



Pearson

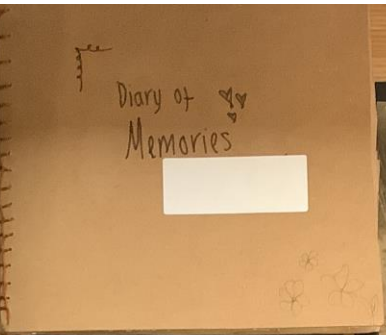
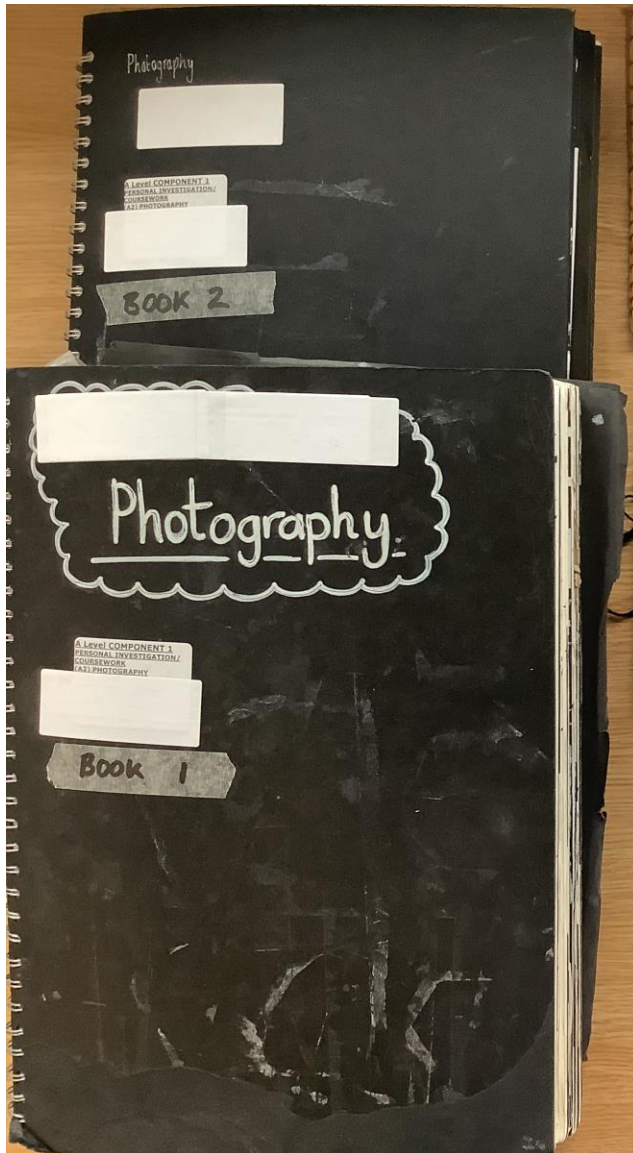
GCE A Level Art and Design

**Photography
Component 1**

Aurora

Total Mark 50 (40 + 10 PS)

| | AO1 Develop | AO2 Explore and Select | AO3 Record | AO4 Realise | Personal Study |
|------------------------------|------------------------|---------------------------------------|-----------------------|----------------------------|---------------------------|
| Mark | 10 | 10 | 10 | 10 | 10 |
| Performance Level | 4 | 4 | 4 | 4 | 4 |
| | | | | Total out of 90 | 50 |



How the way women are portrayed compared to men puts pressure on them, explored by Julia Margaret Cameron and John Berger.

In this essay, I will explore how women are portrayed by society and how they are objectified, leading to them being presented in a certain way. Four years women have been objectified through the way they are shown in films, photos, and paintings, this has led to unrealistic beauty standards being set, which create harmful effects for women. Women haven't had equal rights with men, it wasn't until the 1920s that women got the right to vote, because of this inequality they were expected to obey and please men. Women were seen as objects. This inequality extended into art as male artists painted women for their pleasure, reducing women to objects of visual pleasure. The way they looked began to affect how they were treated by men, adding more pressure. The increasing pressure to conform to societal beauty standards leads to unhealthy habits and body image issues as they try to attain unattainable standards to prefer to be accepted by society.

John Berger was one of the people who brought the objectification of women to light, he criticized it and changed the way people saw art and its portrayal of women.

John Berger was an art critic whose aim was to open people's eyes, which he did in his most well-known work, his book TV series "Ways Of Seeing" published in 1972. In this book he argues that the way art is perceived has been manipulated to preserve people's social and economic dominance, it was very controversial at first because of his accusations of famous paintings were very bold and accurate.

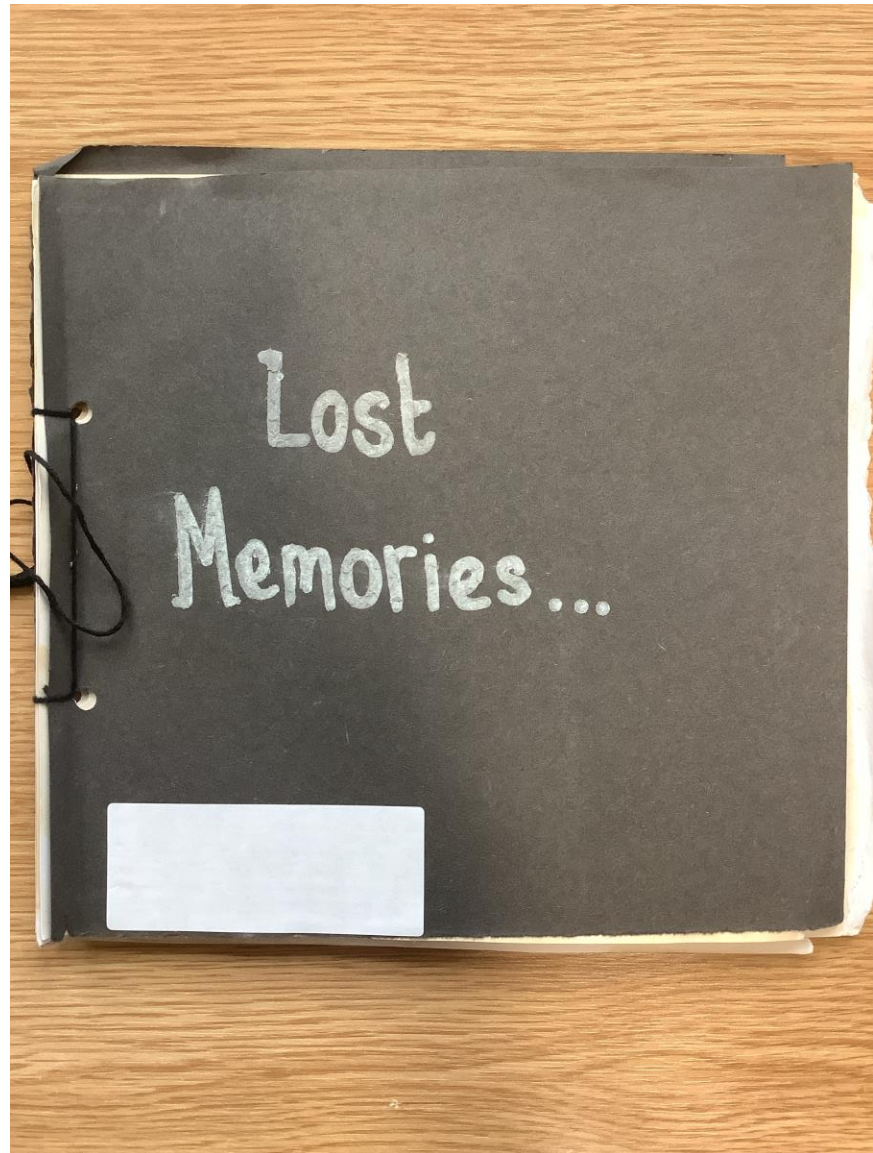
A big focus in his book and what I found most interesting was his quote "men act and women appear", this quote tells us that there is a contrast in the way women and men are presented to society, highlighting how women are objectified. In his book, he criticized paintings from the Renaissance era and onwards. In Renaissance paintings, for example, men were presented in certain ways through objects painted surrounding them. Men were often painted surrounded by weapons and valiant to create an appearance of strength and power. Whereas women were portrayed in certain ways based on their physical features. Paintings of women often involved a lot of negative space with the focal point being her body. Backing up Berger's quote that women appear, they are not painted with anything but their appearance.

These two paintings show this contrast. The painting on the left "The Duke of Urbino Federico da Montefeltro and His Son Galeazzo" by Paolo Verrocchio is a painting of the Duke of Urbino, it shows him dressed in luxurious clothing surrounded by animals and weapons to represent power. Whereas, the painting on the right is the "Mona Lisa" by Leonardo da Vinci, which is the most famous Renaissance painting, features a woman surrounded by no materials and wearing plain clothing. This emphasizes being attention to the woman and her physical features.

The woman is painted subtly to create an innocent character, whereas the man is portrayed to be powerful and intimidating. This highlights how the woman is painted for men's pleasure.







Lost
Memories...

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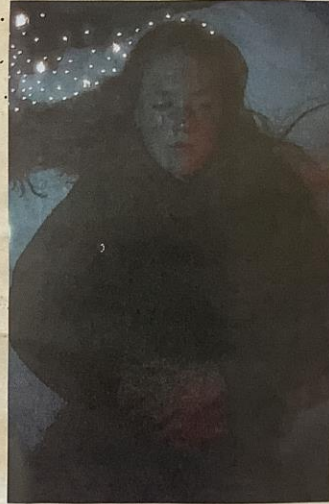


















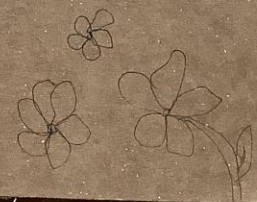
**A Level COMPONENT 1
PERSONAL INVESTIGATION/
COURSEWORK
(A2) PHOTOGRAPHY**

NAME: _____
DATE: _____
COMPONENT 1



lee

Diary of ♡♡
Memories



DEAR

DIARY,

MORNING

23/6/22





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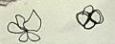


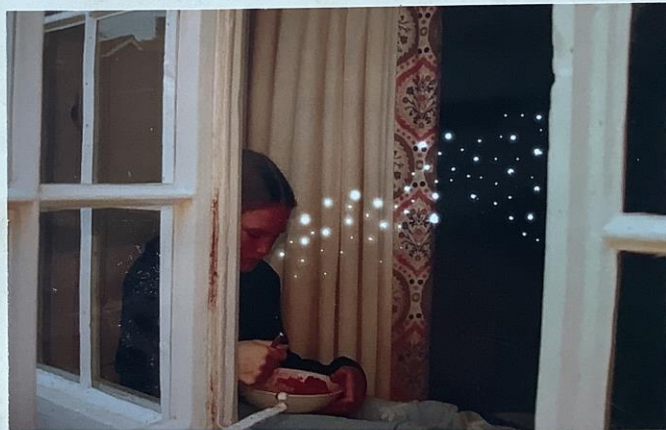
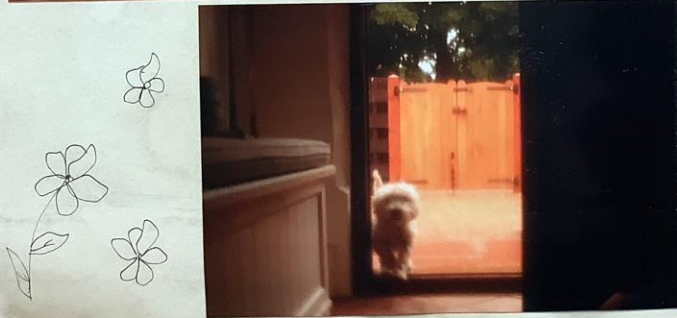
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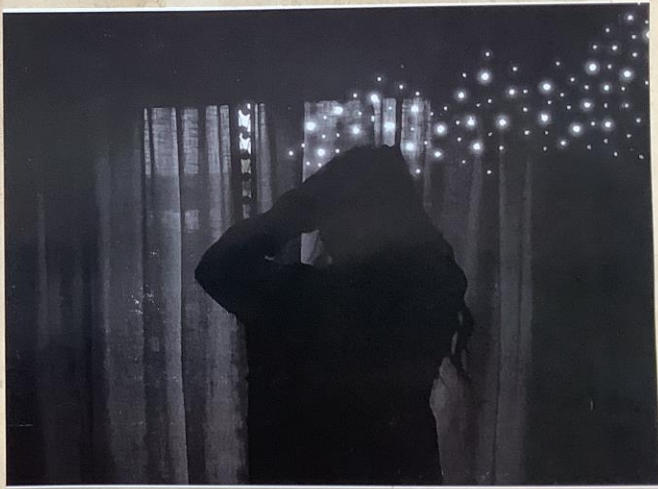
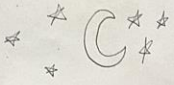


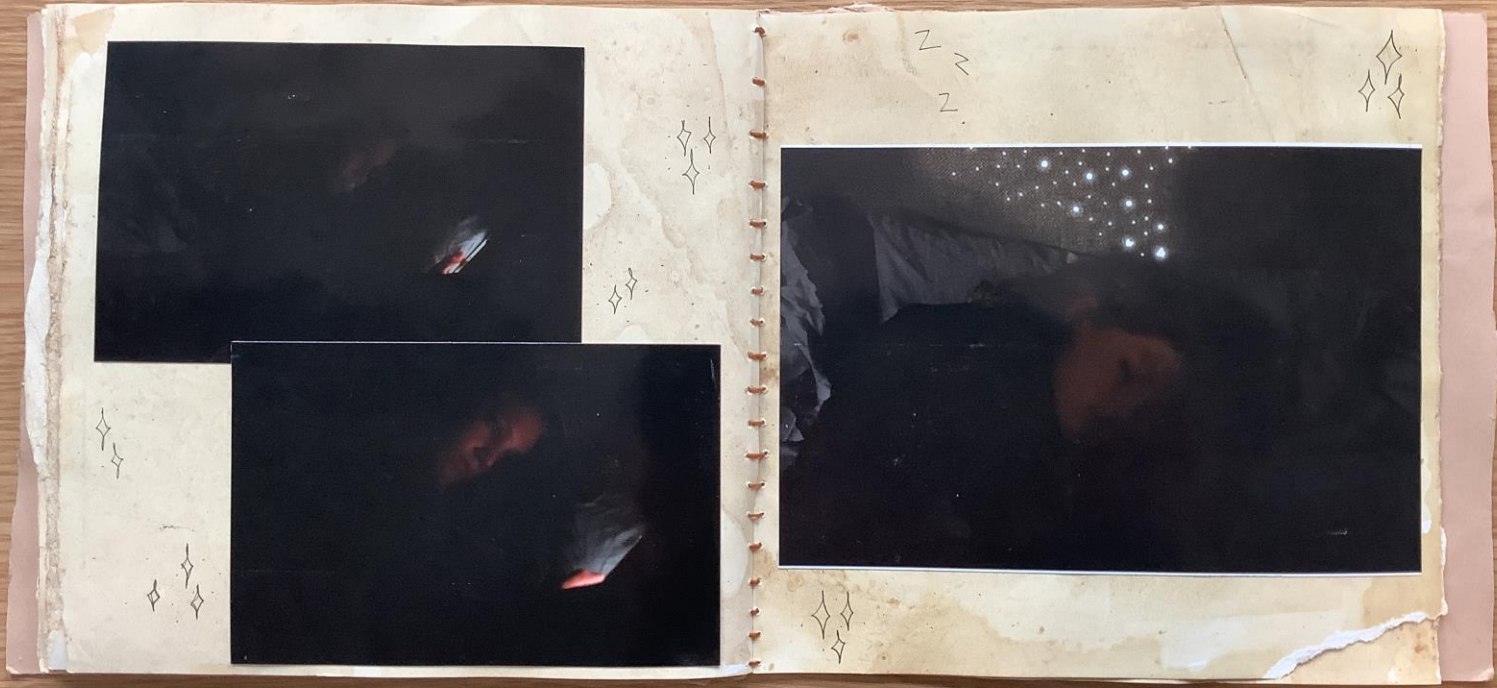




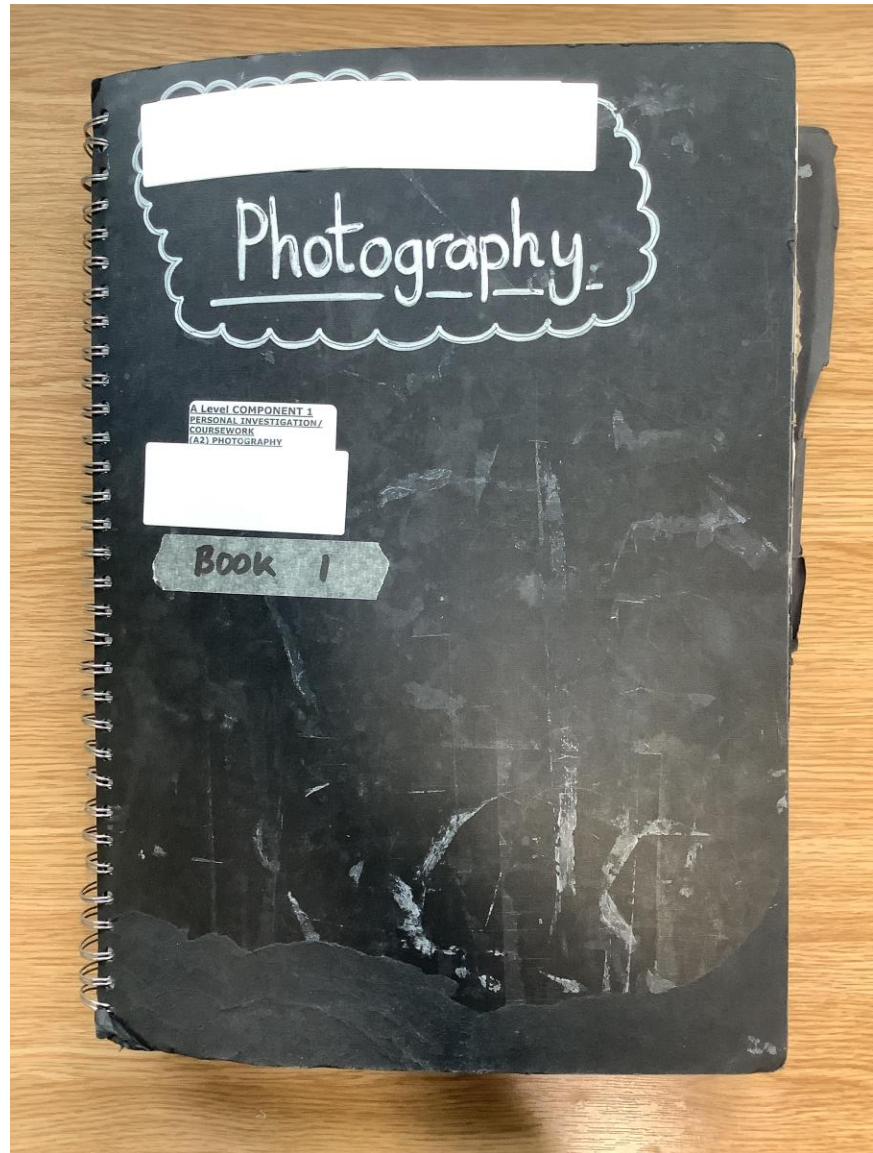


N I G H T





THE END



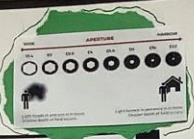
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Photography

A Level COMPONENT 1
PERSONAL INVESTIGATION/
COURSEWORK
(A2) PHOTOGRAPHY

BOOK 1

Aperture range



Aperture range effects the opening of the lens.

A large aperture has a wide diameter which will let in more light. It also has a shallow depth of field so only smaller objects will be in focus. When using a large aperture lots of light is let in and one object will be in focus whilst the background will be blurred. This setting is good for making one object or individual stand out. It is also good for taking pictures in darker places because it lets lots of light in which will brighten the picture.

A small aperture will let less light in because it has a smaller diameter. A small aperture has a large focus range. This setting is better when you want everything to be in focus and when you are taking pictures in bright places.



taken with $f/4.5$ - the background is blurred because it was taken with a small f number which has a shallow depth of field

taken with $f/29$ - whole picture is in focus because it was taken with a large f number which has a large depth of field

Aperture is measured in f-stops. F-stops usually range from $f/1.4$ to $f/22$. the smaller the f number the larger the opening, therefore $f/2$ will let in a lot of light because it has a large opening. $f/22$ will have a much smaller opening and therefore will let less light in.

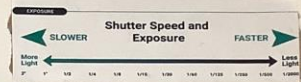
The aperture directs the light through the lens which effects how much blurring there is. A large f number like $f/22$ has a large depth of field, this means that it has a large focus range, so everything in the picture should be in focus. Since the lens has a small diameter, it will only let light through the centre of the lens, this creates a straight route for the light to travel through, therefore no blurring occurs.

Whereas a small f number like $f/1.4$ has a shallow depth of field and a large diameter. Because the diameter is very wide the light travels through the lens from different directions, this creates blurring. Having a blurry image sounds bad however, this is not always the case. Having the background blurred adds depth to the picture.



I took this with $f/1.4$ - its makes the water stand out

Shutter Speed



Shutter speed is how fast the shutter of the camera closes. This effects the lighting of the picture. To use shutter speed correctly in low light you will need the shutter to remain open for longer to allow more light to travel through the lens, therefore you would need to use a slow shutter speed. Shutter speeds usually range from as fast as $1/4000^{\text{th}}$ of a second to 30 seconds. However Aperture range and ISO scale will also effect the lighting of the picture so you will need to adjust them also.

A fast shutter speed will have less time to let light in so therefore it will have a lower exposure. A fast shutter speed would be used in bright lights because less exposure is required.

Slow shutter speed will have more time to let light in so the pictures will be brighter. A slow shutter speed would be useful in dark lighting because it will brighten the image more.

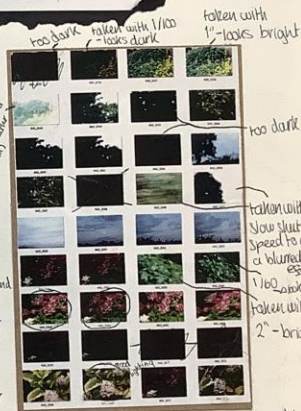
I took this picture with a shutter speed of $1''$ so it is very bright because the camera had more time to let light in. It is also slightly blurred because of the movement in the 1 second.



For this shoot I was testing different shutter speeds and the effects they have on photos. I experimented with fast and slow shutter speeds to see how the lighting changed.



I took this picture with a shutter speed of $1/20$. This is a fast shutter speed so it had less time to let in light and therefore it is darker.



too dark taken with $1/100$ - looks dark
taken with $1''$ - looks bright
too dark
taken with a slow shutter speed to get a blurred effect
 $1/60$ - looks like
taken with $2''$ - brights

A slow shutter speed can also capture blurry motion. Since the camera shutter is open for longer it captures more motion which will appear in the picture and create a blurred effect. This works well with moving lights.



A fast shutter speed will freeze motion because the shutter is open for short period of time. This is good for capturing frozen movement.



Aaron Siskind was an American photographer whose work focused on the details of things. For most of his career he taught photography in school. He is best known for his black and white, close range, and aerial photos of surfaces and objects, like his pleasures and terrors of levitation work. His work ranges from graffiti walls to volcanic lava.

The pictures from his shoot 'Pleasures and Terrors of Levitation' are of people who appear to be falling or jumping. When taking the pictures Siskind angled the camera up at the overcast sky so that you can't see the background. Siskind also used darkroom technique to eliminate the clouds. This makes the background appear plain white and makes the pictures more abstract, which is what Siskind is known for.

All the pictures are black and white. The photos capture the divers mid air and show how falling can be associated with both freedom, joy and fear. To capture the divers mid air Siskind would've used a very fast shutter speed. Since you can't see the background, whether the people are falling or willingly jumping is up to interpretation, hence the name 'Pleasures and Terrors of Levitation'.

The pictures were taken of divers jumping off a diving board in Lake Michigan. However, because the background is plain white, the photos look like they could've been taken in a studio. It is unclear whether they are falling downward or jumping up, or if they are jumping off the ground or falling from high heights.

The divers positions portray the looks of pleasure and terror, it is all up to interpretation of which is which.

In this photo it looks more like the person is falling rather than willingly jumping because they are on their back. The way that their arms and legs are hanging in the air make the fall look like its uncontrolled.



In this photo it looks more like the person is willingly falling because he looks more relaxed and accepting of the fall.

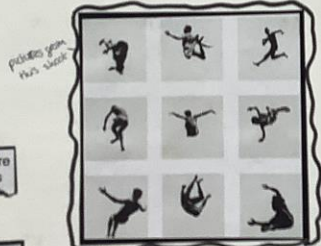


In this photo it looks as if the person has been pushed because of the positioning of their body. They also have a look of shock on their face.



I think this shoot is very interesting because Siskind has photographed it in a way that allows you to interpret the pictures however you want. The black and white makes the figures appear more as symbols and the plain background makes the photos more abstract, which allows room for imagination.

Aaron Siskind's Pleasures and Terrors of Levitation

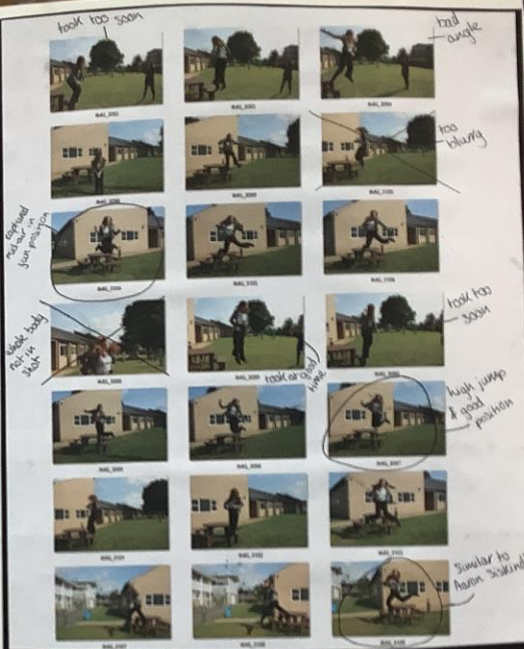


Pictures from this shoot

His work is inspired by an American photographer called Harry Callahan who also did lots of black and white images.



Harry Callahan's pictures



From this shoot I chose my favourite picture and edited it to look more like Aaron Siskind's photos. His photos have a plain white background and the photo is black and white so, I used Photoshop to make mine look the same.



In Photoshop I cut out the background because there was a lot in it. Once I outlined the jumper and deleted the background, I made the picture black and white. I am very happy with the results.

This shoot was inspired by Aaron Siskind's 'Pleasures and Terrors of Levitation'. I used a fast shutter speed to capture the jumper mid-air, just like Aaron Siskind's pictures. I used a shutter speed of 1/250 so that it wouldn't be blurry. The shoot went well because I captured the jumper mid-air in different positions, which was the aim of the shoot. However, if I was to do the shoot again I would angle the camera higher so that you could only see the sky in the background.

JOURNEYS AND PATHWAYS

MENTAL HEALTH
SOCIAL MEDIA
IDENTITY
SCHOOL
COMPARISON
DIFFERENT PERSONAS
LIFE ADAPTATIONS
 (BEING PROFESSIONAL)
 FRIENDSHIPS
 WEDDINGS
 DIVORCE
 WORK LIFE

LIFE JOURNEYS:
BIRTH
GROWING UP - CHANGES
MEMORIES AND EXPERIENCES
HOBBIES
LIKES AND DISLIKES
DEATH
GRIEF
AGEING
EVOLUTION

PHYSICAL JOURNEYS:
TRAVELING
PLEASURE
SAFETY
IMMIGRATION
WORK

WILDLIFE'S JOURNEYS:
EXTINCTION
ADAPTATION
CATERPILLAR → **BUTTERFLY**

WORLDS JOURNEYS:
DEFORESTATION
OVERPOPULATION
GLOBAL WARMING
PLASTIC
RECYCLING
POLLUTION
LITTERING
KILLING SEA LIFE

before *after*

LET'S RECYCLE

Child and Elderly Comparison:

Life Cycle
LIFE
 BABY → KID → TEENAGER → ADULT → ELDERLY → DEATH
 LIFE JOURNEYS

AGING
 young → old

COMING OF AGE
 APPEARANCE
 IDENTITY
 SCHOOL
 COLLEGE
 TEENAGE DREAM
 PARTIES
 FRIENDS
 FUN
 LIVING IN THE MOMENT
 TRAVEL

EMPTINESS
 SADNESS

TEENAGER

ELEMENTS OF ART

- Line
- Colour
- Texture
- Shape and form
- Space

Vertical lines
add height because they extend upwards.



Horizontal lines
create space and widen the landscape. They suggest width, distance, calmness, and stability.



Line
Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin. They lead your eyes around the composition.



Diagonal lines
create a feeling of movement and unstableness.



Curved line
create a softening effect and can be compared to the human body



Colour
Colour has three main characteristics which are:
Hue - the colour itself e.g. red, green, blue
Value - how bright or dark the colour is
Intensity - how strong or dull the colour is



Hue - defines the colour. Colours like red and orange can be described as warm colours and colours like blue and grey can be described as cool colours. These colours can create different feels and atmospheres.



Value - describes the brightness of a colour. This can be used to distinguish day from night and also creates different moods.

Intensity - is how strong or dull the colour is, this creates different moods also. Bright colours are often associated with positive energy. Whereas dull colours are often associated with negative energy and can create a serious or a sad mood.



Texture

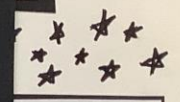
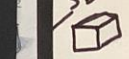
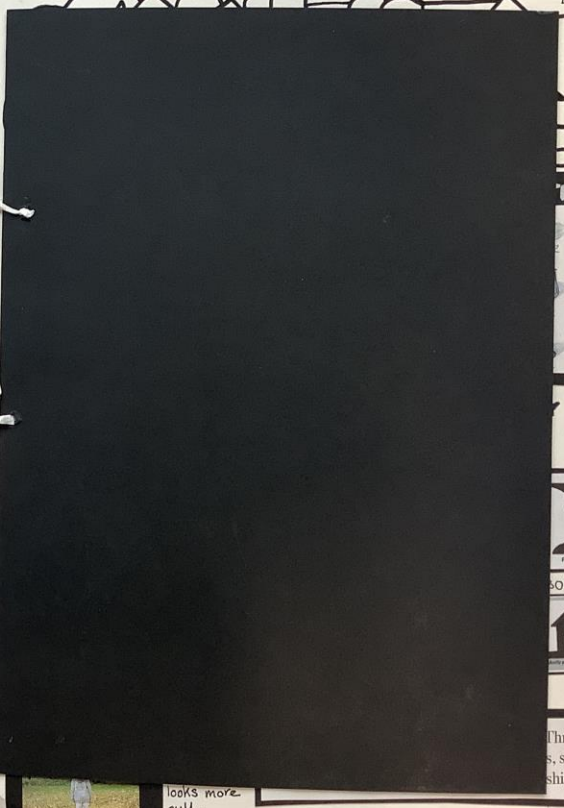
Texture describes the surface quality of an object that we sense through touch. All objects have a physical texture. In a work of art, texture gives a visual sense of how an object would feel in real life.



Texture depicted in two-dimensions

In a two-dimensional work of art the texture shows what an object would feel like in real life, the texture could be hard or soft, rough or smooth, etc. Artists use colour, lines, and shading to create textures.

Textures:



isolated and small



Three-dimensional space is... shading and ensuring that... shing point.

looks more dull

ELEMENTS OF ART

- Line - Colour - Texture - Shape and form - Space

Vertical lines
add height because they extend upwards.



Diagonal lines
create a feeling of movement and instability.



Hue - defines the colour. Colours and colours like blue and red can create different feelings.

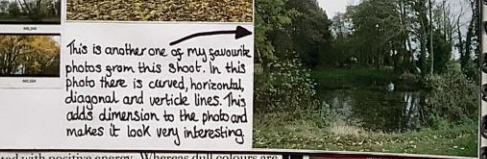


Value - describes the lightness or darkness of a colour. Bright colours are often associated with positive energy, whereas dull colours are often associated with negative energy and can create a serious or a sad mood.



CONTACT SHEET

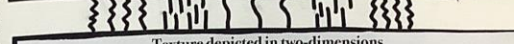
This is one of my favourite pictures from this shoot. I like the effect that the large amount of negative space creates.



This is another one of my favourite photos from this shoot. In this photo there is curved, horizontal, diagonal and vertical lines. This adds dimension to the photo and makes it look very interesting.



Texture
Texture describes the surface quality of an object that we sense through touch. All objects have a physical texture. In a work of art, texture gives a visual sense of how an object would feel in real life.



Texture depicted in two-dimensions
In a two-dimensional work of art the texture shows what an object would feel like in real life, the texture could be hard or soft, rough or smooth, etc. Artists use colour, lines, and shading to create textures.

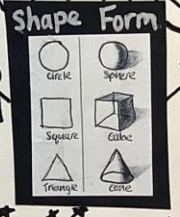
Textures:



Shape and form
Shape and form define objects in space. Shapes have two dimensions which are height and width, they are usually defined by lines. Forms exist in three dimensions which are height, width and depth.

Shape - has only height and width. Shape's boundaries are defined by the other elements of art such as lines, colours, and textures.

Form - has depth as well as width and height. Three-dimensional forms can be seen from more than one side.

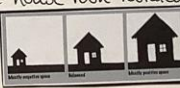


Space
Space as an element of art refers to a feeling of depth.

Positive and negative space - The area around the primary object in an art piece is the negative space, and the space taken up by the primary objects is the positive space. The relationship of these two spaces can heavily impact art.



A large negative space makes the house look isolated and small. A small negative space puts focus on the house and looks more full.



large negative space, looks isolated

small negative space, photo looks more full

Three-dimensional space - The illusion of Three-dimensional space is achieved with perspective drawing techniques, shading and ensuring that some lines stretch to the vanishing point.

ARTIST INTRODUCTIONS

Petra Collins

Petra Collins is a 28-year-old Canadian photographer. She is a photographer and a model and has also been named an "it girl". When she was 15, she began studying photography at school. The style she has become famous for is intimate portraits of young female faces under a sparkly, soft pastel lighting, which makes the pictures look dreamy. She focuses her photography on a dreamy, hyper-feminine approach that is often labeled as "the female gaze." She also aims to explore and portray the teenage experience with her photography. In doing so, she explores the frustrations of youth, and the challenges teen girls have of discovering their own identity when society has already prescribed one for them. Petra Collins did her first solo exhibition in 2014, it was a photo series called "Discharge". "Discharge" presented a more authentic view of girlhood and womanhood. Collins also has two other books called "Babe" and "Coming Of Age", which both contain photos that look at a similar subject about feminine identity and teenage struggles. She has also filmed multiple films and famous music videos.



Photo from "Discharge" - Petra Collins



photos from Olivia's book 'Kids in love'

Olivia Bee

Olivia Bee is a 27-year-old American photographer. Bee's interest in photography began at the age of 11 when she first took a photography class. She began taking photos when she was 11 of everything around her, by the age of 14 she was asked to shoot for converse. She then quickly grew a following despite being so young and began shooting for lots of big brands ranging from Adidas to Disney. She is intrigued and inspired by the beauty of everyday life. Her photos are known for capturing moments and projecting the energy of the moments. She shoots dreamy, expressive portraits and landscapes. Her first book "kids in love", resembles a visual diary of teenage adolescence with dreamy, honest pictures of her friends that she captured in her teenage years.

Bobby Neel Adams

bobby Neel Adams is a 68-year-old American photographer whose works look at the transformation and changes of the human body as it ages. He began experimenting with a technique he calls "photo surgery" in the 1980s. This technique involves stitching together two different images to make them appear as one. In his photo series "Age Maps" he used an image of a child and an adult and placed them together to see the comparison between them.



child Adult

Anastasia Pottinger



Pottinger's photos from "100: What time creates"

Anastasia Pottinger is a 43-year-old American photographer. Anastasia had been working as a family photographer with a specialty in children's and birth photography, until an elderly woman asked her to take pictures of her. When she later reviewed these photos, she knew she was looking at something special and she was instantly inspired. Anastasia wanted to share the idea of looking at bodies that have seen a lot of living and finding beauty in them. She used this inspiration to create a book. She created a book Called "100: What Time Creates", in the book she particularly focused on people over the age of 100. The aim of the book was to convince people to see the beauty of ageing and also to get an emotional reaction. She made the photos close up and intimate. She focuses on making her photos authentic and intimate.

Petra Collins

I took this picture inspired by Petra Collins. She is known for her close up portraits under pastel lighting. I used a low aperture of $f/4.5$ to bring all the focus onto the girl in the photo, like Petra Collins does. To get her pastel lighting I used photoshop.

In photoshop I firstly added a blue and pink gradient to the photo to add some colour to the image. I then reduced the opacity to make it more subtle.

I then added more colours to add dimension. I added blue around the edges and reduced the opacity. This created a darker background and added more attention onto the model. I also added some bright yellow and pink around the model to highlight her and make her stand out even more.

I am very happy with how my photo turned out. I enjoyed taking the photos inspired by Petra Collins because I love her style of her photography.

This Olivia Bee photo was my main inspiration when taking this picture.



Olivia Bee

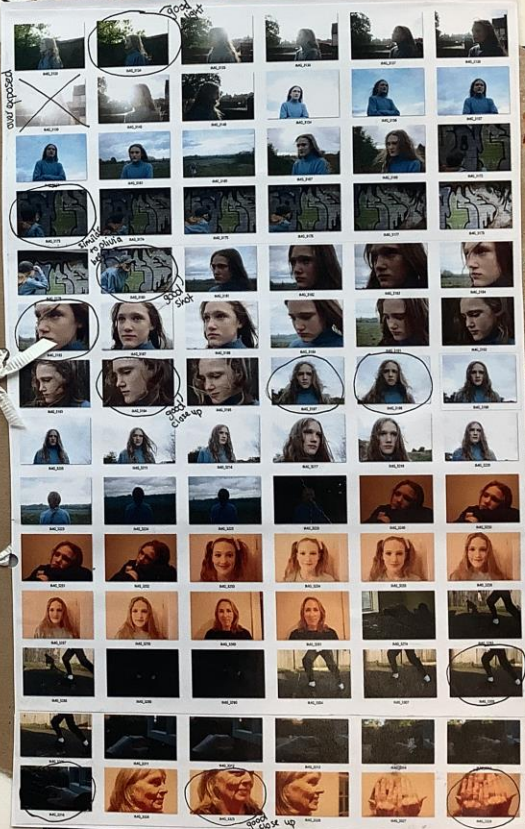
I took this photo inspired by a photo from Olivia Bee's book 'kids in love'. She is known for capturing moments in photos so, I took this candid picture in front of a graffiti wall to mimic her teenage adolescence themed pictures. I took it with a fast shutter speed to get the photo darker. Then, to get a similar colouring in the photo as Olivia Bee's, I added a pink gradient over the picture and lowered the opacity to create a pink tint to the photo. I am happy with how the photo turned out and I found it fun to take candid photos like Olivia Bee.

These Petra Collins photos were my main inspiration when taking this picture.



Bobby Neel Adams

These Bobby Neel Adams photos were my inspiration.



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of my grandma
sister Pottinger's photos
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y photos turned out
take them again I
era closer and focus
on picking up all the details.

Petra Collins

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In photoshop I firstly added a blue and pink gradient to the background and then reduced the opacity to make it more subtle.

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This Olivia Bee photo was my main inspiration when taking this picture.



The photo turned out and I found it fun to take candid photos like Olivia Bee.



These Petra Collins photos were my main inspiration when taking this picture.

Bobby Neel Adams

These Bobby Neel Adams photos were my inspiration.



I took a photo of my mum and my sister to create a picture like Bobby Neel Adams' pictures from his photo series 'Age Maps'. I took a close up portrait of them both at a similar angle to make sure they would match up. Adams takes a childhood photo and a current photo, prints them at the same proportions, tears them in half, and glues the halves together, so I did the same to create a similar picture. I love the concept of these photos and I think they are very interesting to look at.



Anastasia Pottinger

These Anastasia Pottinger photos were my main inspiration when taking these pictures.



I took these photos of my grandma inspired by Anastasia Pottinger's photos from her book called "100: What time Creates". I took the photos with a low aperture of $f/4.5$ to focus on the model in detail. I zoomed in to make the picture up-close and intimate like Anastasia Pottinger's. I then put my photos in photoshop and made them black and white. I increased the contrast to make the details more defined. I am happy with how my photos turned out however, if I was to take them again I would put the camera closer and focus on picking up all the details.

Petra Collins



Petra Collins is a Canadian artist, photographer, and model. She rose to fame in the early 2010s. Collins had always been interested in art and at the age of 15 she began taking pictures. When she was 17 years old, she created "The Ardorous" so that she and other female artists could have a place to show their work. Collins' first big job was with Rookie magazine, Rookie was an online magazine created by Tavi Gevinson for teenagers to have their art and writings published. At the age of 20 Collins moved to New York and began getting even more popular. Her work for Rookie was very successful because her photos focused on a raw and authentic look at teenage femininity which was targeted to young girls, and the main audience of rookie was teenage girls, so Collins's work was very relevant and became very popular. She has now worked as a photographer for Vogue, Gucci, Stella McCartney, Adidas, Coach, American Apparel, Calvin Klein, Vans, and more. She has also worked for multiple celebrities such as Zendaya and Bella Hadid and shot multiple famous music videos with singers including Selena Gomez and Olivia Rodrigo.



Collins's photography began with photos of her friends and family. Collins focuses on showcasing an intimate, raw look at teenage life and femininity. The style she has become known for is intimate portraits of young girls under a sparkly, soft pastel lighting. She is known for her photos having a dream-like feeling. Petra's main aim for her photography is to create a positive environment for young girls, she uses her photography as a way to communicate with the young girls who follow her. Collins works to channel her feminism through the lens by celebrating the female body and working to capture femininity honestly.

In 2014 Petra Collins released her first book called "Discharge". The book contains photos of teenage girls and explores their troubles of growing up in a time with the pressures of social media. Petra Collins uses this book to show a raw view of being a teenage girl in the aim to take some of the pressure off young girls and create a body-positive environment.



My favourite photo from this book is this one. I like this photo because it presents a feeling of sadness perfectly. The cool blue tones in the photo link to the feeling of sadness. The blurred lights in the background draw our attention to the girl and make us think about what she's feeling. The girl is lit against the window diagonally. The diagonal line creates a feeling of unsteadiness.

In 2015 Petra Collins released her second book called "Babe". The book includes work by Collins as well as over 30 other artists who were part of her online collective "The Ardorous". The book contains dreamy, pastel-coloured photos which explore female identity. This book is an inspiring collection that presents a female point of view that teens and young women everywhere can respond to. She named the book "Babe" in an attempt to redefine the meaning of the word babe by dissociating it from misogynistic context and instead make it an empowering word for women to use.

Babe



I like this photo because it perfectly represents the strong impact that social media has on teenagers. The phone is in focus whilst the rest of the photo is blurred, this shows that the only thing they are focused on is the phone and not the real world. This is an extremely relevant topic because of the heavy impact social media has on the world today. The dull lighting creates a lifeless feel. We can see that the two girls are taking a mirror selfie however, they are not smiling. The fact that they aren't smiling makes it look like they are being forced to take this selfie. This photo shows the negative impact social media has on young girls because of how unhappy the look taking the picture.

Petra Collins' 3rd book is my favourite, it is called "Coming of age". It was Collins' first monograph. This book was very personal for her because it contains photos that she has taken throughout her life. The book acknowledges the shadowed corners of growing up as a woman.

Collins aims to inspire young women and to encourage them to celebrate how they live now. Collins shoots emotionally charged pretty coloured photos. She shows the joys, excitement, and madness of growing up in today's world as a teenage girl. Her photos touch on everything important to young women: mental health, family instability, body positivity and loneliness.



This picture is one of my favourites from "Coming Of Age". The photo captures the feeling of loneliness and sadness. The blue lighting immediately associates us with sadness. The photo is very up close and intimate which creates an emotional reaction. The background is blurred which puts even more focus on the young girl but, it also creates a feeling of isolation and loneliness because the blurred background separates the girl from the rest of the world.

I also really like this picture from "Coming Of Age" because the lighting is pretty and comforting. Although the girl is clearly sad, Collins uses a warm light to create a feeling of comfort and reassurance which makes people realise that it's okay to be sad, and that they are not alone.



I chose to study Petra Collins because her photography style inspires me. I love the dreamy lighting she gets when taking her pictures. I find it inspiring how she can take something that looks disturbing or sad, and it interesting how there is a story behind each picture.

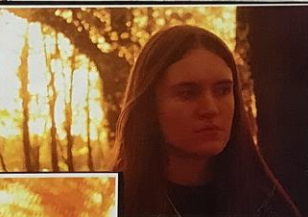
Some of my other favourite Petra Collins photos are:



PETRA COLLINS SHOOT



I used orange cellophane over the camera lens to make the picture orange. I love the effect that this created, the orange lighting adds warmth to the picture. I like the strong colour of the photo that the cellophane creates.



These are my two favourite pictures from the shoot. I like how the sunlight in the back glows and creates a dreamy effect, like Petra Collins' photos.

Photoshoot plan

For his shoot I am trying to take photos similar to Petra Collins' 24 Hour - Psycho photos and her Coming Of Age photos, so I'm using them as my main inspiration for this shoot. I love her dreamy close up portraits, so I am using them as my inspiration for this shoot also. I am going to take close up portraits under pretty lighting to achieve Petra Collins' photography style.

To get good lighting I will base the shoot outside under the sunlight and to get the pictures to be different colours I will use coloured cellophane. In order to have the sunlight in the photos I will have to do the shoot during the day, preferably at midday, to get maximum sunlight. I will also therefore need to take the pictures on a sunny day. I will take the pictures in an outside area with minimal background objects so that all the picture focuses on is the model.

I love Petra Collins' close up pictures because of how intimate they are so I will be focusing on taking up close portraits. To do this I will get close to the model and zoom in. I will also use a large aperture to blur the background and ensure that all the focus is on the model. I want the picture to be light so I will use a slow shutter speed, however I will be taking the pictures outside so the shutter speed should be around 1/80 and the ISO should be about 800. I am going to angle the camera upwards and position the model under the sunlight to get a similar lighting effect that Petra Collins usually has. By doing this it should create a dreamy, angelic effect and the sunlight will highlight the model even more.

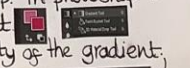
I'm using inspiration for this shoot from Petra Collins because I love her style of photography. My favourite thing about her photos is the lighting and colours she uses which is why my main focus for this shoot is the colouring and lighting. I love her pastel coloured photos because it creates a dreamy effect on the pictures so I want to try and get some pastel coloured photos. I also really like her photos from her collection 24 Hour - Psycho which is made up of close up portraits in strong colours, so I will use the coloured cellophane to achieve this look.



I took this photo with an aperture of f/4.5 and then added a little pink and blue in Photoshop.

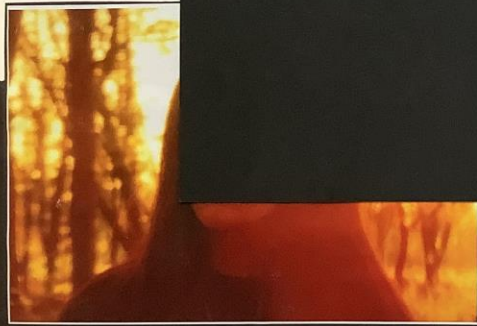


For this shoot I focused on taking close up portraits like Petra Collins' pastel photos. I experimented with putting different colored cellophane over the camera lens to create a dreamy effect and I love how it looks. I also love how she uses soft lighting in her two favourite photos so I want to try and get some pastel colored photos. I also really like her photos from her collection 24 Hour - Psycho which is made up of close up portraits in strong colors, so I will use the colored cellophane to achieve this look.



I love how the mixture of the gradient and the soft lighting turned out because the end result looks dreamy, which is what I was trying to achieve.

PETRA COLLINS SHOOT



and creates a *dreamy* effect, like Petra Collins' photos.



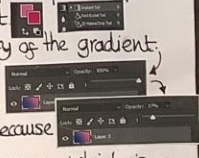
I took this photo with an aperture of $f/4.5$ and then added *blue* and pink gradient in photoshop.



I took this photo with an aperture of $f/4.5$. I placed some cling film over the lens to blur it and then added a pink gradient in photoshop.



For this part of the shoot I focused on taking inspiration from Petra Collins' pastel, dreamy pictures. I experimented with putting cling film over the lens to create a soft blur effect and I love how it turned out. For my two favourite photos from this shoot I experimented more with colour in Photoshop. In photoshop I added a pink gradient. I then reduced the opacity of the gradient. I love how the mixture of the gradient and the cling film turned out because the end result looks dreamy, which is what I was trying to achieve.



Overlays SA

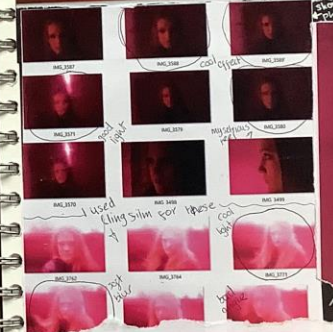
In this shoot I experimented with different overlays to get different effects. I used coloured cellophane, cling film, vaseline, steam and water. I started taking photos through a wet, steamy shower screen to create a blurred and textured effect. I loved how this turned out, the steam created a blurred effect and the water droplets added texture to the photo. These effects draw attention to the model and make her stand out. I also used the glass which reflected off the water and created more interesting effects. The photos with the glass are my favourite.



I then applied vaseline to the lens and covered it with cling film to get a blurred effect. I loved how this looked, it created a soft blur. I took the photos with the model in front of the window light to make her stand out and to create a dreamy effect with the blur and the light.



I used orange and pink cellophane to get a coloured filter over the photo. I placed the cellophane over the camera lens when taking photos through the shower screen. These photos turned out to be my favourite photos from this shoot. I loved the mixture of the colour and the blur.



The pink cellophane, shower screen photos were my favourite. I put vaseline around the edges of the lens to get a blurred background and make her stand out.



RYAN MCGINLEY

about him

RYAN MCGINLEY IS A 41 YEAR OLD AMERICAN PHOTOGRAPHER LIVING IN NEW YORK CITY. MCGINLEY BEGAN MAKING PHOTOGRAPHS IN 1936. HE ENROLLED AS A GRAPHIC DESIGN STUDENT AT PARSONS SCHOOL OF DESIGN IN NEW YORK IN 1997. AS A STUDENT AT PARSONS, MCGINLEY BEGAN EXPERIMENTING WITH PHOTOGRAPHY. IN 1999 HE RELEASED HIS FIRST BOOK CALLED "THE KIDS ARE ALRIGHT". RYAN MCGINLEY IS MAINLY KNOWN FOR CAPTURING CASUAL SHAPSHOTS OF CAREERLESS TEENAGERS. HE FOCUSIS ON CAPTURING MOTION AND TAKING PICTURES OF CITY SKATEBOARDERS, PUNKS, AND LGBTQ+ YOUTH. AS HE PROGRESSED THROUGH HIS PHOTOGRAPHY CAREER HE STOPPED TAKING AS MANY CANDID PICTURES OF HIS FRIENDS AND BEGAN PLANNING OUT MORE PHOTOSHOOTS. WHEN TALKING ABOUT HIS PHOTOGRAPHY, MCGINLEY SAID, "MY PHOTOGRAPHS ARE A CELEBRATION OF LIFE, FUN AND THE BEAUTIFUL." HE SAID, "THEY ARE A WORLD THAT DOESN'T EXIST. A FANTASY. FREEDOM IS REAL. THERE ARE NO RULES. THE LIFE I WISH I WAS LIVING."



inspiration

MCGINLEY'S TWO MAIN INSPIRATIONS FOR HIS PHOTOGRAPHY ARE BERENICE ABBOTT AND GILLES LARRAIN. HE ADMIRES BERENICE ABBOTT'S WORK BECAUSE SHE PHOTOGRAPHS NEW YORK CITY BEING BUILT. MCGINLEY FOLLOWED IN HER FOOTSTEPS BY MOVING TO NEW YORK TO TAKE PICTURES THERE. GILLES LARRAIN BECAME ONE OF RYAN'S EARLY INFLUENCES AFTER SEEING HIS BOOK "IDOLS". MCGINLEY SAYS THAT THE PHOTOGRAPHY BOOK "IDOLS" IS ONE OF THE BEST PHOTOGRAPHY BOOKS HE'S SEEN. LARRAIN'S PHOTOGRAPHS IN THE BOOK DOCUMENT STUDIO PORTRAITS THAT EXPLORE COMMUNICATION, EXPRESSION, AND CURIOSITY. THIS BOOK WAS ALSO A REASON THAT HE MOVED TO NEW YORK CITY. HE WAS INSPIRED BY THE PEOPLE LARRAIN HAD PHOTOGRAPHED.

beginning

MCGINLEY'S EARLY PHOTOGRAPHY CONSISTED OF PICTURES OF HIM AND HIS FRIENDS DURING HIS PARTY YEARS. WHEN HE STARTED PHOTOGRAPHY HE BECAME OBSESSED WITH DOCUMENTING HIS LIFE THROUGH PICTURES. WHENEVER HE WENT OUT TO PARTY'S HE WOULD TAKE PICTURES OF ANYTHING AND EVERYTHING TO TELL THE STORY OF HIS NIGHT. HE USED THESE PHOTOS TO CREATE HIS FIRST BOOK CALLED "THE KIDS ARE ALRIGHT". THE CANDID PHOTOS IN THE BOOK ARE INTERESTING AND SPECIAL BECAUSE THEY CAPTURE MOMENTS AND EACH PICTURE HAS A STORY BEHIND IT. ALSO, BECAUSE ALL THE PHOTOS HAVE A STORY BEHIND THEM, THEY ARE VERY INTIMATE AND PERSONAL. BECAUSE OF THIS, HIS BOOK BECAME VERY SUCCESSFUL AND HE BECAME ONE OF THE YOUNGEST ARTISTS TO HAVE A SOLO SHOW AT THE WHITNEY MUSEUM OF AMERICAN ART. I LOVE THIS BOOK AND THE INTIMACY THAT COMES WITH EVERY PHOTO. I LOVE THE ENERGY AND FREEDOM THAT MCGINLEY CAPTURES WITH HIS PHOTOS.



MY FAVOURITE PHOTO FROM THIS BOOK IS THIS ONE



photo analysis

THIS PHOTO IS A PHOTO OF MCGINLEY'S BOYFRIEND THAT HE TOOK DURING THEIR FUN, ROMANTIC FIRST DATE. THEY HAD RODE AROUND MANHATTAN WEARING 3-D GLASSES THAT MADE EVERY LIGHT TURN INTO A DIFFERENT KIND OF STAR, WHICH IS WHY HE IS WEARING 3-D GLASSES IN THIS PICTURE. THE PINK/PURPLE COLOURING OF THE PHOTO CREATES A ROMANTIC, DREAMY FEEL. THE CLOSE UP PORTRAIT MAKES THE PHOTO FEEL PERSONAL. THE INTIMACY OF THE PHOTO IS HEIGHTENED BY THE BLURRED BACKGROUND BECAUSE IT FOCUSES ALL ATTENTION ONTO THE MODEL. I LOVE THIS PHOTO BECAUSE I THINK IT CAPTURES A BEAUTIFUL MOMENT THAT IS PERFECTLY PORTRAYED WITH THE LIGHTING AND COLOURING.

progression

SINCE DOCUMENTING HIS PARTY LIFE IN NEW YORK CITY, MCGINLEY HAS ALSO BECOME KNOWN FOR TAKING VIBRANT STUDIO PORTRAITS, PICTURES OF YOUNG PEOPLE FROLICKING IN AMERICAN LANDSCAPES, AND PHOTOGRAPHS THAT CELEBRATE QUEER CULTURE. HE HAS PHOTOGRAPHED LOTS OF CELEBRITIES FOR MAGAZINES INCLUDING BEYONCÉ, BRAD PITT, KATE MOSS, TIMOTHÉE CHALAMET AND HARRY STYLES.

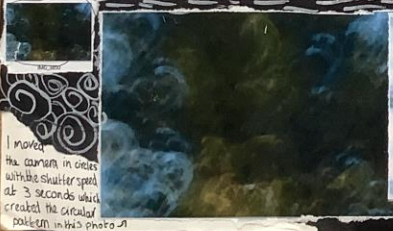
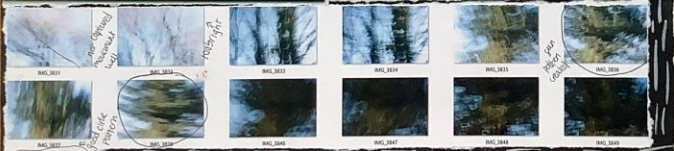


RYAN MCGINLEY EXPRESSES YOUTH CULTURE THROUGH HIS PHOTOS. HE EXPLORES SELF-EXPRESSION AND IDENTITY WITH HIS PHOTOS AS WELL AS THE FUN, RECKLESS SIDE OF YOUTH CULTURE. I LIKE RYAN MCGINLEY'S PHOTOGRAPHY BECAUSE HE CAPTURES FUN AND FREEDOM, AS WELL AS MANY OTHER EMOTIONS IN HIS PHOTOGRAPHY.

MOTION SHOOT



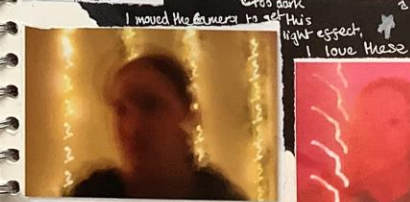
I took this photo because the light makes it look like morning



I moved the camera in circles with the shutter speed at 3 seconds which created the circular bokeh in this photo



I moved the camera from side to side to create this photo



too dark I moved the camera to get this light effect I love these photos because the lighting is fun

Because of his love for taking motion photos, McGinley also focuses on blurred backgrounds and therefore bokeh. So I used this as inspiration for this part of the shoot. I took photos in front of lights with the aperture at f/4.5 to blur the background and get bokeh. I then moved the camera whilst using a slow shutter speed to get a blurred effect by capturing motion. I used pink cellophane for some of the pictures to get a pink tint, and I love how it turned out. I also had large bokeh in some photos because I used the camera flash. I love the bokeh in the pictures because it creates a dreamy, soft, ethereal effect.



Ryan McGinley photos with bokeh and bokeh that inspired me



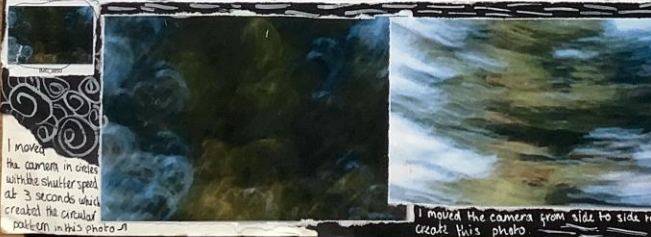
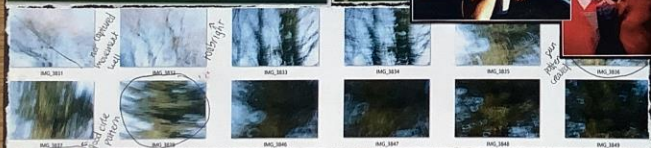
This is my favourite photo from this shoot. The bokeh looks like glitter and creates a dreamy, magical effect. I took it with pink cellophane and the flash.



MOTION SHOOT

For this shoot I focused on Ryan McKinley. One of the things McKinley is most known for in the photography world is capturing movement. So, I focused on capturing movement, motion, and blurred backgrounds. I experimented with blurring the background, bokeh, taking pictures of someone moving and moving the camera when taking pictures. I started by taking pictures of someone jumping and walking. To capture their movement I used a slow shutter speed that was 3 seconds. This worked really well and I love how they looked. I took these photos outside with the sunlight to get good lighting and because a lot of Ryan McKinley's movement pictures were taken outside. The sunlight made the blur created by the movement slow, and it made the picture golden. Since I took the pictures outside I couldn't have the shutter speed too slow because it would let too much light in and make the picture overexposed, to prevent this from happening I had to lower the ISO to 100. I angled the camera at the person's legs to capture the most movement, doing this brought focus to the movement. I also took pictures moving the camera with a slow shutter speed to create movement. I used a shutter speed that was around 5 seconds. Moving the camera to create motion put me in control of the amount of blur and movement in the picture. I moved the camera in different directions and shapes to create different effects. I focused this shoot on Ryan McKinley's love for capturing motion in photos because I like how he creates a fun, free feel with his photos. I love that by taking pictures with a slow shutter speed and capturing motion, you are able to capture movements and make the picture tell a story. Also the blur created by movement creates a dreamy, magical feel which McKinley also experiments with.

Ryan McKinley movement photos which inspired me:



I moved the camera in circles with the shutter speed at 3 seconds which created the circular bokeh in this photo.

I moved the camera from side to side to create this photo.



Because of his love for taking motion photos, McKinley also focuses on blurred backgrounds and therefore bokeh so I used this as inspiration for this part of the shoot. I took photos in front of lights with the aperture at f/1.5 to blur the background and get bokeh. I then moved the camera whilst using a slow shutter speed to get a blurred effect by capturing motion. I used pink cellophane for some of the pictures to get a pink tint, and I love how it turned out. I also had large bokeh in some photos because I used the camera flash. I love the bokeh in the pictures because it creates a dreamy, soft, sparkly effect.

Ryan McKinley photos with bokeh and bokeh that inspired me.



This is my favourite photo from this shoot. The bokeh looks like glitter and creates a dreamy, magical effect. I took it with pink cellophane and the flash.

I moved the camera to get this light effect. I love these photos because the lighting is fun.



REVIEW PAGE

-Journey of youth

I have focused on youth culture and taking portraits so far in my project. I have studied both Petra Collins and Ryan McGinley and I have been inspired by them both.

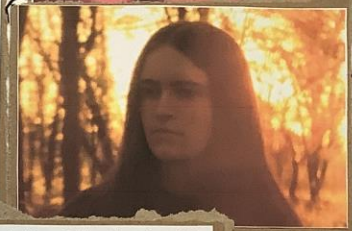
Ryan McGinley focuses on youth culture and movement. I loved his book "The Kids Were Alright". I love how his photos capture emotion and feel fun and free. He achieves this fun, freeing feeling with his photos often by using a slow shutter speed to capture movement. Ryan McGinley inspired me to take photos focused on movement. For this movement based shoot I used a slow shutter speed. This shoot worked really well and I love how using a slow shutter speed captures movement and makes the photo tell a story or capture a feeling. He also inspired me to look at blurred backgrounds and bokah. To do this I lowered the aperture to make the background blurred. I did the shoot in front of lights so the lights would be blurred. This shoot went really well and it turned out to be my favourite shoot because I loved the effect the bokah created, it made the picture look sparkly and dreamy. For my favourite pictures from this shoot I used pink cellophane and the camera flash, these pictures turned out the best because the cellophane and the flash together created large bokah. The pink cellophane added colour to the picture and made it look better. The pink tint and large bokah created a magical effect and the photos turned out really good. This shoot started to focus less on the person in the picture and more on the lighting and other overlays in the photo. I would like to develop this in the future and experiment more with abstract portraiture.



Another of my favourite shoots was the overlay shoot. This shoot went really well. This shoot was really fun and interesting to do because I was experimenting with lots of different overlays and techniques. I used cling film and Vaseline to create a soft blur effect. I used pink and orange cellophane to add colour to the photo. I also took photos through a steamy shower screen to add texture and blur to the photos. The photos through the shower screen turned out best because it created a cool effect and added dimension and texture to the photo.

Petra Collins was my favourite photographer to study because I love her photography style.

Petra Collins focuses on teenage life and female identity with her photography. I used her as inspiration to create colourful dreamy portraits like she does. I love these pictures because I love Petra Collins' style of photography. To get her soft dreamy effect I experimented with cling film over the lens to create a soft blur. I also used coloured cellophane to add colour to the photos. I edited some of the pictures in photoshop as well to get Petra Collins' dreamy pastel lighting. My favourite photos from these shoots were the ones with orange cellophane because the lighting and the cellophane worked well together and created a dreamy, golden effect. I like how the light is behind the person and makes them glow.



This is also one of my favourite pictures from the Petra Collins shoot. I used cling film over the lens to create a soft blur which turned out really well. The soft blur creates a dreamy effect. I then edited the picture in photoshop and added a pink tint over the picture to give it pastel lighting. I love how this photo turned out.



I like looking at youth culture and coming of age because it is an important part of life because people are growing up and moving from one part of their life to the next which involves lots of different emotions and experiences. It is interesting to look at because of all these different emotions and experiences. It is also something that everybody goes through so people can all relate. I love Petra Collins' idea of taking pictures of something sad and dark and making it look pretty with photography.

ABSTRACT PORTRAITS



BLUR SHOOT!



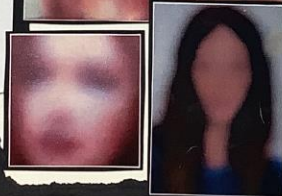
ARTIST

Eliana Marinari



Eliana Marinari is a visual artist. She is known for painting dreamy fuzzy portraits that look like they are photos. She was always interested in art and would paint all the time when she was a kid. When she was older she continued to love art and so she studied it at the same time as she was training as a scientist. She uses both her art skills and science skills to look at visual perception which helps her to get her portraits to look blurred.

The blur makes the painting look like it is a memory which is what Eliana Marinari explored in her series "Recognition Memory". Recognition Memory is a series of female portraits which appear blurred and fuzzy. To create these paintings she found pictures of girls from magazines and redrew and painted them. She finishes her paintings with a layer of glaze which reacts with the paints to create the fuzzy effect. The blurred effect makes the painting look like a faded memory and is made to bring up emotions and feelings. The series is a visual representation of an image in our head which has a meaning or a memory attached. The blurred faces erases the identity of the girl which allows the viewers to connect with the painting more because they can associate it with whatever memory comes to mind. This will bring up emotions for the viewer, which is what Eliana Marinari is aiming to do.



I like Eliana Marinari's work and her series Recognition Memory in particular because I love the pastel colouring of her paintings and the abstract look it has. The paintings have a nostalgic feel to them because the blur makes them look like a faded memory. Instead of just looking at a person you are looking at a memory or a feeling.

INTROS

Bill Armstrong



Bill Armstrong is a New York based photographer who has been shooting in colour for over thirty years. He is best known for his blurred colour photographs.

Bill Armstrong is Fascinated by the effect that colour can have on perception and emotions. He focuses on taking abstract blurred coloured photos of people and because his photos are so blurred you can only see the outline of the person.



Armstrong's aim with his photography is to create feelings and emotions with his abstract photography by intriguing viewers without fully explaining what they are looking at. This mystery creates emotions and brings up feelings like loneliness, alienation, joy and freedom.

I like how abstract Armstrong's photography is because it makes the photos really interesting to look at. I like how bright the colours are in his photos as well. Its interesting that because the photo is blurred the colour is what creates the mood for the photo. Cool colours like blues create a sad lonely feeling in the photo. I like that because the photos are so abstract it is all up to your mind how you perceive the photo.



BLUR SHOOT

I focused this shoot on blur and abstract portraiture. My main inspirations were Bill Armstrong and Eliana Marinari. I used manual focus and made the picture blurred, for some of the photos I also made the shutter speed slower to capture motion and add more blur.



For these photos I focused on Bill Armstrong and made the whole photo blurred so that you can only see the outline of the person. I made them blurred with the manual focus and a low aperture. I took most of them outside to get the sunlight to light up the photo. This worked well because it created bokeh and made the photos look more abstract. I experimented with close up portraits and full body photos. These photos worked really well because you can see the outline of the person but not any of their facial features. The blur removes the persons identity which makes the photos open for interpretation.

For some of these photos I used cling film over the lens to add texture and blur to the photo. This worked really well and made the photos interesting to look at. This made the photo more abstract by making the person blend even further into the background. It also created cool effects with the light.

This shoot was interesting to do because even though the photos are of a person, the person is not the key feature in the photo. The main feature is the photo itself and the colouring, the blur, and the texture in it.



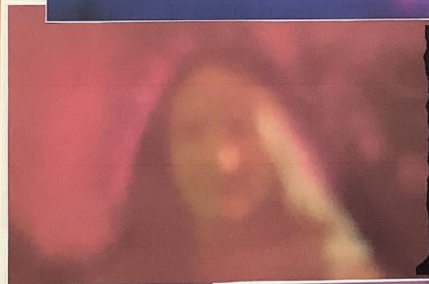
I love how the golden light brings focus to the face despite it being blurred.



For these photos I focused on Eliana Marinari's blurred, textured portraits. I took these photos in front of a plain background. I made the photos out of focus and I took some photos through a textured screen to add more blur and texture to them, and also to mimic Eliana Marinari's portraits. I'm happy with these photos however, they need to be edited in photoshop to get the dreamy, pastel lighting and enhanced blur that I want.

Photos with the overlay look the best

EDITS



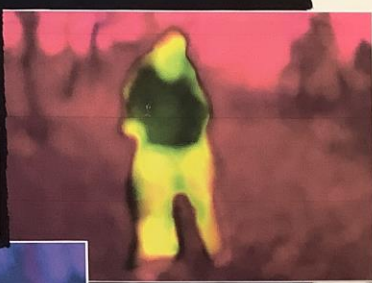
For these photos I added a colour gradient over them in photoshop to create different moods and effects. The strong colours were inspired by Bill Armstrong. The mixture of the blur and the colour creates a strong effect and makes the picture interesting to look at. You can see the impact colour has on the pictures because these two pictures are the same just different colours. Although they are the same picture they both have different moods, the blue photo feels cold and sad, whilst the orange picture feels warm.



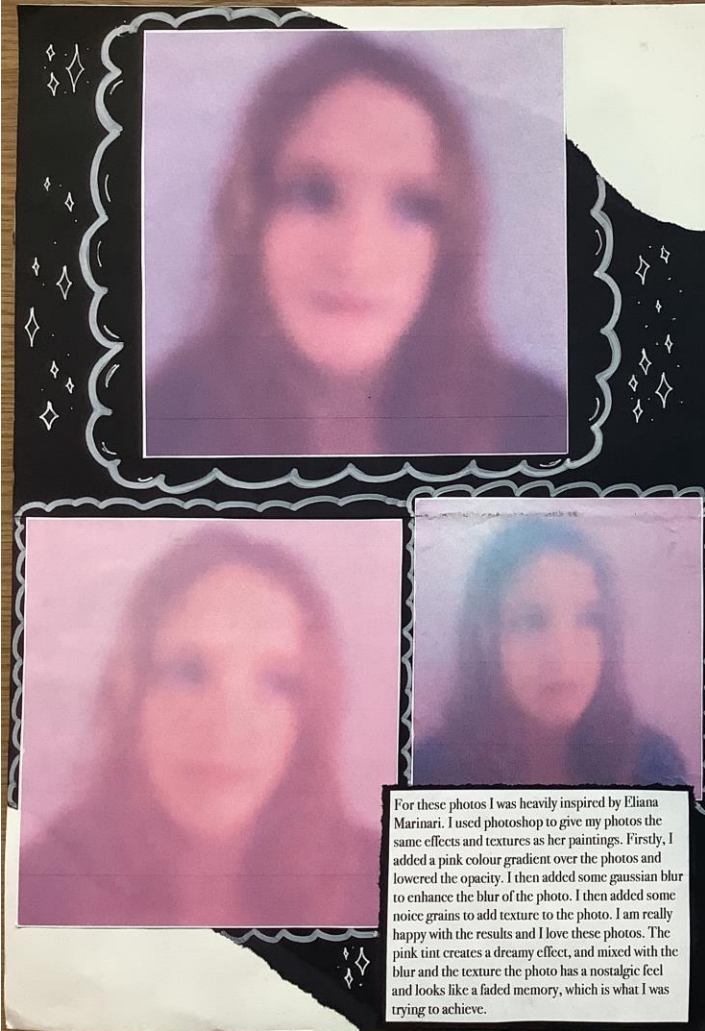
Before ↗
edits ↘ after ↗



For these photos I was heavily inspired by Bill Armstrong and the way he colours his photos. I experimented with making the person and the background different colours. This colouring and the blur completely removes the identity of the person and again shows the strong impact colour has on photos. In photoshop I put a coloured filter over the picture and lowered the opacity until I was happy with it. I then went over the person in a different colour so that the person and the background would be different colours. I then experimented with the hue and saturation to get different colour combinations and see the different effects the colours have.



These photos are full body photos. Because these photos were taken further away, the identity of the person is erased even further. I love how all these photos look and it was interesting to experiment with the different colours and see their different effects.



For these photos I was heavily inspired by Eliana Marinari. I used photoshop to give my photos the same effects and textures as her paintings. Firstly, I added a pink colour gradient over the photos and lowered the opacity. I then added some gaussian blur to enhance the blur of the photo. I then added some noise grains to add texture to the photo. I am really happy with the results and I love these photos. The pink tint creates a dreamy effect, and mixed with the blur and the texture the photo has a nostalgic feel and looks like a faded memory, which is what I was trying to achieve.

This is one of my favourite Ryan McGinley photos. The colour is what make this photo special. The pink colour creates a romantic, dreamy feel. The blurred background and bokeh adds to this dreamy, romantic feel the photo has.

RYAN MCGINLEY



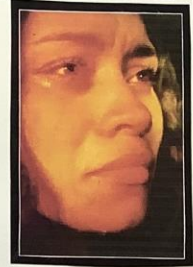
BILL ARMSTRONG



COOL COLOURS

When experimenting with abstract portraiture and blur, I realised that colour and blur is the most important part of the photo. Colour creates different moods and feelings for a photo, and it's the same with blur also. Colour and blur can be used to create a dreamy feeling, a nostalgic feeling, a happy or a sad feeling, and it can also just make a photo look better.

COLOUR AND BLUR IMPORTANCE



In this photo although she is crying the photo feels only comforting because of the orange colour of the photo.

Although the pictures are of people, the aren't the most important thing in the photo. No matter what the person looks like, the colour and blur in the photo can define the mood because of the strong impact they have on photography.



Colours can be used to lead the viewer's eyes and draw attention to certain parts of the photo or it can express and influence the viewer's mood.

For example; with Eliana Marinari's blurred portraits, the blur makes them look like a faded memory and creates a nostalgic feel.

These are some of my favourite Petra Collins pictures. The colour in these pictures creates the mood for them. The blues in the photo create a sad feeling. The orange colours create a warm, comforting feeling.



DREAMY



COLOUR SHOOT

* I love the blue + orange colour combination because of the mixed feelings created
 soft glow
 color contrast
 something say

Since colour has such a strong impact on photography I wanted to do a shoot exploring that, and it went really well. I experimented with lots of different colours and colour combinations. It was interesting to see the different moods, feelings and effects the different colours create. I love how strong the blue photos look. The blue strengthens the feeling of sadness and create a strong emotional effect. I used led lights and cellophane to get the coloured lighting. My favourite photos are the ones with the persons face a different colour to the background because it draws attention to them and makes them stand out. I love how the colours enhance the feelings that the person is portraying.



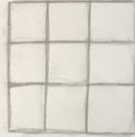
I wanted to experiment with adding/increasing the blur in some of the photos to look more at blur and colour and their effects, so I added blur to them in photoshop. The blur brings all the attention to the colours in the photo, rather than the person, this strengthened the feelings the colours create. The blur also made the photos look slightly mysterious because you can't see the persons facial features or their emotion. These photos looked really interesting and I love how they turned out. I love how the colours express the feelings.



FINAL PIECE IDEAS

LAYOUT - 9 photos

arranged
3x3



- 9 photos showing different emotions and creating different feelings through colour and blur
- Photos from colour shoot

IDEA 1

| | | |
|--------|--------|--------|
| red | orange | blue |
| orange | yellow | purple |
| blue | purple | pink |

- Colour focused
 - Rainbow effect
 - Colour gradient
 - Mixture of blur & focus

IDEA 2

| | | |
|-----------|-----------|-----------|
| blur | blur | blur |
| soft blur | soft blur | soft blur |
| focus | focus | focus |

- Blur focused
 - all similar colours
 - blurred
 - focused

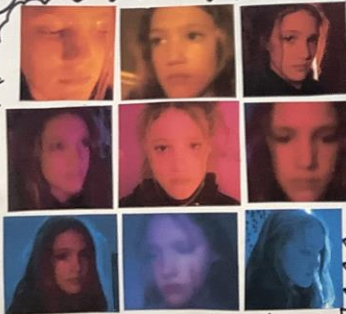
IDEA 3

- Alternate idea
 - same as 2
 - but with a mixture of colours

IDEA 4

| | | |
|--------|---------|--------|
| | blurred | |
| orange | orange | orange |
| purple | pink | purple |
| blue | blue | blue |
| | blurred | |

- Warm colours
 - ↓
 - Cool colours
 - Alternating blur and focus



PHOTOS TO USE:

TO USE:



COOL COLOURS



WARM COLOURS

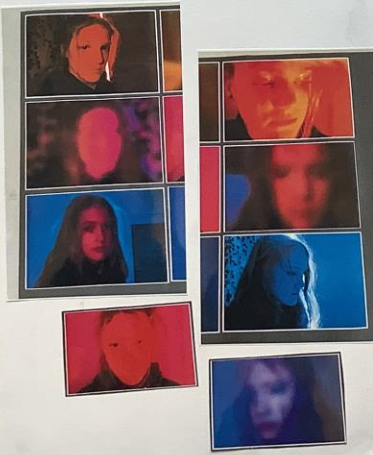


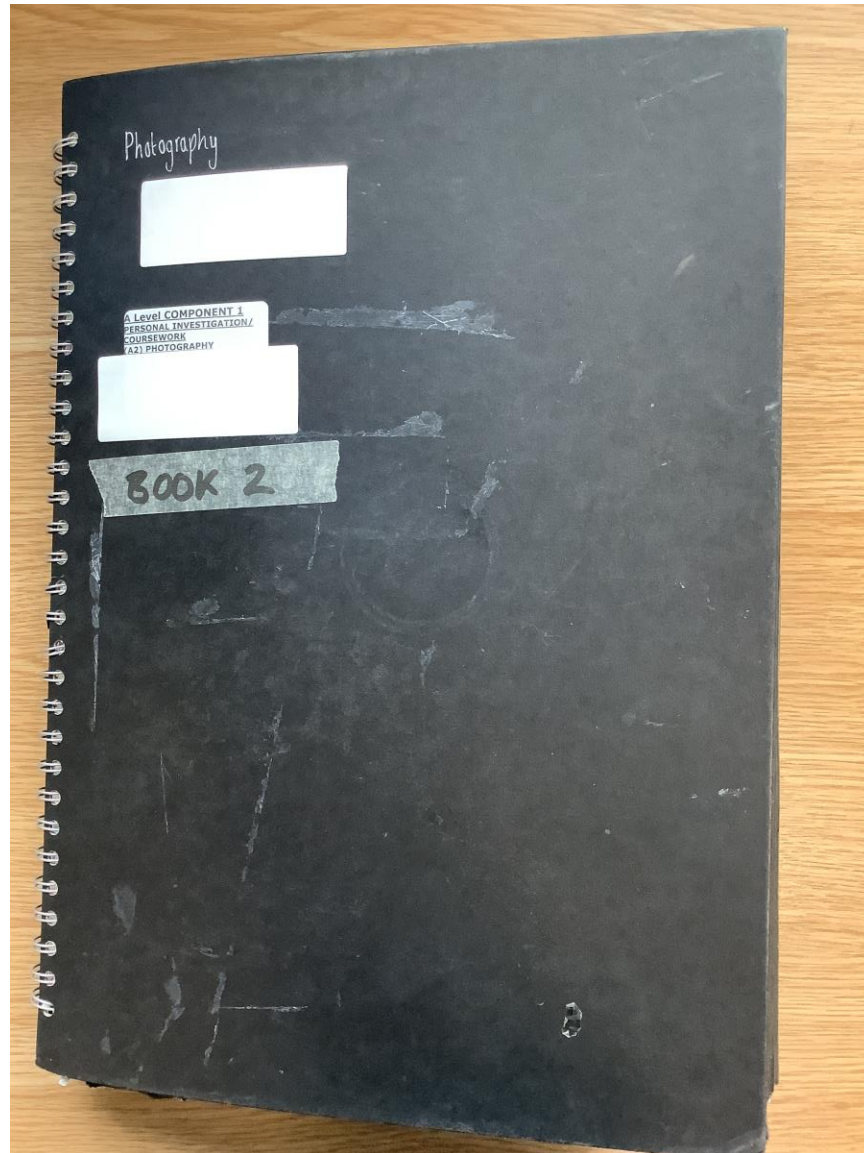
PINKS

Final Piece



I wanted to take these pictures for my final piece because I like the different feelings they create. I love how blur and colour can be used to not only look nice but to capture and create feelings and emotions, which is why I used these photos for my final piece. I used a mixture of blurred and in focus pictures to get different effects. The colours and the blur in these photos influence and enhance the feelings and emotions in the photos, this makes them interesting to look at. During the Journey Of Youth and Coming Of Age you go through many different emotions and I think these photos with the different colours capture and enhance a lot of those feelings. The strong colours create strong effects and feelings.





ABSTRACT
PHOTOGRAPHY

FASHION
PHOTOGRAPHY

ROMANTICISM

DOCUMENTARY
PHOTOGRAPHY

EXPRESSIONISM

STREET
PHOTOGRAPHY

PICTORIALISM

FUTURISM

SURREALIST
FILM

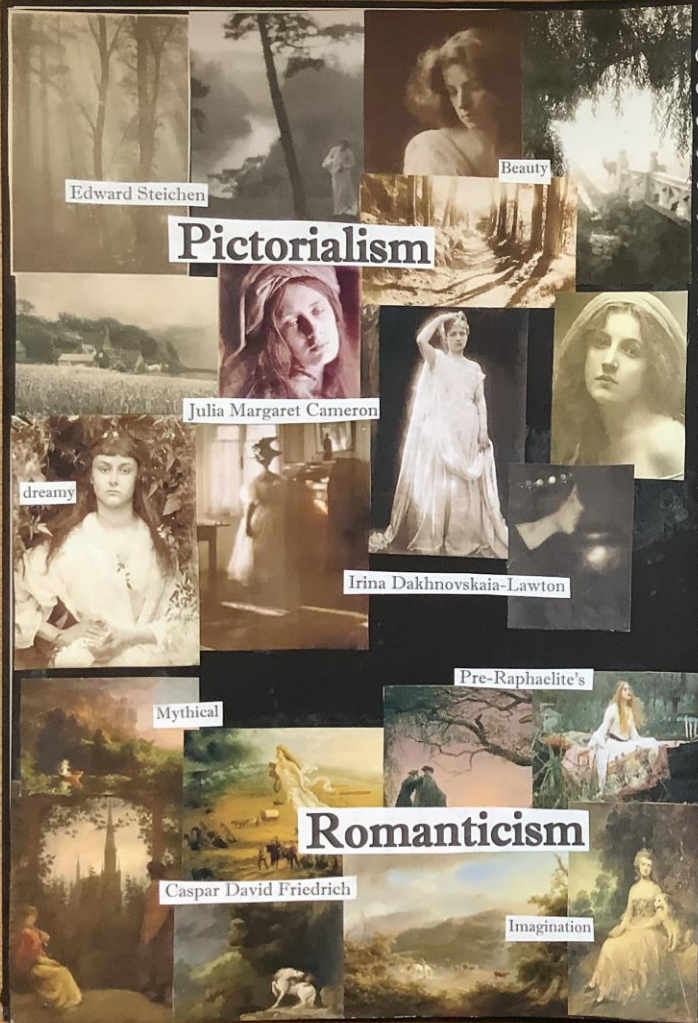
PHOTOJOURNALISM

REALISM

ISMS

MAGIC
REALISM

Pictorialism expressionism
 Realism impressionism futurism
 Symbolism romanticism
 expressionism ISMS surrealism
 realism naturalism
 Romanticism surrealism ISMS
 minimalism Symbolism
 ISMS Realism
 modernism feminism
 Expressionism naturalism ISMS
 Pictorialism surrealism
 modernism naturalism
 futurism ISMS Romanticism
 realism pictorialism
 racism impressionism
 Symbolism surrealism
 Pictorialism cubism
 mannerism post-minimalism
 photojournalism naturalism ISMS
 ISMS feminism romanticism
 Symbolism Futurism ISMS



Pictorialism

Edward Steichen

Beauty

Julia Margaret Cameron

dreamy

Irina Dakhnovskaia-Lawton

Pre-Raphaelite's

Mythical

Caspar David Friedrich

Imagination

Romanticism

Photography was invented in the 1830's but was used for scientific purposes

Key movement for photography

Pictorialism focused on reinventing and identifying that photography can be an art

Made photos look like paintings with high ISO, colour tinting, soft focus and adding brushstroke effects to make them look as artistic as possible

Pictorialism

Began in 1850's in response to claims photography was a science only

Soft focus, dreamy, magical photos

Photos focused more on beauty and emotions than documenting reality

often took pictures inspired by myths took inspiration from paintings such as the Pre-Raphaelite paintings

emphasized emotions, feelings and imagination inspired by myths

strong focus on nature & it's beauty

Pre-Raphaelites - romantic, magical look

mystical

against industrialization

often based on the natural world and nature

Started in 1780's Peak was 1800-1850

soft colours

dreamy look

Celebrated imagination

Pictorialism and Romanticism link together as their styles are similar, they both have a strong focus on beauty which is what I would like to focus on. I love the dreamy, magical, soft focus style of art/photography

Shoot Plan

For my first shoot I want to focus on nature as it is a main focus in both Pictorialism and Romanticism. I want to focus on getting the soft, dreamy effect like the Pictorialism photos. I will focus on making the pictures look as artistic as possible, as well as focusing on the beauty of nature.

To do this shoot I will take pictures in an area with lots of trees. I will need to do it on a sunny day to get the glowing light effect seen in Pictorialism photos like these:

To take these photos I will need to use a high ISO to add more noise to the picture and make it look more like a painting, and I will use a large aperture to let more light in and create a glowing effect. To get the soft-focus effect that's seen a lot in pictorialism I will experiment with different techniques:

- I will use manual focus and make the lens slightly out of focus to create a slight blurred effect
- I will put cling film over the lens which will create a soft focus and will also reflect with the sunlight.
- And I will put Vaseline on the lens

Since nature is such a common theme within both Pictorialism and Romanticism I wanted to focus on this first whilst also experimenting with different techniques to recreate the Pictorialist style of photography. I am using this shoot to see and test how to recreate Pictorialist style photos as well as testing what techniques work best.

Shoot Evaluation

I like the photos I achieved from this shoot and the dreamy, glowing effects, and I feel as though I captured the beauty of nature with some of these photos. I love how the photos with the sunlight shining from behind the trees looked and the glowing effect it created. My favourite technique that I tried for this shoot was putting Vaseline on the camera lens, this worked particularly well because it created the magical, dreamy effect that I was trying to create. The Vaseline not only created a soft blur, but it also made the light look like it had been smudged which makes the photo look more like a painting. To improve these photos, I would like to have done the shoot on a day where it was sunnier to enhance the glowing effects. I also would like to focus more on trying to make the photos look more like paintings, like they did in pictorialism. So, I am going to develop these photos further by editing them and adding colour tints and other effects and techniques that Pictorialists used to achieve the full potential of the photos I took.

TESTS



VASELINE

CLING FILM

MANUAL FOCUS



For all these photos I increased the noise to make them look more like paintings. Then added brown colour tints over the photos

I used this photo I took and experimented with editing to see the different effects different colours/brightness have.



The light, bright colour tint in this photo creates a soft dreamy effect. The bright border around the photo heightens the dreamy, magical effect.



I increased the exposure to make the glowing light effect more dramatic and dreamy.



The contrast of the darkness of the trees with the brightness of the light creates a dramatic effect.



For this photo I put it in black & white to bring attention to the light.



For these photos I added an orange tint to them, this makes the photos look more like paintings.



CONTACT

SHEET

JULIA MARGARET CAMERON

Julia Margaret Cameron was a British photographer and was considered one of the most important portraitists of the 19th century. She is known for her soft-focus portraits and was appreciated for the beauty of her compositions and her conviction that photography was an art form. She often recreated biblical or mythical scenes in her photography and focused less on making precise photos but more on emotionally compelling portraiture.

Julia Margaret Cameron was born in 1815 in Calcutta, India. She was one of seven sisters. Throughout her years of education, she didn't focus on photography or arts. At the age of 48 she was given her first camera as a gift from her daughter. Once given the camera she devoted her time to photography and used her friends, family, and locals to act as her models. Within two years Cameron had sold and given her photographs to the South Kensington Museum (now the V&A).

Julia Margaret Cameron made this portrait of Annie Philpot, the daughter of a family staying near by, within a month of receiving her first camera. She talked about this photo being her first success. Her photos were successful because of her unique style.

Cameron often got inspiration from paintings and sculptures, as well as myths and her own models.

She used a wooden camera, which sat on a tripod. She used the most common process at the time which involved, using photosensitive chemicals in a darkroom. The process required a glass plate to be coated with photosensitive chemicals in a darkroom and exposed in the camera when still damp. Each step of the process offered room for mistakes which Cameron often made.

Julia Margaret Cameron did not focus on technical perfection. She appreciated the scientific processes behind photography but focused on the creation of an otherworldly sense of beauty. Which is why she is important in pictorialism because she thought of herself as an artist since she was focusing on the emotions and internal feelings and beauty of her models.

"The Angel at the Tomb"

By Julia Margaret Cameron.

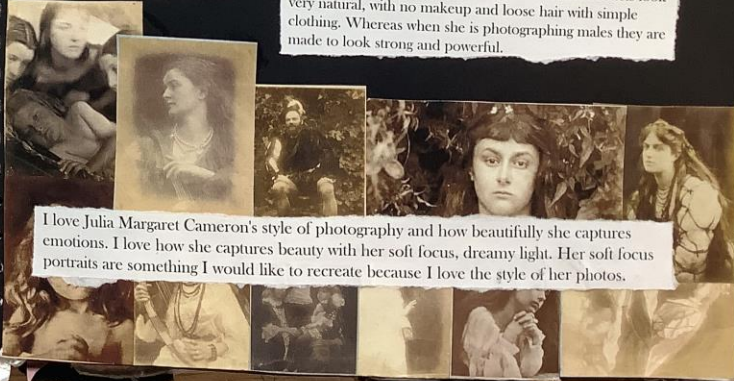
This photo shows her usual photography style with her soft focus glowing, dreamy light. The model has been made to look angelic. The warm toned colour on the photo gives a golden light. The light shining from above creates a magical, halo effect. I love the lighting in this photo and the strong effects it has in making this photo look dreamy and magical.



"King Arthur" by Julia Margaret Cameron. She put a friend in costume and posed him as King Arthur. She angled the camera upwards to make him appear taller and powerful. The soft golden boarder again creates the magical, dreamy feeling.



Julia Margaret Cameron focuses on capturing emotions and beauty, it is interesting to see how this is done with men and women. When taking photos of women and children she creates an innocent, angelic feeling. The female models look very natural, with no makeup and loose hair with simple clothing. Whereas when she is photographing males they are made to look strong and powerful.



I love Julia Margaret Cameron's style of photography and how beautifully she captures emotions. I love how she captures beauty with her soft focus, dreamy light. Her soft focus portraits are something I would like to recreate because I love the style of her photos.

PHOTOSHOOT

I did this shoot inspired by Julia Margaret Cameron.

My aim for this shoot was to capture dreamy, beautiful portraits like Julia Margaret Cameron

With inspiration also from Romanticism and the Pre-Raphaelites.



For this shoot I used a female model as Julia Margaret Cameron usually took photos of young women. I used the techniques I experimented with in my first shoot to get the soft focus effect. The main technique I used was putting cling film over the lens. I took the photos outside and focused on using the sunlight to get a golden glowing effect, as seen in most of Julia Margaret Cameron's photos.

To develop these photos I will edit them to get a closer colouring to Julia Margaret Cameron's photos. Cameron was often inspired by paintings such as Pre-Raphaelite paintings which had a romantic feel so I also kept this in mind and used it as inspiration.



EDITS



For these edits I focused on making them look dreamy and for some I wanted them to look like paintings.

For this photo I added a brown tint for a warmer, golden look. I then added a subtle white blurred border to enhance that dreamy effect.

Julia Margaret Cameron often included her mistakes in her photos so I added an overlay to give the photo a more natural look.

With the overlay and the high ISO increasing the noise the photo looks like a painting.

I love how this photo turned out however, the colour tint and the overlay blur the persons face more than I wanted. Although it does make it look more like a painting.

Before →



For this photo I added a brown/orange tint, this mixed with the glowing light creates a dreamy golden light.

← Before



↑ (lift up) ↑

These paintings inspired me whilst editing some of these photos.



These Julia Margaret Cameron photos inspired me.



**"Beauty, you're under arrest. I have a camera, and I'm not afraid to use it."
- Julia Margaret Cameron**

**BEAUTY
REVIEW
PAGE**

Julia Margaret Cameron and Romanticism both have a strong focus on beauty. They both focused on creating aesthetically pleasing artworks with soft dreamy aesthetics.

Cameron herself indicated her desire to capture beauty. She wrote, "I longed to arrest all the beauty that came before me and at length the longing has been satisfied"

Cameron's models mainly consisted of younger women as she focused on capturing innocent beauty. Her models wore no makeup and had their hair flow around their face to maintain a natural beauty and fit the Victorian beauty standards.

Julia Margaret Cameron focused on capturing an innocent natural beauty when photographing women. Her female subjects were typically chosen for their beauty, she looked for long necks, long hair, and natural beauty similar to the beauty standards seen in the Pre-Raphaelite paintings.

Julia Margaret Cameron's photographs are generally placed into three categories: distinguished portraits of men, delicate portraits of women, and illustrative allegories based on religious and literary works.

Cameron's portraits of men were a kind of hero-worship. She focused on making them look powerful and intelligent. Most of the men she photographed were well-known scientists and writers.



Her photos of women are decidedly softer than those of men. She uses softer lighting, these photos are less dynamic and more conventional than her images of men.



She also photographed children often as they were popular subjects in the Victorian era and were seen as innocent, kind, and noble

Romanticism focused a lot on nature and its beauty, this was because nature was seen to be pure.

In art Beauty is rather a measure of affect, a measure of emotion.

Although beauty is subjective there are still standards within society that are thought to make a person beautiful. Today society claims to be more open and accepting of all appearances, however, with the impact of social media there is always unattainable standards women are expected to meet.

Romanticism creates a dreamy, effortless beauty whereas the reality is

Photo Analysis:



This photo by Julia Margaret Cameron shows her strong focus on female beauty, it has a dreamy feel to it. The photo is of a woman gazing softly over her shoulder, her face is the main attraction in this photo. She has no makeup on and her hair is falling effortlessly around her face. She has her head slightly tilted which creates a softening effect. The photo has a soft focus which not only creates a dreamy feel but also smooths the model's face and gives her an effortless beauty. Julia Margaret Cameron produced her photos using darkroom chemicals which is why the photo is a brown colour. Although the photo is made up of mainly brown tones, it doesn't have a dull feel because of the soft focus and the light tones. You can see that there is light shining onto the model's face, creating a glowing effect. The photo has a subtle, blurred, golden border around it which creates a dreamy appearance but also brings more attention to the model. The model is posed leaning to her side as she is gazing over her shoulder passively. She isn't looking into the camera which stops the viewer from forming a personal connection with the model and instead makes the viewer observe her like an artwork. The viewer becomes the spectator and her the spectacle, this is how women become objectified.



These unrealistic beauty standards are shown to people at a young age.



Behind the romanticism and the reality of beauty.



BEAUTY TIMELINE



Although beauty is subjective there are still standards within society that are thought to make a person beautiful. Throughout the years up until today the beauty standards have been constantly changing.



With all these changes how can we really determine what beauty is!



1400-1700

During the **Italian Renaissance (c. 1400-1700)** it was a wife's duty to reflect her husband's status in both behavior and appearance. So, the beauty standards then were fair skin, big breasts, light hair and full hips. These standards are evident in almost every renaissance painting you look at. If a woman was thin, it indicated that her husband was not wealthy.



1870

Victorian beauty standards were focused on a woman looking as natural as possible. Women should have clear faces, bright eyes and tinted lips, but everything had to look natural. It was believed that cheeks painted with blush had to look flushed, and lips had to look bitten rather than painted.



1920

In the **1920s, or the Roaring Twenties** skirts became shorter, dresses became tighter (although still stayed rather loose at the waist), and hair became shorter. From the curves and the hourglass figure that were earlier preferred, women now embraced flat chests even going so far as to wear bras that flattened their chests. The favored long-haired look became a thing of the past as women embraced shorter bobs and cuts closer to their heads.



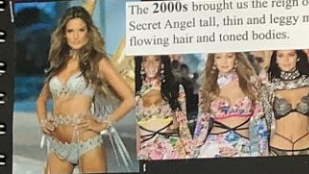
2020

More recently this standard changed as the standards became dominated by women like Kim Kardashian. The beauty standard became focused on women being curvy with a flat stomach. Women wanted to be skinny but also look healthy at the same time.



2000

The **2000s** brought us the reign of the Victoria's Secret Angel tall, thin and leggy models with flowing hair and toned bodies.



1990

The rise of the model **Kate Moss** in the **1990s** meant that hers was the celebrated beauty type. Called 'homeless chic', the beauty standards of the nineties praised an unhealthy thin body.



1980

The **1980s** saw the rise of the supermodels, which meant that the most celebrated female body type was the unattainable thin but athletic, long-legged, small-waist with toned arms. Makeup in the 1980s was bold, bright, shining, and colourful.

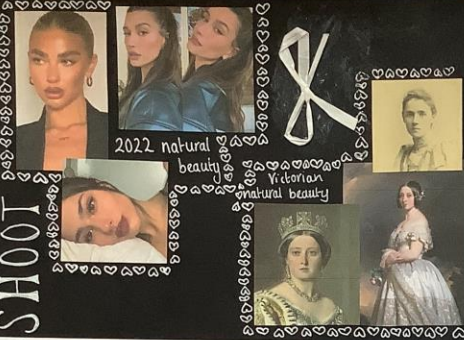


1930

During the **Golden Age of Hollywood (the 1930s-1950s)** Marilyn Monroe was the standard of beauty. With her full figure, she brought about the end of the slim figure trend that emerged during the Roaring Twenties and instead women wanted to have an hourglass body.



BEAUTY STANDARDS SHOOT



For my next shoot I want to focus on the contrast of beauty standards and how they have changed. Whilst still taking inspiration from Julia Margaret Cameron I will look at the Victorian beauty standards. The Victorian beauty standards and the standards today are very different yet still have some similarities. Victorian standards praised natural beauty and minimal to no makeup, today heavier makeup is more common however they want it to look natural. Whilst both focus on looking natural they both have different ideas as to what natural is. To show this I will experiment with makeup



• minimal makeup - Victorian

- To highlight the different standards I will experiment with makeup on a female model. I will continue taking soft dreamy portraits like Julia Margaret Cameron as it compliments the soft, natural beauty that women want to have.
- I will take photos inside in front of a plain, well-lit wall as a lot of Julia Margaret Camerons photos have a plain background and Victorian portrait paintings also often had a plain background. Photos today are often studio photos so they also have a plain background. I will either use natural light or some bright lamps to get bright lighting.
- I will take up close portraits to make the photos more personal and effective.
- I will take posed portraits and mimic Victorian paintings and modern magazine covers.
- When taking the photos I will use a high ISO to add noise to the photo and make it more like a painting, again sticking to mimicking a Victorian portrait.
- I will use a large aperture to focus on the model and put all the attention on her and again make it more personal. To get the soft blur I will put cling film on the lens, focusing on the edge to get a soft border because when editing photos from my previous shoots I like the photos that have a soft blurred border as it creates a dreamy effect and will be good for this shoot as it will bring more attention to the model.
- I will experiment with both a fast and slow shutter speed to see the different effects.

CONTACT SHEET



I changed her hairstyle throughout the shoot to play with that line between Victorian and modern beauty standards. I like the soft lighting that these photos have. The posing mimics a Victorian portrait very well and the red lipstick modernises it. The soft, golden lighting maintains Julia Margaret Camerons style of photography I have been looking at and also compliments the idea of soft, natural beauty. To look further into the contrasts/similarities of the beauty standards I will edit the photos.



I began with subtle edits to make the photos look more dreamy. I increased the exposure and added a soft blurred border.



I added a soft blurred border to copy on Julia Margaret Cameron's style



2022 VS 1840



VS 2022

EDITS



For this photo I edited it to look like a victorian portrait. I increased the sharpness and added noise to make it look like a painting



victorian portrait of Queen Victoria

For this photo I experimented more with the different standards from the victorian era and the modern day. I edited one to look like a victorian portrait and another to look like a magazine cover. This shows the contrast

For this photo I edited it to look like a modern magazine cover. They usually make the model have a very airbrushed look. So,





I began with subtle edits to make the photos look more dreamy. I increased the exposure and added a soft blurred boarder.



I added a soft-blurred boarder to carry on Julia Margaret Cameron's style



For this photo I edited it to look like a victorian portrait. I increased the sharpness and added noise to make it look like a painting



victorian portrait of Queen Victoria

For this photo I experimented more with the different standards from the victorian era and the modern day. I edited one to look like a victorian portrait and another to look like a magazine cover. This shows the contrast

EDITS



For this photo I edited it to look like a modern magazine cover. They usually make the model have a very airbrushed look. So, I smoothed her face. I then increased the exposure for a bright, glowing effect.

2022 VS 1840



magazine cover inspiration



NEXT

Extended from my last shoot I will be focusing on capturing a darker tone inspired by the realistic side of 'beauty'. The common theme throughout all beauty standards is that women are meant to meet the standards but still look natural, they are expected to be naturally beautiful and perfect which is unrealistic and has a negative effect on lots of women. The natural look women are wanting is in fact not natural. Inspired by this I want to do a shoot in water with the models face being submerged in the water to represent the idea of stripping back the makeup and being natural. Doing this also represents the idea that she is drowning in the makeup, reflecting how consuming living up to the standards are.

Straight after my shoot before, focusing on makeup up and posed portraiture, I will keep the makeup on the model and do another shoot. For this shoot I will take photos with the model laying in a bath filled with water and with her makeup washing off of her face. I want these photos to be darker, and less soft and dreamy to visualise the idea of stripping back the beauty and showing the darker reality.

I will take the photos in a bath full of water in a dark room. I will experiment with different things to use in the bath such as fabrics and the water colour. My inspiration for this comes from the photographer Claire Luxton.

Claire Luxton's photos



I won't use a high ISO for this shoot because I want these photos to feel more raw and real rather than have them look like soft dreamy paintings like I focused on before. I will use a large aperture to focus on the model and bring all the attention to her.

SHOOT:

SHOOT PLAN

CONTACT SHEET



SHEET

In my previous shoot the photos had a warm lighting. So to contrast this I used cool lighting I experimented with different angles. My favourite photos are the really close up ones because they feel



NEXT

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SHOOT PLAN

CONTACT SHEET



In my previous shoot the photos had a warm lighting.

So to contrast this I used cool lighting I experimented with different angles, my favourite photos are the really close up ones because they feel more personal, and emotional.

I like the dark eerie feel these photos have.

To develop them further I will edit them. I will edit the water to be a darker colour, to create a more dramatic effect, and to link closer to Claire Luxton's water photos which I liked.

EDITS:

• To develop the photos I edited the colour of the water. I made the water dark blue/black - I love the effect this created.

For some of the photos I added a soft blurred black border to mimic the light borders in my other shoots to show the contrast

Before editing, the photos looked empty so, by adding the dark tint on the water it made a more dramatic effect as the dark water contrasts with the light colours in the photos.

• To edit them I traced around the water with a blur or black colour and lowered the opacity I then blended the edges to make it more natural.



Darkening the water creates more depth for the photo and adds a more dramatic effect.

These were my final favourite photos. The angle and the eye contact creates a strong, dramatic effect.



Because I did this shoot directly after my beauty Standards shoot I made these edits to show the contrasts between the two shoots. With this wearing you can see the contrast of the warm and cool tones representing the emotions behind each

I love how the angle of this photo makes it look

The black water also makes the running mascara bolder.



EDITS:

To dev
the
For some of the
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create
photo and a
dramatic effect.

These were my final favourite photos. The angle and the eye
contact creates a strong, dramatic effect.



I love how the angle of this photo
makes it look more like she is drowning.

The black water also makes the running mascara
bolder.



PAINTING ANALYSIS:



The shoot I did with the water edited black reminded me of this Pre-Raphaelite painting 'Ophelia'



The painting was made from 1851-1852 by the British artist in the Pre-Raphaelite brotherhood Sir John Everett Millais.

The painting is of Ophelia who was a character in William Shakespeare's play Hamlet. She is singing whilst drowning in a river.

The Pre-Raphaelites often painted scenes inspired by literature, they focused on emotions over reality and paint fictional scenes in heavy detail to make them look realistic. Ophelia is laying in a dark river filled and surrounded by flowers. I like the vibrant colours of the painting, the flowers surrounding her are bright and colourful, contrasting with the dark water. The painting has a slightly disturbing feel because she is drowning, but the bright colours almost brings her to life. She has a calm look on her face like she is at peace with dying. I like the contrasting feelings the painting has.

What - For my next shoot I want to take photos of beauty items in black bath water surrounded by flowers.

Why - inspired by the Ophelia painting and the contrasts of the flowers and the dark water I want to take photos of beauty items, like makeup, to relate to the pressures of beauty standards. The Ophelia painting and makeup both have a romantic and melancholy feeling so I want to do this shoot to bring them together.

How - I will use black fabric in bath water for a dark water, and I will plate various items such as makeup, jewellery, and flowers in the water to look as though they are drowning.

Where

Contact Sheet:



BEST



These were
my fav
photos from
my shoot
inspired
by Aphelion

I like how the products look like they are drowning in the dark water, it looks as though they are rotting with the dull flowers, making makeup products look bad



I used the camera flash to get the bright colors but also the dark atmosphere of the photo

PHOTOS



I like how the bubbles add depth and show the makeup submerging in the water clearly



I like how the lower angle of this photo makes the viewer feel as though they are drowning as well

PRE-RAPHAELITES

Julia Margaret Cameron was often inspired by Pre-Raphaelite paintings, which is why I wanted to look at them.

The Pre-Raphaelites were a brotherhood of painters and poets. They founded their group in 1848. They formed as a rejection of the Renaissance artist Raphael and realism. Their aim was to revive British art and make it more creative. They focused on painting emotions and nature, like the Romanticism movement.



They painted fictional scenes and were often influenced by myths and literature. Common themes in their art were love and death. Their paintings had soft, bright lighting and colours.

Their main focal point in their paintings were women. They painted women softly gazing in romantic ways with their hair draped over their shoulder. Their models often had long, glossy hair, they wore loose draped clothing for a soft effect. They were often painted around nature for a pure appearance. The models they painted were often in romantic relationships with the artist which is why their paintings have a romantic feel and a strong focus on feminine beauty.



Unlike Gabriel Rossetti was a poet and painter who founded the Pre-Raphaelite brotherhood. His work later influenced Symbolists and the aesthetic movement. Because he was a poet he was heavily inspired by poems for his paintings. The pre-Raphaelite painters painted women they thought were beautiful, Rossetti painted women with ginger hair, strong jaws, which many critics called ugly. The thick hair and dewy skin he painted created a new idea of beauty that's still relevant today.

Rossetti Painting - Proserpine



Proserpine was one of Rossetti's most famous paintings. It is an oil painting inspired by the Greek goddess Proserpina. His model in this painting shows the beauty he looked for with her smooth pale skin, thick long hair, and delicate features. Proserpina was a Greek goddess who was trapped in the underworld. The dark gloomy room she's in represents this and the bright light shining through the window represents hope and the sight of the upperworld.

The model looks very posed with her hair swept behind her neck, her tilted head and her hand positioning, this makes her look like she is a piece of art. The soft lighting and shine of her hair shows Rossetti's focus on beauty. Her tilted head and gaze into the distance creates a romantic, soft feel. The model is Jane Morris, a woman Rossetti was obsessively in love with which is why she is painted as a figure of beauty. Because she is looking into the distance rather than at the viewer of the painting, like a lot of Pre-Raphaelite paintings it is as though we are watching her and brings focus onto her appearance rather than her as a person.

The woman became a decoration.

This again shows the strong focus of women's beauty and how beauty standards are constantly pressuring women.



Pre-Raphaelites Shoot

Inspired by Pre-Raphaelite paintings I took these photos inspired by their style. Using techniques I used in my pictorialism to make the photos look like paintings - I used a high ISO to add noise. Inspired by how they present women in their paintings I took photos with the model gazing into the distance and tilting her head. I dressed her in glowing, white clothing to resemble purity and innocence, and I did the shoot outside in front of bushes and flowers to add



to the pure feeling. Taking the photos in nature links to romanticism as the power and purity of Nature was a big inspiration in Romanticism.

I edited these two photos to make them look more like paintings. I added more noise to create paint texture. I added a soft pink tint overlay to add colour and a romantic look. I then added a soft black border for a dreamy effect that brings more attention to the model.



JOHN BERGER

John Berger was an English art critic, author, and painter. He changed the way art was perceived by criticising the objectification of woman. He was born in 1926 in London. He began his career as a painter and later in his life began becoming an art-critic. In 1950s he began publishing novels.



His most well-known work was his book/TV series "Ways of Seeing" which he published in 1972. In the book he critiques the way paintings portray women, especially renaissance paintings, and how they objectify women. He argues that women are portrayed to be passive objects to be looked at. His quote "Men act while women appear" explains this, women are only valued for their appearances.

"Men act while Women appear" explains how men are people with power and agency whilst women exist to be looked at, the quote acknowledges the different ways women and men are portrayed in art but also in society. Women in renaissance paintings are usually painted with an empty background to bring focus to them and their body.



Another thing Berger pointed out was how renaissance paintings often feature nude women that are clearly painted for men's desire. By reducing women to objects of desire women are objectified and denied the ability to be seen as people with agency. This leads to a strong focus on their appearance and an increase in insecurities as women face bigger pressures to look a certain way in order to feel accepted by society.



MALE GAZE

John Berger also critiqued ads which use women's bodies to sell. This reinforces the objectification of women by presenting them as objects of desire.



Women are heavily sexualised in media as it has become more normalised with social media which promotes people to post pictures of themselves and their bodies. People edit these photos to manipulate them, this creates un-realistic expectations and beauty standards.

The objectification of women can be seen in the design of Disney princesses which are made for kids. This engraves the un-realistic beauty standards into women from a young age, normalising it.

You can see the princess are drawn to be slim whereas the villains are meant to be ugly.



JOHN BERGER

John
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"Men o
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not accepted by society.

MALE GAZE

John Berger described the male gaze but, Laura Mulvey was who first introduced the term "male gaze". Laura Mulvey was a film maker in 1975. The male gaze theory is about a way of looking that sexualises women and empowers men. The male gaze has been affecting women for years, which we can see in the nude renaissance paintings. It doesn't only refer to how men look at women but also how women look at themselves and other women because of how normalised it is.



Laura Mulvey described her theory as the man being the "carrier of the look" and the woman is the "spectacle"

Typical male gaze film shots involve a zoom in on a woman, focusing on her body.



The male gaze not only focuses on women's bodies but also their passiveness.

The male gaze encourages women to be innocent and passive in order to make the men more powerful



When filming women with the male gaze they have soft lighting placed delicately over them for a soft, glowing appearance.



Inspired by the male gaze and it's soft, passive style I experimented with lighting.

Paintings that objectify women often have soft, dreamy lighting for a soft effect.

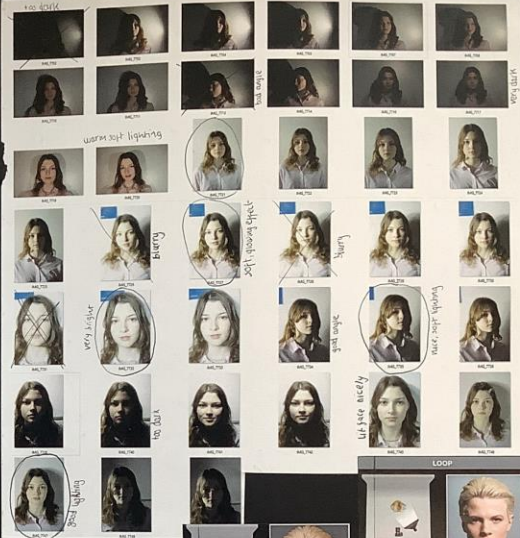


dimmer

brighter



LIGHTING



a softness ting



← CONTACT SHEET →

This was my favourite photo



CLAMSHELL



CLAMSHELL



FAHONEYCOMB



dimmer



My favourite lighting that I did was the ones with the light diagonally tilted towards the person like the 'key with a far away soft box' because I think that this makes the light look like its naturally gliding onto the model, giving her a natural glowing effect.

TECHNIQUES



I like the softness of this lighting



Developed Light Shoot

Contact Sheet:



Shoot Plan:

To develop my lighting experimental shoot I used my favourite lighting to do this shoot inspired by renaissance portraits. I mainly used the rembrant with a soft box lighting, I like the dreamy feel of them. I placed her hair down falling down her back with her tilting her head and gazing softly inspired by Pre-Raphaelite paintings. I wanted it to be soft and dreamy to represent the male gaze.



I love the soft, dreamy, feel of this photo
←



CINDY SHERMAN STUDY

Cynthia Sherman is an American photographer. Her photos mainly consist of self-portraits with her dressed in costumes to represent different contexts and characters that comment on social stereotypes. A common theme of her portraits is female identity, she became known as a feminist icon by mocking the male gaze with her photography.

She was born on January 19th, 1954 in New Jersey. In 1972 she began painting at buffalo state college. She decided to focus on photography after feeling there were too many limitations in painting, she started to take photos using her own ideas which led her to create her first collection "untitled film stills".

I was particularly interested in her famous photo series "Untitled Film Stills". The series consists of black and white photos of Sherman dressed and posing as various stereotypical female roles that were inspired by 1930s - 1950s films. She imitates typical film shots through her use of lighting, angles and posing. I like how she doesn't give any context to her photos and leaves it up to the viewer to interpret, this forces the viewer to speculate and judge the photos of a woman, like Renaissance paintings and the male gaze, we become forced to objectify the women as she becomes a spectacle. she photographs herself in ways that look at and challenge the male gaze and the objectification of women through her use of camera angles and posing.



In this photo "Untitled Film Stills #52" she portrays the sexualisation of women. The photo is of a woman lying on the bed. The photo is taken from a high angle as if the viewer is looking down at the woman. She is wearing makeup with styled hair and is posing on the bed. The camera angle cuts off the top of her head bringing focus to her body, and objectifying her. The folds of the dress accentuate her body, and her arms and shoulder show her bare skin. This portrays the objectification of women in media, and how they are reduced to their bodies and viewed as objects of desire rather than as complex individuals. The photo is in black and white but is soft and light, creating an innocent feeling. Her dress is a light colour which creates an appearance of innocence and purity, enforcing Laura Mulvey's theory of the male gaze favouring passive women. She is gazing away from the camera making the viewer feel as though we are watching her. She also has an uncomfortable look on her face making the viewer feel uncomfortable.

In this photo "untitled film still #2" she has the camera at a further distance away from the woman which focuses on not only how women are presented but also how they are constantly watched. Sherman makes the spectator feel uncomfortable in this photo, we can see and feel the absurdity and invasiveness of watching women. The distant angle of the photo isolates the woman and makes her look vulnerable. The camera angle is low as if it is from the perspective of someone sitting and watching her. She isn't looking at the camera, this makes the viewer feel invasive as we are watching her behind her back whilst she is standing wearing only a towel in a vulnerable position, this turns the viewer into someone that could pose a threat. The photo's cool/grey colour tones create an eerie feeling and make the viewer feel more uncomfortable and like they shouldn't be watching. This challenges the objectification of women and how they are always being watched by making the viewer feel uncomfortable and like it is wrong to be watching the woman. The photo is of a woman in the bathroom wearing only a towel with a full face of makeup on. Her hair is dry and neat suggesting she has not just showered making the towel unnecessary and showing that it's for men's pleasure only. She is posing and watching herself in the mirror, showing her concern with her appearance and her awareness of being watched. The photo criticises representing women in a vulnerable and sexualised light.



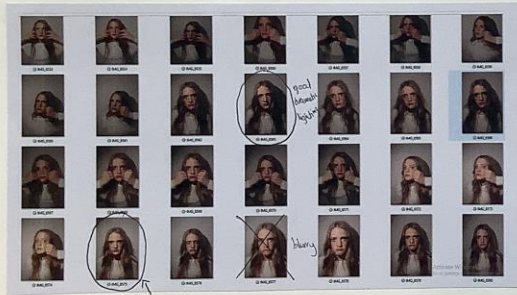
Cindy Sherman's photos mock the male gaze and criticise the representation of women by society. Something I found interesting was how all her photos from "untitled film stills" are of her dressed in different costumes, this shows how a woman's appearance could so easily change her identity. She transformed into different roles and stereotypes for each photo by using makeup, costumes, posing and different camera angles, this suggests that femininity is just a mask. Like how in society women are trained to focus on their appearance and were these 'masks' to fit a standard and disguise their true selves. I like how she puts the viewer in uncomfortable positions and therefore directly confronts the objectification of women, by making the viewer feel dangerous as though they are intruding on these vulnerable women it makes them more emotionally connected to this issue. Her use of camera angle is what puts the viewer in this uncomfortable position.



UNSETTLING

Inspired by Cindy Sherman's rejection of the male gaze I wanted to do a shoot extended from my Male gaze lighting shoot, with a darker theme to represent the rejection of it. I smudged her makeup and had the model look into the camera lens as if she is looking for help.

CONTACT SHEET:



My intentions for this shoot was to use it to create mask edits to show how women hide their true selves behind masks to fit into society - which Cindy Sherman acknowledged.

SHOOT

I love the dark feel these photos have. Her eye contact creates a strong emotional feeling.



MASK EDITS:

From the inspiration of Cindy Sherman wearing a disguise and femininity being a mask women put on to get into society I made these edits to look as though she's peeling the mask away. I used my two shoots based on the male gaze and put them together, I ripped her face off to tear it away and reveal the darker smudged makeup underneath, as though she is revealing the darker reality of the male gaze.



DIGITAL EDIT :



To develop my physical edits and the idea of wearing a mask I made a digital edit to look as though she is taking her mask off.
I used these two photos for the edit

EDITING:



Step 1:
I firstly selected her face and cut it out



Step 2:
I moved the cut out and positioned it next to her face



Step 3:
I then added a black blurred outline around her face to create a shadow and give it more dimension



Step 4:
I then perfected it, I removed the shadow under her hand for an even look.

Final edit ↓



LAUREN GREENFIELD

Inspired by my Cindy Sherman response, focusing on the idea of women wearing 'masks' of femininity to be accepted by society I wanted to look at plastic surgery. Plastic surgery is like wearing a mask. It also links to how Cindy Sherman transforms her appearance into different female stereotypes, as plastic surgery is done to allow women to transform their appearances.

Media, advertising, and social media push women to fit beauty standards, this widespread pressure to meet these standards creates body image problems and insecurities which is what can lead people to get cosmetic procedures. Social media often promotes unrealistic beauty standards with edited images. Research shows that women undergo plastic surgery to boost self-esteem and fix perceived flaws. Plastic surgery can be dangerous and can go wrong.

Lauren Greenfield is an American artist, documentary photographer, and documentary filmmaker. I was interested in her project "Beauty CULTure" which is a film that explores the influence of beauty standards and the beauty industry on individuals and society. Through a combination of photographs, interviews, and personal stories, she creates a thought-provoking examination of the impact of beauty standards.

The film also looks at the personal stories and experiences of individuals and how they have been impacted by beauty standards pressures. This highlights body image struggles and insecurities which have led to unhealthy habits such as eating disorders and cosmetic surgeries. Greenfield prompts viewers to question the damaging consequences of beauty standards.

Something I found interesting is how she exposes the extent to which beauty standards are manufactured and manipulated. She captures this by photographing the "before" and "after" shots of models going through makeup, hairstyling, and digital retouching. This shows how social media is setting unrealistic standards by manipulating photos.



Whilst looking at plastic surgery Greenfield said that women get plastic surgery to either get a man or look younger. She also mentioned how in the old days, when a woman said she wanted to have plastic surgery, people thought she was narcissistic or obsessive or borderline hysteric. It was like a psychological disorder, and now it's a rational response. She used this point to acknowledge that everything is something to be changed, meaning that we can change these unrealistic, damaging beauty standards.

People can also become addicted to it as they suffer with their body image. Despite its risks, it has become very normalised in society. It is sad to see women are willing and eager to get plastic surgery just to fit the beauty standards despite its dangerous risks. The photos below show how extreme some people take it and the ways it can go wrong. The botched skin makes you see the absurdity of it.



Plastic Surgery



Looking at plastic surgery
I collaged some of my photos,
cutting and sticking different
sized features for a
botched plastic surgery
look
←

How - To get the skin to look deformed I will experiment with different products. I will use celotape and elastic bands to restrict and shape the body. I will also use thin tights and stuff them with different materials to make the skin look uneven and deformed. I will also experiment with pulling and pushing the skin together to get the look of shrivelled skin.

Why - I am doing this shoot to carry on the idea that the romanticised idea of beauty has an ugly reality. People get plastic surgery to enhance their face and make them feel prettier but it has side effects that aren't pretty.

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Plastic Surgery



Shoot Plan

What - Inspired by these fails I'm going to do a shoot focusing on botched skin. Plastic surgery fails deform the skin, it can make it swollen, irritated, uneven, and unusual. I will use different products to make the skin look deformed to represent plastic surgery fails. I will be taking photos of skin, making it look deformed as plastic surgery does. I will focus on taking photos of body parts rather than a face as it will be easier and safer to deform the skin on a body.

Where - I will conduct the shoot in front of a blank white background and I will use bright, harsh lighting to represent hospital lighting and make it look like the photos were taken in a surgery room.

When - I will conduct the shoot when there is not much sunlight so that I can rely mainly on my own lights to get that bright, cold, artificial light that is associated with hospitals.

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Documentary photographer, and documentary filmmaker. I



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Plastic Surgery



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DISTORTED SKIN SHOOT



-CONTACT SHEET-

I experimented with different materials to get the botched skin effect. This photo were I used cellotape on the skin worked well.

For this photo I stuffed tights, which worked however, it looks very unrealistic



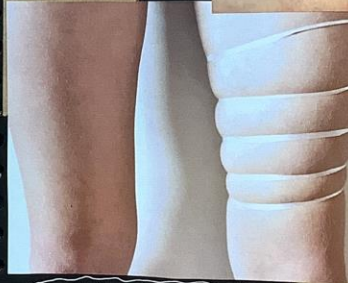
↓
but so does valid plastic surgery

I am happy with this shoot as I feel like the photos have a disturbing look which I wanted



For this photo I used string and tied it around a leg to distort the skin. This worked well however, it would look better if the string blended in more with the skin.

For this photo I used a facemask and peeled it off to create the effect of the skin peeling off.



For this photo I used some see-through tights and airkited them slightly to mimic wrinkling skin.



For all these photos I lowered the warmth to get the bright, harsh, cool lighting that mimics hospital lighting.

EDITS:

To add texture and dimension to my distorted skin shoot I did these physical edits to make the peeling skin photos I took 3D. I used PVA glue and dye to make peeling skin and pulled it off for the peeling effect.

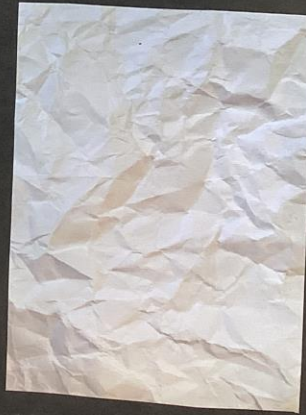


TEXTURES:

Photos of textures that I took

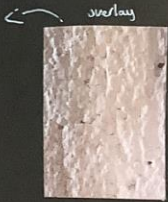
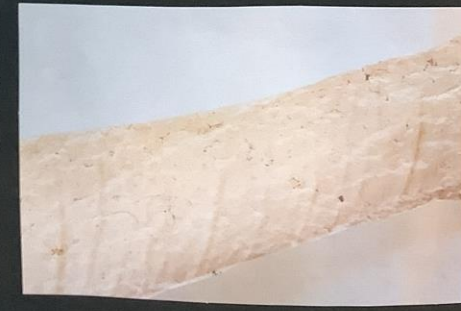
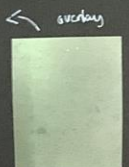
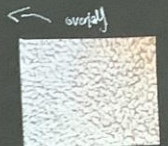
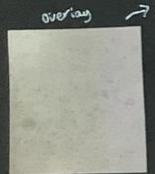
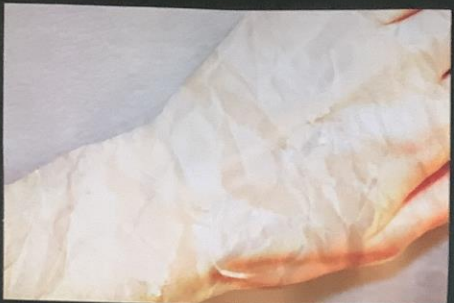


Inspired by by glue edits and the distorted skin I noticed that texture is very important, so I took some photos of different textures so I could use them to overlay over my skin photos to edit them and enhance the textures



EDITS:

I overlaid my texture photos onto the skin and lowered the opacity.

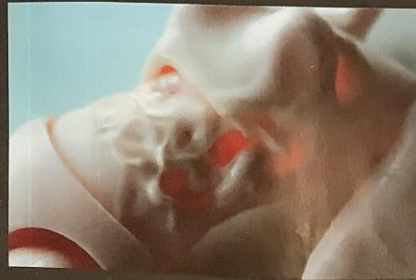
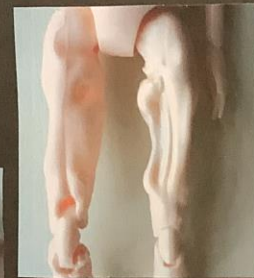


DISTORTED BODY = SHOOT =



Contact Sheet
↓

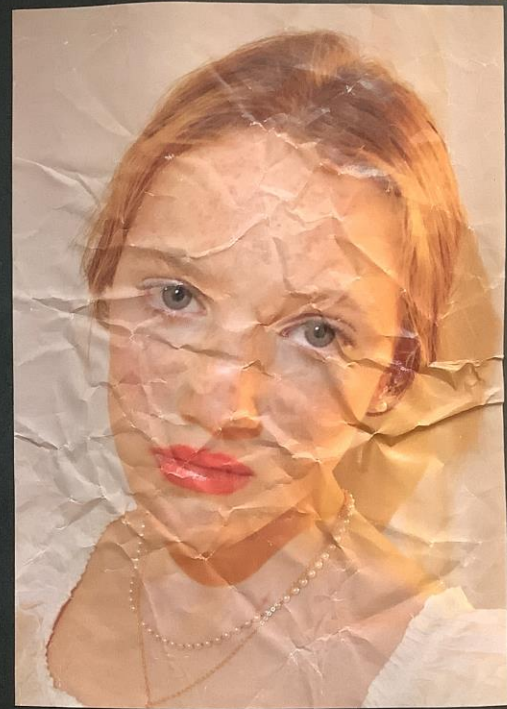
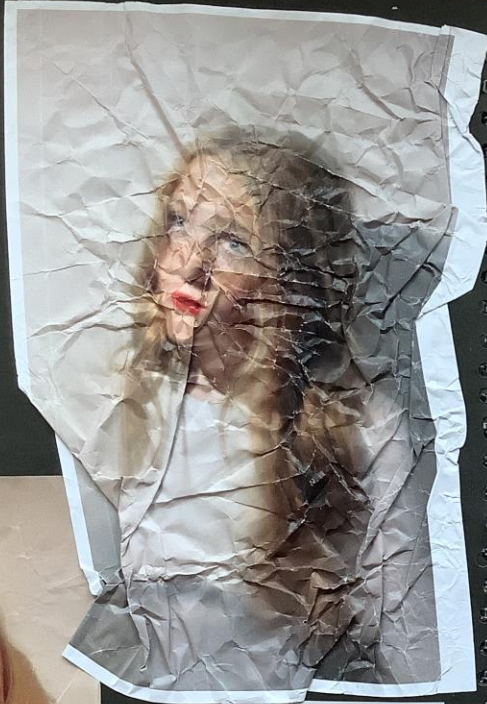
For this shoot I melted a doll to distort its body and resemble plastic surgery fails. I took both close up photos and far away photos to see both the textures and the shapes. I did it on a plain white background with sharp lighting to resemble surgery room lighting.



I like the distorted shapes and textures in these close up photos.

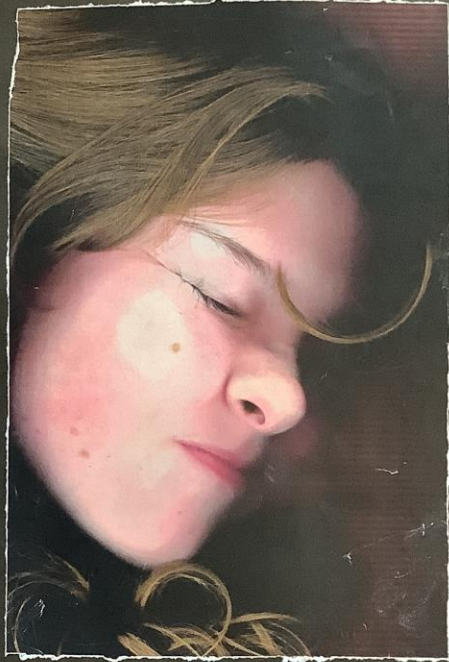
Physical EDITS:

I experimented with
scrunching and ripping
photos from my previous
shoots to distort the
skin.



Ph

For this photo I cut out
some of her facial features
and embroidered them back on in
a slightly different position. ↓



I took this photo with a photocopier, pressing
the face down to distort the skin, I like how
it mimics botched skin

EXPERIMENTAL SHOOT



Inspired by botched skin and the photocopy photo I did this experimental shoot of skin by pressing and pulling it to distort it.



EDITS:



To develop the photos and experiment further I edit some of the photos for a more dramatic effect. To edit these I enlarged and expanded certain areas on her face to mimic botched skin.

I like the extreme, dramatic effect these edits create to mimic plastic surgery jobs.



FABRIC EDITS:

Inspired by my experimental shoot of distorting skin I did some fabric edits to distort the face. I used photos from my earlier shoots to create a contrast.



This was my favourite, its a quilted photo to create the effect of botched skin.

Jannu Saville



... are from
photography
"contact". She
face and body onto
to create a feeling of
rough shaping the
beyond what
be normal



I pleated and
gathered fabric
to distort the
skin

FABRIC EDITS:

Inspired by my experim
distort the face. I u



This was my
bot

Jenny Saville



These photos below are from
Jenny Saville's photography
collection "Closed Contact". She
smothered her face and body onto
glass with arms to create a feeling of
discomfort through shaping the
human body beyond what
is seen to be normal.



I like how these photos
relate to my quilted photos
and mimic botched skin.
She looks uncomfortable.
In these photos, I want
to use these for my next
shoot to create a feeling
of discomfort and mimic botched skin.

DISTORTED FACE



This is my favourite photo from this shoot. I love the way the skin is pressed against the glass and I feel like it mimics botched skin really well. The neutral tones of the photo mimic skin tones and therefore link nicely together. The way her eyes are closed and scrunched up creates a feeling of discomfort.



SHOOT



I like this photo where her mouth is breaking through the cling film - it looks like she is gasping for air and creates the feeling of discomfort.

SHOOT PLAN

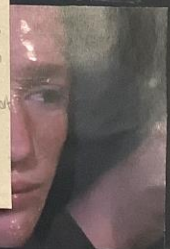
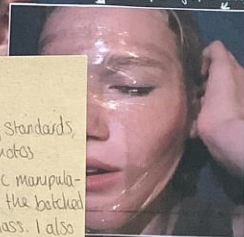
What - Continuing looking at the side effects of beauty standards, like plastic surgery fails and botched skin I decided to take photos distorting the face. I took these photos inspired by the fabric manipulation I did to mimic botched skin. So to make photos with the botched skin effect I took photos with the face pressed against the glass. I also used cling film and wrapped it around the face to pull and distort the skin.

Where - I took the photos inside with a plain background to draw focus and all the attention to the model's face. For the cling film part of the shoot I took photos in front of a dark background to create a contrast and therefore create a dramatic effect.

When - Because I took the photos inside I didn't have to conduct it at a certain time or worry about weather/sunlight.

How - I used a large aperture of $f/4-5$ to bring all the focus onto the model's face. I used my own lighting so that I had control over it.

Why - I did this shoot to carry on experimenting with distorting skin to represent plastic surgery fails and the negative side effects of beauty standards. I loved the botched skin effect my quilting created so the pressed glass photos mimic this really well. Both the techniques from this shoot worked well to mimic botched, distorted skin but they also all show a feeling of discomfort. The model looks physically uncomfortable and almost like she is suffocating, reinforcing and heightening the struggles of beauty standards and how suffocating they are.

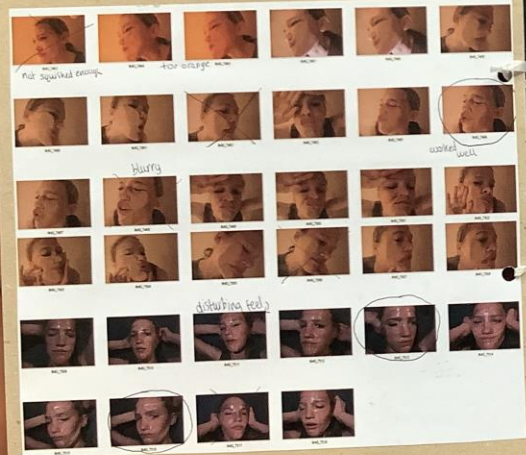


DISTORTED FACE



This is my favourite photo from this shoot I love the way the skin is pressed against the glass and I feel like it mimics botched skin

CONTACT SHEET



SHO

I am really happy with how these photos turned out and how they create a disturbing feel. The photos with her face pressed against glass are my favourite because they mimic botched skin perfectly



I like this photo where her mouth is breaking through the cling film - it looks like she is gasping for air and creates the feeling of discomfort



These photos have a dramatic feel because of the contrasting dark and light colours. The shine on the cling film creates a plastic/artificial effect which resembles the 'fakeness' of plastic surgery. The cling film is being pulled around her face and distorting her skin. The photos where she's looking at the camera looks like she is looking for help



Plastic Edits



Carrying on the theme of plastic surgery I edited this photo by adding crinkled plastic over her skin for a plastic effect.



This turned out best as it looks the most realistic because of its shine.



Inspired by the physical edit, I found an image of plastic and overlaid it onto her face.

I experimented with transparency and hues.



I firstly selected her face and clipped the plastic overlay image over it.



I then increased highlights to add some for a stronger effect.



I then lowered the opacity.

PHOTOGRAPHERS

Romina Resia is a photographer heavily influenced by Renaissance art. She looks at juxtapositions which explore human evolution and behaviour, by doing so she brings past to present. Her photography collection looks



'How would have been?' looks at modern objects with renaissance inspired portraits. She was inspired by how people are always romanticising and longing for the past, with a humorous approach to this she stages models like renaissance portraits with modern props to create a humorous contrast of different standards from then and now.

I like this idea as it shows how humans and society have developed so drastically that it's humorous...

ROMINA
RESSIA

UMA DAMLE

In Uma Damle's photography collection 'Second Renaissance' she looks at a similar idea as she takes photos that look like renaissance oil paintings whilst incorporating modern everyday items. She mimics romanticism style paintings with lighting, costume, and body language.



In this photo you can see she has used soft lighting to create a smooth glow on the models face. The models head is tilted and she is gazing into the distance like the pre-Raphaelite models. She has draped clothing on also like pre-Raphaelite models, and she looks very posed like they do making her look like artwork. She is holding the curling wand very gracefully, which makes it look more like it belongs there.



EVIIJA
LAVINA

These photos again, have a similar concept.

They were taken by a photographer called Evija Lavina.

This photo collection mimics what women go through, and what strange beauty products they use to make them look beautiful. It shows that the obsession with beauty can be both sad and funny. All the products she photographs on the women are real products that people buy in hopes to alter their appearance. It shows the absurdity women go to fit standards as these products don't look normal but instead look humorous and painful, these products prove that they're not for self-care purposes as women are putting themselves through pain to meet the standards.

Whilst some people resort to plastic surgery to alter their appearance, some people can't afford it and instead resort to strange, painful products like these. The women in the photos are posed formally as if it is normal.

My Response:

I like the contrast of the formal style portraits with the informal beauty tools. I would like to use this idea of contrast in my final piece. It looks as though it is revealing hidden truths behind beauty standards.

PHOTOGRAPHER - Beard Lunde



To prepare for my final piece I wanted to find more ways to distort the face, so I began looking at the photographer Beard Lunde.

Beard Lunde is a Fashion and beauty photographer. He has done publications in magazines such as Vogue, Glamour Italia, and Harper's Bazaar. His love for movies is what made him interested in photography and is what inspired him to tell stories with his photos.

Lunde takes photos with the intention to make viewers stop and think. Each of his photos have a meaning behind them. These photos are from his shoot "Plastic People" which features bright lighting and the model's face taped up, pulled, dripping, with smeared makeup. Her face is being distorted with references to plastic surgery.



Inspired by his "Plastic People" I want to use similar techniques and materials to further my experimenting deforming the face. I like the effect created by the makeup being smeared.



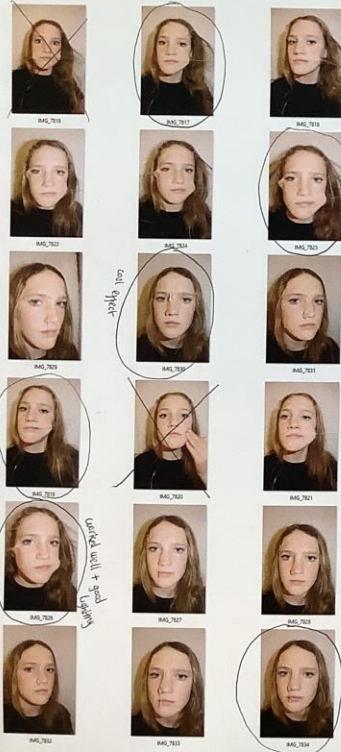
He references plastic surgery again in his shoot called "Noi.se" which has a more sinister, dark theme with the model's face and body being disturbingly distorted.



The model has flawless makeup and smooth hair which makes the contraptions distorting her have a more dramatic effect because of the contrast. Throughout the photo series the model looks more manic as she is bandaged up. This represents the clarity and danger of plastic surgery.

EXPERIMENTAL SHOOT

The face tape worked best, it pulled the skin and represents plastic surgeon face lifts, the skin being pulled distorts it and creates an uncomfortable feeling



For these photos I dripped hair gel down her face and it gives a melting effect.



Edits:

SHOOT PLAN:

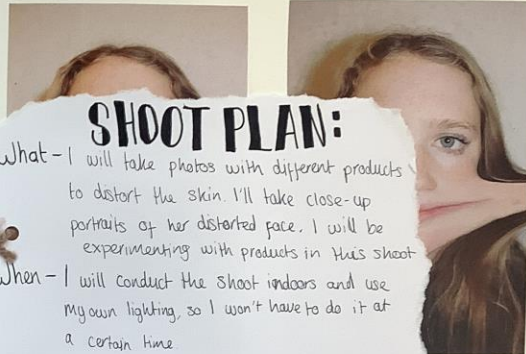
What - I will take photos with different products to distort the skin. I'll take close-up portraits of her distorted face. I will be experimenting with products in this shoot.

When - I will conduct the shoot indoors and use my own lighting, so I won't have to do it at a certain time.

How - I will do the shoot in front of a plain background to bring all the attention to the model's face. I will use face lifting tape and pull it on her face. I will also use hair gel and drip it down her face for the illusion of melting skin.

Why - I'm doing this shoot from inspiration from Beard Lund's "Plastic People" because I liked his photos and I wanted to experiment more different ways to distort the face.

I digitally edited selecting her face using tool to effect more I like.



EXPERIMENTAL SHOOT

The face tape worked best, it pulled the skin and represents plastic surgery face lifts, the skin being pulled distorts it and creates an uncomfortable



stiffly 100%

works well + good lighting

Edits:



To develop these photos I digitally edited them, firstly by selecting her face and using the "liquify" tool to move her face. This made the effect more extreme which I like.

EXPERIMENTAL
S



I also used the "liquigy tool" for these photos to mimic the melting hair gell and make it look like her skin is melting.

I like these ones where you can barely see her face, she looks in-human referencing objectification which makes women objects over people.



The face on both sides of the face works best as it looks the most un-natural and uncomfortable.



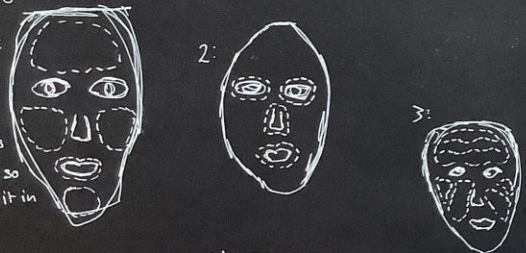
FINAL PIECE IDEAS

- 3D - I want my final piece to have 3D physical edits to make it more dramatic and more dimensional.
- Dreamy romanticism portraits contrasting with deformed/distorted face
- 3 photos
- Pre-raphaelite/renaissance portraits
- distorted face to portray plastic surgery and negative impacts of beauty standards
- physical edits

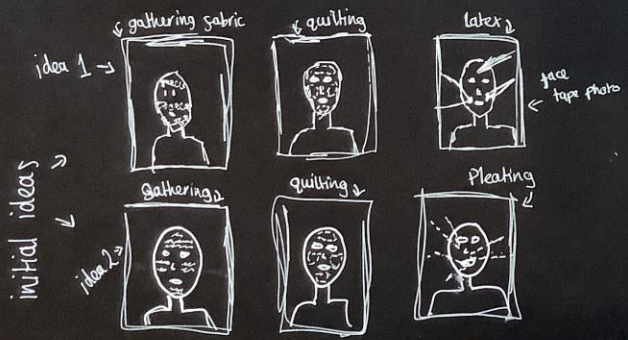


quilting designs:

• The quilting photo I did was my favourite photo I made because it mimics botched skin best, so I want to include it in my final piece



edit options:



Inspired by the photos I took with face tape I had an idea to edit it to make it 3D. To highlight the discomforting feeling created with the face tape I want to experiment cutting away/covering where the face tape is and using latex to create the effect that her skin is not only being pulled but also torn off to further the dramatic effect and show the extremities of beauty standards/failed plastic surgery.

For the photos for my final piece I want them to resemble pre raphaelite/renaissance portraits and have a neat/dreamy feel that looks like a painting to link back to looking at Romanticism and Julia Margaret Cameron and create a big contrast with the distorted face and create a dramatic effect.

Shoot Plan



For my final piece shoot I want Renaissance portrait inspired photos using lighting techniques, and inspiration from my previous shoots inspired by Julia Margaret Cameron I will make the photos look like paintings. I will do the shoot with a plain background that's a light colour to make the photos look lighter and prettier to highlight the contrast of distortion on the face. In my final piece I want to focus on physically editing the photos to deform her face but I will also experiment with using materials from my previous shoots such as the face tape.

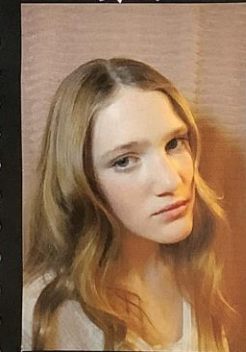
FINAL SHOOT



Before →



← After



Before ↘



← After

To make the photos look more like paintings I edited them, I smoothed the background and increased the brightness to make it more dreamy

I was really happy with the edits, smoothing the background had a strong effect and made the photos look lots more like a painting

LATEX EXPERIMENTS



To begin experimenting making with 3D edits for my final piece I experimented with latex. I began testing using latex and makeup on her face to make it look botched and it worked well. I layered latex + tissue to create the swollen, botched structure and then used makeup to match it to the skin.



Using photos from my most recent shoot I experimented more

I then experimented using latex to 3D edit my photos. I used the photos with face tape to create the effect of her skin being pulled and torn off. This links well to the extremities of plastic surgery.



used tissue and latex to create the effect of her skin being pulled and torn off. This links well to the extremities of plastic surgery.



To do this I ripped a hole in the picture where the face tape was and stuck a new piece of paper behind the hole. I then covered the hole with latex and ripped/pulled it away in the direction that the skin is being pulled. For this photo I used red paper behind to represent blood, however, the pink paper in the other photo looks more realistic.



LATEX EXPERIMENTS



To begin experimenting making with 3D I experimented with latex, I began on her gaze to make it look better. latex+tissue to create the swollen, hot makeup to match it to the skin.



Using photos from my most recent shoot I experimented more with latex and different ways to use it.



For this photo I just tore and pulled the latex to the side, I like this effect.



For this photo I used tissue and latex to add more structure and make it more 3D. It worked well but would look more realistic if the hole was only where her skin is.



For this photo I focused on putting latex around the hole.

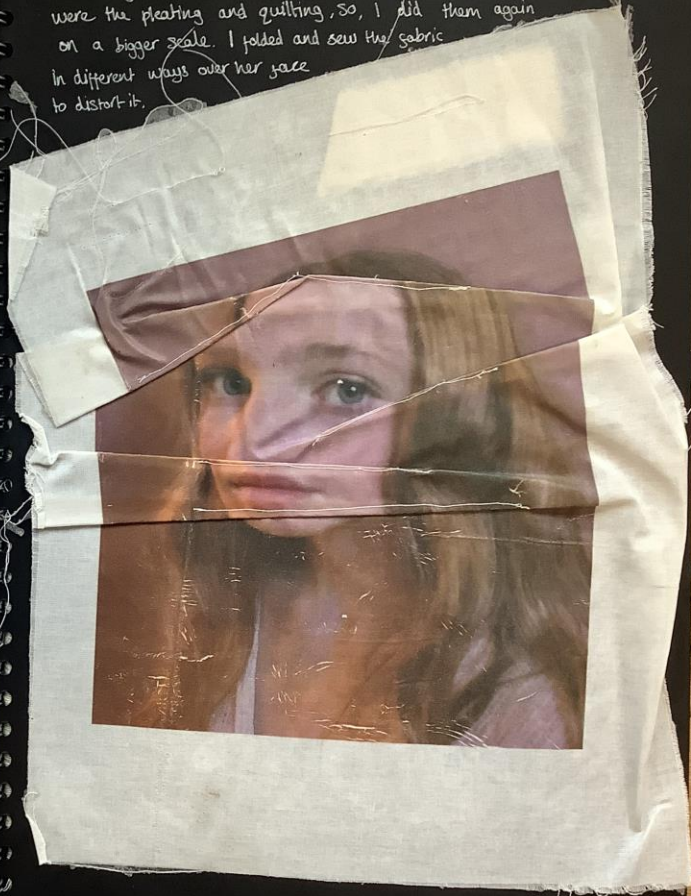
This photo was my favourite. I tore the paper away with double sided paper latex looks more realistic and I covered it with latex to make it blend together more.



FINAL PIECE FABRIC EXPERIMENTS



From my previous fabric edits earlier in my project my favourites were the pleating and quilting, so, I did them again on a bigger scale. I folded and sew the fabric in different ways over her face to distort it.



To get these 1 images I printed onto washaway fabric and used a heat gun to heat the fabric and shrivel it up to deform her face.

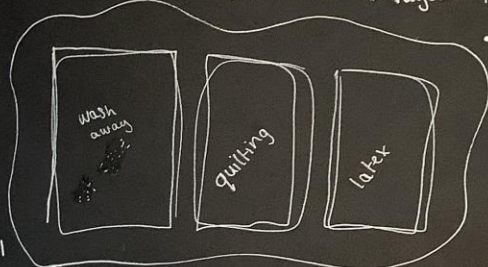
This worked well however the picture printed on fabric made it look very transparent and faded.



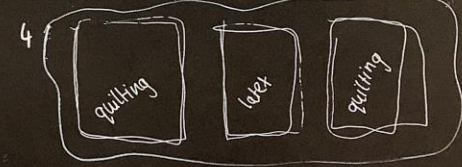
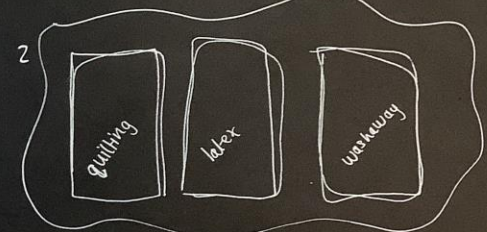
Quilting →



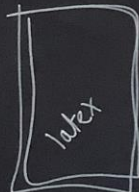
Final Piece → layout options :



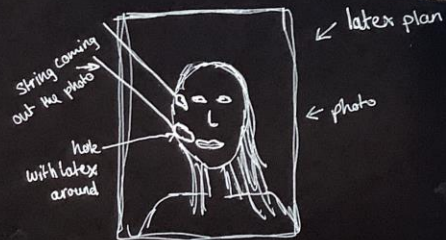
• 3 Photos
• Using what I've experimented with



Final Decision



because my favourite experiments were the quilting and latex I chose to do those for my final piece. I will make them all A3 size. I will use ~~three~~ different photos for each one, with the latex photos having the face tape in different places to add variety. To make them more 3D I will use string and attach it to the latex to make it look like the string is pulling her skin off. I will use pink paper under the latex to cover the hole because it looks the most realistic. I will also use makeup to blend the latex into the skin more.



How the way women are portrayed compared to men puts pressure on them, explored by Julia Margaret Cameron and John Berger.

In this essay, I will explore how women are portrayed by society and how they are objectified, leading to them feeling pressured to look a certain way. For years women have been objectified through the way they are shown in films, photos, and paintings, this has led to unrealistic beauty standards being set, which create harmful effects for women. Women haven't had equal rights with men, it wasn't until the 1920s that women got the right to vote, because of this inequality they were expected to obey and please men. Women were seen as objects. This inequality extended into art as male artists painted women for their pleasure, reducing women to objects of visual pleasure. The way they looked began to affect how they were treated by men, adding more pressure. This increasing pressure to conform to societal beauty standards leads to unhealthy habits and body image issues as they try to attain unattainable standards in order to be accepted by society.

John Berger was one of the people who brought the objectification of women to light, he criticised it and changed the way people saw art and its portrayal of women.

John Berger was an art critic whose aim was to open people's eyes, which he did in his most well-known work, his book/TV series "Ways Of Seeing" published in 1972. In this book he argues that the way art is perceived has been manipulated to preserve people's social and economic dominance, it was very controversial at first because of his accusations of famous paintings were very bold and accusatory.

A big focus in his book and what I found most interesting was his quote "men act and women appear", the quote tells us that there is a contrast in the way women and men are presented to society, highlighting how women are objectified. In his book, he criticised paintings from the Renaissance era and onwards. In Renaissance paintings, for example, men were presented in certain ways through objects painted surrounding them. Men were often painted surrounded by weapons and valuables to create an appearance of strength and power. Whereas women were portrayed in certain ways based on their physical features. Paintings of women often involved a lot of negative space with the focal point being her body. Backing up Berger's quote that women appear, they are not painted with anything but their appearance.

These two paintings show this contrast. The painting on the left "The Duke of Urbino Federico da Montefeltro and His Son Guidobaldo" by Pedro Berruguete is a painting of the Duke of Urbino, it shows him dressed in luxurious clothing surrounded by armour and weapons to represent power. Whereas, the painting on the right is the "Mona Lisa" by Leonardo da Vinci, which is the most famous Renaissance painting, features a woman surrounded by no materials and wearing plain clothing. This emptiness brings attention to the woman and her physical features.



The woman is painted softly to create an innocent character, whereas the man is portrayed to be powerful and intimidating. This highlights how the woman is painted for men's pleasure.

John Berger heavily critiqued Renaissance paintings and made people question the true meanings behind the famous artworks. The Renaissance movement was a rebirth of classical and natural styles of art which took place from the 14th century to the 17th century. Most painters during the Renaissance were male and therefore painted from a male perspective, creating an unrealistic view of women and the female body in their art. The Renaissance paintings of women often centred nude female figures, which Berger pointed out were painted for men's pleasure. "You painted a naked woman because you enjoyed looking at her, put a mirror in her hand and you called the painting 'Vanity'" Berger wrote. This quote refers to how the artist is trying to disguise the true meaning of the art



using objects such as beauty tools or mirrors to make the fact that the woman is nude look purposeful and meaningful, when in reality if you look closer at the way the woman is posed and is looking at the viewer, it is clear it's for men's pleasure. By adding a mirror into the painting to portray her as vain attempts to turn the blame of objectification onto the woman, calling her vain for looking at herself in the mirror. This creates a double standard as the male painter is implying the woman is obsessed with her appearance when in reality he is painting it because he is obsessed with her appearance. Most of these paintings don't have a man in because he is the viewer, and the woman in the painting often looks towards the viewer for a more intimate feeling.

During the Renaissance era, women were seen to be inferior to men, they were denied all political rights and were considered legally subject to their husbands. Therefore, a woman's success relied on her husband. This meant that to be successful they had to please men by looking a certain way. Despite women having more equality now, they are still objectified and pressured to look a certain way to feel accepted by society, especially with the rise of social media, which focuses on people's looks and creates unrealistic beauty standards through edited and manipulated photos.

With the unrealistic portrayal of women through paintings, photos, films, and social media women become surrounded with pressures to look a certain way to fit in and feel accepted by society. A quote that particularly interested me from John Berger's book was, "A woman must continually watch herself. She is almost continually accompanied by her own image of herself. Whilst she is walking across a room or whilst she is weeping at the death of her father, she can scarcely avoid envisaging herself walking or weeping. From earliest childhood she has been taught and persuaded to survey herself continually", this describes how women are aware of the importance of their appearances to be successful in life, they are continuously told by society how to look and act and therefore find themselves constantly managing their behaviour and appearance. Since it is so normalized, women will become aware of their objectification from a young age and become conditioned to view their bodies how others view them which inevitably leads them to objectify themselves.

The Pre-Raphaelites were a group of painters from after the Renaissance movement and their paintings also made women objects of desire. They named themselves after the famous Renaissance painter Raphael, they rejected Renaissance art and Raphael's painting style and instead painted inspired by myths and emotions. They formed in the Victorian era in the year 1848. The Pre-Raphaelites were a brotherhood, all the painters were men, and they enjoyed glorifying the idea of



feminine beauty, they had women model for their paintings and most of their models were people they had romantic relationships with which is why there is a strong focus on their beauty. They painted them with little-to-no makeup and long hair which fit the beauty standards at this time. They painted women with soft gazes, tilted heads, clothes draped over their body and their hair falling over their



shoulders to create a romantic effect. These negative effects on women as the Victorian era
Interested in the p
Victorian era

shoulders to create a romantic effect. These characteristics of their paintings show that they were focused on painting women as objects of beauty rather than a person with agency. This pushes negative effects onto women as they are again pressured and expected to please society with their appearance.

Interested in the Pre - Raphaelites, I looked at Julia Margaret Cameron, a photographer in the Victorian era who was inspired by their paintings.

Julia Margaret Cameron was part of the Pictorialism movement which focused on defining photography as a fine art, instead of only a science. Pictorialists often took inspiration from paintings and artists as they focused on making their photos look like paintings to help prove photography could be a fine art. So, Julia Margaret Cameron took inspiration from the Pre - Raphaelites, she often recreated their paintings and took her photos with a similar style to their paintings and therefore fed into their objectification of women.

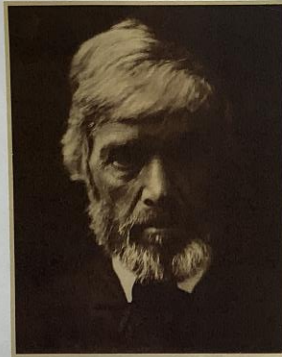
She was a woman herself, which shows how normalised the objectification of women is because women are objectifying themselves. She used the Pre - Raphaelites techniques to present women as objects of desire. She also chose her models mainly based on their appearances, she wanted women to look as natural as possible, with long hair and long necks for her portraits. She also took photos of men however, the process for choosing men to photograph was significantly different.

When photographing men she focused on intelligence, her male models consisted of scientists, writers and historians. Her male models who weren't famous scientists or writers would be photographed dressed as kings or mythological characters and were made to look strong and powerful. However, when photographing women, she wanted the portraits to be softer, and dreamy. She was known for focusing on capturing beauty within her soft-focus, dreamy portraits. I love the style of her photos, which shows that people buy into the objectification of women without realising. Her popularity and influential style shows how pervasive and deeply ingrained the objectification of women is within society. This creates a conflicting feeling as despite her photos contributing to unhealthy beauty standards, we are drawn towards them. It draws you in because it is visually appealing as it is based on society's beauty standards which surround us as the media has such a strong influence on shaping our perceptions of beauty and desirability. These standards are engraved in our minds from a young age and we are become trained to like art like this, this again highlights how normalised the objectification of women is. This is perhaps why unrealistic beauty standards are still around today, because society is trained to be drawn to them.



This photo by Julia Margaret Cameron has a dreamy feel to it. The photo is focusing on this woman and capturing her beauty. The model has no makeup and her hair is falling effortlessly around her face, like the beauty standards expected at the time. She has her head slightly tilted which creates a softening effect. The photo has a soft focus which not only creates a dreamy feel but also smooths the model's face and gives her an airbrushed appearance. Julia Margaret Cameron produced her photos using darkroom chemicals which is why the photo is a brown colour. Although the photo is made up of mainly brown tones, it doesn't have a dull feel because of the soft focus and the light tones. You can see that there is light shining onto the model's face, creating a glowing effect. The photo has a subtle,

blurred, golden border around it which creates a dreamy appearance but also brings more attention to the model. The model is posed leaning to her side as she is gazing over her shoulder passively. Because she isn't looking into the camera it doesn't create a personal connection with the viewer making the viewer the spectator and her the spectacle.



This was a photo taken by Julia Margaret Cameron of a man called Thomas Carlyle. Thomas Carlyle was an essayist, historian and philosopher, he was a leading writer in the Victorian era. Julia Margaret Cameron photographed him because he was an intelligent successful man, as a result of this the photo has a more serious and less dreamy appearance. The sophistication of this photo is shown by his outfit, he is wearing a jacket, shirt and tie, however, when Julia Margaret Cameron took photos of women they would be wearing informal outfits such as loose dresses. In this photo, he is looking into the camera which adds a more serious, deeper feeling. The eye contact adds a level of intimacy and creates more of a connection between the model and the viewer, as you are looking into his eyes and seeing him as a person with agency. His posture and head position are straight adding more seriousness to the photo. The colouring in this photo is not only slightly darker but is also harsher. Both photos have mainly brown tones but, in this photo, the brown tones are

less golden, which gets rid of the dreamy effect seen in the photo of the woman. This photo also does not have that blurred dreamy border. Instead of the soft border bringing attention to the model it, is the eye contact that draws the viewer's attention to the model which is much more personal.

Through the difference in lighting, blur, colour, positioning, and posture, you can see the different objectives for each photo, the photo of the man is focused on making him look smart and intelligent whereas the photo of the woman is focused on making her look beautiful and desirable. This comparison shows the difference in how men and women are portrayed and that women are objectified and only appreciated for their beauty.

Inspired by Julia Margaret Cameron's soft lighting portraits I took photos mimicking her style.

To create her soft focus I blurred the camera slightly and placed cling film around the lens. I used sunlight to get golden lighting which I enhanced whilst editing the photo. I increased the noise and

used a high ISO for these portraits like Julia M. experimented with these photos. I used a high ISO for these portraits like Julia M. experimented with these photos. I used a high ISO for these portraits like Julia M. experimented with these photos.

it also brings more attention
- the shoulder passively
- with the viewer
Cameron

used a high ISO for these photos to make them look more like paintings like Julia Margaret Cameron and other pictorialist photographers did. I was inspired by her use of soft blurs and lighting to create a dreamy portrait. I experimented with how she posed her female models, I took these photos with the model not making eye contact with the camera to take away that personal connection. I particularly like these portraits I took as she has her head leant slightly over her shoulder in a soft, romantic way. The posing and the lighting contribute largely to making her look like an object of beauty.



Through looking at the model's poses I noticed that the female models are often posed in passive ways to look innocent because it is what pleases men.

Berger had described and identified the suffocating nature of the male gaze, however, the male gaze as a term was first introduced by Laura Mulvey who was a filmmaker in 1975. The male gaze theory refers to the way women are portrayed for men's desire, it's a way of looking that empowers men and objectifies women. The male gaze has been affecting women for years, we can see its presence in the nude Renaissance paintings. It does not only refer to how men look at women but also how women look at themselves and at other women. According to Laura Mulvey, the theory refers to the "to-be-looked-at-ness" of film, the man becomes the "carrier of the look," and the girl becomes the "spectacle." The male gaze can be seen in films through close-up shots of women that fixate on her body, as well as scenes that show a man observing a passive woman.

Cindy Sherman is an American photographer whose work can be closely linked to Laura Mulvey's theory of the male gaze.

Cindy Sherman is known for her self-portraits that involve her dressed in costumes representing different contexts and characters, they typically focus on stereotypes. A common theme of her portraits is female identity. Cindy Sherman's photos are interpreted as feminist art as she photographs herself in ways that challenge the male gaze and the objectification of women.

I was particularly interested in her famous photo series "Untitled Film Stills". The series consists of black-and-white photos of Sherman dressed and posing in stereotypical female roles that were inspired by 1930s - 1950s films. She imitates typical film shots through her use of lighting, angles and posing.



Sherman doesn't give any context for her photos in this series, leaving the viewer to interpret them however they want, this forces the viewer to judge the photos of women and become forced to objectify the women as she then becomes a spectacle.

In this photo "Untitled Film Still #6" we can see her inspiration from the male gaze. She's laying seductively on a bed, wearing underwear with a full face of makeup on to appeal to male fantasies. The photo is taken from an angle above, suggesting a position of power over her. She is posed passively and is gazing upwards with her head softly tilted. Her arms are spread on either side of her to reveal her body, and she is wearing contrasting colours, black and white, to draw further attention to her body. She fills the photo, making her the only thing to look at which is emphasised through the lack of objects and the close angle of the photo. The characteristics of this photo appeal to the male gaze, however, Sherman's rejection of the male gaze is still clear through the staged feeling. Her posed position looks unnatural, suggesting she feels forced to look a certain way. Her facial expression looks over-the-top as if she is mocking the typical passive representation of women. She is holding what seems to be a mirror in her hand representing her obsession with her appearance and showing her awareness of the importance of her appearance, as if she is expecting to be watched.



Another thing that I was interested in with Sherman's photos was how they not only critiqued how women are presented but also how they are constantly watched. The spectator plays a crucial part in these objectifying paintings and photos as they are who women are posing for. Sherman makes the spectator feel uncomfortable in this photo, "untitled film still #2" we can see and feel the absurdity and invasiveness of watching women. The photo is of a woman in the bathroom wearing only a towel. She again, has a full face of makeup on and her hair is neat and dry, it is clear she has not just showered which makes the towel unnecessary and shows that it's for men's pleasure only. She is posing and watching herself in the mirror, showing her concern with her appearance and her awareness of being watched. The photo's viewer feels uncomfortable through the cool/grey colour tones in the photo that create an eerie feeling. The distant angle of the photo reveals the isolated woman, she isn't looking at the camera, this makes the viewer feel invasive as we are watching her behind her back whilst she is in a vulnerable position, standing wearing only a towel, this turns the viewer into someone that could pose a threat. It sheds light on the creepiness of how society is always watching women. It criticises representing women in a vulnerable and sexualised light.



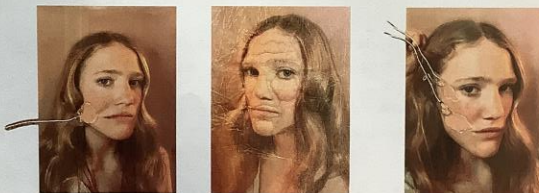
Cindy Sherman's photos mock the male gaze and criticise the representation of women by society. Something I found interesting was how she showed a women's appearance could so easily change her identity. She was the model in all of the photos from this photo series but she transformed into different roles and stereotypes for each photo by using makeup, costumes, posing, and different camera angles. This suggests that femininity is just a mask, behind each photo she is still the same

person. Talking about her thoughts when making this photo series Sherman said "The clothes make them seem a certain way, but then, you look at their expression" however slight it may be, and wonder if maybe 'they' are not what the clothes are communicating."

Due to the way they are presented and objectified women are changing their appearances to fit a standard and therefore are disguising their true selves, like they are wearing masks.

Inspired by this I was interested in the idea of women wearing masks and transforming their identities, from this I decided to look at plastic surgery. Plastic surgery is a beauty surgery that has become increasingly popular and common in recent years as people are wanting to change their appearance. From this, I looked at distorting skin and facial features to mimic and mock the extremities of plastic surgery and what women will do to fit into society's expectations. For my photos, I experimented with pressing someone's face against glass to distort it.

I also experimented with editing photos to create a botched skin look and distort faces, I scrunched and folded photos of a face. My edits that worked best were my fabric edits, I printed my photos onto fabric and quilted on it, pleated it, gathered it, and heated it to shrivel it up, I did all this to create the effect of distorted skin to mock plastic surgery which promotes women to change their appearances and fuel the male gaze.



I used these ideas and experiments to create these three photos for my final piece. Inspired by how Cindy Sherman mocked the male gaze with her photos I wanted to mock beauty procedures targeted at women, such as plastic surgery, to show the reality and darker side to it. Looking at plastic surgery and botched skin shows the intensity of pressures put on women's appearances, plastic surgery has become so normalised and common despite it being unnatural and dangerous, showing how desperate women are to look a certain way because that is what gets them accepted by society. Inspired by Renaissance and Pre - Raphaelites paintings, and how they presented women as objects of desire, I used inspiration from how they painted their models for my photos to create a soft, innocent appearance for my model. I contrasted this dreamy appearance with edits to distort the skin. The contrast between the dreamy portrait and the distorted skin creates a dramatic effect that reveals the hidden truths behind unattainable beauty standards. I quilted one of the portraits and made each facial feature look swollen and botched, this has an unsettling appearance which is what I intended. For the other two photos, I wanted to create the effect that her skin is being pulled off, which directly links to plastic surgery. I used face tape on the model's face and pulled it in different directions to pull her skin, I then cut out holes in the photos where the face tape was and placed latex around and over it to mimic skin. I also attached string to the photos to make it look like it is pulling the skin. This creates a graphic, disturbing effect showing the negative impacts Beauty standards and society's portrayal of women has on women.

The way women and men are portrayed is very different. Men have had more control over how women are portrayed because up until the women's rights movement in 1848 Women were expected to play the roles of housewives, leaving men to be the ones creating paintings and films. This created biased views of gender portrayal as they portrayed themselves how they want and used women for their pleasure. As John Berger pointed out in "Ways Of Seeing" the way art is perceived is manipulated to preserve people's social and economic dominance, men had this dominance and therefore had control over how art was perceived. Women have been and are still being portrayed through paintings and various media in ways that sexualise and objectify them and this affects them in every way, they grow up questioning their appearance and the way they act because that is what they are expected to do.

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