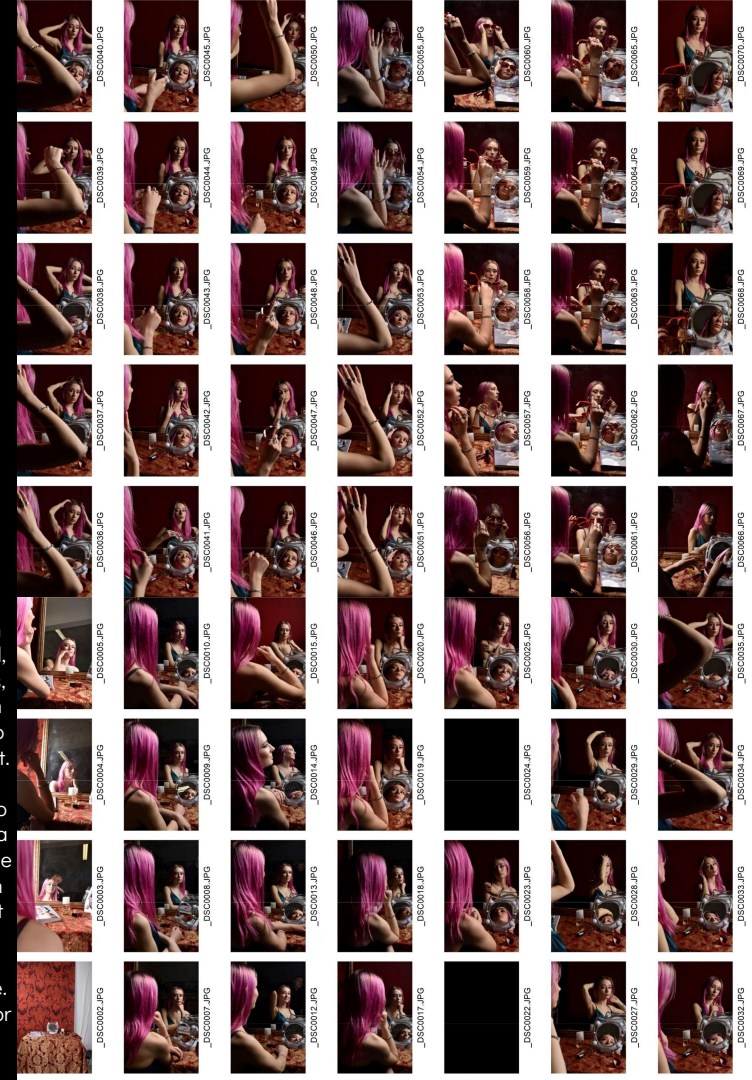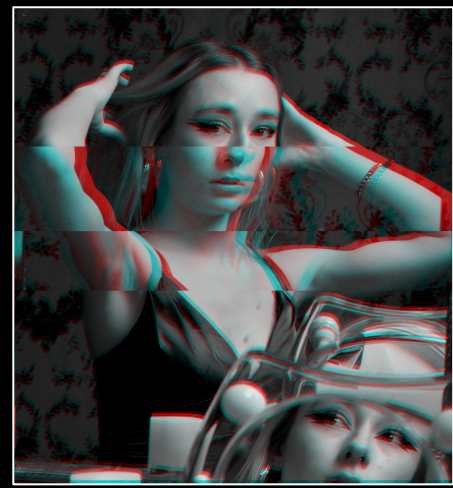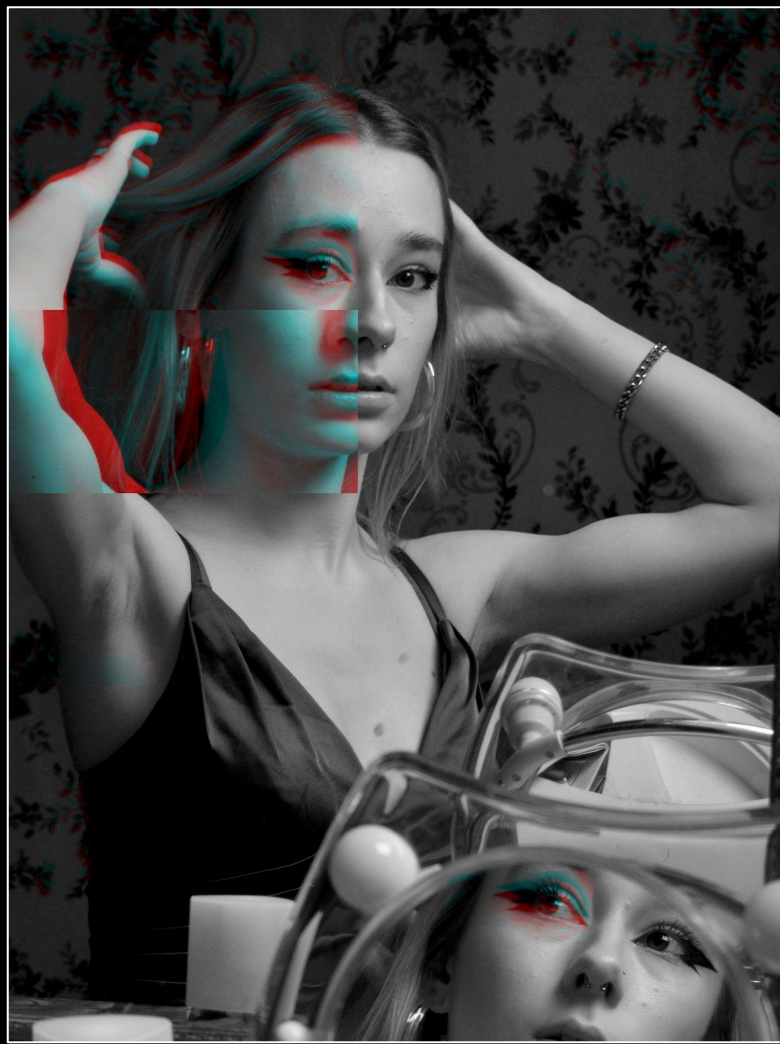
To create the glitch effect, I used layer masks, putting the glitch over the normal photo, the cropped the layer so only a part of her face was glitched.

I think a half glitch, or part glitch, works a lot better than the full or extreme glitch I've previously used in my angel photos, but more noticeable than the glitch in my TV set.

By using a part glitch, the photos give the impression that there's something going on beneath, or under the surface of the person in the photo. The glitch suggests something is going on behind the surface, about to break through, a pattern which repeats itself in Hollywood, specifically women in Hollywood.
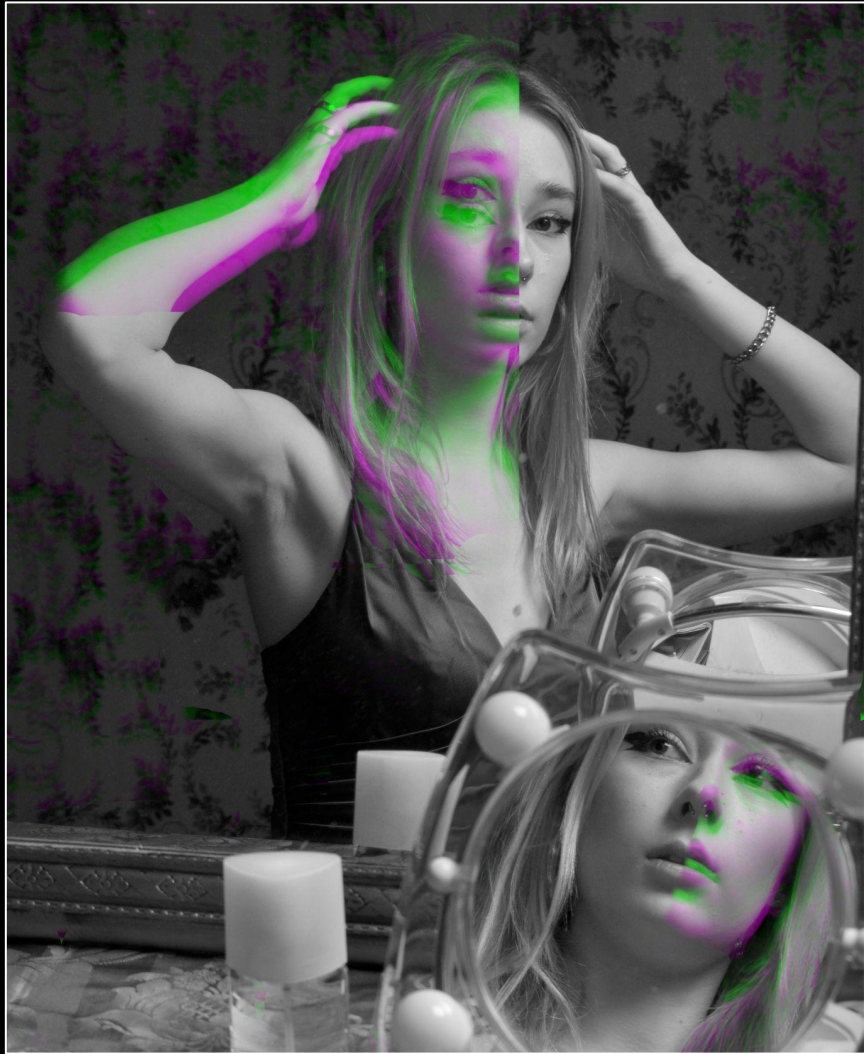
final thoughts

Overall, I'm very happy with this set of photos. I think the glitch effect looks really effective visually, but also holds more depth too, allowing for different readings.

One thing I think works really well is how the bigger scale of the photos, such as the Hollywood-inspired set up, is still distinguishable and effective. I'd like to experiment with perhaps having a bigger, more exaggerated glitch in the future. However, I think the glitch currently, although simple, actually works in the photos favour, creating an understated yet curious effect.

I also think the black and white photos with the vivid colour of the glitch works really well too. It adds to the technical, robotic atmosphere.

I was partly inspired by Richard Avedon's photographs of Marilyn Monroe for this set. In the photo of the right, the tragic movie star is looking off in the distant, an melancholy expression on her face. The photograph is relatively simple- black and white, a plain background, and a simple dress. However, that increases the emotional weight, stripping Monroe of her usual glamour.

I like the idea of exploring and deconstructing the glamour surrounding Hollywood, exposing the exploitation and abuse, similar to Avedon's photograph of Marilyn Monroe.

The set up of the photo is Hollywood inspired, with a dressing table full of makeup and heart-shaped sunglasses, which were common in the 50s. The dress as well looks quite glamorous. However, the glitch in the model's reflection throws this seeming glamorous lifestyle into question- is she truly happy? Is she being exploited?

In this way, the use of the glitch to showcase deterioration also has room to showcase more depth, such as this set of photos showing the exploitation in Hollywood.
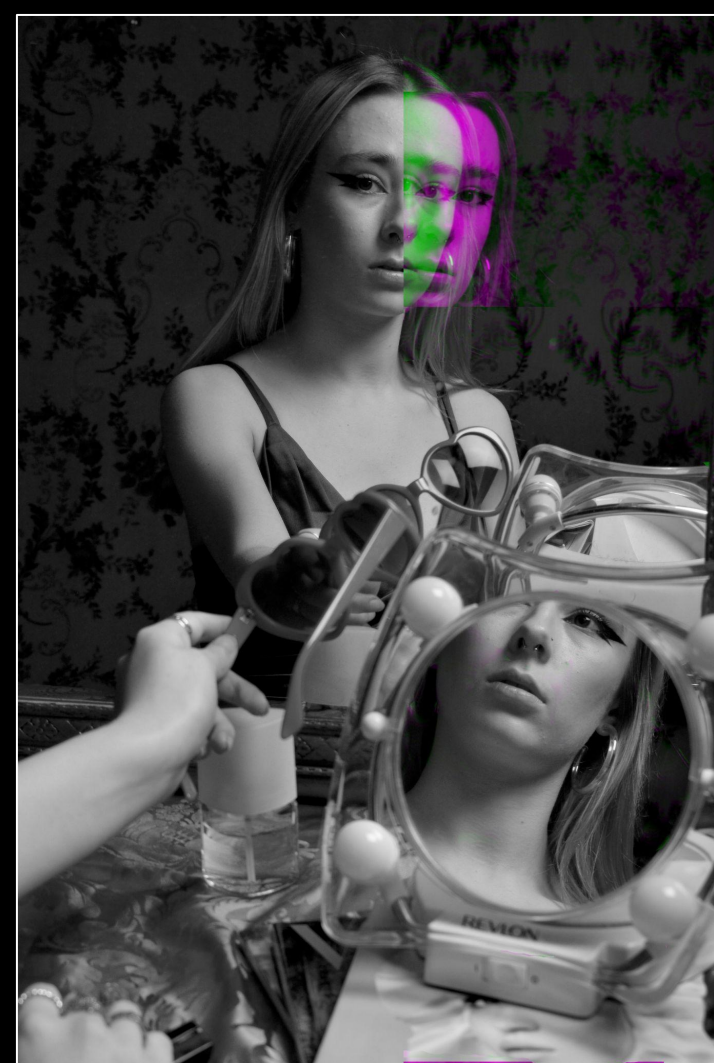
Marilyn Monroe- a broken woman

Out of all the Hollywood starlets, Marilyn Monroe is perhaps the most known, and the most exploited as well. Originally Norma Jeane, she was born on June 1st, 1926 to an absent Mother and often frequented orphanages. By 1946, however, she had a successful career as a model and she signed her first movie contract- Norma Jeane became Marilyn Monroe. During these years, Marilyn suffered performance anxiety, paranoia and depression, something which was only known to her close friends.

To the world Marilyn Monroe wa a sex symbol- glamourous, beautiful, but not the brightest. Her real flaws and struggles were overlooked for her more perfect persona, and she was continuously exploited;. in 1953, Hugh Hefner bought the rights to photos of Marilyn naked, which she took four years ago in exchange for money to pay her bills, and published them in his Playboy magazine.

She suffered from crippling stage fright, and would often forget her lines or when to enter a scene. Co-star Don Murry said; "*For somebody who the camera loved, she was still terrified*," She was originally prescribed pills for her endometriosis and barbiturates. In January, 1961, Marilyn signed herself into the Payne Whitney psychiatric ward in New York.

Despite her challenging and difficult life, Marilyn was seen as a sex symbol by the public. This can often be seen in photographs of her, where the focus is Marilyn's beauty and sexuality. She's presented as glamaourous and sensual, with no depiction of her real life struggles
.

Richard Avedon's photograph captures something entirely different. Instead of the flirtatious, playful Marilyn people were used to seeing on screen, we instead see her looking off camera, deep in thought. The expression on her face is not one of happiness- it's contemplative and sad, almost miserable. Richard Avedon said this of their session; ""*For hours she danced and sang and flirted and did this thing that's—she did Marilyn Monroe. And then there was the inevitable drop. And when the night was over and the white wine was over and the dancing was over, she sat in the corner like a child, with everything gone.*"

Avendon captured a person, not a sex symbol. For once, we see this side of Marylin which is kept away from the public, which people dismiss because it doesn't fit her flirty, airheaded persona that surrounded her. It's a side we've never seen before and ironically the lack of props and background add to the photo, showing us not what the world viewed Marilyn as, but who she really was, and therefore what she was really struggling with.

Ultimately, Marilyn was a broken woman. Her entire life, she had been abused and exploited, and suffered almost completely alone. What we see in Avedon's photo isn't a sex symbol, or a goddess, but someone who's tired of pretending.

Britney Spears and Amanda Bynes
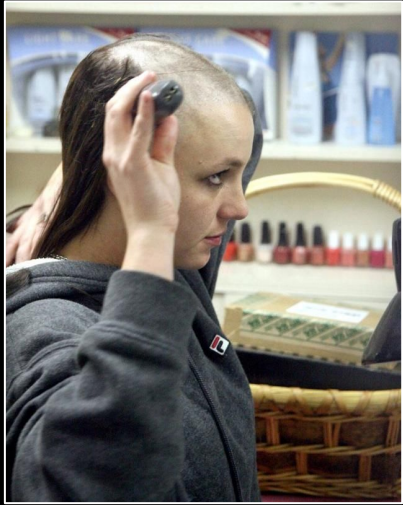
Britney Spears began singing and dancing when she was only two years old, and was soon competing in talent shows across America. She got her first agent when she was eight, and two years later she joined the cast of *The New Mickey Mouse Club*. In 1998 she released her first single, *Baby One More Time*, which immediately sparked discussion due the productive lyrics and music video.

Her next three albums sold well, although she was continuously sexualised by the media, with interviews asking intrusive questions (such as if she was still a virgin), while simultaneously attacking her for wearing revealing outfits. Her marriage to Kevin Federline from 2004-2007 also sparked the media's attention, as her behaviour during this time was considered worrying and erratic.

She had started having anxiety attacks in 2000, due to the pressure from the media. Prescribed medication at 18, this only seemed to make her mood swings worse. After her break off with Federline, during a apparent breakdown, Spears shaved her head and was hospitalized, as well as having her kids taken away from her.

Even during this dark, difficult time in her life, the media still attacked her. The world witnesses Britney Spears "break" from the constant pressure and scrutiny she was put under, and still went after her. The photo on the close right is of Spears, exhausted of the paparazzi, trying to hide from the cameras in a restaurant.

Spears was pushed to the edge by the public, and even when she broke down, they continued pushing her.
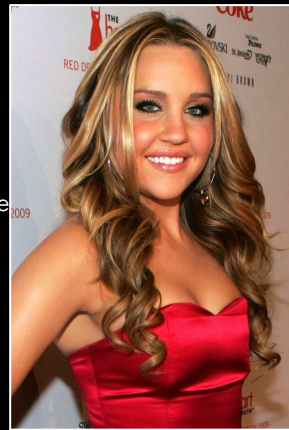
Amanda Bynes began her career at only seven years old, when she was signed to an agency. Aged 12, she was discovered by Nickelodeon. She was so popular on the show, *All That*, that Nickelodeon gave her a spin-off series, *The Amanda Show*. Up to 2010, Bynes flourished in the television industry. However, later that year Bynes announced that she would be quitting acting, "*I don't love acting anymore, so I've stopped doing it.*"

During the following years, Bynes would be arrested for numerous things, such as drunk driving, hit-and-runs and drug possession. From 2012 onwards, it seemed that Bynes was having regular mental breakdowns, or manic episodes. She appeared in court with a desevilled, blonde wig (photo below), and was hospitalized several times, eventually being diagnosed with bipolar disorder and manic depressive disorder. During this time period, she accused her Father of mentally and sexually abusing her, and her parents placed a permanent conservatorship over her.

In 2018, she opened up to People magazine about her drug use, claiming it was used on her sets to stay thin. She said she started abusing substances her she was only 16. Despite her conservatorship coming to an end in 2022, Bynes has since been placed under psychiatric hold.

Both Britney Spears and Amanda Bynes are example of stars who we constantly sexualised and harassed by the media at a very young ages, pushing them to breakdown. However, even in their darkest moments, the media continued to attack and invade their privacy.

These are only a few examples of young female stars "breaking down", something which I wish to explore through my final piece.

Brenda Spencer

On the 29th of January, 1979, Brenda Spencer opened fire on Cleveland Elementary School. The principle was killed and eight children were injured.

Spencer lived in a house opposite the elementary school, and was 16 the day of the shooting. Before then, Spencer was described as an introvert by classmates and teachers, although she excelled in photography and won a humanitarians award. Her parents were separated and she lived with her Father in poverty, and for Christmas he gave her a semi-automatic .22 caliber rifle.

On the morning of 29th of January, Spencer opened fire on the school opposite her house while the children lined up outside. She injured eight of the children and killed the principle as he tried to protect the children. Spencer then barricaded herself in her room for seven hours. During that time, a journalist managed to get on the phone with her. When asked why she did it, Spencer reportedly said, "I don't like Mondays".

When arrested, Spencer pleaded guilty of all charges. She was given life in prison.

People today still aren't sure why Spencer did what she did. It seems like she just snapped one day, for no real reason. The idea of girls who've suddenly snapped are what I want to portray in my final piece through the character of Carrie.

In Spencer's case, when she "snapped", it was violently, and led to injury and even death. In the case of Britney and Amanda, their snap was internal, and they broke down in front of the public eye.

For my final piece, I want to explore the concept of women snapping, or being pushed to the edge. Carrie works really well for this, as she seemingly snaps at her school Prom, setting the gymnasium on fire and killing students.

Inspired by the real life examples of women who have snapped, I want my final piece to convey that catalyst moment. In the terms of Carrie, the thing which pushed her over the edge was the prank played on her at prom. However, the pig's blood symbolically represents Carrie being pushed into womanhood too, and her murderous rampage also shows her breaking away from the confinements of adulthood, rebelling against it.

Final Piece; Stephen King's Carrie

For my final piece I want to take inspiration from Stephen King's *Carrie*, recreating the famous prom scene but with a face glitch (as I've experimented with in my previous photos) to communicate the deterioration in the story.

The book follows Carrie White, a 16 year old outcast, living with her overbearing religious mother. Relentlessly bullied, she begins to develop telekinesis powers which come ahead during the school prom, where pig's blood is poured over her head. She lets loose, setting the school gymnasium on fire.

Both the novel and the film have horror-inspired subtext of growing from a girl into a woman, and the horror of girlhood. One example of this is the prom scene, where the pig's blood is a clear metaphor for menstruation. A lot of King's works include subtext of a similar strain, for example IT, with blood streaming out of a sink clearly symbolsing Beverly's fear of becoming a woman, and how this could change the dynamic with her abusive father.

The 1976 film follows the book closely, with Sissy Spacek as Carrie White. For the infamous prom scene, the set is almost magical, with a glittering background and paper stars, which juxtapose strikingly with the pig's blood that then falls on Carrie. I particularly like the relatively simple gymnasium set up, and the glittering prom almost looks magical, as it then makes Carrie's rampage, when she sets fire to the room and burns down the glistening set up, even more striking. I also like the symbolic elements of this scene- how, as she transitions into womanhood, the magical elements in the room burn down. I think this sort of transition, of something dark coming through, is perfectly captured with a glitch. In my previous photos, the glitch symbolises the darker, exploitative side of Hollywood, similar to the blood in this scene symbolises the darker side of adulthood. I'm aiming to bring these two elements together for my final piece.

planning for my final piece

I really want to make sure the horror of girlhood, and transcending from it, is clear in my final photo. I think this links really well into the theme of deterioration- the deterioration of youth, and protection of childhood, which would be perfectly encapsulated in the prom scene and the glitch.

To begin planning for my final piece, I sketched out how I wanted the photograph to look like. I wanted to have the model stand on a slight raised platform, like a stage block, with a crowd around her. You would only see the back on their heads, but they do obscure her lower body, so I focused more on her top half. I wanted a elegant prom dress that has quite a simple fall. This would help emphasize the blood, which I want dripping down her face and collecting/splattered on the top half of her dress.

To create a prom atmosphere, I want to have dark blue foil curtains in the background, with maybe a prom sign hanging up, and silver helium balloons. I also think I'll have a tiara and maybe a bouquet of flowers depending on her pose.

I want the prom set up to look almost enchanting, with strong vivid colours, like dark blues and silvers. I want the set up to look realistic and echo actual high-school proms, as I want the transitional element from childhood to adulthood to be very apparent in my photos.

To me, in these photos, the blood pouring on Carrie's head symbolises the moment she leaves childhood, and enters into "womanhood". The blood adds the horror element, which I think exposes the darker side of growing up, which I want to explore in these photos, for example the sexual pressures which come with becoming a woman, which is obviously symbolised through the blood on her dress (a metaphor for menstrual blood, and linking to the start of the novel).
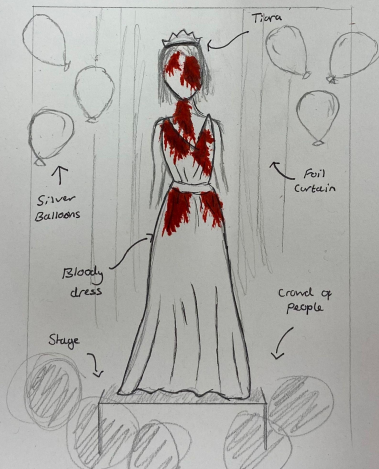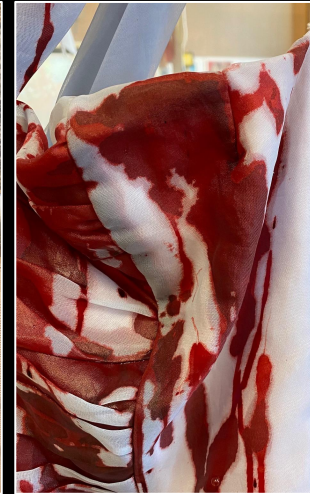
To create a dress inspired by the prom scene in Carrie, I first found a normal prom dress. I chose one which a light, feminine colour (pale blue and punk) so the blood shows up clearly, and also to symbolise her youth and girlhood which is about to be deteriorated. For the blood, I bought SFX blood, one to pour and one to spray one, to achieve a bloody look.

Unlike the 1976 film, where her dress is completely drenched at the end, I wanted mine to be more subtle, as though the blood was just only just poured on her. In this sense, I took inspiration from 2010 *Black Swan*, where the main character's ballerina outfit has a smaller, although vivid, bloodstain at the end to symbolise her death.

To start with, I hung the dress up and mixed red and black ink together to match the shade of SXF blood (which would be on her face). I then used pipets to add it near the top of the material, so it would drip down. After that, I tested the two different types of SXF blood to see which one is most effective.

lighting and practice

Before taking my final piece, I wanted to take some practice photos so I felt more prepared and knew what I was doing. My main focus was figuring out the lighting, to ensure that the model and the background were both lit. Additionally, I wanted to make sure the lighting had an eerie, sinister tone inspired by the film.
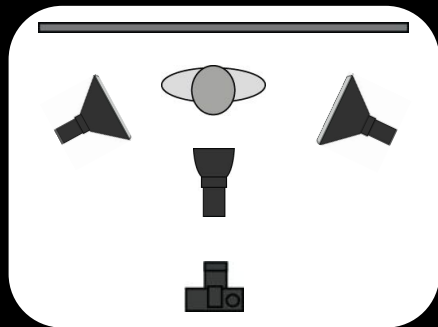
I first set up the background, as that's a really important part of the photographs. I had purchased two 3 meter foil curtains to create a prom scene, and I ended up hanging the two over each other, to bulk them up and create a more visually interesting background.

I then set up the "stage". Because I'm planning to have audience heads sitting down, the stage itself won't be seen. Because of this, I chose to have the model stand on a stool. However, upon experimentation, I think I want her taller, so I will use a table in my final piece.

I then experimented with the lighting. Inspired by the 1976 Carrie, I wanted to have her face lit from underneath (see left), to create a more sinister, horror-inspired atmosphere. To achieve this, I used a small light on the floor, angled up at her face. I then used a single studio light to illuminate the background and the model. However, upon experimenting I ended up adding in second studio light on the other side of her, to make sure the background was fully lit.

In the end, I was happy with the set up, ensuring that the model and the background were fully lit, and additionally lit her from down below, to add more contrast to her face.

After that, I experimented with posing, to see if I would need to get anything extra. I decided to get a tiara for her head, as well as some helium balloons to go either side of her.

practice edits

Even though these are just practice photos, I still experimented with editing to see what I could do in my final piece,

I initially just cropped them in so the background take up more room, and also straightened it slightly. I then experimented with the lighting.

For the photo on the right, I duplicated the layer masks to create a darker contrast. I really like this effect- the photo looks more dramatic and sinister, and the blood especially looks a lot darker and more realistic. I also think the lighting on her face, from the softbox positioned upwards, looks a lot more effective too.

For the second photo, I turned the photo black and white, and lowered the contrast on certain colours, e.g red.
I think this looks really interesting visually, with a more timeless feel inspired by older horror movie. This horror-inspired feel works well for the themes of the photo, however, I think the first way I edited looks better, with a darker tone.

photo production

For the set up, my aim was to create something which looked like a gymnasium decked out for prom. To create the levels needed, as I wanted my model to be on something like a stage and therefore higher up, I ended up using a table pushed against the wall. Because the model was going to be on a raised platform, everything else had to be higher too, including the background.

I wanted the entire backdrop to be the dark blue foil curtains I'd used before, as they created a ethereal, prom-like atmosphere. I used a backdrop stand to do this. First, I put a roll of dark black cardboard through the role, so you wouldn't be able to see any of the wall behind the curtains. Then i sellotaped the foil curtains to the cardboard, layering two over each other to make them thicker. Then I raised the background stand up until it almost reached the ceiling, covering the area behind the table.

To make sure the background looked like a prom, I made a "Senior Prom" sign by printing out the individual letters and then cutting them out, using ribbon to string them together.

I then tied them onto the background stand, near the stop until the sign was even on both sides. I wanted some of the letters to be cut off, adding a realistic atmosphere to the photos.

I also used two sets of helium balloons. I got them in light blue and silver, to match the colour scheme and make the prom set up feel more cohesive. I then set them up on the table (or the "stage") with one on each side, so the model would stand in the middle of them.

Overall, I think I was very successful in creating a prom-like set up for my final piece.

I had already covered the dress in blood (see previous slides), so my aim with the outfit now was to make it seem like a bucket of blood had been tipped over the model, which I achieved through SFX make-up.

Once the model had their dress on, I used water-based fake blood to create the dripping blood. I used a pipette, starting along their neck to make the blood drip down. I then moved downwards, making the blood pool on her shoulders using a brush, as this area would be where most of the blood would have hit.

Upon taking a few photos, I didn't think the blood looked enough. I ended up using the pipette to place blood directly in her hairline, so it would drip down and give the impression that the blood had landed on her head and dripped down. For the hair, I did a low bun, inspired by formal prom looks. Then I added blood directly to the loose strands of hair near the front, as though the blood had dripped down and gotten caught there.

I had the table and the background set up, which meant I now needed to set up the camera and the lighting. I'd already taken practice photos, so I knew the basics of the lighting.

I placed two studio lights on either side of the model to light her and the background. I also has a smaller studio light on the floor, aimed upwards so she was lit from underneath, which created a more intense, dramatic effect, inspired by lighting in horror films.

I think the set up works extremely well- it's innovative, and creates a prom atmosphere, while also upholding a more sinister tone through the dark colours and lighting.

the final photos

[unedited photo]

After setting the background and lighting up, I began experimenting with taking photos.

The first few photos looked good, but the colours seemed too dark and blue, so I ended up moving the lights forward a bit more, so the model was illuminated more clearly. For the photos, I would instruct the model to either gasp or look shocked/horrified before I took the photo, again to recapture the essence of the prom scene in Carrie, and the shock she would feel as soon as the blood fell on her.

I took photos experimenting with different facial expressions and poses, deciding that the model standing in the center, with her arms held either side of her, slightly outwards, looked best. I also decided to add a tiara, as if she'd just been crowned prom queen. Not only does this look visually effective, the bronze coloured tiara adding a ominous tone, but it also links back to the novel by Stephen King, as Carrie won prom queen when the blood was poured over her.

To create an "audience" watching Carrie, and to fill out the space more, I used three people, directing them to kneel in front of the camera. Because of the levels I used with the table as a "stage", the effect worked well, as it looks as if people are standing to watch Carrie on a stage. This was tickier, as they were very close to the camera, and so I needed to make sure they're weren't too high or low, and I also needed to make sure the three of them were close enough that they fit into the portrait composition.

I'm very happy with how the photos went, and I achieved a good effect through experimenting.
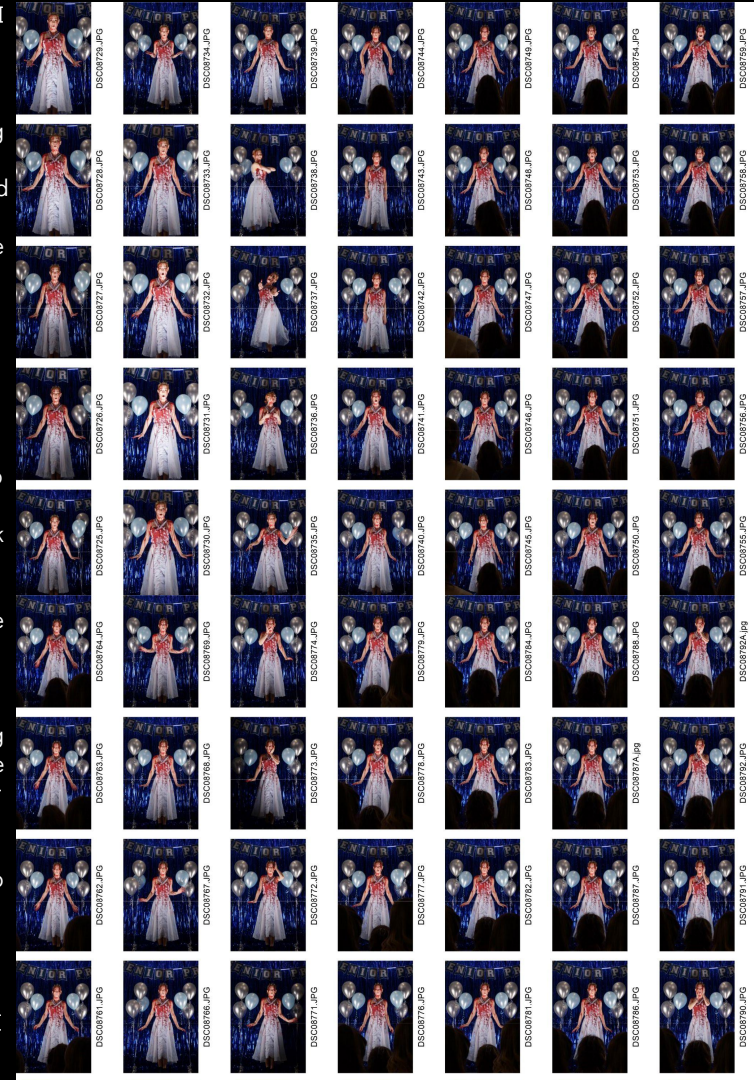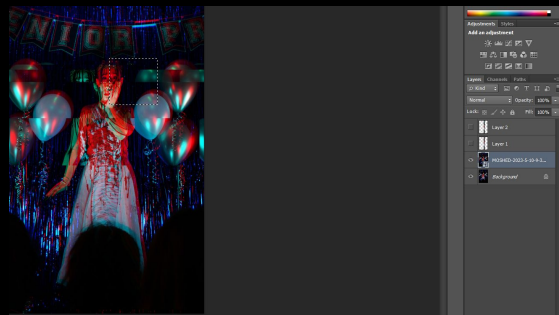
adding the glitch

Before adding the glitch, I experimented with editing (previous side). I was greatly inspired by my practice photos, and I duplicate the image using a layer mask, using the "multiply" option. This gave the photos a greater contrast, and darkened the overall lighting, which worked well as the photos then took on a more dramatic and sinister effect.

To add the glitch, I used a website called "PhotoMosh", which has different effects you can place on images to distort them. I used the "jitter" effect (see top right) which distorts the image using a glitch effect.

I personally think the red/blue glitch effect looks the best, as it's reminiscent of typical glitches which are seen in media, and the colours also work well with the colours I used in my photo, e.g blue and silver.

For my final piece, I don't want the entire thing to be glitched, but instead to have a part glitch, across her face. I've experimented with this previously, on my mirror set of photos, and I want to recreate something similar for my final piece. To do this half glitch effect, I first used the "jitter" effect on PhotoMosh, slowing down the speed and having the "amount" toggle on medium to get a clear effect. I then opened the unglitched version on photoshop, placing the glitched version over the top so they're aligned. I then use the marquee tool (see below), sectioning off the amount I want glitched, usually a side of her face. Then, I copy and paste this glitch second, and hide the fully glitched image, so only the one section shows up.

It takes a bit of experimenting to get the amount and look of the glitch right, as I can't really control it in "PhotoMosh". I experienced with a lot of different glitches and positions before I got my final piece.

I think the glitch editing works really well. It successfully communicates the deterioration Carrie faces as she transitions from womanhood into girlhood, as well as adding an innovative, modern element to the photos which makes them look more interesting visually.
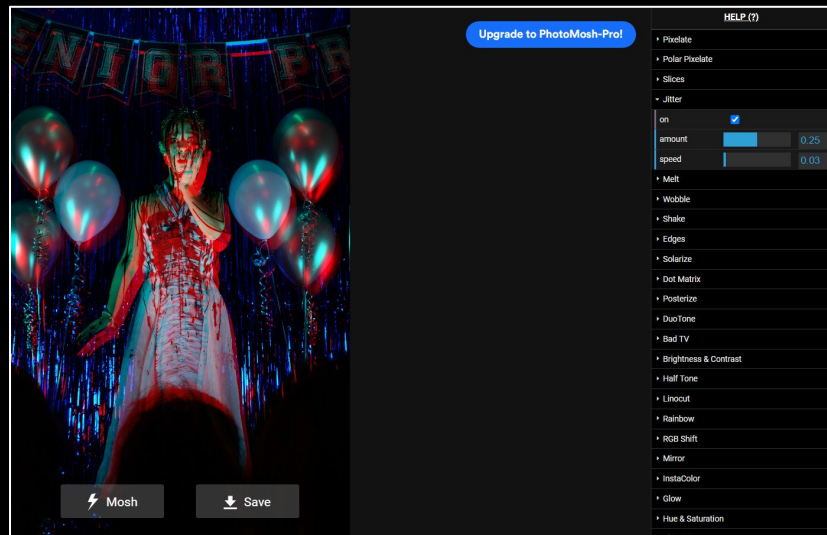
the glitches

My intention with the glitching was to communicate the depth in the images, specifically the depth in the character and life of Carrie White. In the book, Carrie's sudden telekinesis powers and the pig blood at prom all symbolise Carrie's passage from childhood into adulthood as she becomes a woman. The novel and film present this through the horror genre, hinting at the horror and fear of growing older, a fear I want to communicate in my final piece.

The blood symbolizes this in the novel, opening with Carrie unexpectedly getting her period and ending with the pig's blood, all motifs for menstruation. In my final image, I want to link my concept of deterioration, and the process of something becoming worse, to becoming older, specifically the transition into womanhood through the character of Carrie White.

[Fully glitched version]

Along with the set up and costume, I want to use the glitch editing to convey this. Glitching is often used to symbolise or suggest something being wrong, or about to go wrong, which is perfect for what I want to capture.

I experimented with a lot of different colour glitches and the amount of glitching in a photo, as well as the main areas the glitching occurs. For the photo on the right, I did several glitched areas, specifically over her eyes, which are glitched in multiple colours. On other images, I looked at bigger sections being glitched, mostly over her face, and the colours the glitch could be.

In the end, I think the red and blue glitch looks the most effective, and the red glitch being close to her face looks the most effective, successfully communicating my intended depth to the photo.
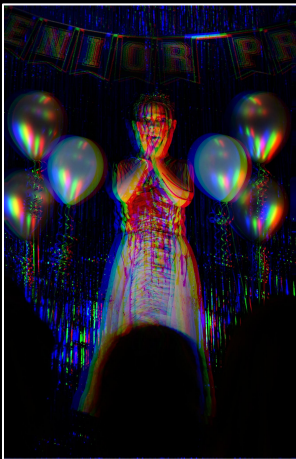
my final piece

By choosing to take the photo in a portrait composition, I enable the focus of the photo to be on Carrie, while also maintaining a high school prom feel, almost like the photos could be in a yearbook. Furthermore, I think the background and set up works extremely well, and looks impressive. I was innovative when creating the set up, working to create a school prom set up using things like foil curtains, banners and balloons. I think the technical side of things, e.g using a table for levels and the background stand, work seamlessly in the final photo. I also think the colours work really well too. I chose blue partly inspired by the 1976 film, but also because the dark blue adds an edgy, more ominous atmosphere to the set up which links well to the horror aspect.

The lighting works to enhance this. I think the slightly hard lighting works for the tense photo, creating a intense light which illuminates her from both sides. I think the studio light which lit her from underneath works especially well, inspired by the film's lighting. It creates more contrast and shadows on her face, which help to position Carrie as a more ambiguous character, linking to my theme of deterioration- is she a villain, or is she right to do what she did? Connecting to that, one of the reasons I think this image in particular works so well is the facial expression. While I experimented with expressions of hurt and horror, the model's face here is more blank and intent. There's an intensity in her face which suggests things have only just started, and she's ready to take out her revenge, which works perfectly with the photos already tense and dark atmosphere, creating through set up, lighting and costume.

Through editing, I increased the contrast of the lighting and added the glitch. The glitch is something I've explored through previous photos, but I think it looks best here. The composition of it, only glitching a slice of her face, continues the tense, foreboding atmosphere, suggesting she's in the process of breaking (much like the people I was inspired by). Furthermore, the dark red colour of the glitch again adds intensity, but also links to the motif of menstruation blood, and the idea that Carrie is crossing the threshold from girlhood into womanhood, symbolised through the glitching and blood. Overall, I think the photos looks visually effective, but also communicate the deeper intentions behind them; Carrie White is a character who was pushed over the edge; in this image, we finally see her snap. The idea of deterioration, and the deterioration of age into adulthood, is communicated through the glitch, and the use of blood to suggest the horrors of entering womanhood, something which is in the heart of the original novel and film.

Shutter Speed: 1/160s
F.no: 7.1