



Pearson

GCE A Level Advanced Art and Design

**Photography
Component 1**

ANNA

Total Mark 61 (51+PS10)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	13	12	13	13	10
Performance Level	5	4	5	5	4
	Total out of 90				61



Young
Subject
↳ individual

Bold use of brush
marks to create emotion
in portrait



Only
shows
face
/ shoulders

White
back-
ground
↳ studio?

Well known portrait
of Anne Boleyn
↳ Portrait style very classical
similar in 1500s



Shows whole
figure
↳ gives sense
of isolation
as background
surrounds
subject

Uses background
to tell story through
portrait - creates a
setting

National Portrait Gallery



Portrait
for
Army?
In
uniform

Expressionism

↳ Abstract style using mark
making



Monochrome

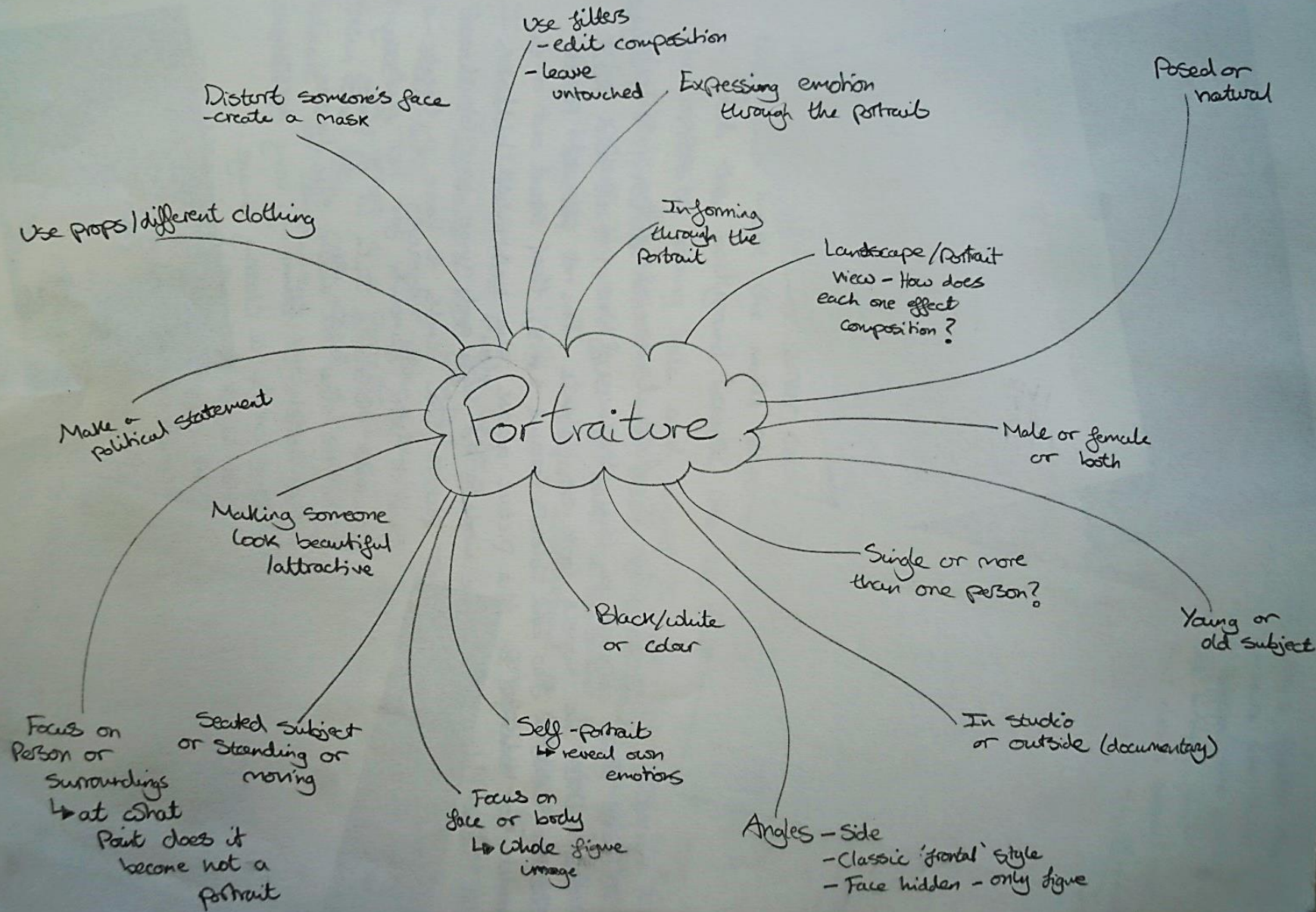


Photograph showing
Princess Diana very
happy - emotional



Photo realistic
Painting

2 or
1 subject

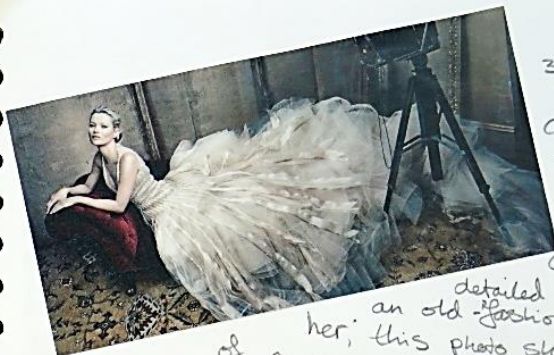
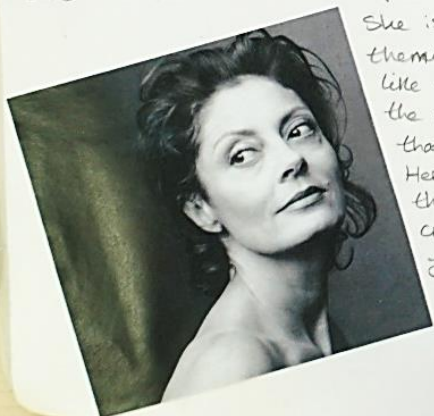


Annie Leibovitz



I became intrigued when I first discovered Leibovitz's photographs. I was first captured by the elegance of her pictures and how she makes her models look so delicate. In her coloured photos she only uses a few bold colours (around 2 or 3), that stand out on the model. For example on the picture above, she has used blue as the base colour, but the model's red lips and ginger hair stand out just as much. In other photos she tends to have a theme -

she is very famous for her Disney themed photographs. In a lot of photos like the other one above, she dresses the models in stunning, long dresses that create a classy image. Her black and white images show the closer details of the face and create a careful portrait of the face.

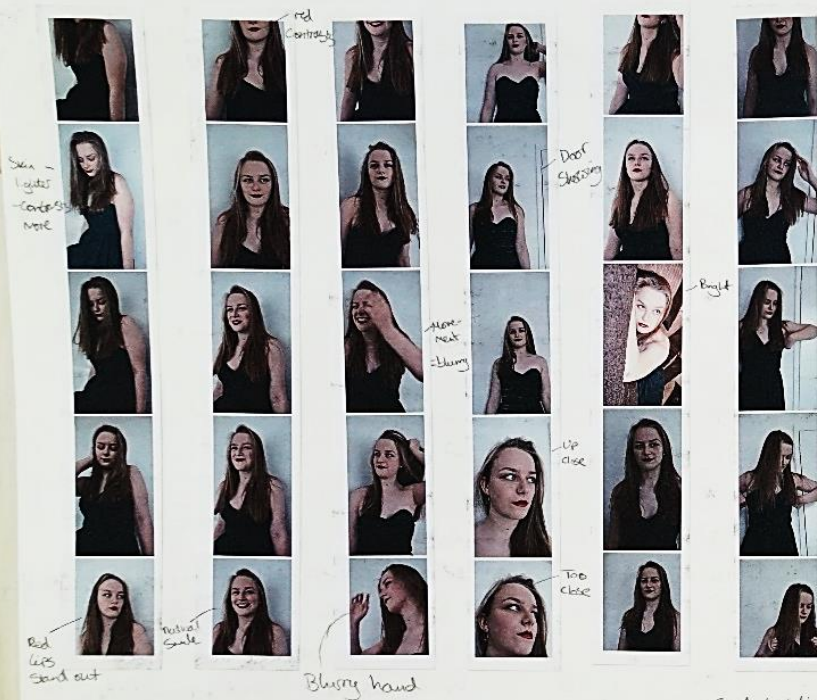


In this photo the 3 main colours are pink, red and brown, the other colours are boring, dull tones that don't stand out. Leibovitz photographs famous people; here Kate Moss poses like a princess in a long detailed dress. Leibovitz has put an old-fashioned camera to the right of her; this photo shows how Moss is in front of a camera looking glamorous as a career. Since she's a Supermodel.

The picture in the bottom right corner again uses simple colours - green, red and white. The model in this is wearing a simple white shirt, but the darker colours in the background contrast this and make the model stand out. He has almost blends in with the background because it's so dark; her skin is the opposite being pale and bright. I like the way her red lips work with the red roses to stand out against the other colours I would like to take a photoshoot similar to this photo because it uses a simple background to create a balanced composition and delicate photograph.

I really like this photo below because Leibovitz has created a doll-like character using sharp make-up, creating a porcelain-like skin tone. She has used red and black to compliment and contrast each other.





RESPONSE

Both these photos look stark and elegant. The model is posed in a way that looks delicate and this is why they respond to Annie Leibovitz' work.

Similar to Leibovitz, I have used a black and white filter. I think by using monochrome tones, it adds to the elegance of the photograph. Black and white make photos look simple and make the subject stand out, in oppose the the colour.

In the photo below, the eyes are the focal point, although in the photo above they are hidden; the eyes draw the viewer into the face and make you appreciate the careful features of the model's face. However, the contrast in tones is very low in the photo making the shades very subtle and hard to see.



More colors seen in the face

Colors are bolder

Warm tones in figure

Skin looks pale

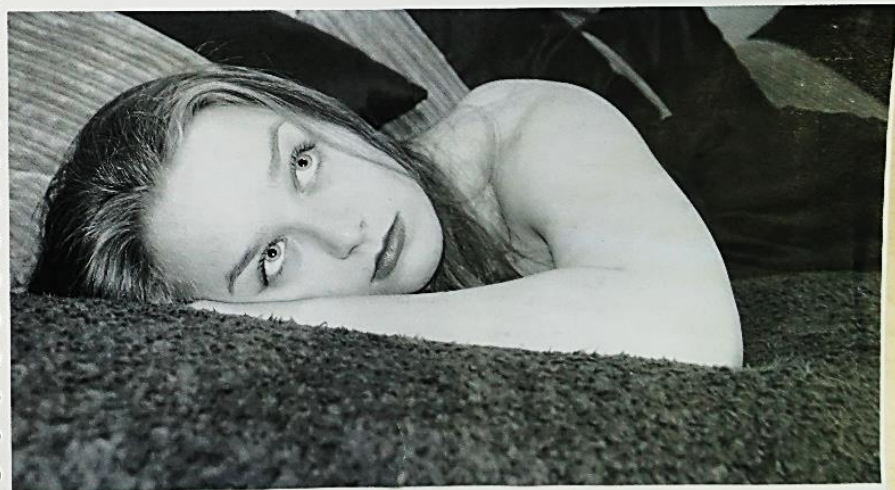
Contrast of dark colors

Colors appear darker

Highlights stand out more

Cooler tone in background

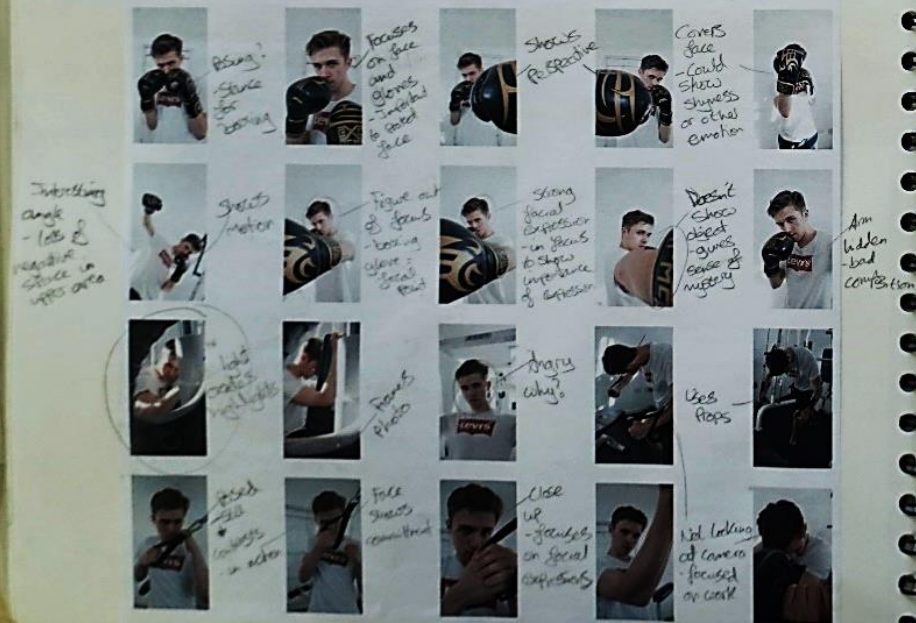
Shades of grey are not visible



PhotoShoot 2

I think it's important to capture people doing things they love; in this photoshoot I wanted to show someone who works out as a hobby. During this photoshoot it got me thinking about why many guys choose to workout. Of course some do it because they enjoy it, it makes them happy. However, some choose to do it because they feel a need to; they need to be bigger, tougher, stronger. But why? In media, it's very well-known about ridiculous body standards for guys, but is it really discussed about for boys. For boys, it is generally looked down upon as weak for them to express any emotion. But will this ever change?

In this photoshoot I wanted to have good lighting to capture a clear image, I chose a white background because it reflected light well, although the contrast is not as strong between the subject and the wall.



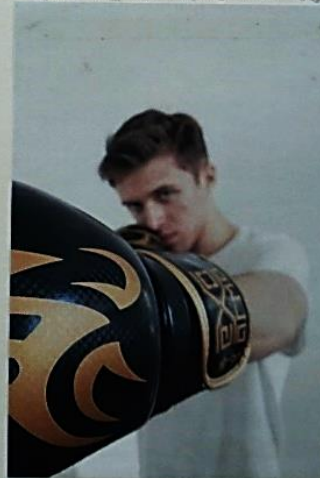
SHUTTER SPEED - $\frac{1}{2000}$ seconds

Aperture - F5.6 / F9

In this photoshoot, I have showed my Subject doing something he enjoys. In my opinion, the most effective photographs are the ones that show my Subject relaxed but focused. This is why I chose to enlarge the photo on the right: it shows the Subject connecting with the equipment, while being focused and calm. I also liked the composition of this photo with the equipment framing it; it almost feels like you are looking ~~at someone's~~ ^{at someone's} life through their view.



The photographs I didn't like showed the subject looking angry or annoyed. This again made me think why boys try to look tough by having a negative expression. Was my subject trying to look stronger, and did he do this because he felt he had to. I chose to enlarge this photo because rather than focusing on the subjects expression, it puts into focus the boxing glove, is it seen as a weapon, or just an accessory? It could be either really, it depends on the person using it. As the subject has a negative expression, is he going to use it negatively?



Emotions - Photoshoot 3

In this photoshoot I wanted to show the changing emotions in people. This photoshoot lasted only a couple of minutes, but shows several different emotions. To me, emotions are the most important part of people, they represent someone's personality; however are the emotions people show to the world real? Or do some hide behind a mask of emotion?

In action - Posing on lipstick - Concentrated



Flowers adds colour and breaks up the negative space



Also even out composition and sets a scene



Half of face covered by object



Eyes forward - Interested - More social



Looking into distance - Thinking / Bored



Angle cuts photo in half - Objects on either side -> bad composition



Hands are usually used in expressing an emotion



Looks curious - hand on face emphasizes this



Head in hand shows tiredness

In this photoshoot I have successfully captured the different emotions of the subject. Due to the setting, the photos look natural and you can tell the emotions are not fake. I have simply shown some of the feelings that people express to the world through their facial expressions. I think people look their best when they are natural and I think the most effective photographs capture the natural personality of people.

Shutter Speed - $\frac{1}{60}$

Aperture - F8



Diane Arbus

Diane Arbus, born 1923 was an American photographer and writer known for taking photographs of marginalized people—dwarfs, giants, transgender people, nudists and circus performers.

The photograph I have chosen captures the facial expression of a woman in the street; hence the name 'Woman on the street with her eyes closed'. The background of the photograph is blurred so all the attention is drawn to her facial features. I chose this photograph because it appeared as if Arbus has simply captured a picture of a random woman on the street and revealed this woman to the world, through a single photograph.

Arbus uses monochrome photography to really capture the features of people's faces. This way she is showing that the most important subject is the person and their face. In a similar way she is showing this by blurring out the background, so all the focus is in the foreground.

I find Arbus's work intriguing because she tends to capture people that are often seen as different, and perhaps not very attractive. Although through her photographs she shows the importance of people and also the variety; I think she reveals how everyone is different. I think what I like about her work is her focus on natural beauty; she does not dress her subjects up or make them pose in an attractive way, she simply captures what can be seen.

In this photoshoot I wanted to experiment with the way Arbus uses photography to show the natural sides of people and emphasises the facial features.



Not looking
- scared / shy



Not looking
- preoccupied



Large eyes
- Contact w/ viewer



Angle shows
side of face



Natural emotion



Posing
- emotion not strong



Strong expression
- Shown through shadows
in face



Light hits
left side - shows
features more
clearly



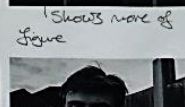
Expressionless
- Eyes small, mouth closed



Head cut off
- bad composition



Shows detail
on neck



Shows more of
face



Uses golden
ratio



Shadows on side
of face



Diane Arbus - Woman on the street with her eyes closed.



Study of Diane Arbus

APERTURE - F4.5

SHUTTER SPEED - 1/640 seconds

Famous Portrait Artists



Rembrandt van Rijn



As a 17th Century artist, Rembrandt's Paintings showed variation from other Dutch artists. He experimented with angles and lighting, by highlighting certain areas of his subjects' faces. His paintings all have a sense of mystery about them because of the dark setting he uses, although the light is always on the face and always shows careful precision in the creation of them.



Pablo Picasso

Picasso's distorted images show vivid faces, that make the viewer curious about what he is actually showing. His originality in painting leaves many stunned but also confused. He creates creepy figures but with lots of



colour. This creates a large juxtaposition in the mood of the paintings. Many of his portrait paintings look as if they have two faces. Could this be a way of expressing his subjects' personalities to us, and he reveals this to us through doubled figures.



Henri Matisse

Similar to Picasso, he uses bright colours and generally distorts shapes to look abstract. Matisse's style looks simple and not very detailed, but his paintings stand out with their vivid fluidity. Although his paintings can look flat, his emphasis on colour create a 3-D effect and create an image that is fun but curious.

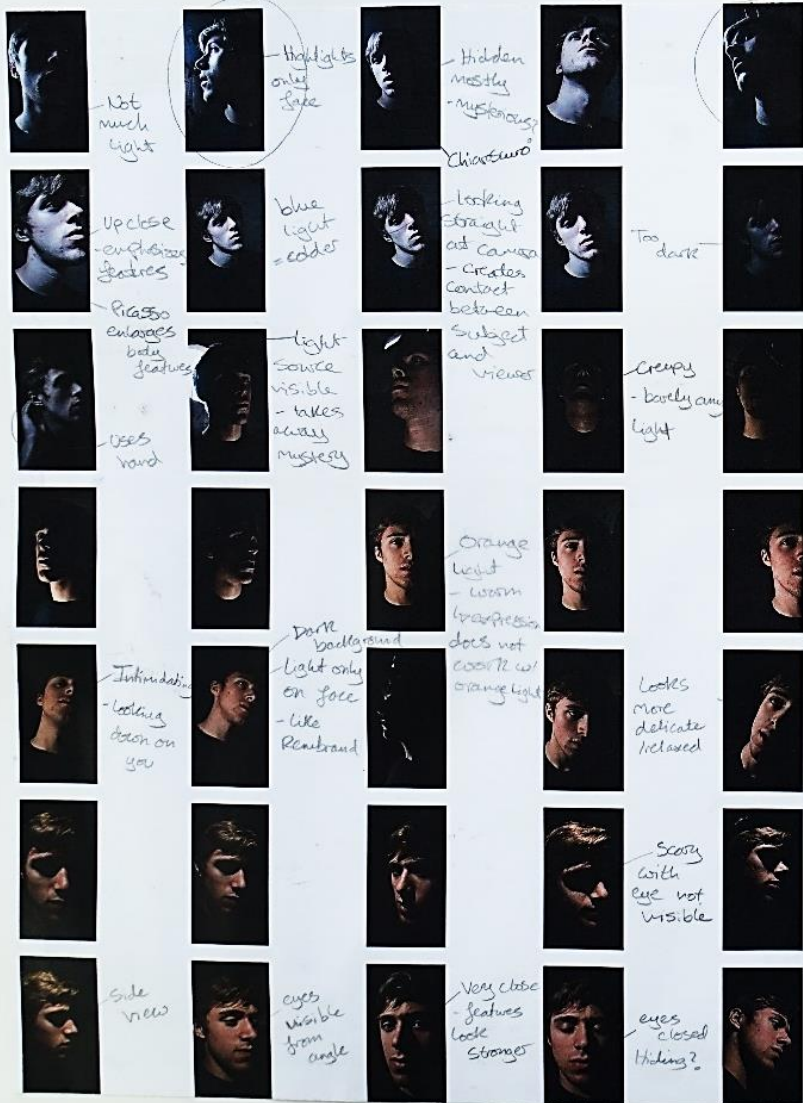
CHIAROSCURO



Chiaroscuro is the effect of contrasted light and shadow generally seen in drawing, painting and photography. The term was first coined in the Renaissance period, when artists such as Rembrandt started to experiment with lighting. I think what makes it so effective is its dramatic impact on images and the way it draws attention to the highlighted area. It is very often used at different angles of the face and body, but is also used on other objects as well.



Response to Rembrandt:



- Blue light creates a colder setting and shows more mysterious tone.
- Use of chiaroscuro on face makes viewer focus on highlighted area.
- Black background adds to suspense and mystery.
- Subject's facial expression shows nervousness and perhaps nervousness - adds to overall tone.
- Expression and tone represent subject effectively as mysterious, quiet, shy.

CAMERA SETTINGS: Shutter Speed 1/50
Aperture F3.5 - F6.6
ISO 400

In this photo shoot, I used a very dark location and so I needed a lower shutter speed. However, because I was holding the camera to experiment with different angles, there was a lot of camera shake causing blurriness. I plan to redo this photo shoot using a tripod, as I really found the images interesting and emotional.

I think the blue light on the subject created a more effective setting to express the subject as a person. The warmer red light did not match the subject's expressions.

- Orange/red light creates a warm tone however, subject's expression does not match this warm emotion.
- Angle creates quite scary expression as subject is looking down on us and looks very powerful and in control.



Sam Taylor-Johnson

Crying Men is a series of photographic portraits taken by Sam Taylor-Johnson, 2002-04. Pictured in the series are images of famous, male film actors looking sad and in tears. I found these photographs very interesting and made me feel very emotional towards the subjects.

What I first noticed about the images was they all showed the men pictured alone; somewhere that is quiet and isolated away from people. I think this is important because it portrays how men do not like to be seen upset; it's seen as not 'manly'. In the photographs the men either are looking down and/or covering their faces with their hands; this also emphasizes their need to hide. However, Taylor-Johnson has revealed these men to the world to stop them hiding from everyone. The importance of this series is to relate emotion to modern society and to show how it is unusual to see a man cry, but why is it like this?

After asking people, I have found out that many people find it horrible to see a man cry; although it's obviously not pleasant to see anyone cry, the emotions feel a lot stronger towards men. Is this because we feel sorry for them or because it's not usual to see it? This is why Taylor-Johnson's photographs are so impacting; it's almost hard to look at them because they make you feel uncomfortable.



I chose to evaluate this photograph of the series because it really emphasizes how the subject is hiding. He is sat alone on a well-made bed; this could even look like a hotel room because it is so empty. This shows how uncomfortable men are when they are sad and cry; they don't want anyone to see them being like this. I also chose this photograph because it pictures the whole body. I think this is important because the subject's body looks limp and he is hunched over looking as if he has given up; this is similar throughout the other photographs in the series. In the series, Taylor-Johnson also uses light in a very specific way; she focuses the light onto the subjects' face, this draws more attention to the expression on their faces and makes it obvious that it is

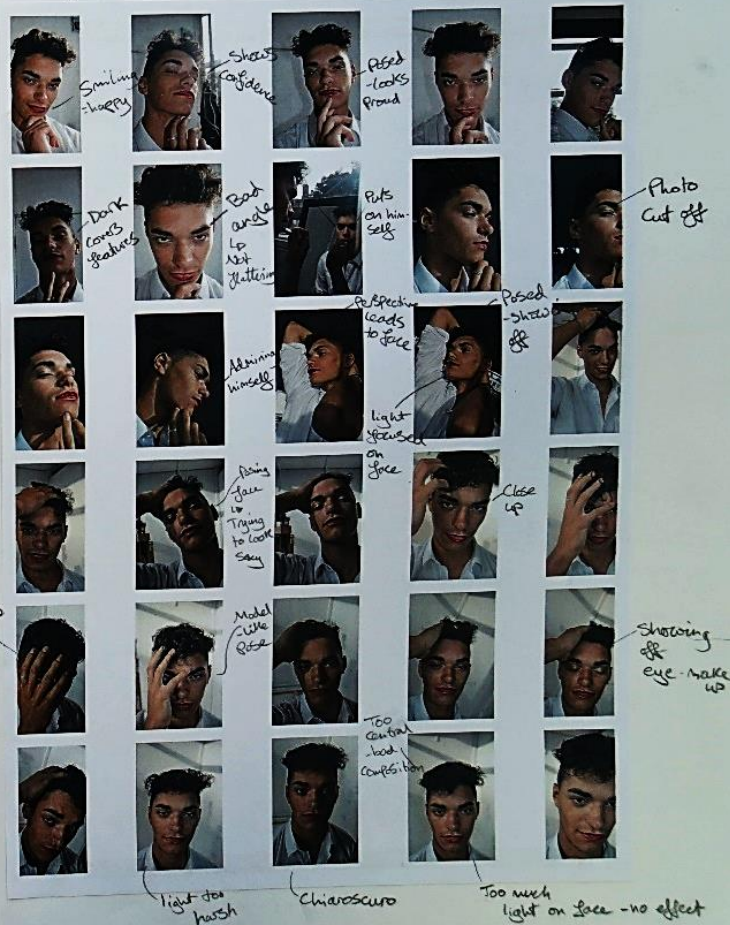
the most important part of the photograph.

The subject Philip Seymour Hoffman is also very important in this photograph. Although this was taken many years ago, Philip Seymour Hoffman took his own life more recently and unfortunately men have the highest suicide rates in the world. Even though this image was used for a photoshoot, there could've been a lot of truth behind it, but we would not have known because it is not seen as normal for men to express such emotions to people on a regular basis. To me, this is wrong for society to be this way and it has always been seen as normal for men to be expected to be strong and unemotional.



Response to Sam Taylor-Johnson:

In this photoshoot I wanted to show guys in a way that we don't often see them. Similar to Taylor-Johnson, Makeup is becoming increasingly popular with guys these days, although people still look down on it as being gay or queer, but some guys just simply enjoy doing it. So why should it be such a problem?

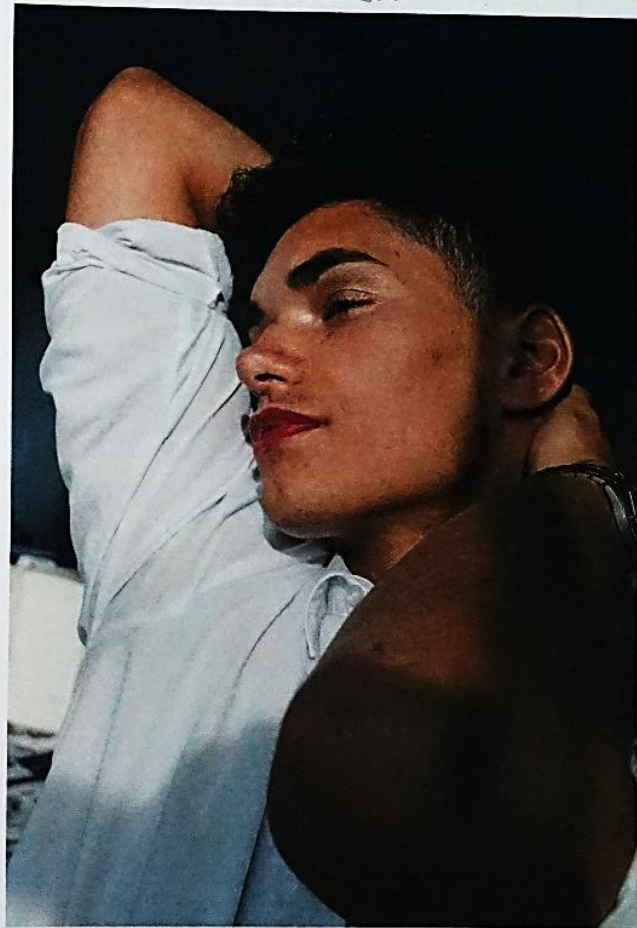


SHUTTER SPEED - 1/60
APERTURE - F3.5 - F6.3
ISO - 125

I wanted to show my subject as happy and confident, this shows how he can empower himself and not hide from people. Although I could sense a slight discomfort in my subject, I could also tell he was confident and this really added to the effect of my photographs.



I chose to have my subject posed for the majority of the shoot. I found these photographs more impacting because he looks as if he is shooing himself off, almost like a model does for a photoshoot. I thought this would make him feel more confident and beautiful.



Chiaroscuro Experimentation

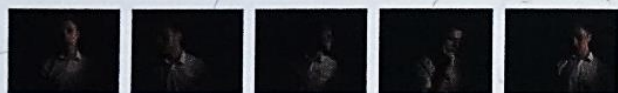
+ Mood lighting experimentation

Shutter speed - $\frac{1}{10}$

Aperture - F4

Timer - 2 sec

Half of face lit
- Chiaroscuro



use of negative space

thinking - light focuses on expression

slow shutter speed allows light to be seen



light doesn't highlight face

spotlight on centre of subject

Too dark
- very limited lighting



easy dramatic

contrast to camera

close up - looks curious



being angle just dramatic

highlights neck line

only half of face visible - quite moody

lyndy down - tired / sad

lighting focused on body face



symmetrical

focal point

Chiaroscuro



eyes look closed

creates reflective

Reaching out - needs help?

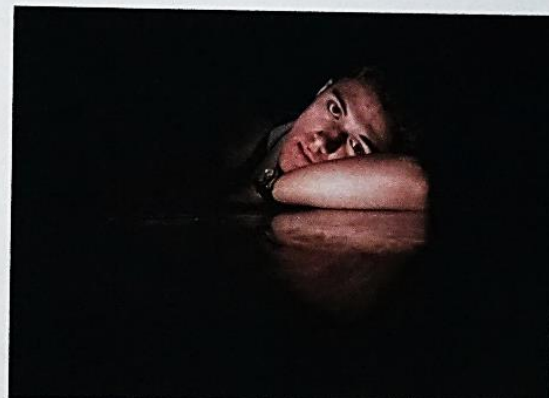
covering face - hiding

looking down - sad / depressed

completely hiding face

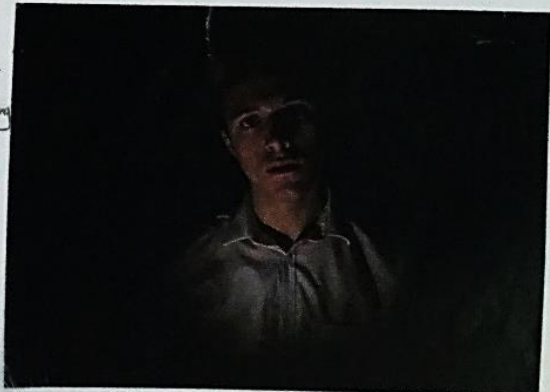
Reflection in table creates interesting distortion of figure

- Low Saturation - creates more dramatic effect.
- Tilted head creates interesting angle.
- Landscape due to Positioning of camera
- lighting only hits side of face (Chiaroscuro) and creates dramatic effect.



- Light highlights important part - creates focal point
- Table creates interesting reflection.
- Longing expression on face
- Eyes looking directly at camera creates connection between viewer and emphasizes emotion.

- lighting highlights central area of subject but still creates interesting shadows on face.
- Blank expression - almost looks scary.



Experimentation with angles

eccentric clothing
- showing off
- confident



leaning in closer
but still
avoiding
eye contact

Looks curious
- avoiding
eye contact



Showing
off neck
but looking
awayward

Using hand
to style hair
but looks
sad



Hiding eyes
completely

He shows
Powers/makes
subject look
important,
may be royal



Posing

looking down
feeling sad



Hand over
face
- covering
expression
/ hiding
emotion

Wide eyes
- forced eye contact
to cover up
something

stood up
tall - looking
straight at
camera - confident

clothing
closed shows
hiding

Hands in
pockets
- trying to
look cool

Distracted
/ thinking
looking away

Photoshoot Evaluation

This photoshoot was a way of experimenting with different angles in portraiture. However, I also wanted the portraits to be a documentation of the subject. I wanted my subject to wear bright, bold colours to show his confidence and bisexuality; the fur also represented a higher status, showing the popularity of my subject.

However, what I have now noticed is these photographs are quite similar to Vincent Van Gogh's self-portraits, with the way my subject's singy hair works with the blue on his clothes. Van Gogh's portraits show a lot of blue and I wonder if this is because blue worked so well with his image. His portraits also have a very documentary style to them, similar to my photoshoot.

but eyes
are disoriented
and look sad.



Looks pale
- 'ill'.



Face covered
completely



Facial
expression
does not match
confidence shown
by bright
clothing



lower angle
- looking down
makes subject
look smaller
and more
exposed/vulnerable

SHUTTER SPEED $\frac{1}{60}$ / $\frac{1}{80}$
APERTURE F3.5
ISO 400

hiding eyes/expression



Symmetrical
/ central
positioning



Tired/rubbing
eyes
- Fed up/stressed?



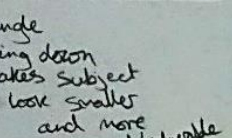
Neck
covered, only
face is obvious



Posing, reveals
more of body



Hands in
pockets



looks small
/ helpless

Eye contact is very strong, I always feel eyes are the gateway to people's emotions; the subjects eye-contact looks forced, like he is trying to appear confident.



Using a lower angle, this portrays the subject as looking less confident. He still has his head raised as if he trying to be strong. I increased the contrast of this image to really make the subjects clothing stand out, to emphasize the importance of it.



Thoughts being blocked / barred up Edited Photos

These photographs were much too dark and blurry, however I still wanted to experiment with projecting because I wanted to make a more interesting composition

SHOOTER SPEED - 1/50 - 1/50
APERTURE - F4.5
ISO - 500

Made of rock

Material taking over face

Birds in background

Avoiding eye contact

Control

Forced eye contact

Showing it off - Proud

Perfection on face

Looks confident in clothing

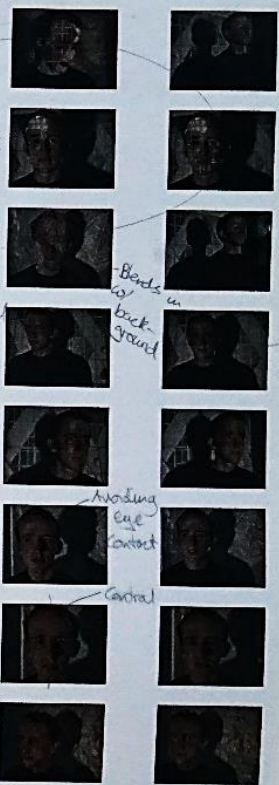
Could be seen as inappropriate

Men like dragons & books

Projection Experiment

In the photos above I projected rough textures onto the subjects face, however it was hard to get good quality images with such limited lighting. I also used the images to experiment with Photoshop and edit other photographs onto the face to make it stand out more than the projections.

The images to the side are a quick look at clothing my subject is wearing. I thought it was interesting and related to my project.





Made of
Strong
material
- mixture of
different materials
that are tough
and strong



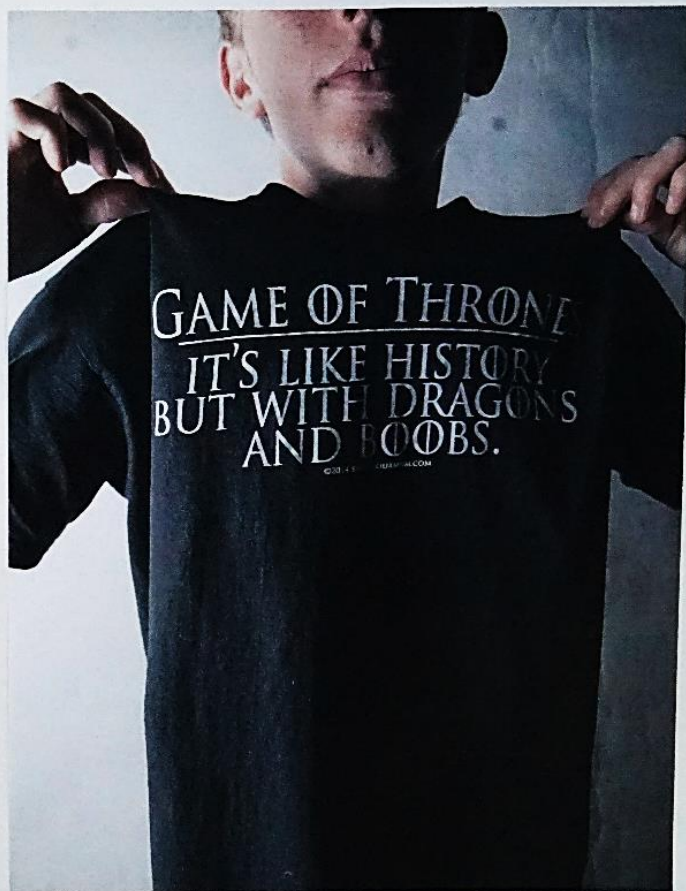
Looks very unusual and
not very aesthetically pleasing

Bored
Thoughts?
- His thoughts
and emotions
have been trapped
as if they are
wrong.



Iron
man?

- Made of metal
to make him
strong.



Dragons & Boobs

Portraits of boys doing their stuff:

APERTURE - F3.5 - 4.5

SHUTTER SPEED - Ranges

Enjoying what
he is doing
in action

1/80 seconds
in dark forested
area

standing
tall
- looking
happy



F5.0



Suicide
line
- Highest
rates for
men

looks
guy



Chiara Suro

Faster
Shutter speed
when further
away
(1/400)

Full
body
image



looks
relaxed
in
comfort
zone

low angle

- makes subject
look confident

Ironic because
subject won't smile
/ prefers not to



Highlights
Problems of
Suicide, especially
for men.
Why do men
commit suicide
more than women
?

- Depression
- Loneliness
- Sense of being
a burden
- Not being afraid
to die

In this photoshoot I wanted to look at men in their everyday life. I think this is important to look at a comparison at different aged men; I spend my time at school with teenagers and I think men change a lot as they get older and change the way they present themselves.

Aperture - F5.6



Sitting alone
-enjoying view

Sat down
-relaxed

wearing overalls to protect
clothes - doesn't care
what he looks
like



Guys working hard

Shutter speed 1/4000 so light doesn't
blind



Postman
-doing his
job

standing w/ a pram
-shows nurture



Builder's hat
-guesses idea of
tough man
However he
is relaxed and
enjoying view
-not trying to
look strong



Reading a book
forgetting the world
around him.

Slower shutter
speed (1/60)
where light is
dimmer



Singing and playing
music to public
-Shows confidence

2 men enjoying
each others
company
and the
view

Man is the
focus



Running in street
-Doing it for himself
/ doesn't care about
anyone else

Eating lunch
like normal
-not trying to
look tough

Symmetrical
image

Shows contrast
- man in van working
and other walking
casually

wearing eccentric clothing - stands out



Reflection
creates interesting
composition

Very low shutter speed
(1/60) in sheltered area

Working hard

Builder looks
awkward - doesn't look
big and strong -
doesn't stop him
doing his job



Bright colours
make them
stand out

Enjoying view



- Enjoying his own company
- Looks relaxed / at peace
- Isn't worried about anyone else



- Not common to see men w/ young children.
- Shows he is a caring person
- Standing patiently as if waiting for someone.
- Also looks relaxed.



- Looks innocent / awkward
- Isn't trying to look strong
- Does a hard job - requires strength.
- Doesn't feel the need to show off



- Doing something he enjoys
- Stands out with confidence
- Clothes show his personality
- Not pretending to be someone else.



Photoshoot looking at body language and showing how guys hide themselves

Shutter speed $\frac{1}{60}$ / $\frac{1}{125}$
Aperture F3.5
ISO 500

eye contact
feels awkward
Dark - needs
lower shutter
speed
Forced eye-
contact?

Giving
body



View straight
on, looks
awkward



Hiding
tightly
round
self



Hiding
face in
body



Shoulders hunched

Small depth of field
as very close to face



Completely hiding
face - trying to
hide expression?

avoiding
eye
contact
looks
scared
/ sad

Looks
uncomfortable

Arched back
- seen & giving up
- can't sit up tall

Symmetrical



looking
away
- distracted?



Leaning
over w/
back
bent



Using
spotlight
allows to
make shutter
speed faster
(1/60)

Expressionless

looks
sad / about
to cry

looks
vulnerable

Looking
down
- sad?

Head is being
forced to stay
up, eyes look
tired.

Experiment
with over-
lapping
images



But show
being trapped.
Trapped by
emotions?

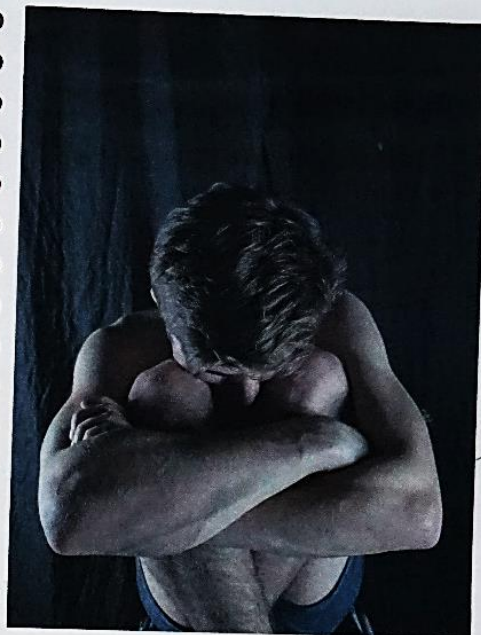
eyes
are brighter
than rest
of face -
look more
emotional

I wanted
to create a
kind of armor,
using a tough
surface.



This shows
how boys try
to be strong
to cover their
true emotions.

However,
the way
the subject
is posed and
his facial
expression show
a different mood
and the real
emotion that
is being hidden.



— Curled up tightly shows
a way of hiding. Face is
also hidden in body

fetal position
gives an idea of
a need for help. It
also shows quite a defensive
stance as it defends
the subjects most
vulnerable areas.

Body language
Shows a lot about a
person, however boys
would generally
not show this
sort of language to
people.

Arms held tightly
around shoulders
— almost looks like
he is suffocating





Robert Mapplethorpe study

Shutter Speed $\rightarrow \frac{1}{60-100}$ Aperture $\rightarrow F3.6$ ISO $\rightarrow 500$

Monotone Filter



eyes closed



hiding face



covering
hiding
body



classy
portrait



defending body



shirt over shoulder
- very masculine pose



interesting angle



torso show
detailed form
& back



choreography
lighting



hiding face
but showing
body



symmetrical



portrait of back
relates to Mapplethorpe



showing muscles off



holding
weight of
chains on
shoulders



chains show being
trapped



chains
out face



trapped together?



Robert Mapplethorpe

Robert Mapplethorpe was an American photographer, born 1946-1989. He is known for his sensitive treatment of controversial subject-matter in black and white photography. His work featured an array of subjects, including celebrity portraits, male and female nudes, self-portraits and still-life images of flowers.

I am really intrigued by the way Mapplethorpe photographs men; he seems to make each photograph individual to the subject by using different props, angles and camera techniques. What really impresses me with his work is how he shies away from tradition in his era, where many portraits were of women or multiple people; he takes a risk in what he photographs and these images might have been frowned upon when he was alive due to their controversial nature. He really focuses on each person's identity and I think his photography is very impacting with the way it communicates emotion.



Both trapped



lighting
shows outline of body features



hiding behind a mask



2-faced?



awkward
feeling
through
laughing



Back turned
- look vulnerable



covering mouth

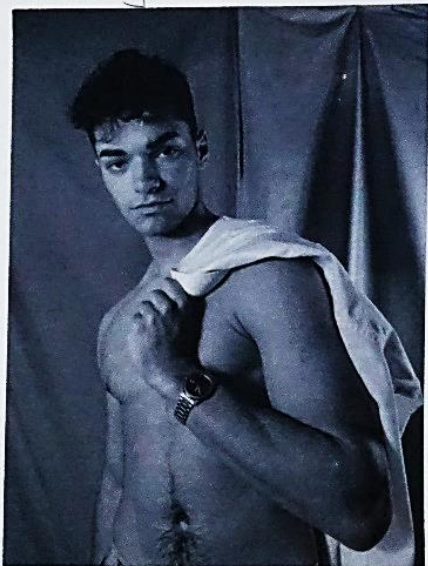


Flowers seen as
something for women.



looking
down
on
subject

Enlargements



This photograph is very posed as if he is modelling. What I like about Mapplethorpe's work is you can see the control he has over his subjects by how they are posed.

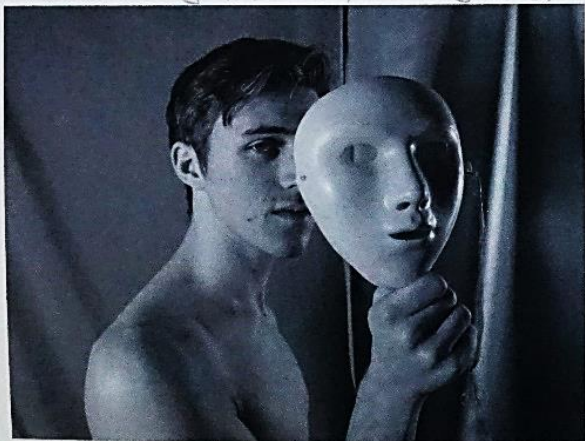
In my photoshoot I used both portrait and landscape view, this was to capture different parts of the body and to allow to show both subjects in a photograph.

Some photographs were focused on the face whereas most showed the top half of the

body. I did this to create quite a vulnerable and awkward image, however many photos have an erotic mood to them.

Many of the props used in my photoshoot, were symbolic, and I think each one changed the mood.

For example, the shirt and tie are quite masculine accessories and these created quite a classy and elegant photograph. However, the mask is an obvious symbol for hiding but also represented boys



Putting on a mask to the world to hide



The aim of this photoshoot was to create a similar mood to Mapplethorpe's photographs. I think I did this successfully by taking erotic but elegant photos with an underlying deeper emotion being shown.

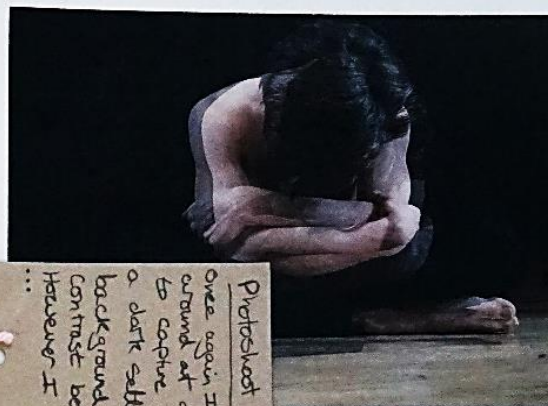
By using 2 subjects in my photoshoot, this allowed me to experiment and see how this changed the mood of my images. The erotic part of my photographs was definitely emphasized by having 2 men, although it was also interesting to see how they worked together and how they reacted to each others

awkwardness. They tended to laugh to cover up their awkward emotions; this relates to the mask they use to cover up their real emotions.



Size and Perspective photoshoot

ISO - 640
Shutter speed - 60
Aperture - F3.5

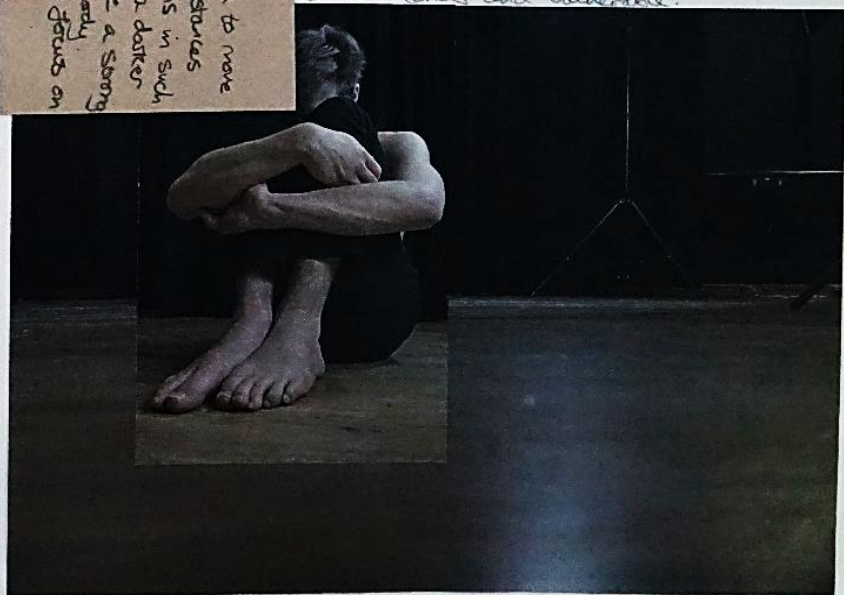


This photograph shows how big the subject appears at a closer and lower angle. Although he is folded over, his size looks quite overwhelming with how his whole body fills the composition. I chose to overlap a similar photograph on top of the original in Photoshop. I did this because it

Photoshoot Evaluation.
Once again, I found it really hard to move around at different angles and distances to capture good quality photographs in such a dark setting. I chose to use a darker background so this would create a strong contrast between the subject's body. However, I used a spotlight to focus on...

Like it is in motion as if the subject is the emotion he is uncomfortable in how he is such a great size. This relates to Ron Mueck's and how the boy looks awkward and embarrassed.

I have shown how the size of the subject in the image. When the subject is larger, he looks in emotional way; however the subject when he is more lonely and vulnerable.



Photoshop Experiments

In these photos I have edited the Subject from my previous Photoshoot, into new photographs to form a new set of images.
In these images I wanted to see how adjusting the size of the Subject and then putting him in a new situation, affected the mood and the overall meaning of my photographs.



Hiding behind
grave - looks
lonely
outside



Large body
takes over
composition
- cropped to
appear bigger.



Subject looks
smaller although
appears bigger
in ratio to rest
of image



Subject is
small - looks
lonely due
to the rest
of the photo
being large but
empty.



Located in a
road, gives a
sense of
danger.
Suicidal?



Subject is
so small he is
hardly recognisable
- Makes him look
unimportant/
invisible.



Subject is
bigger than
in previous
Photograph
that is
similar.



Black and
white
creates
a more
mysterious
mood



Accidentally
Sat and placed
- bad editing



Looks
uncomfortable
- Large scale
in an empty
room.

Although these images do not look very real, I think it was interesting to explore how the images changed by putting them in different locations. This experiment also furthered my knowledge of Photoshop and helped me understand about how important scale is to represent emotion and thought.

Anthony Gormley Response:

Shutter Speed $\frac{1}{800-2000}$
Aperture F4.5
ISO 200



Standing on edge - sense of danger



Sense of perspective



Shutter speed 200
where sun
is soft



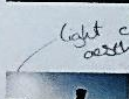
Hiding?

Light too bright
- use higher
shutter speed?

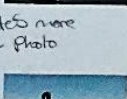
High level also gives
hint of danger



Linear Patterns



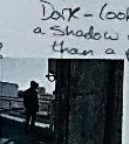
Light creates more
aesthetic photo



Light blinds
Photograph
- too bright



In case of
emergency
- Dangerous area?



Dark - looks like
a shadow rather
than a person



Shutter speed 2000
makes figure look like
silhouette



Not looking at cross
behind - doesn't
cover

Image split
in half

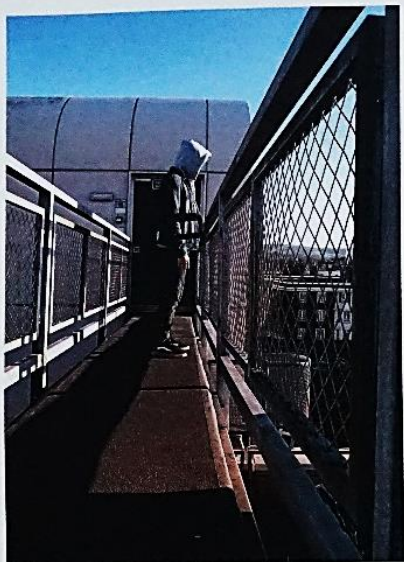
Full body
Portrait
The soft



Shutter speed
400, sun blinds face

Closed eyes
- seen as
sun up?

Facing road / crossing
traffic



This image is similar to Anthony Gormley's sculptures because the figure's face is hidden. This to me, makes him look more mysterious, because he looks like a stranger standing on his own, ignoring the world around him.



In contrast to the photo above, this image shows the face of the figure revealing his identity. I think this actually makes the subject seem more in danger, because we now see him as a person rather than just a figure, and he has the potential to be hurt.

Photoshoot focused around danger

Shutter Speed 1/200
Aperture F3.5
ISO 320



Standing on edge of curb



Looking straight at face



Is car a danger



Road can be seen in distance

Cars could come down road suddenly



lights of car still on - being watched?

Central focus point

Portrait view shows whole body more clearly



Dark outfit contrasts with white background



glancing over car see danger?

Edge of curb creates a slight sense of danger - Almost like tempting fate



ISO 400 Shutter Speed $\frac{1}{160-200}$ Aperture F5.0

In this photoshoot I wanted to hint at a sense of danger using the stairs and higher level. I wanted it to be very subtle but still give an uneasy feel to my photographs - as if the viewer is scared for the subject.



Stairs shows somewhere high up



Holding on - feels like he is in danger



Can't see surroundings - risky?



Level with subject



Can't see face



Surrounded by bars



Can see down low



Very low angle



Sitting on edge of step



Best angle creates interesting composition



Focuses only on feet



Watching footsteps



Looking down - being careful



In motion - walking down



Looking down - scared?



Gripping onto rail tightly



Looking up at subject



By using different angles and being at different levels to the subject each image had a different mood; however I think that although the angle changes the subject still looks like he has no control and I am the one in control.



Hiding

Focused onto steps not subject



Steps break up composition

Steps are old / slippery - hints at danger



Looking down



Shows how high up it is

Reflection in puddle



Looking down at subject

Subject looks very small



Looking down at close angle



Photoshoot on Control

ISO - 400

Aperture - F3.5

Shutter Speed - 1/80 - 1/25



Hiding face in water



Bad Lighting



Interesting Pose

Holding his feet tightly trying to curl up



Very close and personal



Focuses only on body



Not showing face



Different angles



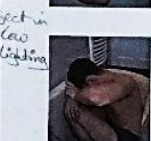
Whole body stretched out



Quite uninteresting



Flash helped to lighten subject in low lighting



Negative space



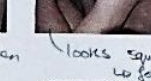
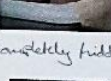
Makes subject look small



Light created by flash



Face completely hidden



Arms stretched out



Arms stretched out



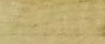
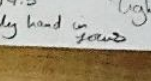
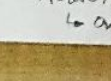
Arms stretched out



Arms stretched out



Arms stretched out



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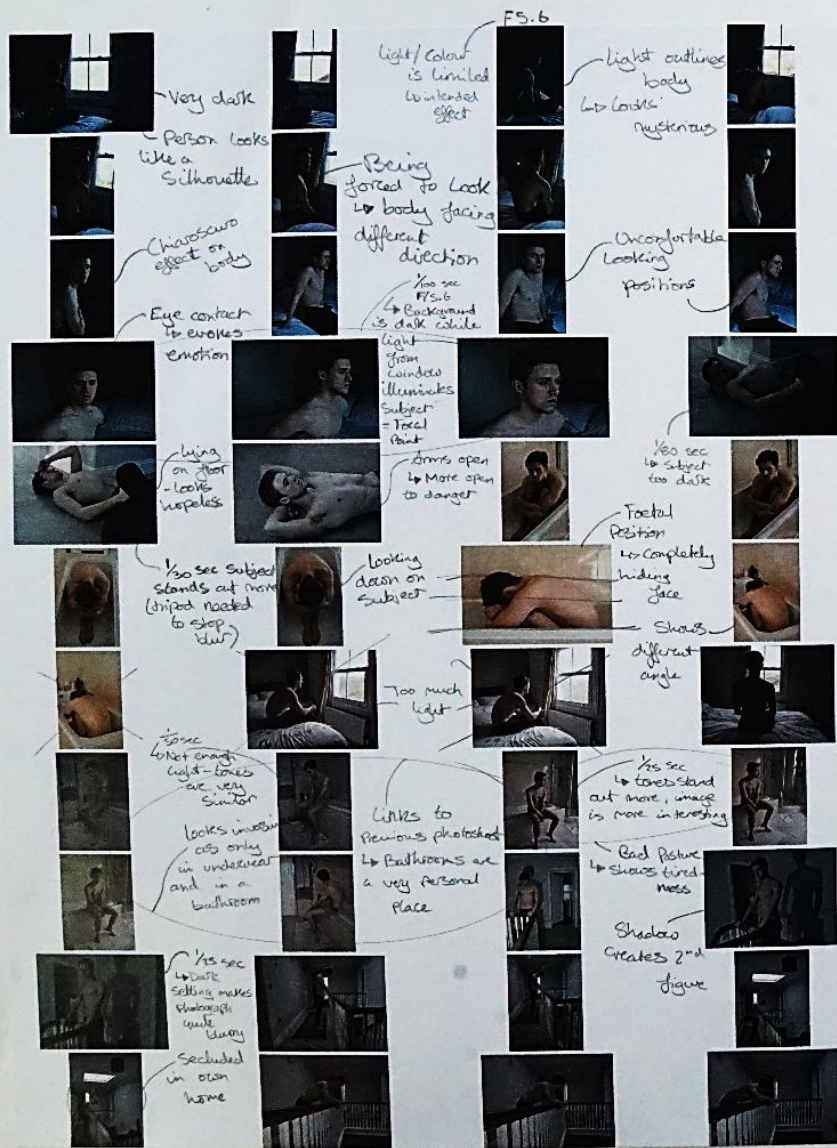
In this image I have taken a Ron Mueck stance to show the subject as very small which emphasizes the seclusion. Once again, by looking down on the subject we show him as the one with less power and me, with the camera, as the one in power. The subject is curled up together showing him hiding as if he doesn't want to see himself alone. There is little colour to this image and it looks very dark; it's like he doesn't want to be found in the bath. This makes sense because baths are seen as quite clinical places, where people go to relax.



This was a much more invasive photograph that captured a very personal shot of the subject's body. At first I took this photograph to emphasize and look closer at the subject's body position, but only now I realize how intrusive I was being.

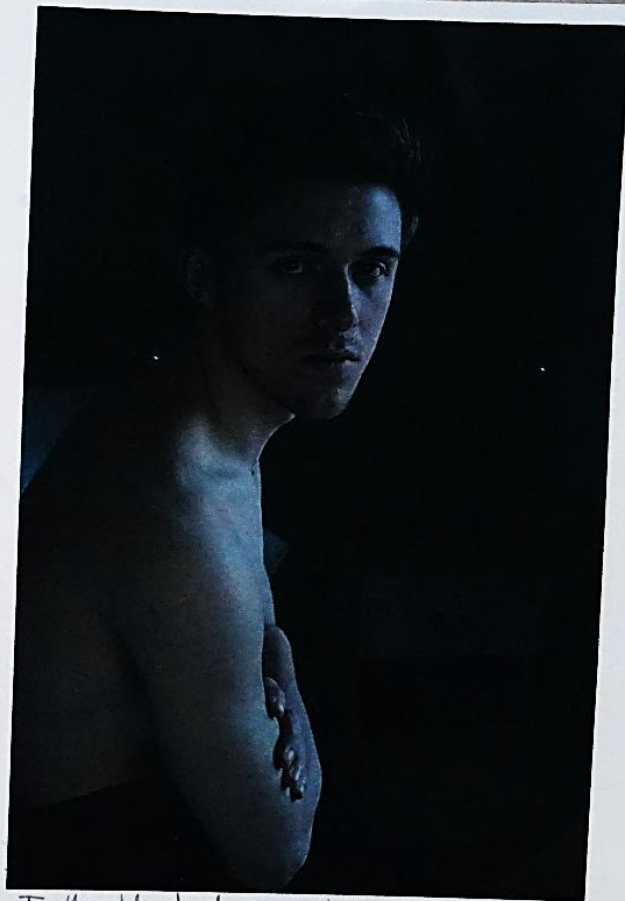
We can see that the body is forced tightly together in a very fetal-like position. This seems to be the way to feel safest, when feeling threatened or uncomfortable. However, just looking at this image individually, we straight away feel quite close to the person. I thought by not being able to see the face of the subject, would make the image quite mysterious. But we seem to find more out about the subject from their body language. This again brings me back to Mueck who also shows how revealing body stance and positioning is important to portray emotion.

Final Photoshoot

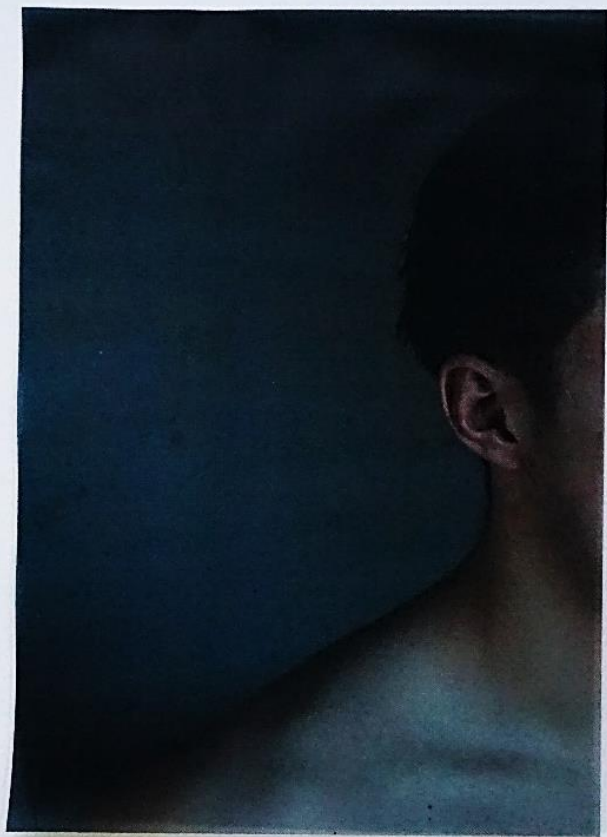


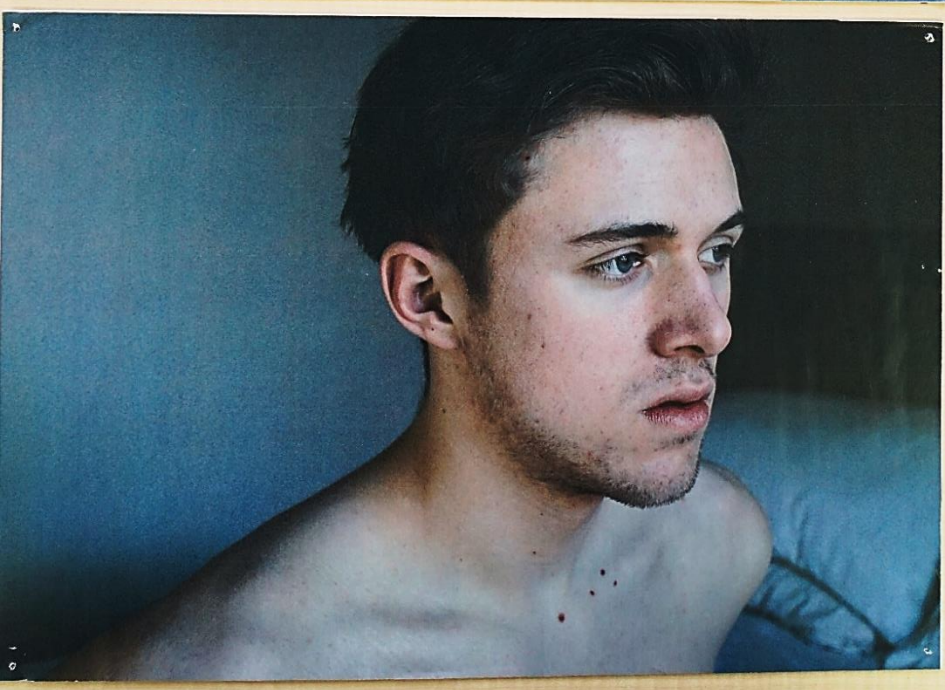


This image really emphasizes the hopelessness seen in the overall photoshoot. The floor is like a metaphor for being at the bottom, or the lowest; the subject feels so low he has given up. This also makes us think about an instantaneous low feeling; when we feel sad we tend to go somewhere personal like a bedroom or bed, but here the subject looks as if he's just passed out onto the floor. This shows how low feelings can sometimes be very sudden and impact us quickly.



I thought about eye-contact and conveying emotion a lot in this photoshoot. I have seen that my most impacting photographs are where the subject is making eye-contact with the camera and so this image impressed me the most. When I look at this photograph I straight away look at the eyes and I feel I immediately make a connection with the subject. Personally, I feel I see most people's emotions through their eyes; this is why I find this image so impacting.







Digital Submission

Big Boys Don't Cry

Introduction

“A portrait is not made in the camera but on either side of it”

Edward Steichen

I would like to start my project by focusing on portraiture. What makes a portrait interesting to me is the way it can show someone to the world but through the eyes of someone else, this gives the artist great power over their subject. From looking at the history of portraiture and how it started, I have realised that the use for portraiture has changed drastically since its first appearance (or from what we have discovered) in the late Stone Age times. Portraiture started out as a way of documentation, but through the years, most notably after the introduction of photography, portraits have become more expressive and show a larger variation of styles.

To me, I think the most important and effective portraits are the ones that show something and make the viewer feel emotion. For this reason, I want my project to be centred around a problem in society that I believe should be focused on more and something that is important in the world; I want my photographs to make the viewer understand and feel empathy. Currently in the 21st Century, society is working towards an equal world between men and women; girls struggle with self-image and objectification, but not many people discuss problems that men face in their struggle with equality. There has always been the labelling of men being the stronger sex and women being the weaker sex and this is encouraged through branding, advertising and products. However, unlike most media, I want to only focus on the male side because I believe that enforcing the role of being strong-minded and tough is unfair on men and this is why men tend not to show any weak emotions because it is deemed wrong by society. From looking around me at school I have noticed that this need to appear strong is held by many young, adolescent boys; I think at the time of being teenagers, boys become the most susceptible to these ideas that they cannot show weakness.

Therefore, in this project I want to investigate the emotions in boys through portraiture, and experiment with different styles of photography. To begin, I will start by looking at Sam Taylor-Johnson's series 'Crying Men'; I believe this is an effective start to my project because Taylor-Johnson is one of the only female artists of this century to look at men and their emotions.

Sam Taylor-Johnson

Crying Men is a series of photographic portraits taken by Sam Taylor-Johnson, between 2002 and 2004. Pictured in the series are famous, male film actors looking sad and in tears. I found these photographs very interesting and most obviously, made me feel very emotional towards the subjects.

What I first noticed about the images was they all showed the men pictured alone; somewhere that is quiet and isolated away from people. I think this is important because it portrays how men do not like to be seen upset; it's seen as not 'manly'. In the photographs the men either are looking down and/or covering their faces with their hands; this also emphasizes their need to hide. However, Taylor-Johnson has revealed these men to the world to stop them hiding from everyone. The importance of this series is to relate emotion to modern society and to show how it is unusual to see a man cry, but why is it like this?

After asking people, I have found out that many people find it horrible to see a man cry; although it's obviously not pleasant to see anyone cry, the emotions feel a lot stronger towards men. Is this because we feel sorry for them or because it's not usual to see it? This is why Taylor-Johnson's photographs are so impacting; it's almost hard to look at them because they make you feel uncomfortable.



I chose to evaluate this photograph of the series because it really emphasizes how the subject is hiding. He is sat alone on a well-made bed; this could even look like a hotel room because it is so empty. This shows how uncomfortable men are when they are sad and cry; they don't want anyone to see them being like this. I also chose this photograph because it pictures the whole body. I think this is important because the subject's body looks limp and he is hunched over looking as if he has given up; this is similar throughout the other photographs in the series. In the series, Taylor-Johnson also uses light in a very specific way; she focuses the light onto the subjects' face, this draws more attention to the expression on their faces and makes it obvious that it is the most important part of the photograph.

The subject Philip Seymour Hoffman is also very important in this photograph. Although this was taken many years ago, Philip Seymour Hoffman took his own life more recently and unfortunately men have the highest suicide rates in the world. Even though this image was used for a photoshoot, there could've been a lot of truth behind it, but we would not have known because it is not seen as normal for men to express such emotions to people on a regular basis. To me, this is wrong for society to be this way and it has always been seen as normal for men to be expected to be strong and unemotional.

Photoshoot 1





“I think I look quite good...I don’t get why only girls can wear makeup”- Subject.



Photoshoot 1-Evaluation

I chose to take these photographs in response to Sam Taylor-Johnson's 'Crying Men'. I found her images really impacting because they revealed a side of men that is not usual to see and something that could be seen as 'unmanly'; and I wanted to play around with this idea as well. It is becoming a lot more common to see men wearing make-up and this is also being encouraged through social media and advertising, such as the Maybelline advert that shows a man applying their products. However I still think there is a very large wall up for younger men and an emphasis to conform to a specific image. Makeup has always been seen as a feminine product and men are not generally seen wearing it. However, when men do wear makeup it is to make a strong statement such as drag queens who wear excessive amounts to make their statement; this is why I chose to apply the makeup in a subtle way as I wasn't trying to make my subject look like a drag queen, but rather give him an every day look. I also think that men wearing makeup is seen as something that should be funny such as in Pantomimes, where men dress up as women and wear makeup for entertainment. I believe this should not be the case. I wanted my subject to be in control and feel strong the way he looked; I wanted to show his confidence in showing himself off.

While taking my photographs I wanted to examine my younger subject and how he felt. It took some convincing to put makeup on my subject, I could also sense his nervousness when I first put the makeup on him. As I started taking photographs he started to enjoy it and feel much more confident, but was still uncomfortable at the thought of someone seeing him like this.

Although this photoshoot is very obvious in what it is showing, I thought this was the most effective way to introduce my project.

Photoshoot 2 - Strength

My last photoshoot showed a more feminine side to men and so in this photoshoot I wanted to look at why men feel such a need to look strong and why they train and push themselves to such physical limits, just to appear tougher on the outside. I wanted to think about strength and how men think being physically strong is so important. Many guys are competitive about their bodies and society seems to focus on physical strength and see it as more important than mental strength. Many guys think people will find them more attractive due to their physical strength and don't think that we value them as much for their intelligence or personality.







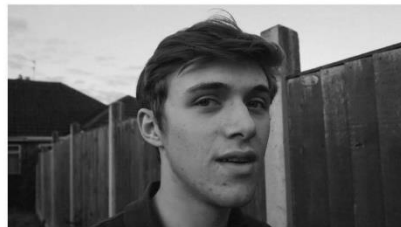
Photoshoot 2- Evaluation

In this photoshoot I photographed my subject in the gym and in boxing gloves; this was personal to my subject because as a hobby he goes to the gym and takes part in kickboxing. I learned from my subject that he didn't just take up these interests because he enjoyed them, but rather took them up to defend himself. School can be very tough and there is always a sense of competitiveness among men. But boys seem to use physical fighting rather than any other type of fighting. So when young boys feel intimidated or threatened they may turn to improving their physique to feel stronger and stand up against bullies. This shows that from a young age, boys believe the best way to defend themselves is to be stronger and this is why some men can be controlling; they feel threatened and at risk if they're not in control.

This means that boys become very vulnerable mentally because they feel that the only way to feel strong is being physically strong, and therefore don't focus as much on their mental strength. Society seems to encourage this by telling boys they need to be big and strong to stand up for themselves.

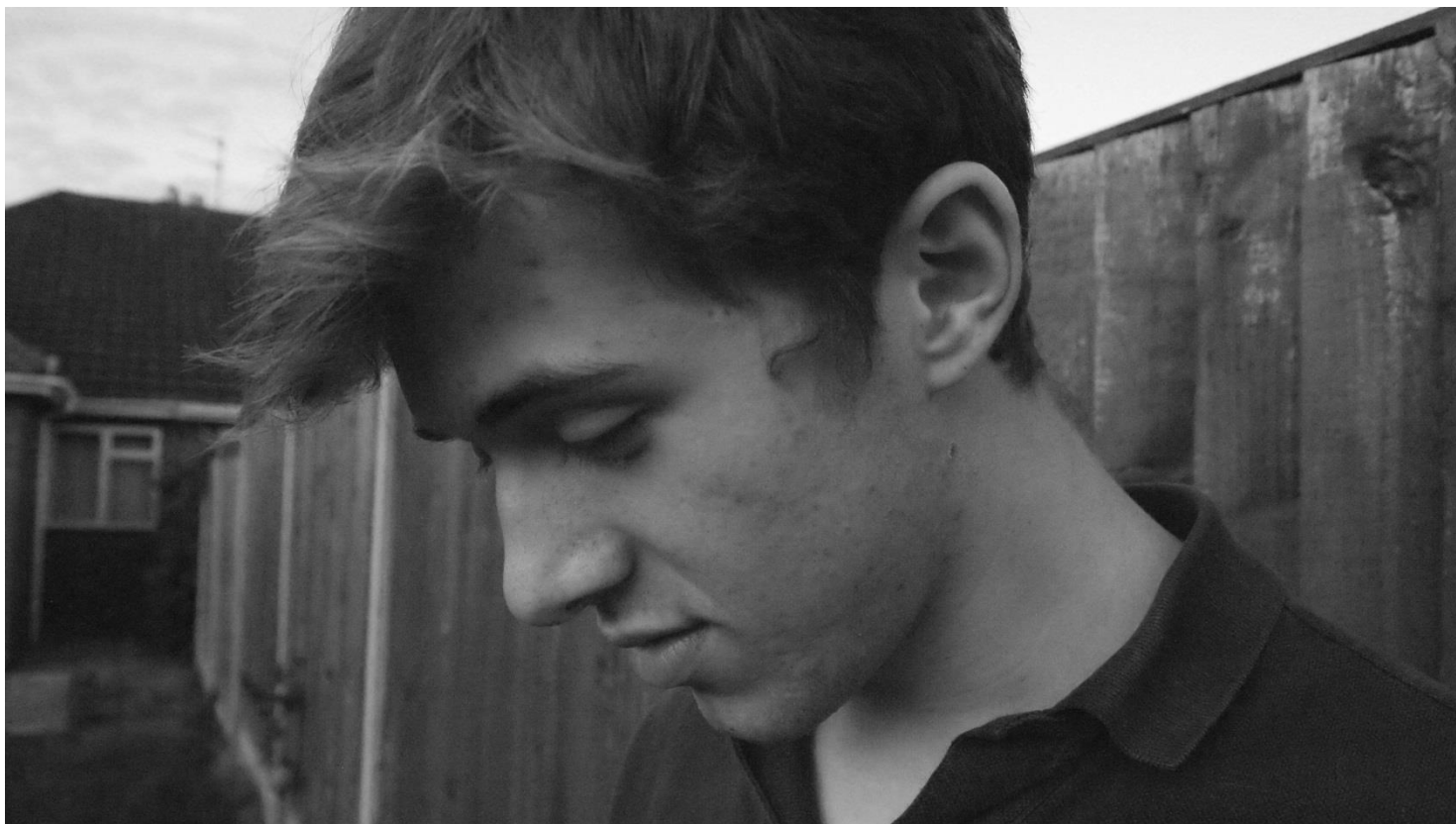
In my photographs I wanted the focus to be on the machinery and resources that the subject uses to enhance his physical strength. This is why I chose to have the boxing glove at the frontal perspective compared to my subject; with my subject in action he showed defensive poses with the boxing glove in front of him, like he was protecting himself from me. My subject always seemed to show an angry, or straight face, showing his focus on his strength. I'm really interested in boys emotion's because to me it seems boys are not as expressive with their emotions and I wonder if this is because they think a certain expression makes them look stronger or more intimidating. Therefore, for my next photoshoot I would like to look at different expressions in boys and see if they do make a male look more physically strong and why this is.

Photoshoot 3 - Expressions









Photoshoot 3 Evaluation

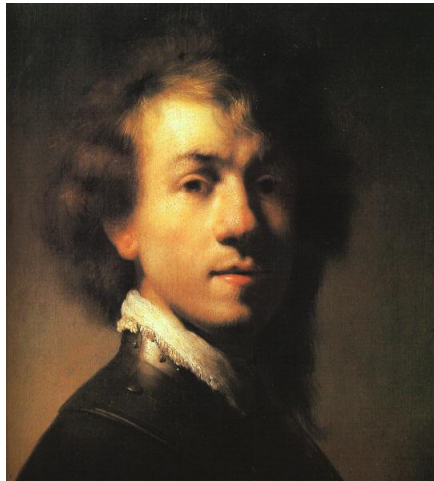
In this photoshoot it was really interesting to look at different expressions and see how my choice of favourite images compared with that of the subject's favourite. My choice of photograph was the image that showed my subject really happy and smiling; I felt it was a really emotional image because when I look at it, it makes me smile. However, in contrast to my opinion, my subject's favourite photographs seemed to be the ones where he was looking away and a lot of his face was hidden. This was really ironic because I was expecting him to prefer the pictures showing no emotion but rather he preferred hiding his face altogether. I think this really shows how boys suffer from a need to hide their emotions.

I chose the photographs to be monotone because I wanted the focus to be on the expressions; the contrast of highlights and dark tones sculpted each expression perfectly. I used a low depth of field to focus on the subject and so the background is blurred, making it look irrelevant; although I did use an outside location to make the photoshoot look more natural because I think using a studio would have created photographs that looked too set up. This was not the case in the photoshoot as I left my subject to make his own natural expressions, while I captured the most interesting ones to me.

Since this photoshoot showed emotion through outside expression, I am now interested in showing emotion in a more subtle, implicit way through photography. In my next photoshoots I will be looking at different techniques in photography that can create a striking portrait of boys that will start to reflect their internal emotions on the outside. This will show how their internal strength is affected on the inside when they focus only on their outside, physical strength.

Rembrandt

In my previous photographs I have noticed that the lighting was very important to create a striking image and the most interesting photographs were the ones where I had experimented with different angles. Rembrandt von Rijn was a famous portrait artists who used interesting lighting to create a dramatic look to his subjects I have looked at many of Rembrandts portraits in which he uses mainly Chiaroscuro lighting to creating the dramatic effect; although he sometimes used other angles and focused the light differently. I would like to experiment with Rembrandt's technique and investigate how lighting and angles affect the mood of an image and change the composition.



Photoshoot 4 - Chiaroscuro Experimentation









Photoshoot 4-Evaluation

Although in this photoshoot I did not only use chiaroscuro lighting, I found it one of the most effective. By playing around with lighting I was allowed to focus the image around wherever the lighting was. Using a single spot light in a dark room created a dramatic photograph with mood and mystery. Sometimes I used a phone light to create the spotlight as this formed a small enough light to focus on the subject; this also allowed me to move around the light easily and change its position. Other times I used the flash on the camera as this was directed straight at the subject so I did not need the phone light; this also created a stronger, warmer light.

The classic way to take a photograph of a face is with the camera portrait; in this photoshoot I chose to use the camera in landscape view. I did this to capture the darkness of the background and to make the subject look smaller. This also allowed me to have more control over the lighting and use it as a spotlight in certain areas; I felt by having a landscape view allowed me to adjust how I positioned the subject, especially when taking photographs of my subject horizontally. I prefer using landscape view because I think background is very important in framing the figure and also permits me to use the subject more fluidly by spreading out the composition. However I would like to continue using both positions relevant to what I am photographing because I think they both can be impacting in their own way.



Photoshoot 5 - Angles

Angles are important in making a statement in a composition . By changing the angle of the face it can make the subject have more power and control over the camera than the photographer does over the subject. In this photograph, the subject does just that. By looking down on me the subject has the power to angle his face towards or away from me and make whatever expression he wants. Being at a higher level to me also makes the subject look like he is in control and even more important than me. This is how I allowed the subject to pose in a way he wanted, as I felt by being at a lower angle he could reveal what he wanted to me.





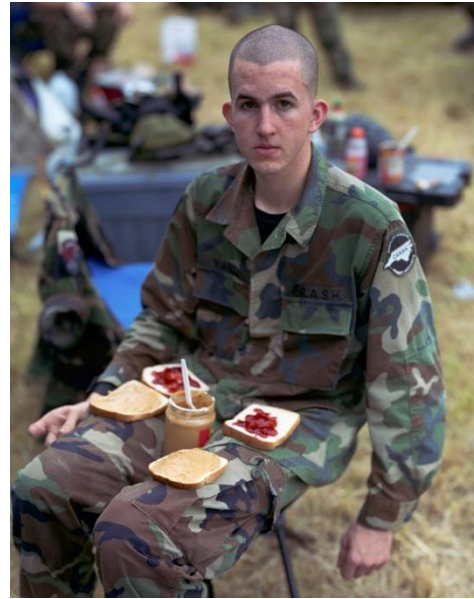
These two photographs show how angles affect the emotion of a photograph. In the first photograph the subject is looking down on me and showing himself to look confident and proud. However the second photograph shows me having control over the subject by positioning him at a lower angle than me. The subject also looks helpless and its as if he is looking up to me for something. The subject at a lower level communicates through his eyes looking straight into mine. However I feel in the other photograph, the subject is using his shoulders and body to communicate by opening up towards me rather than turning away.



Photoshoot 5 - Evaluation

I found looking at angles really relevant to my project because each angle can change the emotion of a piece very easily. Comparing two different subjects was also interesting because I chose to have them at angles contrasting their personalities, for example the subject at a lower angle is actually very confident. This shows that by acting in a certain way can hide your true self, and however we choose to present ourselves to the outside world is what impression we give to other people. Until now, from the start of my project I have looked at emotions and feelings personal to my subjects; I would like to continue to do this because to me it makes what I am trying to say more meaningful and relevant.

Alec Soth



I really like the way Alec Soth photographs men. I think he portrays them in a calm and realistic fashion, rather than making them look tough and strong and this is very important in my project. The above photograph of the soldier eating lunch I think is really effective because it shows a hero-figure doing something as natural as eating; it's not focusing on him as a soldier but rather as a human. Similarly, the man playing the clarinet is a policeman and the photograph shows the man playing in his uniform.



Photoshoot 6 - Men

After looking at some of Alec Soth's work I would like to look at similar subjects and look at older men and how they express themselves. This will give an unbiased look at all men, since I have been focusing on younger teenagers. I want to see if there is a difference in how older aged men react to the world and how they present themselves to others. In my photographs I will be using a documentary style in my portraiture to capture the natural and real sides of men in the world, rather than having them posed in a studio.

Photoshoot 6









←
THIS WAY

Harbourside Walk →

Photoshoot 6 Evaluation

I found it really interesting photographing men outside and seeing them naturally. What I think was most fascinating was seeing their true reactions to being photographed and seeing how some were relaxed and didn't mind, whereas some seemed more awkward. I think the builder was a very good example of someone who felt awkward; but I found this ironic because he is doing a job that requires strength. To me, this proves that as some men get older they feel less of a need to look strong on the outside and rather show their true inner self and aren't afraid to do this. The builder willingly let me take his photograph but he did not pose, or make a certain expression, he gave me his true identity. What comes to mind is that as boys grow up, they start to feel a sense of responsibility and mature to accept their emotions.

Although I've found it enlightening looking at older men in a documentary style of portraiture, I would like to continue to look at younger, teenage boys using studio portraiture. I still think there is a lot more emphasis on younger boys to act a certain way and to not show emotion, so I will continue to make this explicit through my photographs.

Alec Soth -Evaluation

Alec Soth is an American photographer based in Minnesota; his photographic projects focus on the Midwestern United States.

Looking at another side to Soth's photography, this image to me is more about the subject's body language and his location. I found this photograph really interesting because it shows a strong man looking uncomfortable and awkward. In this photograph you would think by having his shirt off, the subject would seem as if he is showing his physique off; however his arms are hunched over making him look like he is uncomfortable. I think the subject's facial expression explains a lot about how he is feeling; he looks scared and surprised, like he feels exposed being photographed revealing his body.

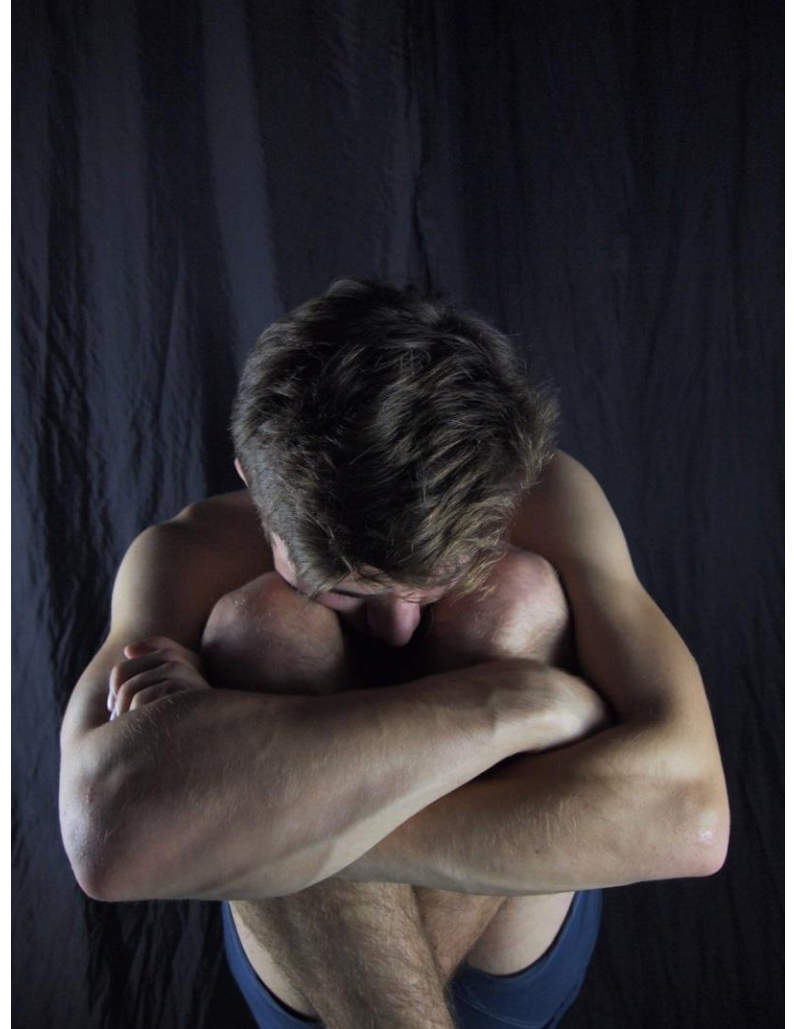
The position of the subject is also quite capturing; he is sitting behind a large dog which looks as if he is hiding behind it. But what is he hiding from? It's as if he is afraid of the camera and from being exposed to anyone. This could show that the subject is self-conscious despite looking strong; I think this is important because it shows that it doesn't matter what you look like on the outside, you might not feel confident on the inside.

The location of the photograph stands out to me; the subject is sitting in a kitchen, but why has he got his body out in a place where muscles are not needed? Is this why he looks awkward and so vulnerable? Anywhere in a home, such as a kitchen, is a very personal place to someone and this could explain why the subject looks so vulnerable. It's like his personal space is being invaded because the photographer is in his home. What I like about Soth's work is the personal part of it; he is taking a step into each person's story and revealing it.

In my next photoshoot I would like to look specifically at body language and how it communicates emotion through using the body in different structures.



Photoshoot 7 -Response to Alec Soth:



Final Piece from Mock Photoshoot





Photoshoot 7 Evaluation

This photoshoot was a response to Alec Soth's photograph, in which I investigated about body language and what it communicates. I tended to have the subject with his arms around himself showing quite a defensive image; although when the subject was much closer to the camera with his face open, the subject looked a lot more vulnerable. Similar to Soth's photograph, by having the arms in front of the body this almost acted as a guard for the subject between the camera and the subject. I also chose to have my subject in no clothes and I think this added to the vulnerability of how he looked and felt.

The reason I chose the image for my final piece is because of the eye contact. In many of the photographs the subject's face was turned or the eyes were looking to the side, in this photograph the eye contact looks very forced. However the eyes are the first thing to notice when looking at the image because they are very in the face of the viewer. I think this is typical in many portraits because eyes communicate many emotions and when conversing with someone, the first place to look is generally the eyes.

Interim

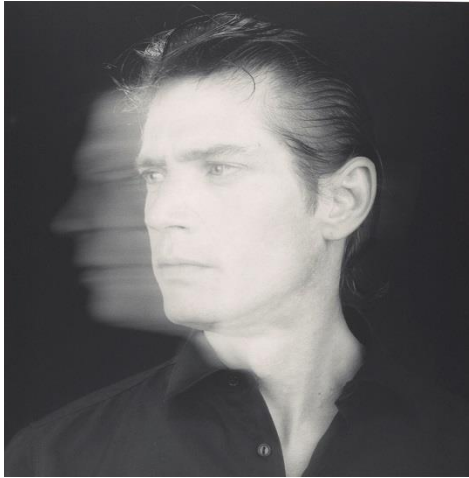
I started my project by looking at problems for boys in modern society, such as the expectation to look strong and tough and to conform to a particular image that is dictated by society; there is such a large emphasis on boys to look 'manly' but what really is manly? I was really interested in ways I could put forward these problems through my photography and I started experimenting with angles, lighting and facial expressions.

The most important problem that I investigated was how boys feel that they have to hide their emotions, as they think they will look weak if they expose their true feelings and in doing so, change their identity. What I noticed in one of my photoshoots that focused on adult men in their everyday life, is that the subjects I photographed were very calm and relaxed outside in public. Many of the older men looked quiet and at peace while sitting doing nothing; they were not worried about the world around them, they were not conceited. I think this is really important to show how boys change as they grow up and mature; although this does not dismiss the problem that boys feel the need to look strong by hiding their emotions. In my photoshoots in the studio, I have really noticed how my models feel the need to look physically strong, especially by having a straight or angry expression. This is something they identify as a characteristic of being a man. For me this shows how vulnerable young men are and how society needs to take control and not exploit younger people's minds to expectations that they shouldn't have to comply with.

I believe that just like for women, social media has a large effect on boys. I think it's important that we start thinking about expressions like 'do it like a man', 'be a man about it' and describing things as 'manly'. Derogatory terms like these create a very subtle idea in society that men should be a certain way and all conform to a certain identity, and this image has been in society for so many years. Although there is a growing fluidity in how people are viewed in society, there is still a lot to change. I want my photographs to make people think about this.

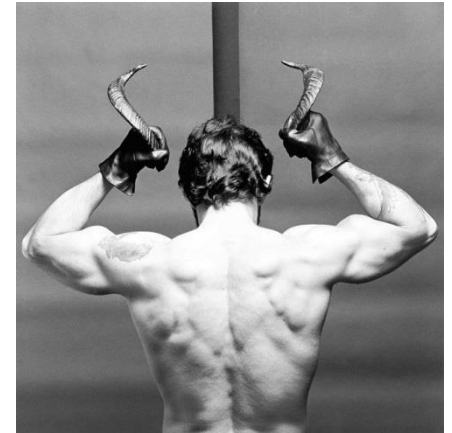
In my photographs I will be focusing on the internal emotions of boys and showing this as an outside image. I think boys are very vulnerable to the ideas of society and perhaps without even realising it and I want to look at how vulnerability affects them. I will look at artists such as Robert Mapplethorpe, who uses a studio to photograph men; he then makes every photograph personal to each of his subjects by using different props and lighting. I am also interested in Ron Mueck's sculptures and how he uses size and scale to create both intimidating but evocative figures. I would like to continue to use both studio portraiture but still experiment using other locations; I think both studio and landscape photography are relevant to my project as they both give a different perspective of boys and how they adapt to the environment.

Robert Mapplethorpe



Robert Mapplethorpe was an American photographer, born 1946-1989. He is known for his sensitive treatment of controversial subject-matter in black and white photography. His work featured an array of subjects, including celebrity portraits, male and female nudes, self-portraits and still-life images of flowers.

I am really intrigued by the way Mapplethorpe photographs men; he seems to make each photograph individual to the subject by using different props, angles and camera techniques. What really impresses me with his work is how he shies away from tradition in his era, where many portraits were of women or multiple people; he takes a risk in what he photographs and these images might have been frowned upon when he was alive due to their controversial nature. He really focuses on each person's identity and I think his photography is very impacting with the way it communicates emotion.



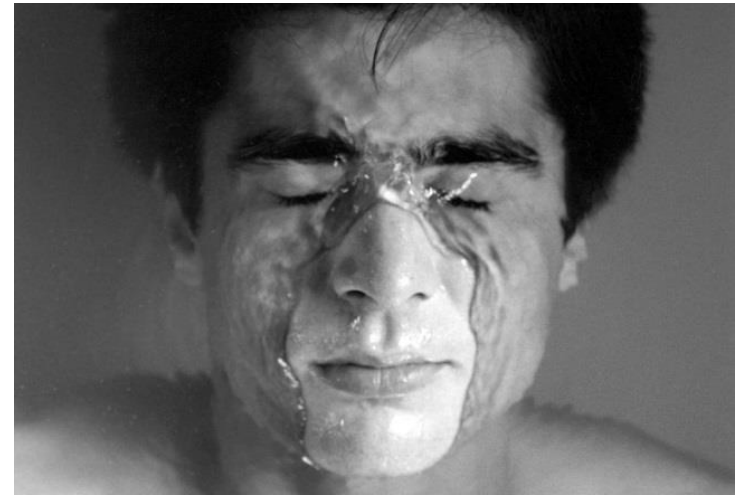
Robert Mapplethorpe Evaluation

Although many of Mapplethorpe's photographs have captured my interest, this image has been the most influencing to my project. This photograph called Javier, created in 1985, could tell thousands of stories; is the subject drowning, or is he simply in a bath cleaning himself?

To me, this image shows a man hiding from the rest of the world, like he is afraid. The water is a representation of washing away his emotions and his identity. The way the subject's eyes are closed are as if he doesn't want to see the world around him or maybe he doesn't want to see himself.

This image was displayed in an exhibition under the title 'Saints and Sinners'; and I certainly see this image of a sinner. What I first thought when I saw this photograph was that the water was washing away some part of the subject. I believe the subject is washing away his crimes with the water and cleansing himself.

Mapplethorpe's aesthetic in his images create a very beautiful photograph. I think the black and white tones create a more elegant composition but are also important in the way they convey the form of the subject. In this photograph the tones show how the water is in the process of taking over the subjects face as if it is blanketing him, slowly drowning him.



Photoshoot 8





I have chosen to edit these photographs on Photoshop to see how changing the tones affects the composition. The photograph above shows the original image unedited; in the photograph the subject has a similar tone to the background, although the shirt stands out from both. In the image in the corner I have darkened the tone of the overall image, but I edited the shirt to stand out as a focal point. The lighter tones on the shirt also match the slight highlight on the face making it a balanced composition of both light and dark shades; I think this image is the most successful to create an even contrast of tone. In the final image I have completely darkened the image to disguise the majority of the composition. This means only the lightest tones are standing out and there is a much greater contrast between the tones. However, I don't think this creates the strongest image for my project as most of the form of the subject is taken away.







Boys and their Toys

There are certain types of clothing that men wear that are seen as sexier and are generally used in advertising on male models. Suits are very popular and are seen to make a man look more important and this is encouraged through male product advertising such as aftershave, where men in suits are seen with lots of money and lots of girls around them. This then sets up an image for young boys on what will attract girls and make them bigger and better. This is why I chose to look at Mapplethorpe, because he uses very different accessories to the ones seen in usual photographs of men. In my own photographs I played around with different props and accessories to create a different mood in each photograph. For example, these photographs show my subject with a tie around his neck creating quite a classy style; although this is contrasted in the first photograph as you can see the top of the subjects underwear, still creating a sexier image but with a rebellious side.



Photoshoot 8 Evaluation

In this photoshoot I wanted to use props to create an outside image of the internal feelings of boys; I also wanted to examine how the two subjects reacted to each other in such a vulnerable and slightly embarrassing state. As two teenage boys, the subjects were both awkward and giggly together; I think this is interesting as when I feel awkward I try to keep quiet, however it's as if the boys were laughing to cover their embarrassment.

Using monotone like Mapplethorpe was effective in creating an atmospheric and sometimes haunting image. What's also impacting about the dark colours of the photograph is that its representative of the emotions and thoughts of the boys, a very bland emotion. I think by using two raw colours such as black and white create a very elegant photograph that focuses on the subject and composition rather than the colour. I have practiced using Chiaroscuro lighting, similar to an earlier photoshoot to again create a more dramatic effect.

The props I chose to use in my photoshoot were symbolic in resembling different meanings. The chains were very obvious to show being trapped and retained, by wrapping these round the subjects it showed how I was 'trapping' them together making them feel uncomfortable. The flowers were more subtle in meaning as they made the subjects look rather feminine; however what they really represented was how delicate boys emotions are, and how they feel on the inside is more sensitive than what we are shown. I think the flowers actually made the photograph look more delicate and maybe the feminine tone shows how both genders are perceived to have different emotions.

Ron Mueck

These images show Mueck's sculptures 'Boy' and 'Big Man'. I think what is important about these sculptures is they both send a similar message and show a concept about both boys and men.

Mueck's scale is relevant to his sculptures because they attract everyone's eyes due to their massive size; this represents the emotion of the sculptures as they feel like everyone is looking at them. Especially in these two sculptures, both the boy and man are showing some sort of hiding; the boy hiding behind his arms, and the man hiding in a corner. The position of the boy is foetal-like; this could show a way of being safe and the boy is in this position as a response to feeling threatened.

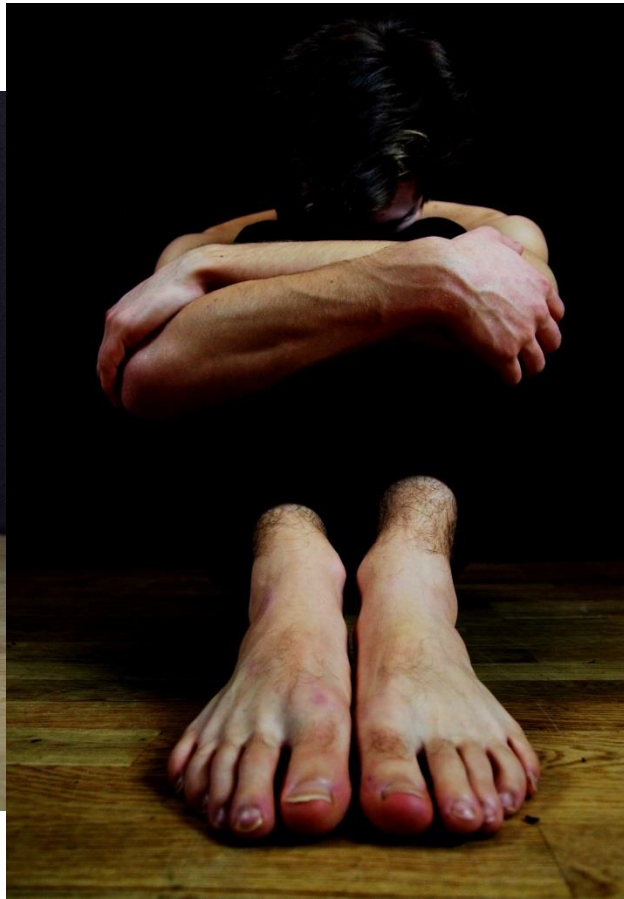


The vulnerability of both structures is explicitly shown through their size and nakedness, its as if they are on show to the world with nothing to cover them, which ironically they are. Their huge size is like a metaphor for being self-conscious and how when we are in a room with people, we feel like we are obvious to everyone and everyone is staring at us. Although the arm and leg positioning on each sculpture is similar, the facial expressions differ greatly and show two different emotions: the boy is hunched over covering himself as if embarrassed, although his eyes are sharp and wide like they're on the look out. However, the man is less covered and has a very sad look on his face, as if lonely or upset. This could even relate back to my evaluation of Sam Taylor-Johnson's 'Crying Men', how men hide away when they are upset.

Even as a woman I find both images relatable, as when I was a child I sometimes felt like everyone was watching me and I was very self-conscious and I even tried to hide away from everyone. Now I have grown up more, I am less embarrassed but more sad and sometimes just want my own time to be alone and upset. However, I think the reason Mueck has used men to express these emotions is because men are actually more likely to conceal them. Even as young boys, males are taught that they should be strong and not show fear, so when they might feel afraid, these emotions are hidden beneath their surface.

Photoshoot 9





These photographs show some experimentation's with Photoshop manipulation. The first image shows the original photograph and the next two show an increase in contrast, the last showing the contrast at its highest. I really liked both images because they enhanced only the body parts making them both look quite abstract. It makes the arms and feet the most important area to focus on and they look abnormally large, referring to the scale I have been looking at. The features are very 'in your face' and look quite intimidating; this is what I want because I want my photographs to be impacting and make people feel something. The final image is my favourite as it doesn't really look like a photograph anymore and it looks like an abstract painting. I think its quite an emotional image as the distorted colours show the veins of the body; this makes us think about the blood running through and makes us think about the subject more as an internal presence rather than just focusing on his outer image.





Photoshoot 9 Evaluation-Response to Ron Mueck

Size and scale are so important in showing the internal thoughts of boys as its such a common feeling to feel small or feel big. In my photoshoot I wanted to try out both big and small, and close and far away.

By going up close to the subject, at a low angle I was able to make the subject look oversized and like a giant. This made him look quite intimidating because he was obviously very noticeable. However by going far away from the subject, making him look smaller, also made him noticeable because of the wide space around him. I think this shows that although the scale is different the photographs have the same affect in making him look vulnerable.

This photoshoot was very similar to an earlier photoshoot I took looking at body language, although in these photographs I was looking at scale. I really liked how effective the body was in conveying emotion so I continued to use the body in different ways in this photoshoot. This was also effective in making certain body parts look bigger and emphasizing their scale.

I think what stands out about these photographs is how vulnerable the subject does look in different perspectives. In my next photoshoot I would like to look at more extreme scales to see if this makes my photographs more impacting and show a more extreme vulnerability. I will start by looking at another sculptor, Antony Gormley.

Antony Gormley



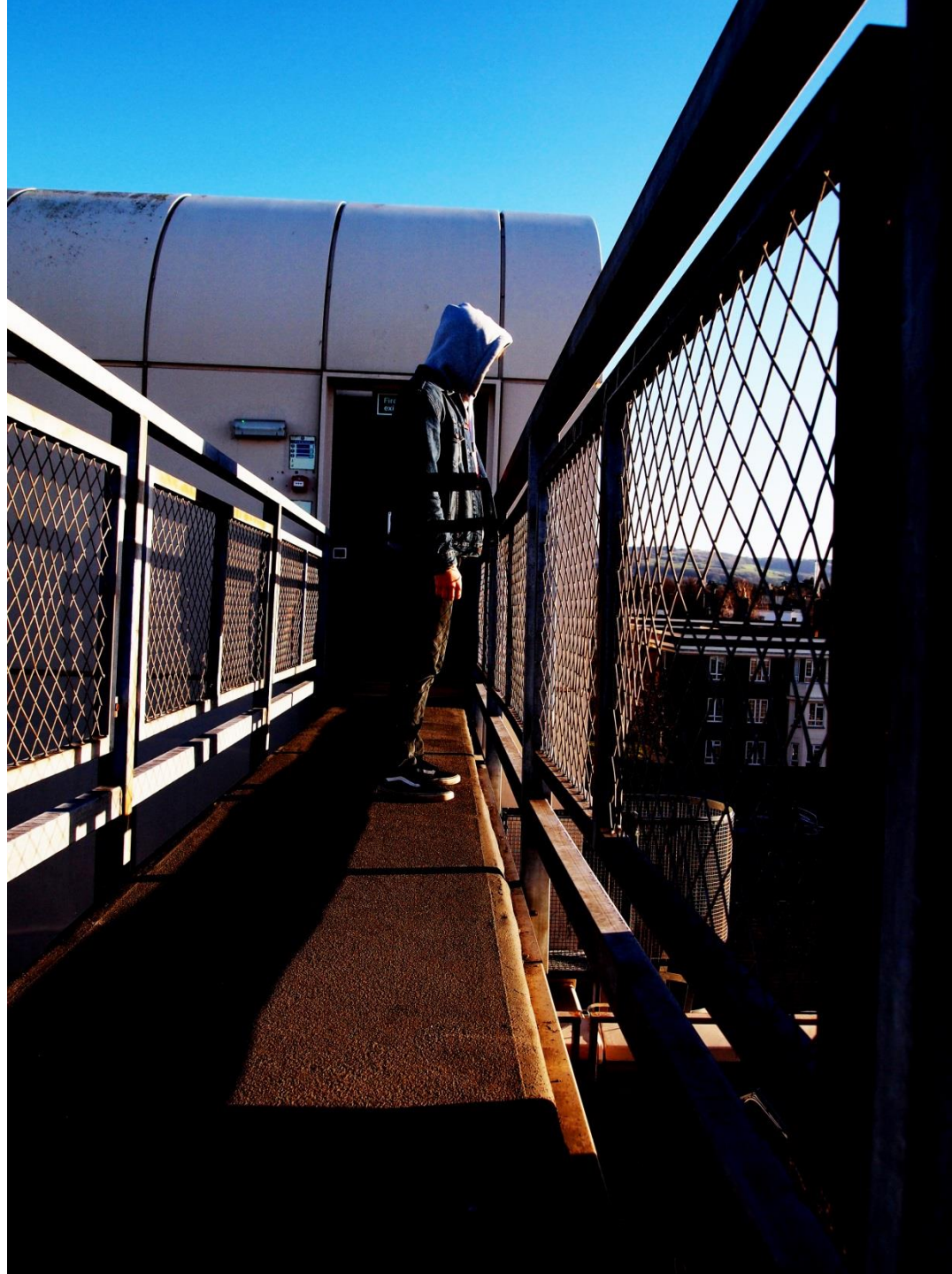
Sir Antony Mark David Gormley is a British sculptor, best known for his sculpture 'Angel in the North', located in Gateshead, the North of England.

What attracted me to Gormley's work is the locations of his sculptures. Although his sculptures are rather abstract in the way they are put together, he places many of them in areas that really change the emotion of the sculptures, from robotic to figures to real people. Some locations include in the sea or on the beach, on top of hills and buildings and even hanging from a thread.

This sculpture in São Paulo, Brazil I found interesting and quite frightening just to look at. I think what makes it so effective is the danger that is shown through it; at a quick glance it looks as if a man is about to jump. This brings up awareness of suicide and I think the sculptures that are positioned high up make a much stronger statement. Many of these sculptures have even caused uproar due to people thinking they are real people about to jump.

This sculpture really goes to the extreme with its explicit notion. In my photoshoot I will be using a similar sense of danger and height to create a vulnerable setting for my subject.

Photoshoot 10





Fire exit

IN CASE OF EMERGENCY
TO UNLOCK FIRE EXIT
PUSH ACTIVATE FIRE
ALARM CALL POINT



Photoshoot 10 - Antony Gormley Response

By placing my subject in a high area it gave my photographs a sense of danger and caution. In my photographs it doesn't look as if the person is going to jump due to the fence, however it does give a sense of vulnerability to the figure. He looks alone and as if no one is watching over him. I think my more impacting photographs were of the subject not showing his face; I think this gives a sense of mystery and its as if the identity and story behind the subject is not being revealed. I think this adds to the vulnerability of the subject because there is no way of identifying him; to everyone he is simply a figure, not a person.

I chose to enhance the contrast and saturation on my photographs because I wanted to emphasize the surroundings of the subject. This created vibrant images unlike my usual style through the project. I also found this impacting because it meant the subject interacted more with the environment and didn't stand out against it; this is similar to Antony Gormley's sculptures which seem to become part of the landscape.

I think I still haven't quite pushed to the extreme of scale in this photoshoot. I think what is missing is the distance and perspective between the subject and I, which creates the main vulnerable state of the victim. Therefore in my next photoshoot I will look at both distance and danger. I think the subtle hint of danger in this photoshoot is effective to make the viewer slightly unnerved and so I would like to continue to experiment with this idea of danger.

Photoshoot 11







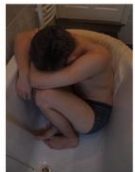
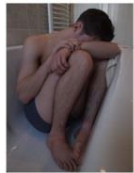
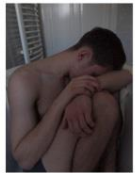
Photoshoot 11 Evaluation

In this photoshoot I finally pushed my photographs to new heights by putting distance between the subject and I; although I still used closer angles to change the perspective. Using several locations I have looked at danger, starting with places high up, similar to my last photoshoot. Using an area with stairs has allowed me to put distance between my subject and I and so making the subject more secluded and alone.

On the road, it was as if the danger was hidden because there were no cars moving on the road, although a location like that makes us aware of danger. The car with the lights on in the distance also makes us aware due to it being a risk; its as if the car is threatening with danger. On the road I positioned my subject on the edge of the path, again hinting at an idea of being in danger but really the subject is still in control. This idea of control got me thinking about men and how they control themselves and their emotions and if they ever feel like they are being controlled by something else. In my next photoshoot I will be thinking about control and how society almost controls men in how they should act.

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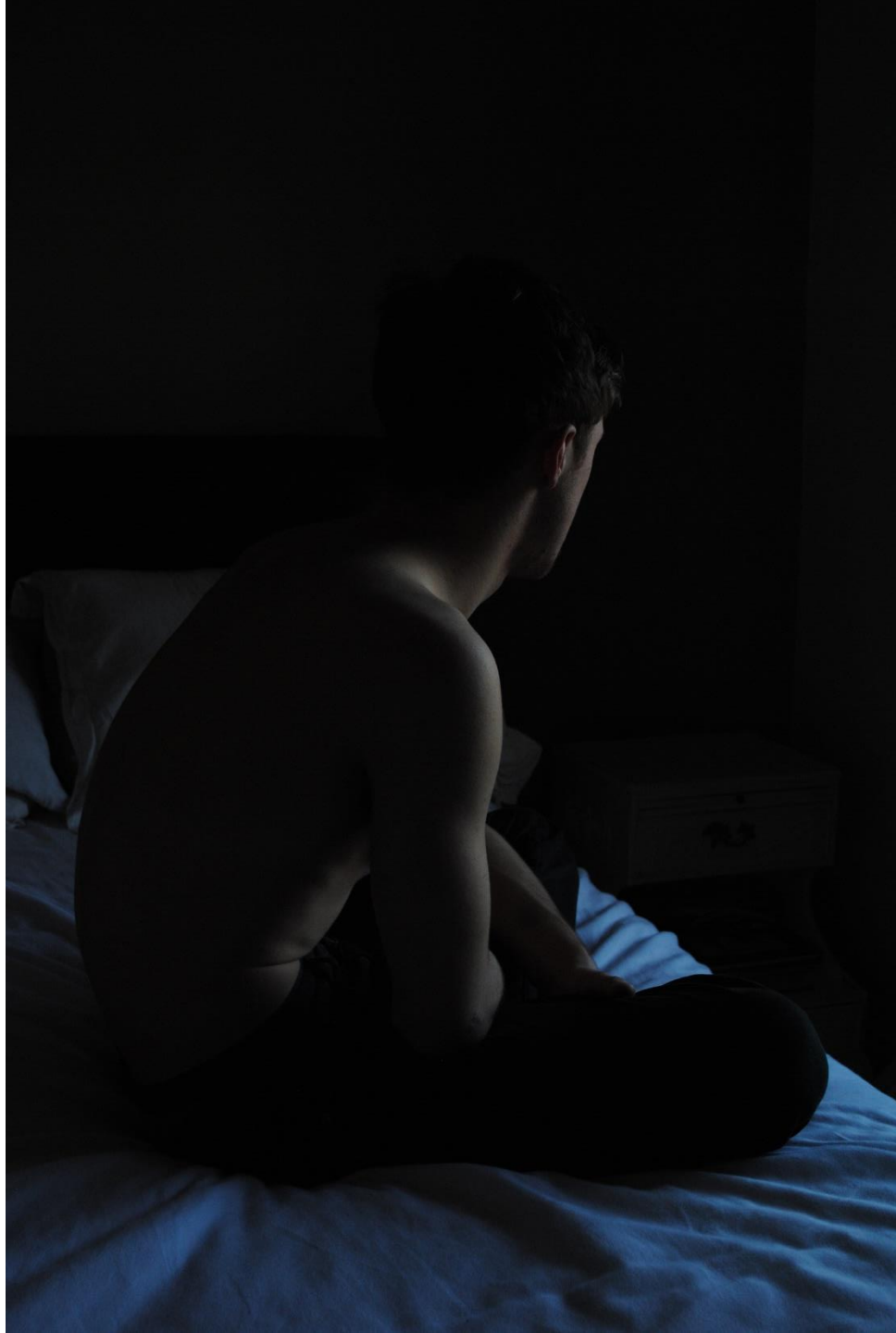
Photoshoot 12 evaluation

In this photoshoot I was thinking about control and how men don't always necessarily feel in control of their emotions. I chose my subject to be in the bath because it is quite a hostile environment where the subject is surrounded. It is also a personal space in someone's bath with them. I wanted my subject to almost feel claustrophobic and trapped because I was invading his personal space; this would make him feel a lack of control over where he was. There was still a sense of vulnerability to my photographs because of the subject being naked; I wanted this to add to the lack of control the subject had. By being contained in a secluded area, the subject looks even more vulnerable because it is not easy for him to escape; this is why I really liked the image of the subject's hand reaching out, because it was like he was daring to escape from his secluded space.

I'm still fascinated by body language and using the body to make a more interesting statement, this is why I have once again used it in this photoshoot to enhance the sense of vulnerability and emotion. I will continue to use the body to make a stronger statement following into my next and final photoshoot. I have also come to realise that the location of my subject is very important in making my point and so I will chose the locations of my final photoshoot carefully to show a vulnerable and enclosed space.

Final Photoshoot

Through my project I have experimented with angles, body positions, light and location. My most impacting photographs have shown the subject secluded; my previous photoshoot showed the subject in his bathroom and I think by having the subject in a place of safety, shows them as actually being more vulnerable because even in the safety of their home they can be tormented by their feelings. I think showing my subject partly naked creates the strongest sense of vulnerability because they are more open and susceptible to their environment. In my final photoshoot I will combine all of these things that I have found to make the strongest image, while incorporating different lighting and angles to change the emotion of each photograph. Although I started off looking at a lot of portraiture in a studio, I have come to realise that the location of my photographs is very important in communicating emotion.











Final photoshoot - Evaluation

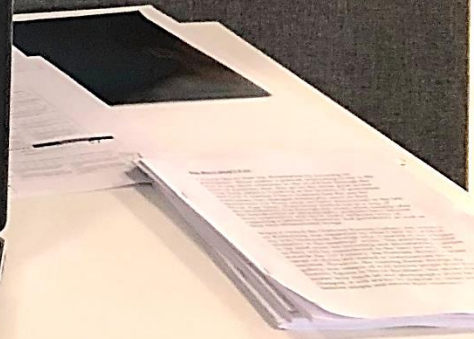
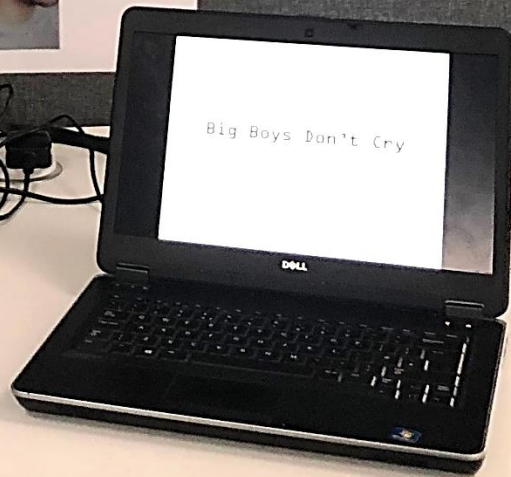
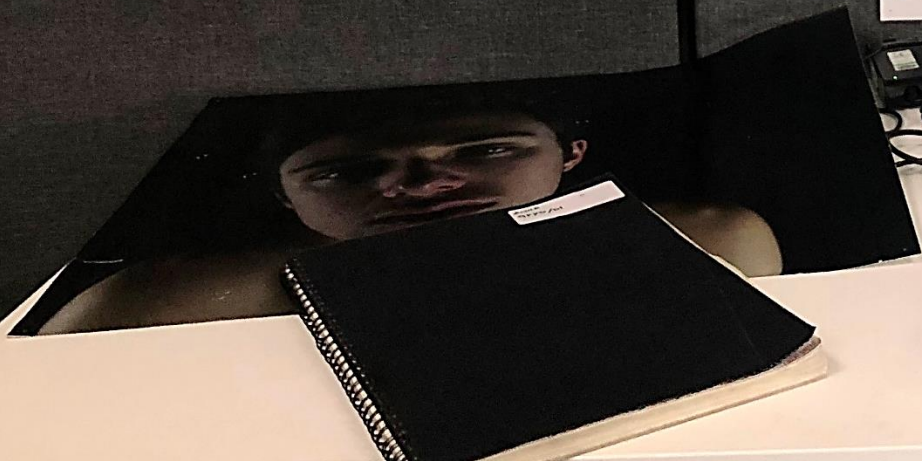
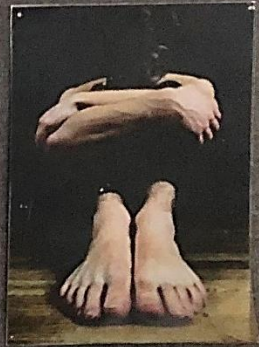
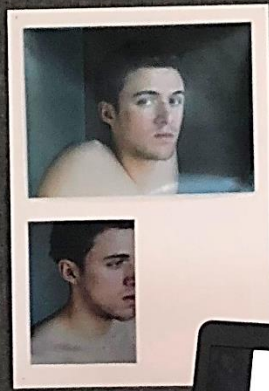
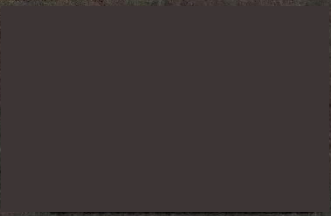
For my final photoshoot I have created a series of photographs documenting different emotions of my subject. I have positioned my subject in different ways to make a more interesting response to my project, because I have found that using several different techniques with light and angles give a different mood. Therefore, rather than combining the most effective techniques, I have chosen to create the series using each one individually.

I started the photoshoot in a dark room with only a small window of light; this made the subject look like a silhouette rather than a person and the figure could only be seen by the light outlining him. I started to get closer to the subject looking at his face and I used chiaroscuro lighting to create a more dramatic effect to the portrait of the face.

Lighting was very important in this photoshoot because I used both very dark and bright settings. The darker areas created a more dramatic, moody image and I this also lead the focus to be on the subject because the location was very subtle. However, I chose the brightest area to be in the bathroom so there was also a focus on the location as well as the subject. Although the lighting was contrasting I felt that they both still helped to emphasize the feeling of vulnerability; the darkness making a secluded atmosphere and the brightness pinpointing and revealing the subject.

Using contrasting body positions seemed just as impacting as the lighting because although they conveyed a different context they still gave this feeling of vulnerability. Firstly, I had my subject outstretched on the floor making him look hopeless as if he didn't care anymore. Being spread out gave my subject no defence making him exposed. However, in the bath the subject uses his body to defend himself by curling up tightly, however because of the environment, the photographs look invasive because of it being such a private place, therefore making the subject look vulnerable and out of control. Being contained in the bath showed the subject to be out of control and once again, secluded.

In conclusion, my project has investigated vulnerability and emotion in boys using photography to make a more interesting and striking composition. This photoshoot has brought these investigations together to create a series of photographs expressing the subject as vulnerable and out of control. This was important to show how society affects men and leaves them vulnerable to ideas. This photoshoot makes me think back to Sam Taylor-Johnson's 'Crying Men' series and I feel that I have had a similar outcome as her work. I think that my project is impacting to inform and raise awareness; although my work is different to Taylor-Johnson's work as mine is more subtle and less explicit in what it is showing. I think that truly it is hard to express an emotion and feeling as someone who has not experienced it; however, this project has enlightened and informed me even more to allow me to empathise towards the feelings of men. I think the most personal insight would give the most impacting effect, however, as a woman I can still understand my fair share of inequality; although as I have learned the inequality between both men and women is quite different from each sex's perspective. Overall, this project has shown that boys do need a better understanding of in society and need much more coverage of the problems they face, especially from such young ages. If this project makes you think about men, I have succeeded to raise awareness.



Big Boys Don't Cry

I would like to start my dissertation by focusing on portraiture. What makes a portrait interesting to me is the way it can show someone to the world but through the eyes of someone else, this gives the artist great power over their subject. Looking at the history of portraiture and how it started, I have realised that the use for portraiture has changed drastically since its first appearance (or from what we have discovered) in the late Stone Age times. Portraiture started out as a way of documentation, but through the years, most notably after the introduction of photography, portraits have become more expressive and show many different ways of capturing a person's character and personality as well as their two-dimensional image.

When I visited the National Portrait Gallery, my research on Portraiture was supported by what I saw as I worked my way backwards through time, I started to see a bigger similarity in the paintings' styles. The paintings seemed to be used more for recording and documenting a person so they will be remembered in the later periods; but towards the 21st Century, the Portraits showed a wider range of styles and started to communicate more emotion. However, the running theme through the gallery was images of well-known people from Royal, historic figures to David Beckham; this shows that no matter how much art and photography styles have changed, it will always be popular to create portraits of famous people and record their existence.

Looking at artists such as Leonardo Da Vinci and Pablo Picasso I was intrigued to find out why their work was so famous. In both cases this was because they did not follow what was considered the 'norm' in their era and they approached art in a different style. Diane Arbus, to me is very inspirational because she captured people that weren't accepted in society in her time; she made these people matter and brought these images to the public's eye to make them more aware on the inequality going on in society.

Now in society, women are realising their potential to become more equal in their rights and taking more power over their own lives; artists such as Jenny Saville have created many portraits of women expressing the inequality for women. However, I think men are not thought about as much as being unequal in certain ways, and there is little media coverage of men showing this inequality and standing up for it. I feel that men, and especially young boys are susceptible to ideas that society has planted, such as males having to be strong and not show weakness. I could not find any female artists that have focused on men; and as a female, I think it would be interesting to focus on men. In society girls tend to have problems revolving around self-image; for boys there is a much deeper side to how they present themselves to the world, and what they keep hidden.

I would like to explore how men have been presented in the past and how they are shown in present day in Art and Design. In the National Portrait Gallery men have been recorded due to their social status or fame;

occasionally artist's have created more emotive portraits of men, these artists include:

Vincent Van Gogh
Edvard Munch
Sam Taylor-Johnson
Antony Gormley

I will be looking at these artists, and examining how they have used art to portray men and especially their vulnerability. I want to see if our perception of men has changed over time and see if the Art world represents this. Since I am focusing on emotion in men, I am also interested in the mental health of men since it is something that many people suffer from but is really under explored, especially in men.

In history, men have always been presented as important through portraiture. From Greek history onwards through the Roman Empire and Renaissance period, it has always been men in power who have been painted or sculpted. These portraits have always emphasized the power and strength of the subject and showed men as superior. In the Renaissance period, biblical figures were also showed with such strength, for example the statue 'David' was created by Michelangelo in the 1500s. The way Michelangelo depicted his statue was with great beauty and strength; 'David' is also nude in the sculpture to show his whole toned body and how he is strong everywhere.

Van Gogh was one of the first artists to really express weakness and emotion in his portraits; this was due to his

depression that caused him great trouble in his life. He is greatly praised in this day and age, however when he was alive, he was looked upon as crazy. As an artist he expressed his mental health through his work and used it as therapy; he is perhaps the first artist that represents mental health through his art. Unfortunately, due to his epilepsy, anxiety and depression he committed suicide in 1890 when he was just 37 years old; however, he went on to become one of the most well-known artists of the 19th Century. Van Gogh is one artist who was misunderstood and who's mental health was not clearly diagnosed. He struggled to have relationships with other people, although him and his brother Theo were very close and Theo helped van Gogh sell his paintings. He was also friends with other artists such as Paul Gauguin, however when he had an argument with Gauguin, Gogh was so angry he cut off his own ear. Some of the subjects of his artwork also made people think Gogh was mad, since he depicted objects and landscapes in such a fantastical yet original way.



This is a self-portrait by Vincent Van Gogh painted in 1889. As you can see, he painted this after he cut off his ear, shown by the bandage around his face. I think what stands out the most in this piece is van Gogh's expression; his emotion looks almost like he doesn't care, and he's simply calm; this makes us think about his painting and how he does use it to calm himself.

The colours he uses are always very exquisite in his pieces; in this painting you can see the different coloured marks van Gogh has made to form the image. The vigorous streaks of paint he uses to form the painting are bold to make an expressive piece. Gogh's work is very impressionistic because of the fine yet obvious brush strokes and this is what makes his work stand out. Gogh told his sister "I am looking for a deeper likeness than that obtained by a photographer"; Gogh's self-portraits all show a vivid use of colour and interesting brush marks. The way Gogh uses a paint brush to create this swirl of patterns makes me think this is how Gogh is expressing his mind full of insanity and depression, like a pattern of colour and sometimes random strokes of paint.

Focusing on the face, it has a very murky yellow tone with hints of oranges and greens that have formed the

structure of the face; these could be seen as quite sickly colours making him look ill, could this be because of his mental health state? This piece also has quite a cartoon look to it the way he has outlined his clothing with painted black lines; this also makes it look as if Gogh isn't actually in the room and he's not part of the painting. It makes me wonder if this is purposeful or he is trying to simply stand out himself; or does he feel detached from the reality he is in and where he has painted himself. Many of Gogh's paintings depict a very imaginative world, showing slight relations to the real world; this shows that maybe he didn't want to live in the world he was in and by painting these images, he managed to remove himself and become part of his own imaginary world.

Van Gogh's act of self-mutilation has baffled many people and no one really knows why he did it; some people think it could be down to an argument with a friend but it has now surfaced that it was due to news of his brother's engagement. Analysing this piece, I find it interesting how Van Gogh doesn't particularly show himself as angry; from context it would be assumed that he would be full of anguish to be able to cut his ear off, but his expression in this image shows him to look more confused. However, I think his eyes speak more than his expression; they seem to be very alert and aware as if they are focused on something.

My curiosity about this painting brings me back to the history of portraiture and what it was used for. Could this portrait be Van Gogh's way of recording this graphic event in history, similar to the way he recorded the

images in his head, like 'Starry Night' which showed the view from his room in the asylum he eventually checked himself into.

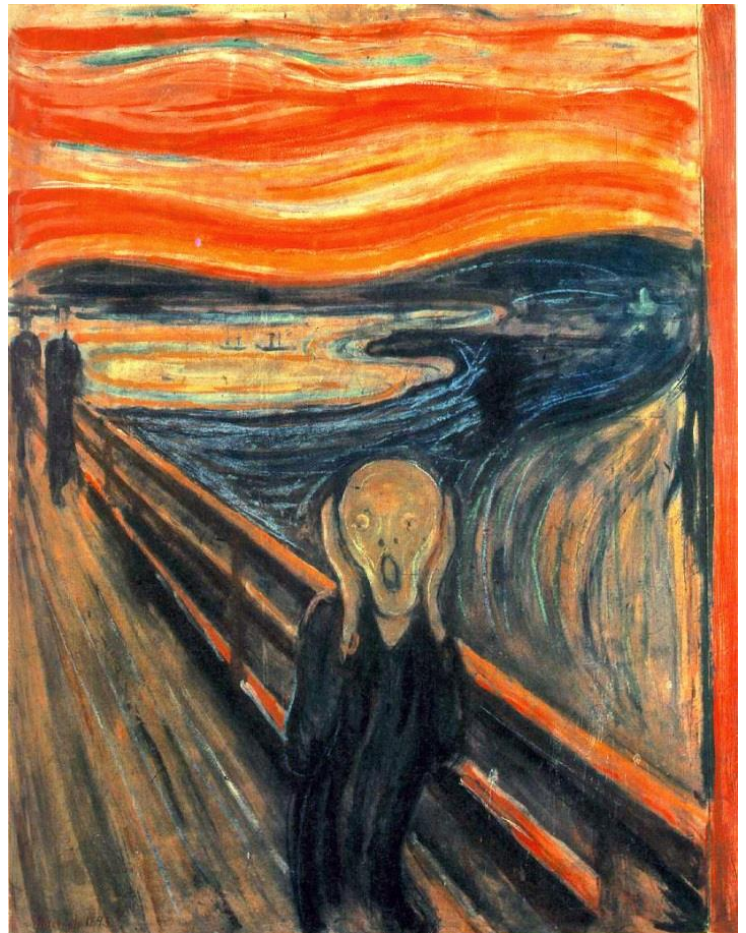
Van Gogh's art gives a very personal insight into his own mental health issues; however, the images that he has created are not shocking or horrific but rather thought provoking. Although, no other artist is famed for their mental health and especially making such a strong act of cutting off one's own ear. Van Gogh's work is very detached from society and does not represent society's general view of mental health at the time. However, other artists were influenced by his work, such as Edvard Munch; Munch found the use of colour for expressional reasons very satisfying and so used colour to create his own personal image.

Edvard Munch was a Norwegian artist who followed both the symbolism and expressionism movement. He was born in 1863 and died in 1944 at the age of 80. His most famous work included 'The Scream', 'Madonna' and 'The Sick Child'; although all of these works were not singular paintings, Munch painted and printed several versions of each image.

During his 20s, Munch experimented with both Naturalism and Impressionism. Many of his earlier attempts were criticised by the press and his nude paintings were disapproved of by his deeply religious father. Munch finally concluded that the Impressionism movement did not fulfil his desire of true expression; he wanted to go deeper into exploration of emotions. Under the instruction of his friend and Bohemian influence, Hans Jaeger, to 'write his life', Munch started to examine

his own emotions and psychological state. He states that his first break from Impressionism was his painting 'The Sick Child' which was based on his sister's death, when she died from tuberculosis when Munch was only 14 years of age. He described this as his first 'soul painting' as it showed his deep feelings for his favourite sister. Munch was influenced by Paul Gauguin and Vincent van Gogh and their skill of using colour to convey emotion. In 1889, Munch's father Christian died, leaving Munch depressed and contemplating suicide. With most of his close family dead, he was plagued by destitution and his wealthier relatives did not help; he resulted to taking a large loan out from a wealthy Norwegian collector. By 1892, Edvard Munch had decided on his original style of Synthetist aesthetic, which shows colour as the dominating factor of his pieces. His piece 'Melancholy' was exhibited as part of the Union of Berlin Artists exhibition, however the piece caused controversy known as the "Munch Affair"; though Munch found it rather amusing how his artwork had caused such a stir.

Between 1893 and 1910, Munch created his most famous image, which exists as two pastel drawings, two paintings and several lithographs. 'The Scream' is seen as a representation of universal anxiety of modern man. Created with simple form and thick, colourful brush strokes, the piece shows a skull-like figure amongst a colourful sunset. Munch states that this painting was a study of his true self and describes a day when he was walking with friends and the sky turned "as red as blood" and he started "shivering with fear". It seems 'The Scream' is a personal account of this day, filled with the anguish Munch felt.



To me, the figure in the painting has never looked as if it was human but more of a ghost-like character. It has a very frightened expression to it, although its scary characteristics do not give a sinister feel externally. The abstract ribbons of colour in the background flow in the same shape as the figure which makes me think the figure is connected to the waves of colour as if they are his thoughts. The way Munch has used his brush to make bold expressive marks of colour relates back to Vincent van Gogh and his self-portraits. They seem to be

expressing a similar emotion of anxiety and possibly other mental illness. I think the colours seemed to be symbolic in both artists' work, representing strong emotions, explaining why the colours are so bold and bright. Its like emotions ring in the head of the artists like colour glares at you brightly.

This composition relates to my subject since it shows the 'anxiety of man' in a very original way. Although many artists haven't looked specifically at mental health, their work can show a link that is not always obvious, such as 'The Scream'. Munch talks about this painting as if it shows his true soul which relates to the image not looking completely life-like. Its title is self-explanatory from the wide gape at the figure's mouth, although what shows me the 'scream' of the image is the many colours winding in curves creating an explosion of colour. I think this is what Munch wanted to show with his fascination of creating emotion with colour.

At the turn of the century, mental health was starting to be studied and accepted; Van Gogh had written letters to his brother about his mental health and these were eventually published. This allowed people to start thinking about mental health more and by this time Van Gogh's work was actually being promoted by his mental health and this is why it had had such an effect on the public. However, when the First World War broke out, it was as if mental health was turned over and forgotten; Munch's 'The Scream' became more relatable to many soldiers who took part in the war. Sadly, many soldiers suffered from Post-Traumatic Stress disorder (PTSD); even after the war was over, many soldiers continued to

suffer with it. However, during the war, soldiers who suffered tended to run away and those who were caught were shot for cowardice.

Continuing through the 1900s, there was not many artists who thought about mental health in men. The next major artwork focusing on emotion in men I want to look at was created in 2002 when Sam Taylor-Johnson photographed the 'Crying Men' series.

Between 2002 and 2004 Taylor-Johnson created a collection called 'Crying Men', which showed many famous and up-and-coming Hollywood actors crying and looking sad. Some of the actors include Dustin Hoffman, Forest Whitaker and Robin Williams. Although this wasn't a collection centred on mental health, I think it is linked to my dissertation because it shows men doing something outside of what society has deemed 'manly'. By the time this series was released, society was leaning more to confronting mental instability or weakness in men. The concept of these photographs is very obvious but what's effective about them is that they are thought provoking and evoke a positive response from both men and women.

What we have to think about with these photographs is whether the actors have been chosen as the subject's because they can act out the sad emotion well or they are possibly drawing on personal experience to help convey the emotional feeling. However, Taylor-Johnson's reasoning behind using famous actors as her models could rather be to do with using their status as idols to make men crying seem more normal. Many people, especially younger people look up to famous people for

guidance; therefore, using their influence to make a statement to the public to normalise seeing men crying would be more efficient than using someone that nobody knows.

I think what is now significant about these photographs is that some of these actors have recently died at young ages despite their famed status. Robin Williams sadly killed himself in 2014 due to suffering from Lewy body dementia, although depression was one small symptom that contributed to his death. What I find sad about this story is that no one knew he was suffering, he was keeping it bottled up; it was his wife that finally revealed the true cause of his suicide a year after his death. In a different case, another actor from Sam Taylor-Johnson's collection, Phillip Seymour Hoffman, died in 2014 from a drug overdose. Although drugs are a controversial issue, they are used by many famous people due to their wealth and ease of access and many well-known people become dependent on them.



This image from the collection shows William Dafoe in a state of misery. This image stood out to me with the way Dafoe has a very strong emotion in his eyes and the way his hair is waving in the air like he is in motion. Similar to the other photographs in the collection, Dafoe has his arm across his face trying to hide his expression; he is also located on a bed in a blank room.

The movement in this photograph is very important in creating the emotion of it; it's as if Dafoe is in the middle of a very emotional outburst where he is swinging his arms and wiping away his tears. Taylor-Johnson has got very close and personal with Dafoe; she is only showing part of his body and is very close to his face. It is obvious that a man would not want to be seen like this due to the dramatic emotion and physical appearance; this is why this collection is inspirational as it evokes a very different emotion unlike Taylor-Johnson's usual work. Dafoe's strong emotion reminds me of that of Edvard Munch's 'The Scream'; the emotion is very strongly portrayed, and Dafoe actually looks quite scary because of it. His eyes are the most capturing with how they are

wide and dramatic; this also reminds me of the frantic eyes of 'The Scream'.

What is different between my first two artists and Sam Taylor-Johnson is that her series 'Crying Men' was not very personal to her and for this reason I don't think her work was as impressive. Antony Gormley is a sculptor whose work is controversial in what it is showing and whether it is personal to him or not.

I think that Gormley's sculptures are fascinating and very symbolic. What's interesting about Gormley's work is that he creates them using a mould of his own body; it's as if he is creating lots of clones of himself and therefore a representation of himself. This makes the sculptures seem quite personal, although his sculptures are not really personal at all. Gormley describes his work as "an attempt to materialise the place at the other side of appearance where we all live"; this makes me imagine that it is something to do with thoughts and emotions. He also states that his work is not symbolical but rather indexical, like it is a trace of someone in a place or time; although Gormley treats the body as a place and uses it to represent common conditions in all of humanity. This is why I find it ironic how Gormley uses his own self-image to put forward what he thinks are problems in societal views; it's as if he is empathising with the rest of the world by using his own body.

The way Gormley uses his sculptures is to make a statement about space and scale. By placing his sculptures high up on buildings, for example in London and New York, Gormley says that you really feel an appreciation for the tall buildings in comparison and

showing the large scale of the cities in contrast to the much smaller figurines. With the sculptures up high, Gormley wanted people to look around them and see more, I think this is really effective in the way it makes people more aware of what they live in and also their significance in the world.



‘Clench’ is an abstract sculpture made in 2013 by Gormley, showing a Golem-style figure crouched over on his knees. Gormley investigated Polyhedra Works between 2008 and 2015, and experimented with 3 dimensional polygons and forming the body with them. By using geometry, he wanted people to think about the structure of the human body rather than focusing on the usual anatomy. This sculpture is very particular in its shape showing the uneven skin of the figure. The anatomy makes me think of the figure being more robotic than human and this is why it has such a perfectly carved body. Just like Gormley carved the wood, society

carves ideas into people's head about what should be 'normal'. This draws my attention to men in general; it's like society sculpts males to feel a certain way and act the way society deems normal. What this piece reminds me of is a hologram due to its crystalline structure, it makes me think that it is something that has been designed on a computer and projected because of its linear shape. This also gives it a robotic look, as if it can be controlled.

Many of Gormley's sculptures are seen standing and are located in outside areas, as if they are part of the landscape, however this piece is the very opposite. The figure in 'Clench' is curled up tightly in a large, empty room, making it look alone and secluded. Rather than interacting with the landscape this piece is left with nothing but walls caging him inside. Gormley works with both the body and space in mind when creating his pieces; that is why this piece is about the space just as much as it is about the body. All of Gormley's sculptures inside are placed in white rooms, this shows the best contrast between the sculpture and the space, making the sculpture the obvious focus. Even when displayed in exhibition there is large amounts of room left around the sculptures making them look as if they are almost claustrophobic and need the room around them.

What captures me about this sculpture compared to Gormley's others, was its positioning. The figure is curled up in a sort of foetal position as if hiding from the world, making this a very emotional piece. What is more impacting about the positioning is how small the figure appears; this relates to how Gormley thinks scale is

important in conveying emotion. I think this is quite literal in a sense as when you feel small, it's seen as being unconfident and shy; whereas when you are big you can be seen as being cocky because everyone looks at you. I agree with Gormley in the fact that size plays a large role in revealing a personality; Ron Mueck is another sculptor who uses scale, but you can see the importance of scale all the way back to Michelangelo's 'David' statue. When you are small you feel as if no one can see you, although what's different in this sculpture is that Gormley has used the large, empty room around the sculpture to create a different perspective. In such a large room with nothing in it, the only focus would be the sculpture; this could show why he is hiding or protecting himself.

I think this is one of Gormley's sculptures that shows a common feeling among many humans. Many people feel a need to hide when everyone is looking at them, generally due to embarrassment. However, this sculpture could show someone trying to hide from themselves as well; the figure's head is obviously covered by the arms as if they are trying to block out their thoughts. I think this creates a much more powerful image since it's almost something that you can't avoid, you can never truly hide from yourself. I think this is very relatable to people who suffer from mental health, sometimes people will want to hide from it and pretend it's not there.

Sam Taylor-Johnson's work is very much cliché and the message she is portraying is very clear. She is up-to-date with the current issues in the media although it's not something personal to her and I think that is why her



series of 'Crying Men' is not so effective. Her work is more superficial rather than getting to the core of the issue; of course men cry, but it is still seen as something they do in private. For that reason, I chose to look at modern sculpture and I think because they were created by men, they have a more personal and significant value. As said at the beginning of my dissertation, men have been

traditionally portrayed as strong or victorious figures; Antony Gormley and Ron Mueck take a different view and are very representational of modern man. Mueck's crouching boy is moving and like most of his work is about his personal reaction to his father's death or the birth of his children. His artwork is a way of expressing his emotions similar to Edvard Munch's work. Although it is not about mental health but more about how men respond to everyday events and I think this is also relevant. In a similar way Antony Gormley's work is about how his figures react and respond to different environments; some are powerful and stand out against their surroundings, whereas others seem to integrate with it as if they are a part of it. His work seems to reflect more of the sensitivities of modern man without being cliché. His work is thought-provoking and often beautiful.

It would seem that sculpture has been the leading force in exploring men's emotions and mental health in recent

times. Mueck and Gormley definitely explore this and their work reaches out to people in different ways, making them more personal to the individual viewer. Portraiture as a 2D form can express one emotion clearly and makes us question further about the artist and the person portrayed and why they have chosen to be portrayed in such a way. In Munch's and Van Gogh's work, their most iconic paintings are a representation of their own emotions. Although, 'The Scream' was supposed to represent a common emotion in all men, this is why it is more widely recognised as being an emotional piece, since others empathize with it. However, Gormley's work seems to discuss a wider variety of issues such as solitude, vulnerability and power. His figures are more connected with nature and give a sense of strength and exposure.

My investigations of the representation of men in art through time have showed how they have been portrayed differently in the modern age. Starting in the early 20th Century, both Van Gogh and Munch were showing something not in fashion and taking a chance by creating emotive portraits of their own emotions. However, in the current century we have become a lot more open to emotive artwork and accepting in the events and emotions they're expressing. This is why Taylor-Johnson's work was so effective in evoking thought in the public. Men are being expressed in more real ways, rather than being shown as strong men who are in control; both Mueck and Gormley have shown this and have played around with the true identities of mankind. I think this shows encouraging progress for the equality needed among men and shows that as time goes on, art

will become more explicit in its expression and provide the coverage that men need to be noticed and thought about.

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