Pearson

GCE A Level Advanced Art and Design

Photography
Component 2

Total Mark 62

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise
Mark	15	15	16	16
Performance Level	5	5	6	6
			Total out of 72	62

Pearson

Simple or Complex



Memphis, tricycle by William Eggleston shows how simple photographs can still be interesting. He shows the significance of angles when taking photos. This tricycle looks old and worn down yet the low angle composition makes it look important. Giving a viewpoint that is lower than eye level gives a new perspective to the worn down tricycle that would not have been seen at a different angle.



Eggleston displays a simple object in an unusual way using this lower angle. This is a simple technique but it has a huge impact on the image created. The background and the tricycle itself could be found anywhere. However, Eggleston chose the best angle to make this image more than just a tricycle.

This shows that simple subjects in photography can still have a story behind it. It makes the viewer question why the tricycle is there and who owns it.

Below shows Henri Matisse's *Blue Nudes*. These are shapes cut out of blue paper to create an abstract image of the human body. Although these images look simple, one of them took Matisse two weeks of cutting and arranging until he got his final piece.

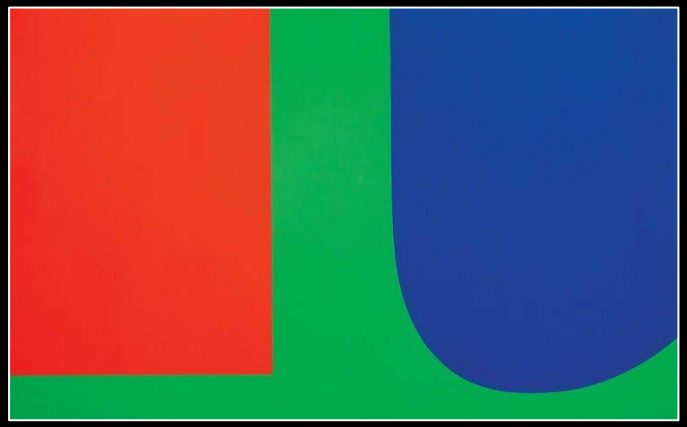
These images show simplicity through only using one art form. They have little details as they show no shading or shadows. This is because he only used paper to create each image. Also Matisse only used blue in each photo instead of adding multiple different colours and adding more depth to the image.

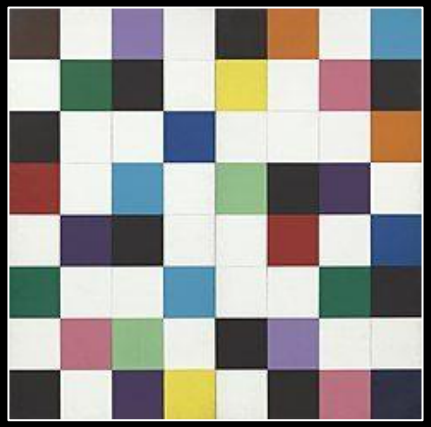




Thomas Ruff did a photographic series of passport style photos. These images were made to be printed large and displayed in an exhibition. The models in each of his photos were not well known and were not names during this exhibition. However each image has points of interest. For example in the image above her fringe is irregularly cut.

This photo shows simplicity in photography as the lighting is flat and there is no bright colours in the photo. It looks as though it would be used for official use. As well as the look of the photo being simple because we have no information on each person Ruff photographed there is no story behind these portraits. This makes these photos only have one key feature and that is each person's appearance.





Ellsworth Kelly said "I feel that the freedom of colour in space is very much what I've always been involved in." This quote describes Kelly's work as he painted simple and abstract pieces.

The image by Kelly to the left is called *Colors for a Large Wall*. This was the largest painting that he made and it features multiple different coloured squares that were each painted separately. Although this painting is simple with little details it still has a good composition that makes it more interesting. Kelly got the inspiration for this piece from producing collage using French craft paper and randomly placing each square.

Simple or **Complex**

Glass artist Dale Chihuly is best known for his large-scale sculptures. His interest in architecture, interior design and the way from interacts with light and space helps to create his installations. Each piece is created to fit the environment they are located. Chihuly's work is placed in public spaces, museums and botanical gardens around the world.

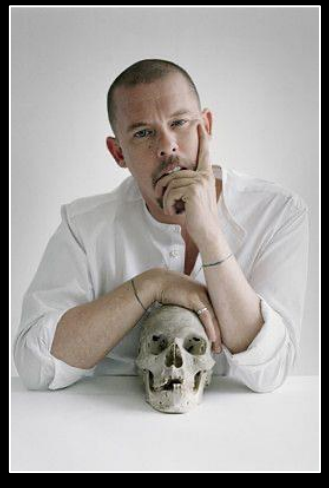
Dale Chihuly's work is seen as complex because of the large colourful designs he creates. He pushes the boundaries with blowing glass until it's impossibly thin. He then combines hundreds of pieces to create his final piece. Blowing glass takes a lot of skill as it can easily go wrong.

The piece to the right is at Kew Gardens in London. Chihuly has 32 pieces of his artwork displayed here across different locations, both in and outdoors. His wife sees this *Reflection on Nature* as a way of 'bringing art lovers to gardens and garden lovers to art'.

Overall Dale Chihuly's work is complex because of the method he uses as blowing glass takes many years of training. Also the elaborate designs he creates are complex to make as each piece is individually made. He makes his work more visually appealing by using bold colours. For example, the tree like creation shown to the right uses bright reds, oranges and yellows.







Unlike Thomas Ruff's work, the image to the left by TIm Walker is more complex than it looks. Although this photo is very white with a low contrast, there is a lot more meaning behind it.

Alexander McQueen is a british fashion designer known for his work which "blurred the lines between politics, art and clothes; manipulated the worldwide press; and boldly embraced technology." He struggled with severe depression, anxiety and addiction. I think knowing this darker side of his life makes the photo more intriguing.

He had a rebellious personality which I think is shown in the photos to the left. When taking these images McQueen refused to pose how Walker originally wanted him to and ripped up the original set. He then began redesigning it including choosing to put a cigarette in the skull's mouth. This shows the type of person McQueen was. He wanted the portrait to reflect him and not what Walker's perception of him was.

This shows how photos may not appear visually complex at first glance. However once you know the process behind taking the photos as well as information about the people that are in them it can become a more complex image.

Blade Runner is a 1982 science fiction film which was directed by Ridley Scott. This film is seen as very ahead of its time due to the complexity of the special effects which were done in-camera. In order to create large cities without the use of computers they made a forced perspective miniature version. This means that the objects in the foreground are larger than the background to make the city appear larger than it is.

In the city scenes they wanted flames on top of the buildings. However they were unable to create realistic flames in the miniature model so they had to film them separately. They would create large fires at night in the car park. Each video was filmed with a black background on glass which they could then projected onto a screen above where they wanted the explosion to be.

Each different element of the scene was shot separately using multiple exposures. They used a motion control camera so were able to get the same camera movement but change part of the city model each time. These were all filmed on the same piece of film so they did not have to combine them at the end themselves. By only exposing part of the scene each time and having the rest in darkness they could control what areas were visible on camera.

Blade Runner is a form of art as every second looks beautiful. The complexity of the film makes it more impressive as they created something that was seen as impossible at the time.

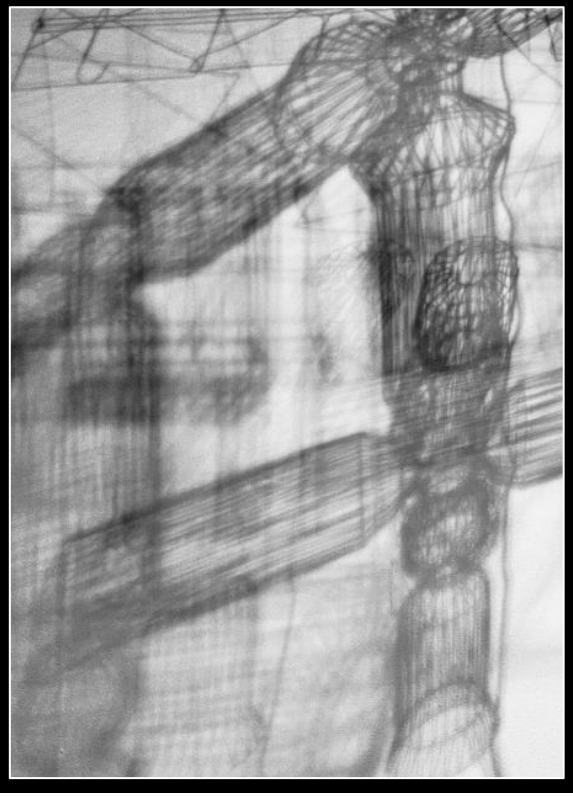




Simple or Complex in London

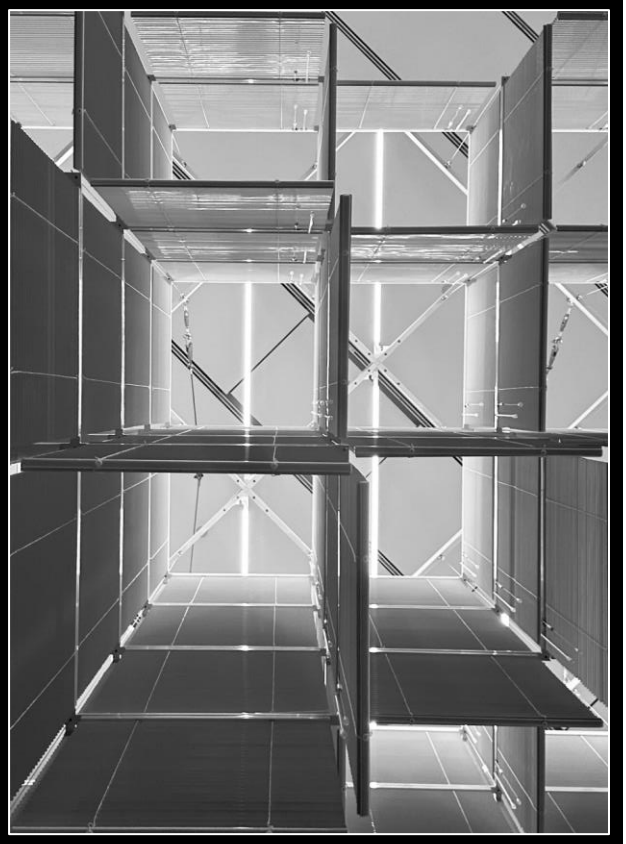
To explore the theme of simple or complex further I decided to take my own photos to discover my own original ideas which will help me decide an idea to carry on with in this project. These next few slides show the best images inspired by the theme from when I went to London. On this trip I decided to take photos of objects from museums that I visited. These included places such as Tate Modern and the V&A Museum. As well as using other pieces of art to find simple or complex I also was able to find my own examples when walking around. This included the architecture of buildings. Overall I think I was able to capture a wide range of simple or complex photos which has given me ideas for what I will do within this project.



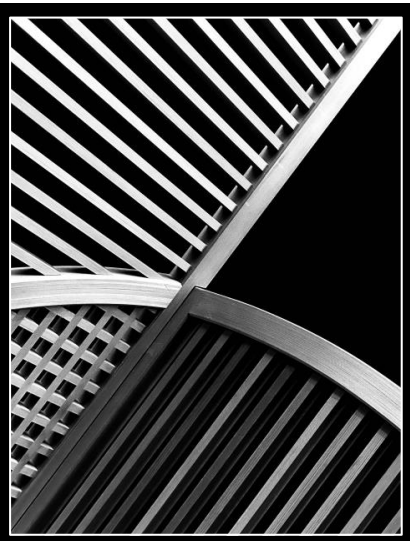








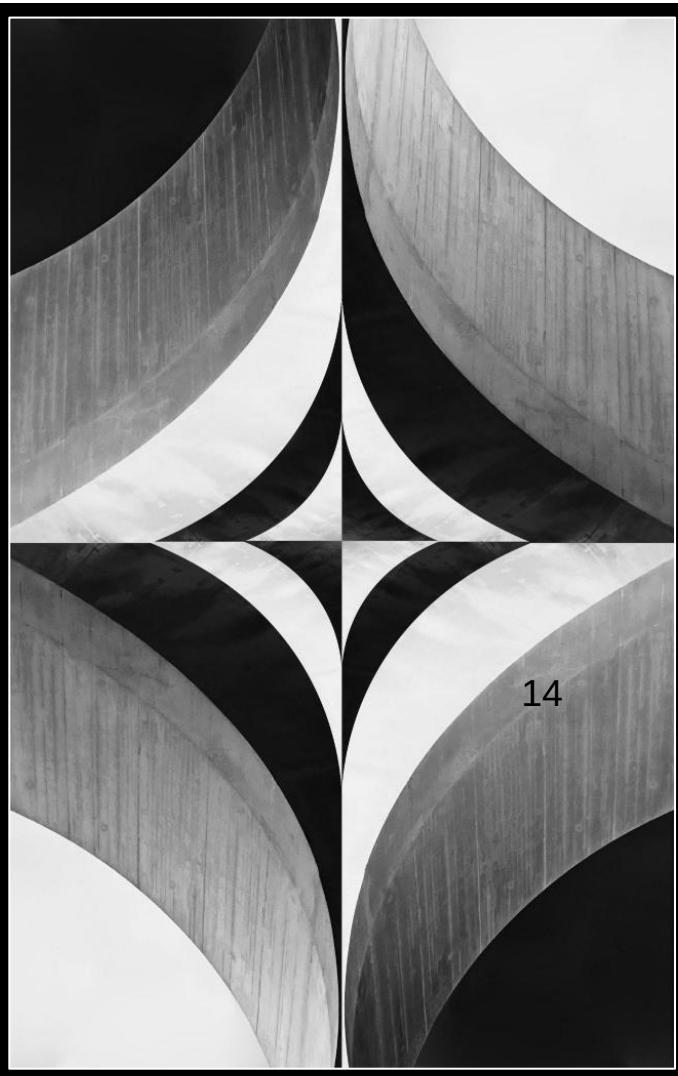




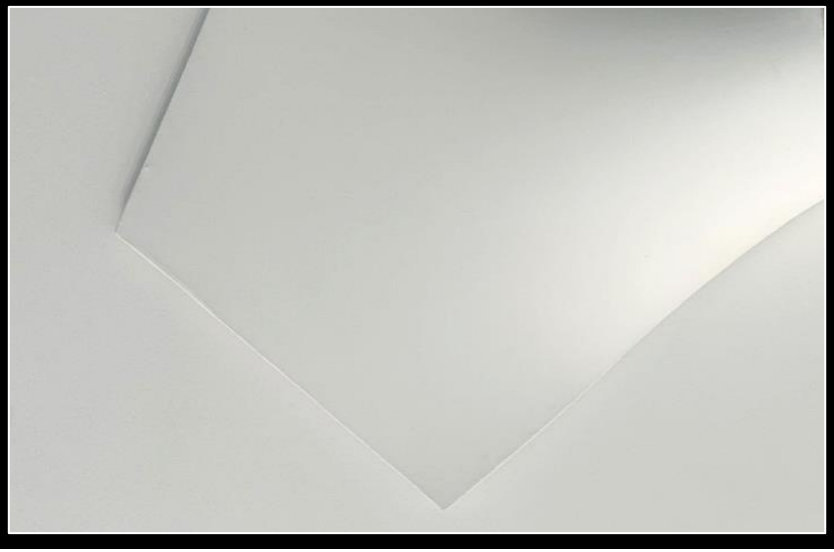


This page features geometric photography which I took in London. They show abstraction and minimalism in a way that makes them to appear simple and complex. In these photos I wanted them to have a strong contrast with shadows to make the different shapes stand out more.

Reflections and patterns are a key technique used in geometric photography. Because of this I took the photo to the left and used photoshop to create the image on the right. I did this by mirroring the image vertically and horizontally. I also inverted two of the mirrored images to create a illusion like pattern. To create this effect I also inverted the centre of the image twice to create more diamond shapes in the photo. This is because geometric photography focuses on the shapes that are made and their compositions.







The V&A



The Victoria and Albert museum is an art, design and performance museum that aim to help people learn and engage with their collection of art. The first Director of the V&A was Henry Cole who referred to the museum as a 'schoolroom for everyone'. He felt that showcasing a wide range of art would improve the standards of British industry. He wanted the museum to be able to be used to educate designers, manufacturers and consumers in art and science on the history of art by displaying all of the best examples in one place. It serves as an example of what others should achieve.

It is the world's largest museum of applied arts, decorative arts and design that has over 4.5 million permanent objects. Their collection has art from the last 5,000 years and from a wide range of cultures.



The museum owns the largest Italian Renaissances items outside of Italy in the world's largest collection of post-classical sculptures. Their Asian department includes art from South Asia, China, Japan, Korea and the Islamic world. They also have a large collection of ceramics and metalwork that are among the best in Europe.

This is all stored in the V&A's 12.5 acres where the museum is located. The building is known as one of the most elaborately designed and decorated museums in Britain.

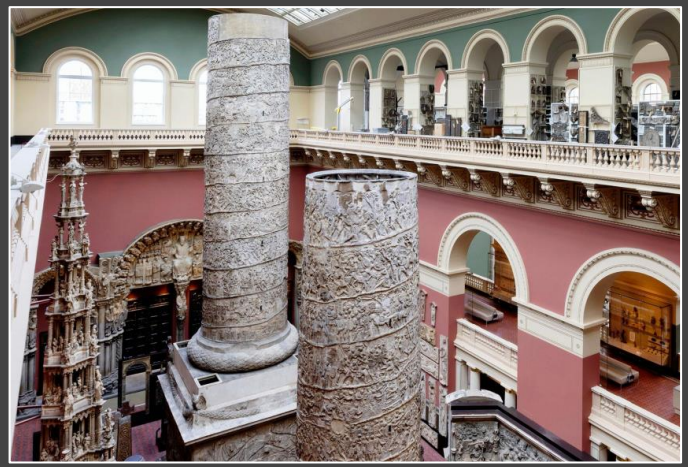
Overall, the V&A museum displays millions of objects in order to educate consumers on art from different cultures. They want to inspire new generations of artists by showing a wide range of items across their 145 galleries.

Project Proposal

The V&A shows the complexity of human creativity in their large collection which displays different and important features of art. They showcase the best pieces of work that humans have created from paintings and sculptures to costume and jewellery.

My project is inspired by the complexity of the V&A and the range of objects in it. I want to take inspiration from different items in their collection and do photos inspired by the physical aspects and my emotional connection to them.

I want to use fashion photography to show what I have been inspired by. I plan to use different techniques throughout this project as I don't want to limit myself to one. Some of these techniques include high ISO and different editing styles. I want each set of images to be completely unique so I am able to show how each item from the V&A has inspired me differently. I would like to represent the variety of items at the V&A has within my work and take inspiration from objects in different collections that stand out to me during my visit to the V&A.



Wonderful Things

The images to the right are from Tim Walker's *Wonderful Things* exhibition which was open at the V&A in 2019-2020. I came across the book featuring the work from this collection and loved the idea. He took inspiration from objects at the V&A and took photos of how he interpreted them. Walker explained that "each new shoot is a love letter to an object from the V&A collection, and an attempt to capture my encounter with the sublime."

The exhibition showcased over 300 items including photographs, short films, props and sketches inspired by items from the V&A's collection. He took ten new sets of images that each look completely different. Taking inspiration from specific parts of each item he chose. He wanted to capture the physical presence of the item as well as his emotional reaction to it.

This idea of researching different objects from the V&A inspired my project. I want to achieve the same as Walker and show how I interpreted different items and express that in photos. I don't want my different sets of images to be linked to each other as I don't want to limit the work I produce. Like Tim Walker I want the photos to be taken in a wide range of locations to create more variety and I would like to use a range of different techniques within my work. I think this will create the best quality photos and work well for each object that I am inspired by.







This is one example of the work Tim Walker produced for his *Wonderful Things* exhibition at the V&A. However this item that he was inspired by is different to the rest because it is inspired by an Alexander McQueen Evening gown from the *Horn of Plenty* collection that has been wrapped up at the V&A Clothworkers' centre. He took inspiration from the dress being covered and says that it is his "love letter to the conservators, curators and archivists at the V&A.



I really like how in a museum of some of the best art in the world he still found beauty in the behind the scenes of it. Instead of taking inspiration from the dress he was inspired by it wrapped up. With this idea he then went on to create a wide range of images capturing different aspects of the Clothworkers' Centre and the care that is put into looking after each object.

Tim Walker's Work

On this page I wanted to show some more example of the work Tim Walker produced in his time studying the objects at the V&A as part of his *Wonderful Things* collection. The image to the right of each pair is what inspired him to create the photo on the left. Each item he chose from the V&A is from different collections and his emotional connection to each varied. In my project I also want to take photos inspired by different pieces of art to show this imagination where I only take features of an object to be inspired by rather than copying the overall image.

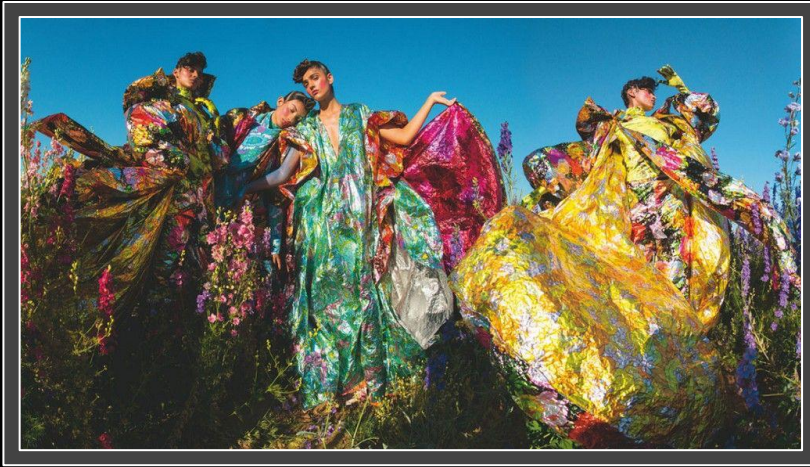


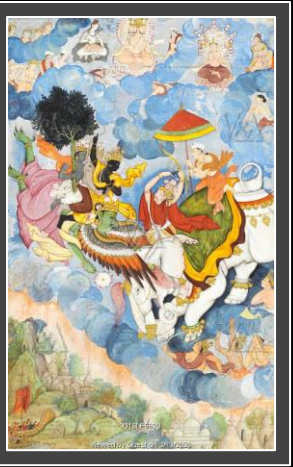


The image to the above by Walker was inspired by the portrait of Dame Edith Sitwell. With this photo he took inspiration from the idea of celebrating age and differences. Edith Sitwell was known as unusual and weird which Walker liked. So instead of directly taking inspiration from the singular photo of her he looked into her as a person. His photos are a way to show it is 'a positive thing to be yourself and embrace your difference.' Walker later titled this shoot *Why Not Be Oneself?* and encourages others to not pretend to be someone else.

When being inspired by Edith Sitwell, Walker wanted hands to be a large part of his images. This is because she always said 'I have beautiful hands'. As well as this key feature of her Walker also looked into her style throughout the years and took inspiration from her outfits.

Walker saw this photo in the Jewellery gallery in the V&A which caught his eye as none of her jewellery was being displayed. This caused him to begin imagining what jewellery would have been placed next to the photo of Edith Sitwell. This unknown inspired him to fill the missing gap with these images he took.





The top photo was inspired by krishna and Indra. Tim Walker liked this painting From South Asian as it reminded him of being in India, one of his favourite countries. He wanted to take inspiration from the bright colours in the painting and combine it with the love he has for India. To achieve this he wanted his photos to represent 'richness and energy.' This image was taken for British *Vogue* and Tim Walker wanted to use models from Indian, Pakistani and Bangladeshi backgrounds to represent the diversity representation issues in magazines. He wanted to show South Asian culture within these photos to show that London where the V&A is located has a wide range of lifestyles and nationalities making up the city.





Tim Walker's images are only loosely inspired and are not replicas of each object. I think this photo to the left is the most interesting example of this as he took inspiration from a snuff box. He took the Chinese scenes that the box is decorated with to create 11 different images. The decorations on the box helped Walker to see a storyline in it. He said that as soon as he saw the it he started to imagine "an emperor or an empress, walking their pet dragon at night and picking a flower that only blooms at a full moon". Due to the darkness of the box with bright details he used UV lighting to create a similar effect in his photographs. A technique that he has not previously used but was keen to experiment with for this collection of images.



Taking inspiration from objects at the V&A museum

Visiting the V&A

For my simple or complex project where I am exploring different items that are on display in the V&A I went there in order to see their collection in person. Throughout the two days where I looked around the museum I took photos of items from different departments which inspired me. On these two pages are some examples of items I saw that I may take inspiration from within this project. When choosing these items I thought about the visual aspects, their function and my emotional connection to them. These are three things which I hope to represent in my future work by using fashion photography.





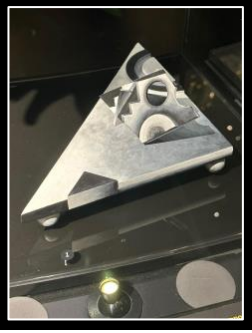
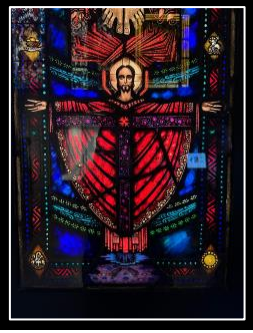


































V&A Department: Glass













Body Shape VI

2003 Almere

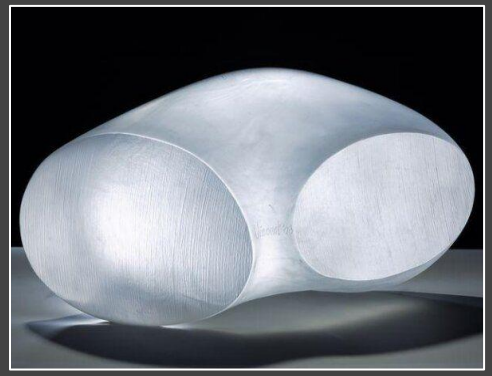


Vincent Van Ginneke is a Dutch Postwar and contemporary artist who created a series inspired by the human body made out of glass.

Van Ginneken avoided the easy seduction of polished glass. He wanted the body part to appear to have matte skin so the 'outside shape becomes more important and you can work with the contrasts.' He describes this series of glass pieces as 'memories of body-parts'.

This piece shows cross-sections through the waist, the transition into the leg and the gentle curve of the back. Although this piece is very abstract it is instantly recognisable as part of the human body.

Abstracting the Body



Inspired by this glass model of part of the human body I want to take images where I abstract the body. I want to take inspiration from this piece by Vincent Van Ginneke by simplifying the human form by only having parts of it visible.

To do this I want to only photograph parts of the body that are not commonly seen. I also do not want my model to be recognisable in any of these images so their face will not be seen. This is because I don't want to have the photos be personal to one person and instead want it to resemble the basic human form.

When I first saw *Body Shape VI* by Vincent Van Ginneke in the V&A museum I instantly recognised part of the human body because of the shape. I want my work to be similar to this where I take away the colour and texture of the body and rely on the shape of it.

I want to take black and white images with a high contrast. I also want the background to be black and have the body white. I will use a high ISO to add a small amount of grain to the photos. To do this I will take the photos in a dark room with a modelling light to control the brightness of the image.

Previous Work Abstracting the Body

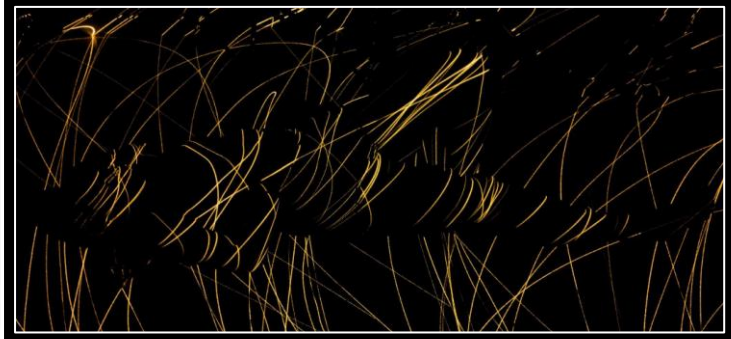




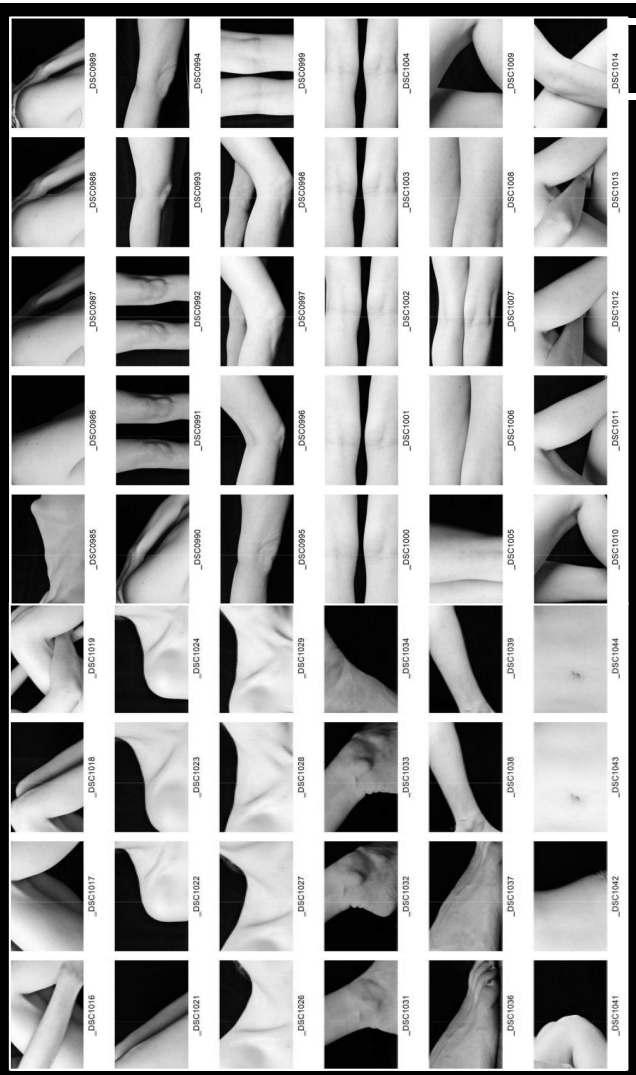








For a previous project I looked at abstracting the human body through different ways. I chose to distort through methods such as using a crystal ball and fisheye lens. I also looked at simplifying it by using a laser pen to show the human form through lines. Although I don't want to use any of these methods for this set of images I still want to take inspiration from the different poses I used.



Abstracting the Body

British artist John Coplans became well known for his photographic work where he took self portraits focusing on the aging body. His series *Abstracting the Body* also explored the relationship between the body and abstraction.

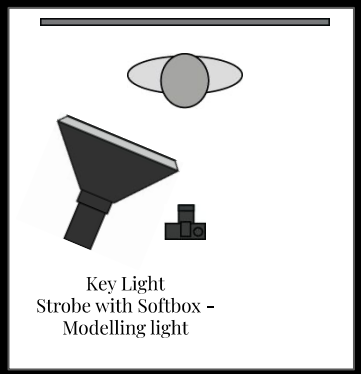






Abstracting the Body consisted of a series of large-scale photographs of various parts of the human body, such as the torso, the legs, and the feet. The photographs were highly detailed and focused on the textures and patterns of the body, creating an almost abstract effect. By removing the body from its usual context and emphasizing its form and texture, Coplans was able to create a new and unexpected way of seeing and experiencing the body. Some of the photographs were close-ups of specific body parts, while others showed the entire body.

Coplans' aim with this series of photographs was to challenge the traditional concept of beauty and perfection in art, and to instead celebrate the human body in all its forms. His work continues to inspire other artist and his emphasis on the body having endless possibilities and variation has helped us to understand what it means to be human. His photographs are a celebration on of the body and acts as a powerful reminder of the inevitability of aging and mortality.



Key Light
Strobe with Softbox -
Modelling light

For this set of photos I wanted a very high contrast grainy look to show my attempt at abstracting the human body. To do this I took photos in a dark room with one modeling light close to the person. I then used a high ISO in order to get the grain. I wanted my photos to be overexposed on the body with the only shadows acting as a transition into the background.

As stated in my plan I chose to keep my model anonymous as I didn't want these images to become a portrait of them. Overall, I think this set of photos works well for the original inspiration of *Body Shape VI*. I like the idea of isolating parts of the body in a similar way to the singular piece of glass. I also think removing the different tones from the body in my images links to the one tone of the glass.

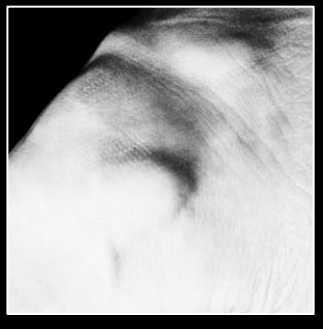
If I were to carry on with this set photos I would explore photographing the body in different positions. I found that the majority of the images I took were very similar due to focusing on the legs and arms. I would want to look at taking photos in this style but taking more inspiration from John Coplans work. Although I did focus on very similar areas of the body I still think I got a good variety of photos where the body is almost unrecognisable.

Aperture - f/10 Exposure time - 1/200 ISO speed - ISO-25600



When editing these photos I cropped the image so that the body was less recognisable. I also increased the contrast on photos that needed it. Overall I think I have photographed unusual parts of the body that are almost unrecognisable.

Although I normally do not like when a photo is overexposed and loses the details, I think it works well for this set. I like that the only part the grain is visible is the small amount of shading at the edge of the body where the shadows start.





Bill Brandt

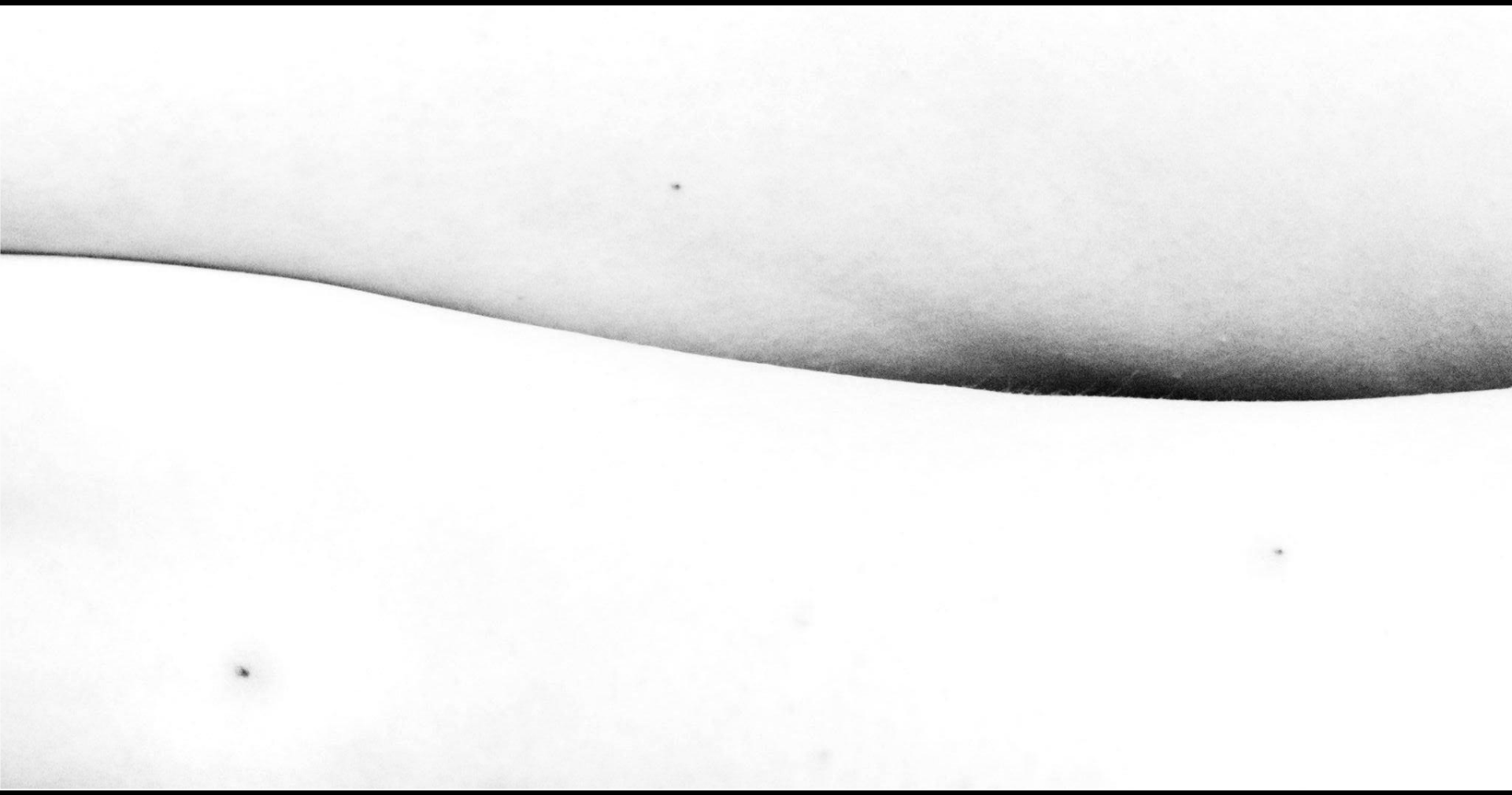


Bill Brandt was a British photographer known for his high-contrast black and white photographs, which created dramatic and moody images with a strong visual impact. His high-contrast style was characterized by a strong use of deep blacks and bright whites to create bold, dramatic images. This aesthetic was achieved through a combination of techniques, including careful lighting, darkroom manipulation, and the use of strong shadows and highlights.

My set of photos abstracting the human body is entirely inspired by this image by Bill Brandt. I wanted to achieve a similar style to this photo with the high-contrast with areas completely white and black. I also used a high ISO in order to get the grain similar to Brandt's images. Overall I think I achieved a very similar look to Brandt's photos in this set of images.







V&A Department: Islamic Middle East

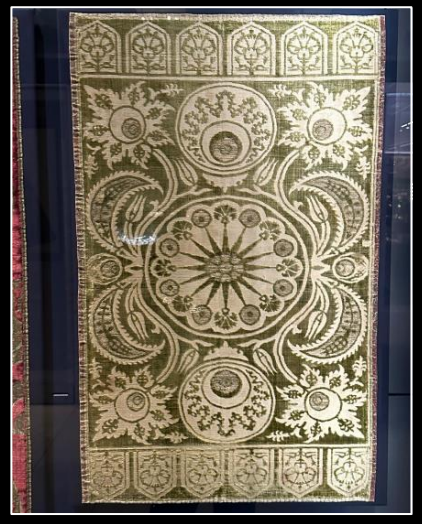












The Chelsea Carpet

Iran 1500-1550



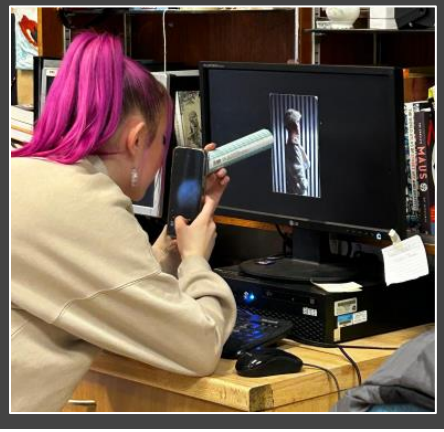
Although this carpet is very large it has a fine and complex design. It was woven in Iran around the first half of the sixteenth century during the reign of the Safavid dynasty. The design has many links to the arts of the book in early Safavid Iran and also with similar hunting carpets.

The general layout of this carpet has two round black medallions down the centre of the carpet. These then have four diagonal oval pendants around them. The background of this carpet is a dark red which standouts against the black and yellow detailing. The medallions are repeated by having a quarter at each corner. Each circle is filled with yellow strapwork, flowers, birds and Chinese-style cloud bands.

Observation of Beautiful Forms



In this set of photos I wanted to take inspiration from the pattern within *The Chelsea Carpet*. The circles and reflections in it reminded me of a kaleidoscope. Kaleidoscope means an observation of beautiful forms.



Instead of using photoshop to create a kaliedacrope effect I decided to do it in-camera. To do this I used my phone camera as it was small enough to see through the kaleidoscope at my subject. I took photos in person as well as on a screen after.

I thought this idea made my images look similar to *The Chelsea Carpet* as I looked at the mirroring effect within the pattern. Later in this set of photos I decided to experiment with adding red to represent the dark red field in the background of the carpet. I also experimented with using two backgrounds to create more variety in my images.

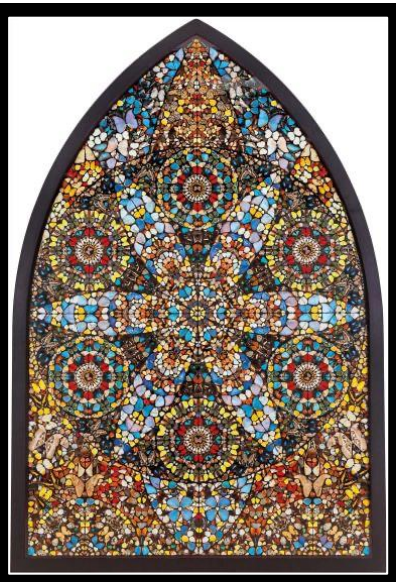
Artist Damien Hirst created a series of paintings and prints inspired by kaleidoscopes. A lot of these images were made of real butterfly wings and some were made to represent stained-glass.

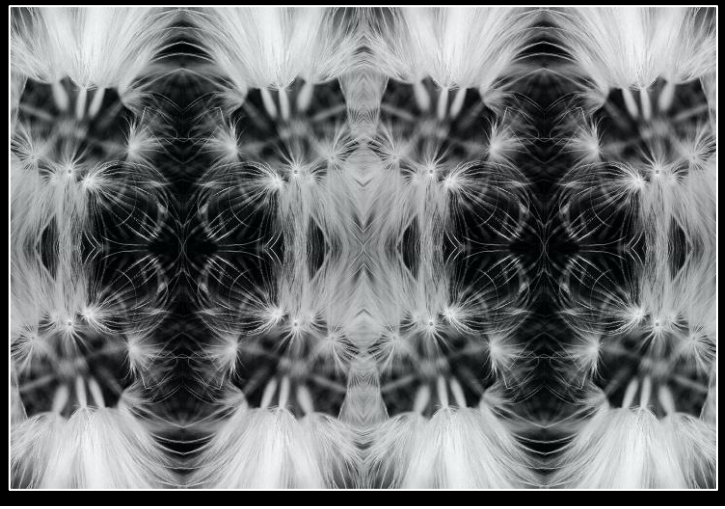
He made these by placing different butterfly wings in geometric patterns into household paint. He used a variety of bold and vibrant colours to link to designs in Buddhist mandalas. As well as the colours in each piece being different the placement and composition of the butterflies are as well. Making each print completely unique.



Hirst's work stands out to me not only for his use of materials but also the pattern it creates. I like how from a distance his work looks like it is made from thousands of different shapes but up close you can see the butterflies.

Similarly to *The Chelsea Carpet*, Hirst's work tells a story as well as containing large amounts of details through his mirroring pattern. Kaleidoscope images rely on the geometric shapes, reflections and reputation throughout the photo. This is why I chose to take inspiration from Damien Hirst's work for my set of photos inspired by the carpet.





Tahnia Roberts is a visual storytelling photographer who uses black and white images for self-expression.

The image to the left was taken by Roberts as part of her Kaleidoscope collection. The image was originally taken using a macro lens in a studio of dandelion seeds. However after taking these images she found using a kaleidoscope effect would create a more abstract and interesting image. She liked the symmetry in the photos she created and found the process of mirroring and rotating images a 'fun challenge'.

I really like the effect that the lines from the dandelion seeds create with the kaleidoscope effect. For this reason I decided to use a striped background for my set of photos.



Before taking the photos with the kaleidoscope I took some basic headshots of my model. This is because I was unsure whether taking photos with the kaleidoscope would be easier in person or using a photo on a screen. I found that both ways work but I preferred doing it as I took the photos because I could experiment more.

I thought the striped background would work well for these photos because the lines would go in different directions in the final image. It makes the background just as interesting as the subject in the photo.

After these black and white images I decided to add red to the photos to make it link to the original carpet more. I did this by changing the background and lighting.

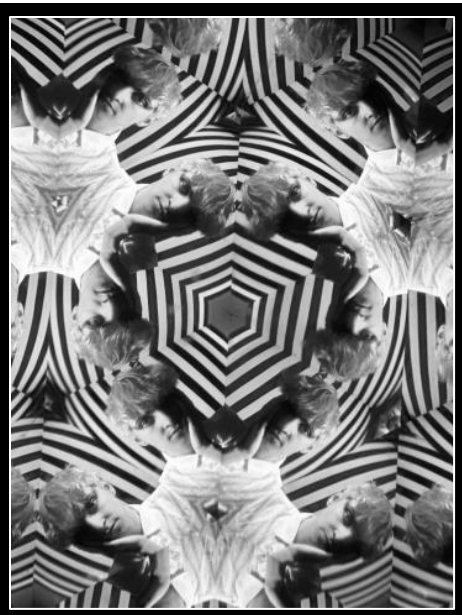
Aperture - f/7.1 Exposure time - 1/160
ISO speed - ISO-100

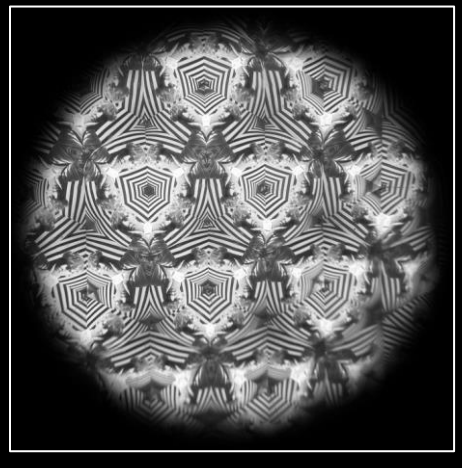


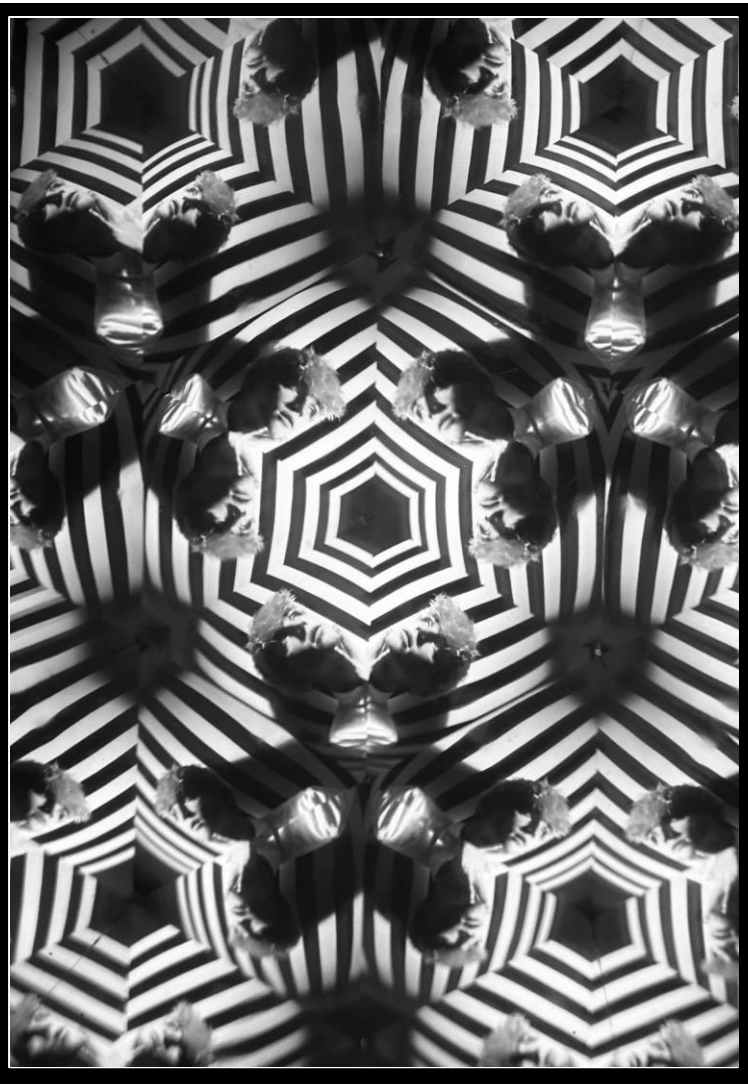


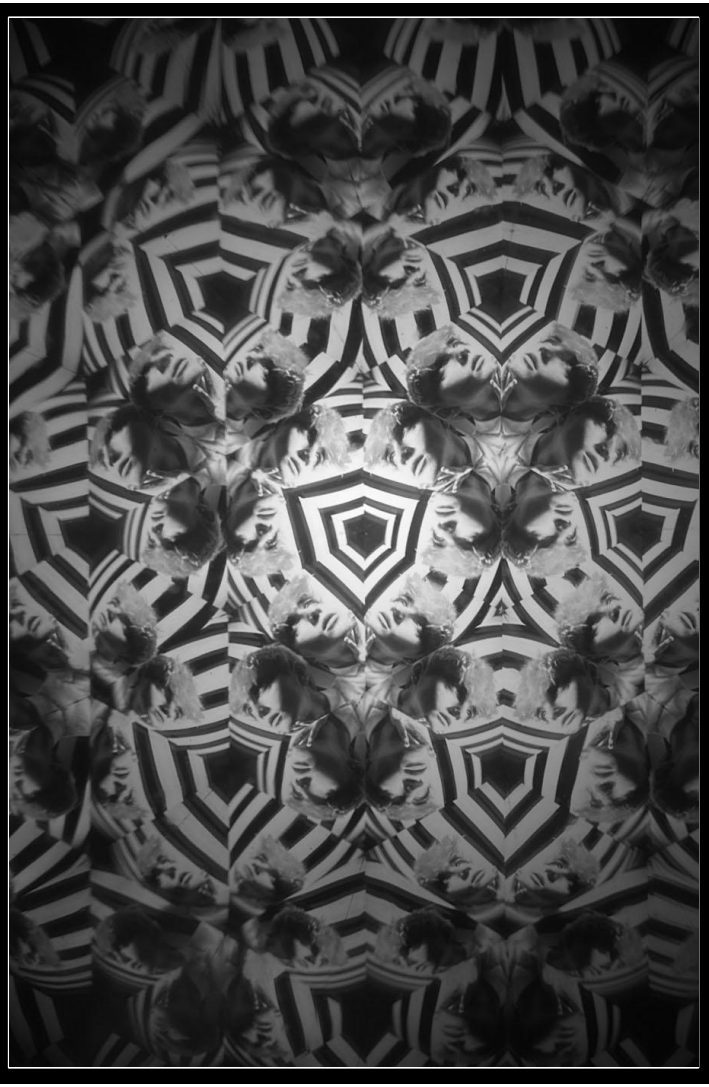


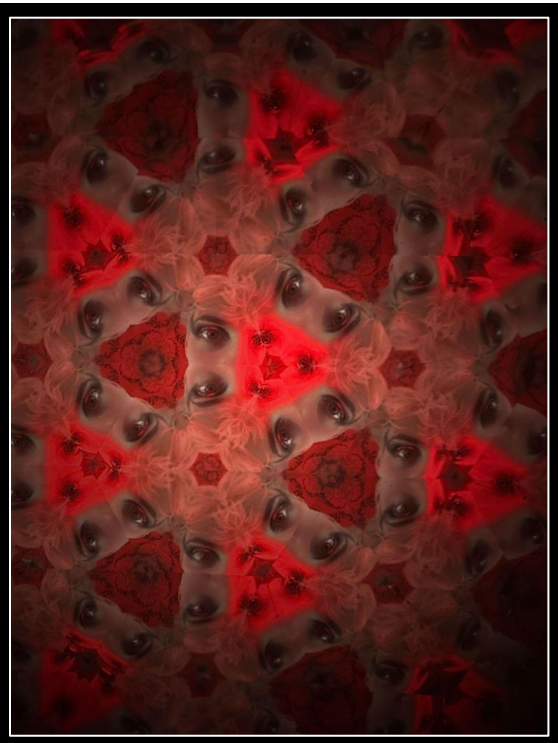


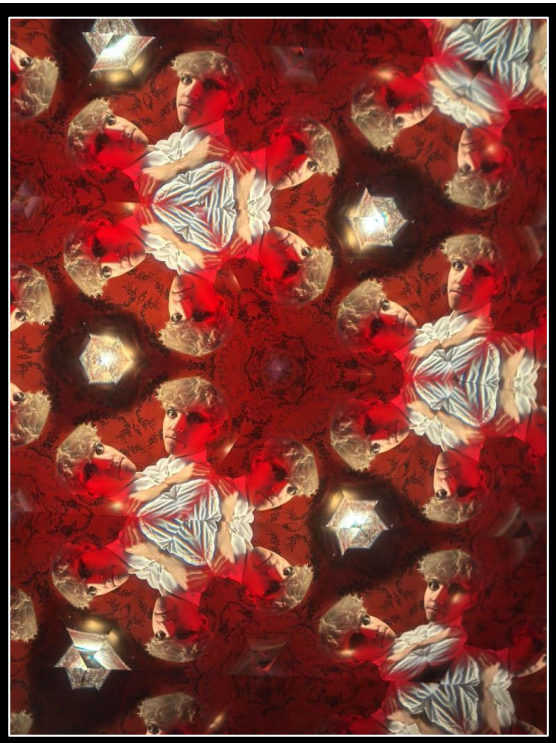










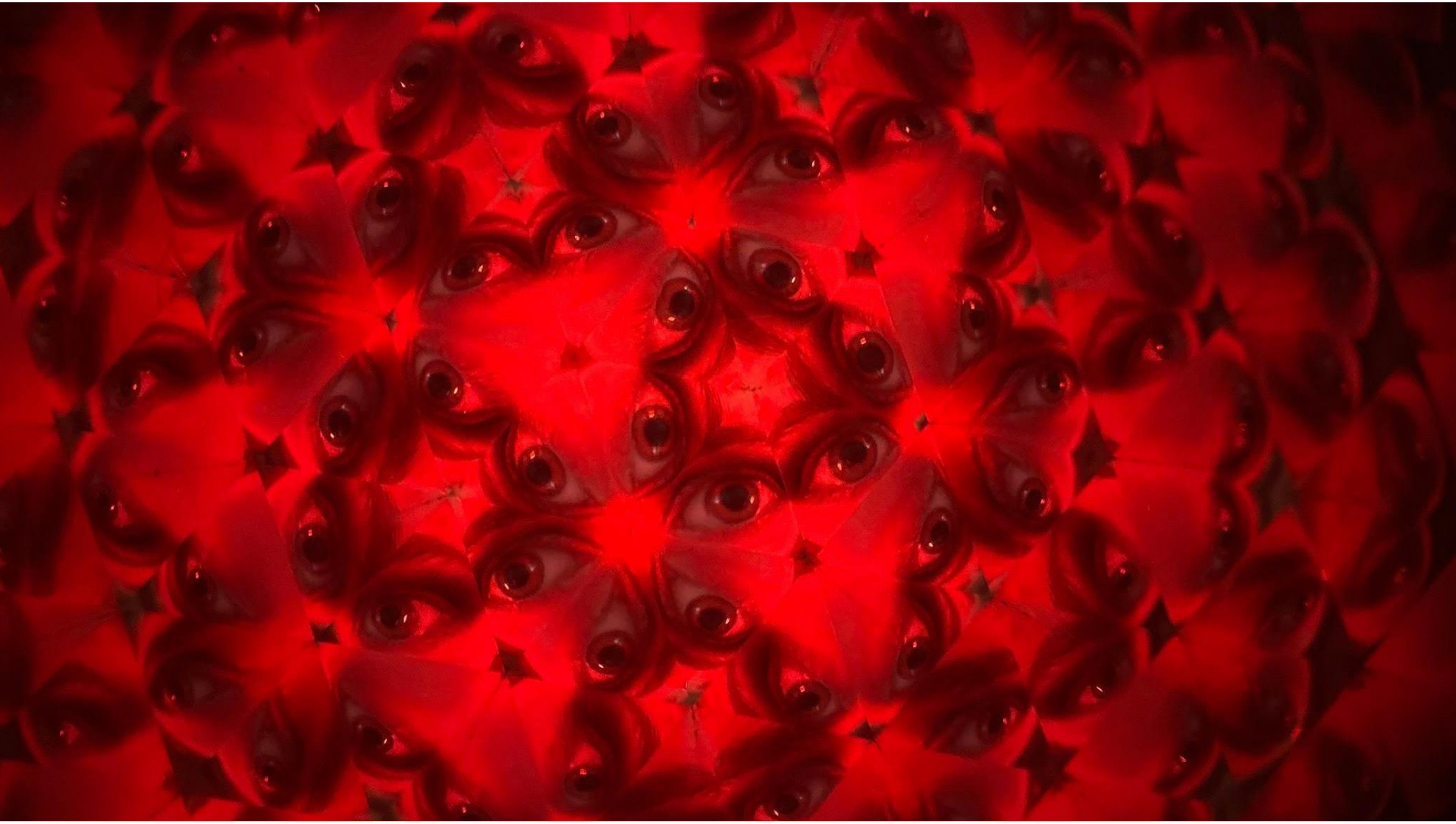






The pattern in the carpet reminded me of a kaleidoscope because of the continues pattern that is made through reflections. For the photos I took on this page I used a red background that had black details to make the background in my kaleidoscope images have more similarities to my original inspiration. *The Chelsea Carpet* is a mixture of red, black and a pale yellow which is shown in my photos.

As I continued to take photos I decided to create more abstract images. The top left photo and the image on the next slide show kaleidoscope photos closer to my subject. I decided to focus on their eyes as it is the most recognisable part of the face and I liked the bug like effect it created through repeating the image.







V&A Department: Design 1900–Now













JVC Videosphere

Japan 1970s



The Design 1900–Now department shows innovation in the design world. Many of the objects in this collection were once Visions of the Future.

The Videosphere television was inspired by a spaceman's helmet and the 'Space Race' which was happening in the 60s between the USA and Soviet Union. At the time this design was made to look futuristic, whereas now it looks very dated.

Key parts of this design is the sphere shape and the chain handle on top. This was so it could be taken off its stand and hung on a wall or ceiling in order to be seen from anywhere in a room.

A Vision of the Future



The JVC Videosphere was created as a vision of the future inspired by the 'Space Race'. At the time the idea of going to space was very popular as it seemed unrealistic. That is why JVC created a space inspired product to attract customers.

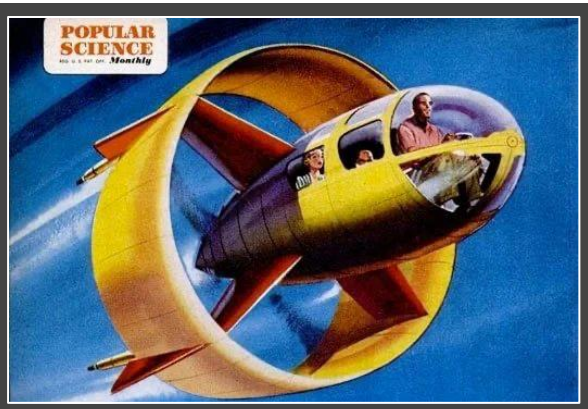
For my set of photos where I am looking at a vision of the future I want to take inspiration from holograms. Although this is already an invention that is successful I want to look at the use of holograms increasing and what it will be used for. To do this I want to use photoshop to edit models to look like they are hologram projections. I plan to do this by looking at examples of holograms in films to create realistic copies for my images.







Because I wanted to do a trial set of photos before I take my final images inspired by holograms there was not lots of planning for my first images. However I did still want them to look futuristic so I used different props that I found to make the images more interesting. The images on this slide show some of the things I used. The top left corner is some props that although they are not very futuristic I found that once I had added the hologram effect they looked good in this set of photos. The silver helmet to the left was originally a police helmet but I spray painted it silver to look more futuristic. I also think this links well to the Videosphere as it was created to look like a spaceman's helmet. Lastly the image above shows me making the outfit and neck piece for this set of images. I used white material and a wire to create the top of the outfit. Then using the leftover material I wrapped it around my model to create a futuristic and minimalistic look.







A Vision of the Future - Holograms

Holograms push the boundaries of light, imagery and technology. It is a three-dimensional image of a subject that is created by light that can be viewed without 3D glasses. The lasers and light creates a projection of a three-dimensional object.

The holographic method was originally made to use x-rays. However the physicist Dennis Gabor was not successful in his creation as x-rays are not visible with the naked eye which was a key part of the creation of a hologram.

After the development of the laser, the first holograms were made in 1962. Yuri Denisyuk, Emmett Leith and Juris Upatnieks were the creators of the first hologram. However it did not efficiently use light energy. It absorbs too most light instead of projecting it which caused the images to be blurry and dull.



Since this creation holograms have been improved to increase the brightness and clarity of the 3D images. Today, the use of holograms continues to increase and is seen in everyday life. For example, this technique is often used to ensure credit card or banknote authentication.

Although holograms are still not the same as in films, the technology is improving rapidly.

Star Wars originally introduced holograms to the media. Although they did not invent the idea they were the first to successfully have it in a film. This was first seen when a hologram version of Princess Leia was projected by droid R2-D2.

In 2017 Blade Runner 2049 created a large hologram. They did this by recording the actress by Ana de Armas from multiple different angles using GoPros and HDRI lighting setups. They then made a CG version after a lot of testing to get the right look.

Now holograms are starting to be used more in entertainment. This is seen in the ABBA Voyage concerts. This is a way for fans to experience the pop group through the use of digital avatars. It is the first example of technology which blurs the lines between physical and digital.

The reason the ABBA Voyage is not a real hologram is because a hologram is a virtual three-dimensional image which is not being used for this concert.

This concert took six years to make. For the band members to create their digital selves they performed in motion capture suits for five weeks. They had 160 cameras scan their body movement and facial expressions in order to create realistic depictions of each member.

Today holograms are more commonly used in medicine, surgery, space exploration and advertising. They are becoming more advanced and starting new opportunities. For example, in communicating and education. As well as the technology used for the ABBA Voyage is continuing to be developed to create more entertainment using holograms.









Bringing the Dead Back to Life

In Blade Runner 2049 they looked at the idea of bringing the dead back to life by using Elvis singing and Marilyn Monroe. They did this by showing them in a vintage casino in Las Vegas. Showing the idea of holograms being used as entertainment and being celebrities from the past back to life, similarly to the ABBA Voyage concert.



I want to continue to look at this idea of holograms being used to bring the dead back to life but in a realistic setting instead of for entertainment purposes. This is because today holograms are already being used for entertainment but they are still not advanced enough for people to have their own holograms in their homes.





For my first test at using photoshop to create a hologram effect I decided to use one of Carrie Mae Weems images from her Kitchen table series. I wanted to see what a hologram would look like in naturalistic portraiture.

Although the editing in this photo is not perfect I still wanted to include it in my book. You can see I added the horizontal lines and the blue tint to this image similarly to my trial set of photos. However I refined this look more.

This image inspired my idea for my final photo using holograms. I want to look at the idea of holograms being used in everyday life. I plan on taking photos of an older couple but have one person be edited as a hologram as if they had passed away.





When taking these photos I decided to use a large grey background. This was so I could select my person easily when using photoshop to create the hologram effect. The background in these photos were not a main part of the images as I placed my subject in different backgrounds on photoshop after. This is something I will most likely continue to do when refining these images.

For lighting I used two strobe lights with umbrellas. This is because I wanted my model to be very bright with soft shadows in order to look like the hologram examples I was inspired by. The light to the left was my key light so I placed it facing down at my model to stop unwanted shadows on her face. I then used my fill light to stop a large shadow being formed on her back in the images.

Aperture – f/8 Exposure time – 1/160 ISO speed – ISO-100





Hologram Trial Set

I think this set of photos works well for a trial set. I wanted to take a set of images that would allow me to practice editing someone to look like a hologram. This trial set has helped me find the best way to edit my final images inspired by holograms. As well as what lighting and backgrounds work best for a realistic image.

Although these photos were only taken to test the editing process I still wanted them to look good. So I decided to use different props I found that could look futuristic. I also made an outfit inspired by films such as Star Wars to continue the futuristic look. I chose to have is all white as I wanted it to look minimalistic which is often associated with the future. I also decided to keep it white because I wanted light colours so the hologram effect would show up better in the images. I then also edit a couple of the hologram photos into dark backgrounds I found. I discovered that darker backgrounds work better because the lines in the hologram are more visible.

Using the skills I learnt with this set of photos I have decided for my next set I want to use a bigger group of people to create multiple different holograms in one image. I also like the idea of having a combination of holograms and real people.

On the previous slide I showed my example of a hologram in a natural situation using a photo by Carrie Mae Weems. I plan to have an old couple but have one person as a hologram. As if they had passed away but were still there as a hologram. I thought this idea would work having them both sat in arm chairs or at a table eating food. I also want to take inspiration from naturalistic portraiture to make the idea of holograms appear more common.

My next set will be using the skills I have learnt in this trial set to create my final image. Before doing this I need to find out the best way to edit the hologram into an image I have taken and make it look realistic. This is because I plan on having the people seated in the image.

Practising the Editing Process



The Final Editing Process

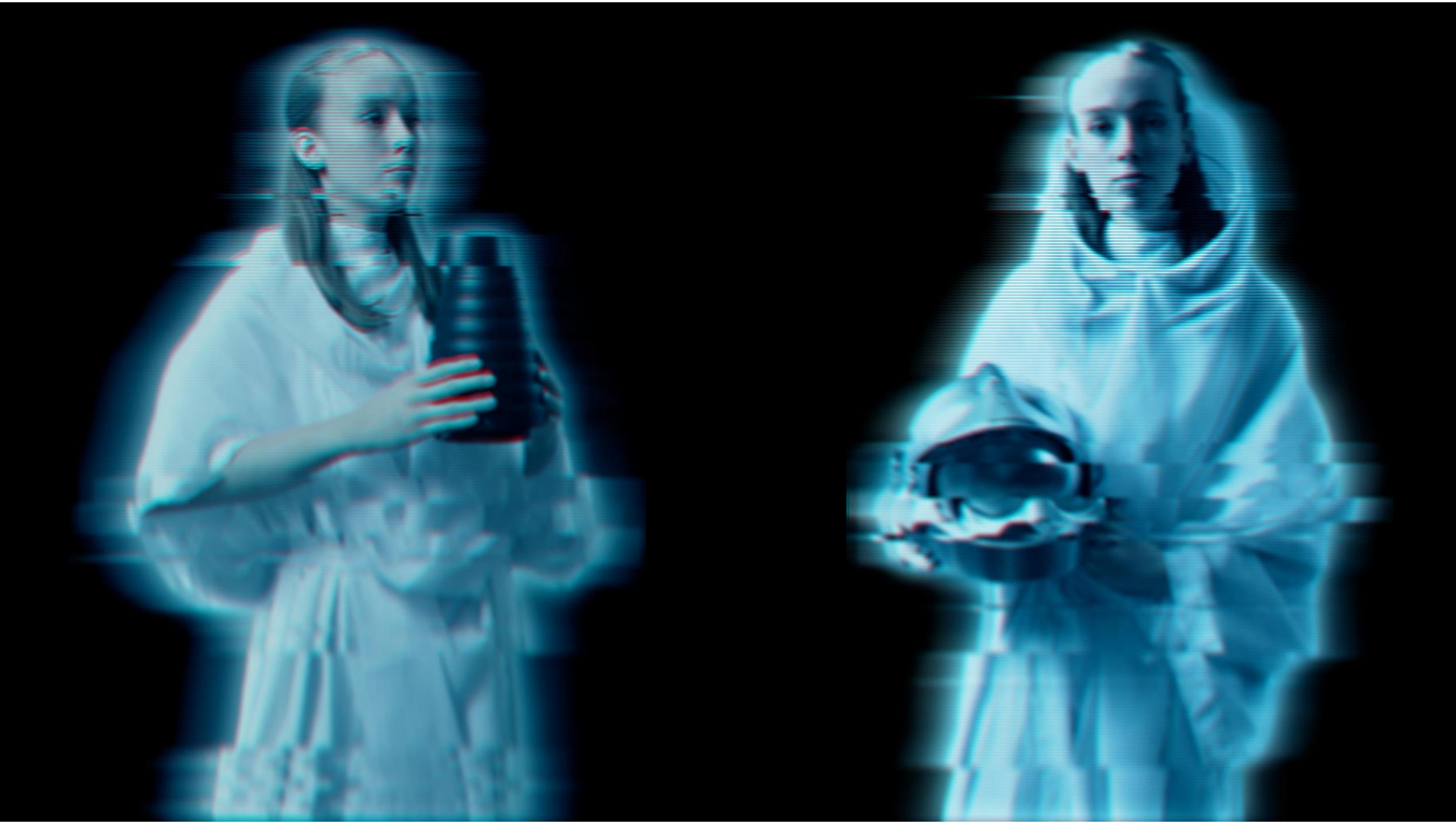


After choosing which image I wanted to use I selected my subject on photoshop and added a black background. This was because I did not want the original background to be used in my images. I also only wanted the hologram effect to be visible on my person so I found it was easier to work with a plain black background. When I selected the person I added a feather radius of 10 pixels to prevent having a harsh outline as I felt that made it look less realistic compared to the examples I was inspired by.

I then began to make the hologram effect by duplicating this selection layer. With the bottom layer I added a motion blur to make the image look like it is moving. I also liked the glow effect it made around the image. To enhance this I added an outer and inner glow to the duplicated layer. Lastly I wanted to create horizontal lines similar to holograms in films. To do this I used filter gallery to create the lines on a new layer. I then used the multiply blending mode to make it visible only on my subject.

Then to make the hologram more realistic I wanted to change the colours and lighting in the photo. I added the blue colour to make it look more like a hologram. I changed the levels, vibrance, colour balance and hue saturation to create this image. I took inspiration from my example pages and found that a light blue made my photos look more realistic. I also found that having areas of the image burnt out made it look like a hologram. This is because holograms don't look perfect so I wanted mine to look a bit out of focus and too bright.

Lastly I added a glitch effect to the image to continue the idea of holograms not being perfect. I found that in a lot of films they would glitch which I wanted to show in my work. I started by selecting areas of my photo and moving them to one side. This adds movement and imperfection to my photo. I chose to do three large areas which then had smaller glitches inside them. I also added a small motion blur to the photo to blur the image more. I lastly used a jitter and tilt shift effect to create more glitches in my image.











My main inspiration for this set of photos was the famous Princess Leia hologram. I looked at the blue colours they used as well as the lines and glow. I also took inspiration from the glitch that is seen during the film.

As well as looking at the hologram effect I took inspiration from her clothes. I also decided to do a minimalistic white outfit using white fabric.

Although I wanted my image to look similar to the ones in Star Wars I also wanted to make some changes to look more realistic as a still image. For example adding different colours to the glitch effect which you can see in the photos to the left. I also decided to make the lines in my images more visible.



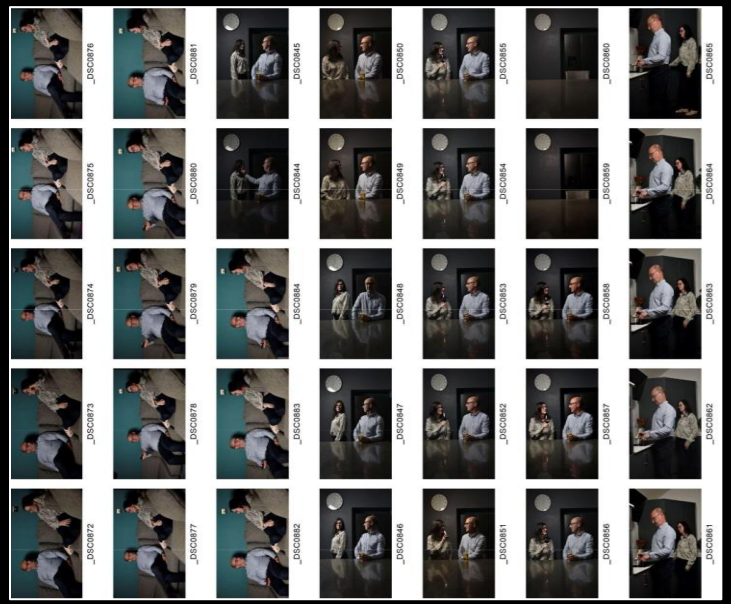




A Vision of the Future - Holograms

Developing my last hologram set of photos inspired by the JVC Videosphere I wanted to take another set of images showing holograms in a naturalistic setting. To do this I took photos of my parents around my house so I could then edit one of them into a hologram. To light each image I used one studio light above them. After each photo I took of them I also took a photo of the background so I could then edit the hologram to be transparent. I used the same technique to edit the photos as the previous set with minor adjustments so they looked more realistic in a real room.

Overall, I think the idea of using holograms to show the future worked well as I was able to photograph how it would look in everyday life. I achieved my aim of showing what people imagine the future to look with people being holograms after they pass away. Doing the trial set of images allowed me to refine my editing skills and discover new techniques to edit images in future sets. If I were to carry on with hologram photography I would looked at having multiple people as a hologram in one image.

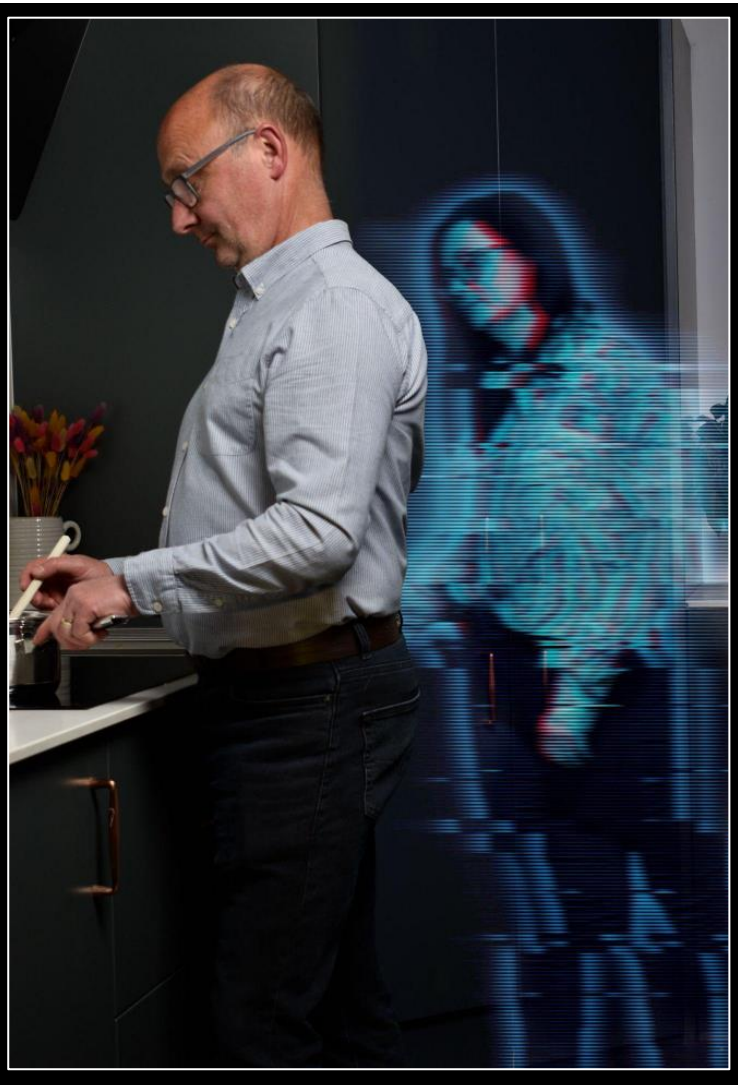






Here is the before and after of one of my hologram photos. In order to only create the hologram effect on one person I selected them then did the editing process on a different document. I then added them back into the photo at the end. For this image I also wanted the hologram to be seen in the reflection on the table. To do this I duplicated the hologram, flipped the photo then placed it around the area the original reflection was. To make it even more realistic I warped the hologram reflection so it was similar to the reflection of the other person in the image. I then turned this photos opacity down more so it would look more realistic. I continued to use this editing technique for the rest of the hologram photos in this set.





V&A Department: Jewellery













Tiara with Comb

Germany 1820



This piece is ornamental cast iron reflects both the skills of the maker and the upper range of their clientele. Only upper class people would wear this as it is designed to enhance someone's appearance. This Berlin iron jewellery was made to resemble black lace.

Pieces like this became very popular during the Prussian wars because at the time anyone who donated gold jewellery to the war effort would have been rewarded with an iron piece of jewellery such as this one in exchange. However because iron is very brittle and does not last long so not many of these pieces survived. This piece combines a Neo-classical cameo with Gothic Revival ornament.

Gothic Revival Jewellery



This piece stood out to me in the jewellery department of the V&A because of the dark iron material. I also really liked the detail in it so I wanted to use black lace to not only represent an iron gate but also because this tiara was originally made to resemble black lace. I plan to photograph my model through a large black lace material in order to get the patterns to create texture in my images. I also plan to add grain to the photos through using a high ISO.

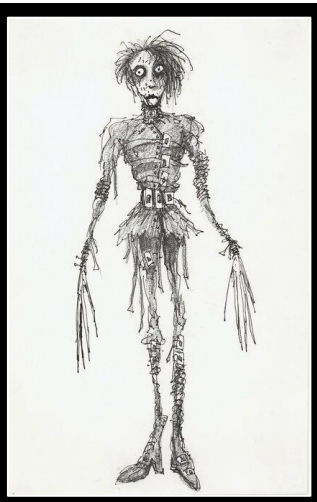
As well as taking inspiration from the material of this object I wanted to look at the visual aspects. Immediately when seeing it I thought it looked similar to Tim Burton's aesthetic, specifically Corpse Bride. So when taking my photos I want to also look more into Burton's style. He has a gothic, german expressionism look to his work which I want to incorporate into this set of photos.

Filmmaker Tim Burton's style is very unique and known as Burtonesque. Burton creates a mood and tone in his films because of his macabre style. His theatrical style is defined by gothic overtones which is shown in his characters as well as the background of his scenes.

Burton's characters are a key part of his aesthetic. They have exaggerated features such as their frizzled hair, large white eyes and tall, slim bodies.

For this set of photos inspired by Berlin iron jewellery I want to incorporate Tim Burton's aesthetic. I plan to do this by doing my models makeup to exaggerate her eyes and other facial features. I also want to light my photos in a similar way to his work looks. I want to have strong shadows across my models face. Lastly I want her hair to look like his characters where it looks like it has not been brushed.





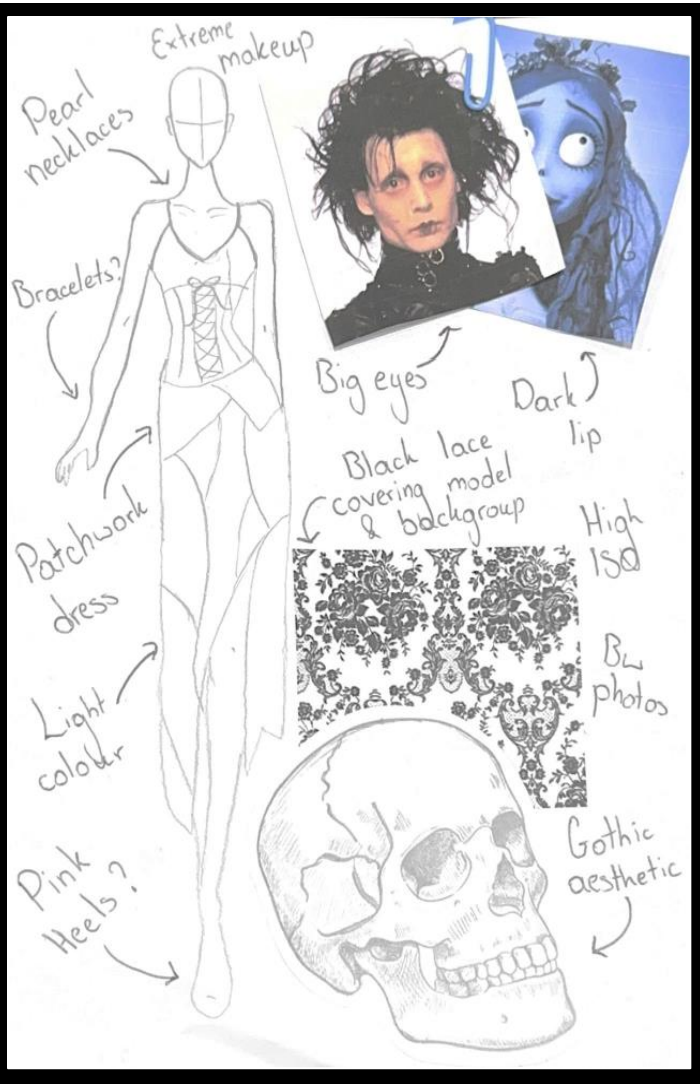




Harper's Bazaar did a halloween fashion spread inspired by Tim Burton. In this they had Tim Walker create 'Tim Burton's Tricks & Treats'. A collection of photos showing Walker's take on the iconic Burton style.

I wanted to include Tim Walker's work in my plan for my photos because he is where I got my inspiration from for this project. Although I won't be taking my photos outside or be copying Burton's characters in the same way that Walker does. I still want to look at the way he portrays the characters and how he makes real people appear like Burton's sketches.

I want to include the pale skin and hair he used. As well as looking at some of the poses he did. I think this will enhance my work where I explore the style of Tim Burton through looking at his character's and other key features of his work.





Gothic Revival Jewellery - Burtonesque

Inspired by the *Tiara with Comb* in the jewellery department at the V&A I decided to take this set of photos with a high ISO. This is a technique I have previously used and found that the small grain it adds to the photos looks good. I also wanted these images to be very dark which works well with a high ISO because I can take them in a dark room.

I wanted the photos I took to be very dark because I wanted to take inspiration from the gothic aesthetic that the tiara has due to being made of iron. I also wanted to include lace in these images as the tiara was originally inspired by black lace when being made.

For my set up which is seen below I placed the lace that I had previously spray painted black on a large wooden stand so I could stretch it across the photo. I then had my model stand behind it with two studio lights with hoods facing her. Because I took these photos in the dark I kept the lighting on modeling light instead of having them flash. This is so I could see what the image would look like before taking it. Also the lights were too bright when they flash so I had them on a darker setting.

I then chose a plain grey background so that the lace would be visible on it. I didn't want it to be too dark or have a pattern on it because I wanted the key part of this image to be the black lace and my model.

When taking this set of images I took inspiration from a lot of different photographers and Tim Burton characters for posing. I found that looking at the way Burton characters move helped me decide how I wanted my model to look in these images. I also kept with the gothic look that I wanted to achieve and used a skull as a prop for a few of the photos. For these I took inspiration from the Mexican Day of the Dead.



Overall, I think these photos look good for what I was trying to achieve inspired by the iron tiara in the jewellery department at the V&A museum. The lighting creates a strong contrast in the photos and the lace stands out compared to the background. I think I got a wide variety of images with a mixture of poses and lighting setups. I also changed the distance between the camera and the lace to change how much was visible in each photo.

If I were to carry on with taking images inspired by the *Tiara with Comb* I would want to begin looking at adding more behind the lace. This could be having more people or more props in the background. Maybe also including references to german expressionism which Tim Burton is heavily inspired by in his work. This is the idea of showing inner feelings and creating different ideas rather than replicating reality. This is done through different shapes, camera tilting and deep shadows.

Aperture - f/22 Exposure time - 1/160 ISO speed - ISO-25600



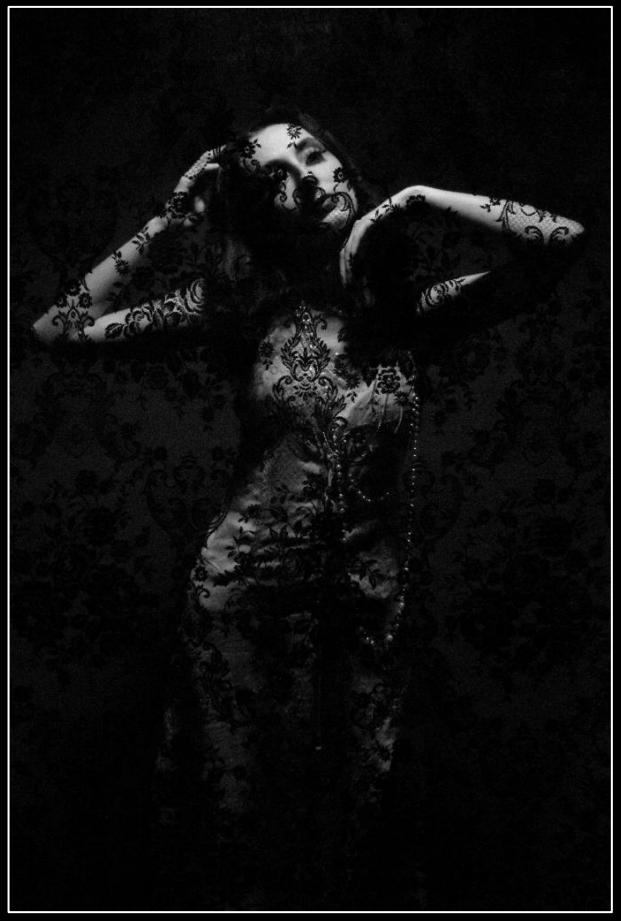


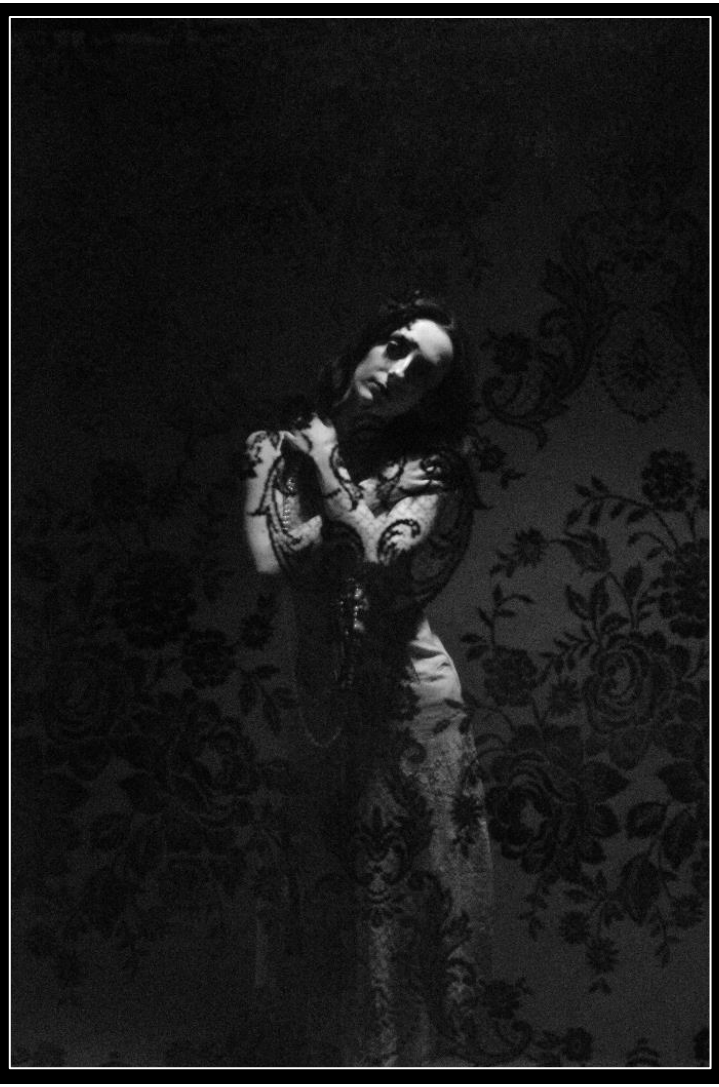




American photographer Clarence John Laughlin is best known for his surrealistic black and white images with a gothic style. His photos often feature abandoned buildings, cemeteries, and distorted figures. All of these create a strong sense of mystery and unease. Laughlin was influenced by the Surrealist movement, and he was particularly interested in the way that Surrealists used photography to create dreamlike and otherworldly images. Often his work explored themes of death, decay and the supernatural which add to the gothic mood.

I thought these photos by Laughlin linked to my work because of the mood they create. When planning this set of photos I wanted to make them look gothic because the iron and dark grey tiara I was inspired by had a gothic look to it.



One of Edward Steichen's most famous images is *Gloria Swanson, Behind Lace* was taken in 1924 of the famous silent film actress. In the photo she has lace partially covering parts of her face which adds a sense of mystery behind the image. Not only is this photo visually beautiful but it also reflects the cultural and artistic trends in Hollywood at the time is was taken. The lace was inspired by the Surrealist concept of "object trouvé" where ordinary objects were used to make art. This image is considered a masterpiece of the early 20th century as it captures Swanson's glamorous and mysterious personality. She was known for her beauty, elegance and style which is seen in this image.

The lace shawl that Swanson is wearing was a prop that Steichen used to create a sense of depth and texture within his image. He lit the lace from behind to create a soft glow around Swanson's face. This adds to the overall mood to the image as it adds a dreamy quality to the photo.



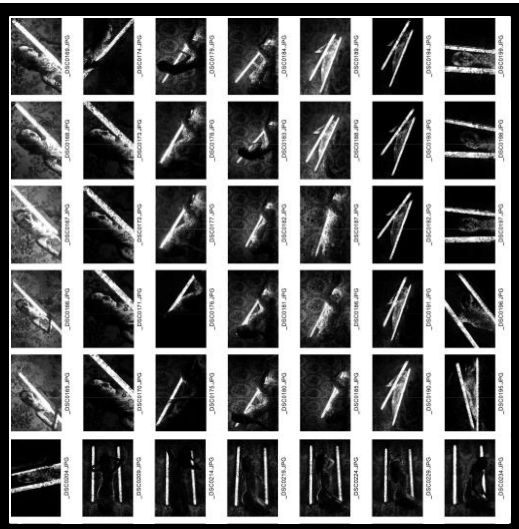






Edward Steichen used sepia tones in a lot of his work which was a big feature in the Pictorialist movement. His use of soft, diffused lighting creates a romantic, dreamlike effect in his images. He valued photography as a form of art and created his images to resemble paintings or drawings. The brownish tones enhance the textural qualities of the photograph to bring out the grain and details within the image.

I took inspiration from the warm, vintage look that is seen in Steichen's photos to make them appear older. I did this on photoshop by changing the levels and colour balance until they matched the hue and tones of Steichen's image. I think this effect makes my images and my model look more glamorous as it takes away the gothic qualities of the original photo.



Carrying on from my first set of photos inspired by the iron tiara in the V&A jewellery collection, I decided to do a set of images using strip lights. I have previously experimented with strip lights when using a high ISO so I thought it would work well with this set up as the lace would be visible on the lights.

I used these lights as the keylighting in these photos but I also had studio lights on the modelling light. This was to light the background so the lace would be visible.

Although this was not my original intentions when taking the original set of images, I think using a different light source to create a more glamorous image of my model though black lace looks good with the dark aesthetic of these photos.

Aperture - f/32 Exposure time - 1/640
ISO speed - ISO-25600















I think these two images are the best from this set because of the lighting in them. When taking these photos I found it hard to get the lighting to look good because the keylight was the strip light. I found in other photos there would be a lot of dark areas where I didn't want them. For example her face being covered. However I like the lighting in these images as it shows her silhouette without making the rest of her completely black.

I think the lace looks really good in these photos as in some areas of the image it looks like it is in front of her whereas other it looks like it is part of the background. Making it difficult to see how the photo was taken.

Lastly I think the poses used work well as the main part of her that is visible is her silhouette I wanted to be able to create a interesting shape. I also think the pearl necklace looks good in these images as the light reflected on them. This adds a subtle highlight so she still has different tones on her.



V&A Department: Portrait Miniatures







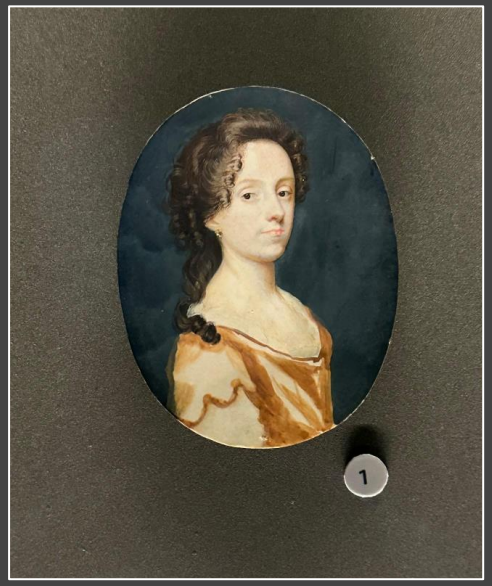






Susannah-Penelope Rosse

Self-portrait 1655-1700



This portrait of a woman with nearly a right profile but looking to the front. This miniature is inscribed 'Mrs Rosse', however because the hairstyle in the image dates back to 1680s it can not be the artist's mother-in-law so it is assumed to be a self portrait of Susannah Penelope Rosse.

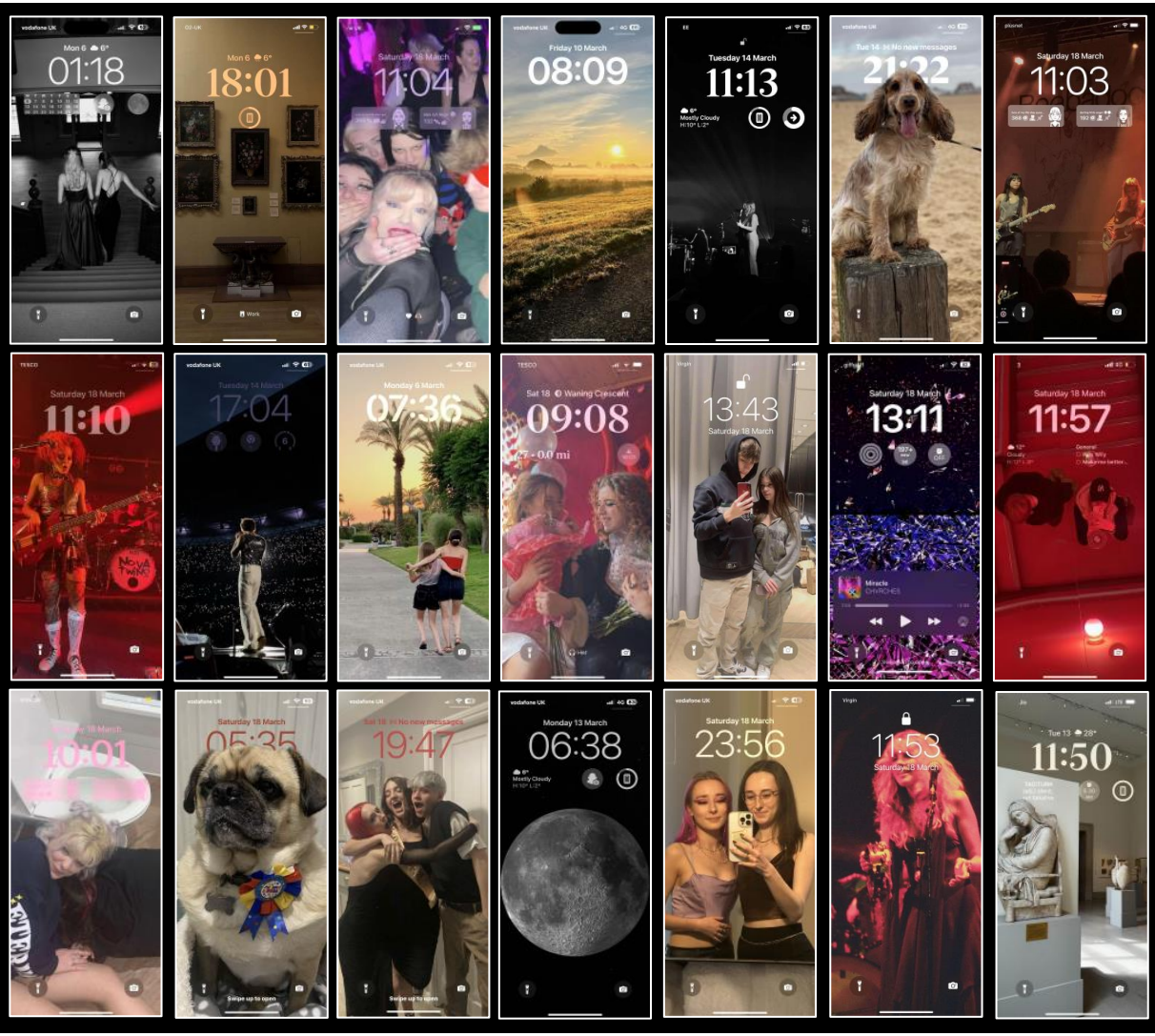
The features in this image are softly hatched in brown and shadowed with blue and highlights of white. She has black eyes, pale red lips, brown hair and a brown wash dress. She is in front of a opaque grey-blue background. As this piece is a portrait miniature it is it is very small in order to allow the owner to carry it around with them.

21st Century Miniatures



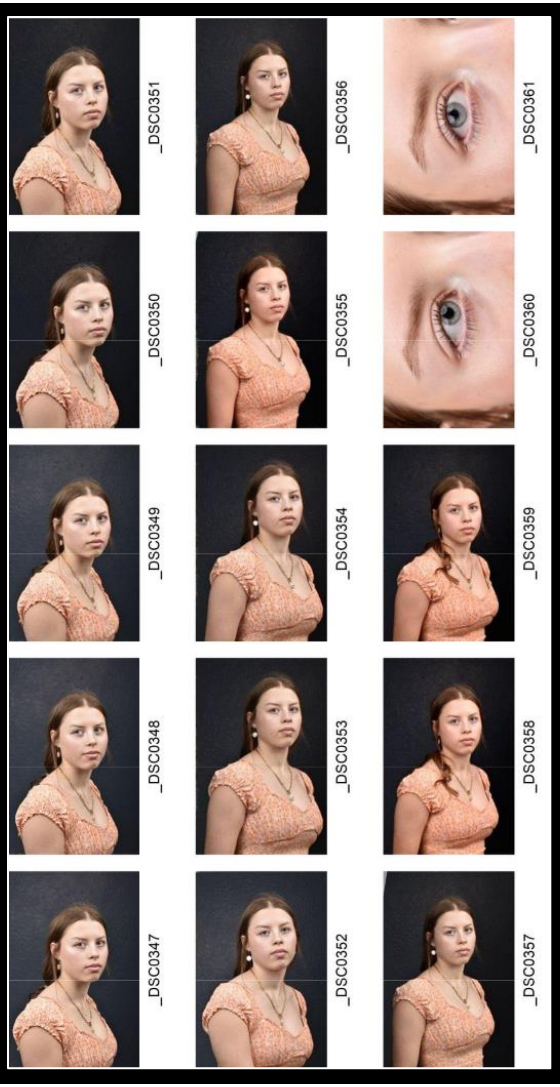
Inspired by portrait miniatures I want to take photos of the modern day equivalent. I think phone lockscreens are the 21st centuries version because it is a photo we carry with us to remember a loved one or a memory. They are tokens of affection similarly to the use of portrait miniatures.

I still want to take inspiration from the visual aspects of this self portrait of Susannah Penelope Rosse in my photos so I want my main image to be of a girl that looks like a painting. I think combining the old fashioned painting style with the idea of modern phones will create a unique look that will show my idea of modern day miniatures as well as linking back to this specific image I have chosen from the V&A.



In order to find out more about the modern day miniature of phone lockscreens I decided to ask a group of people what their phone background is. These images are shown on this page of a range of different people and what they see as important to them. Some of them show people they care about, others show animals and some just have photos that they liked.

Each of these lockscreen are someone's version of a miniature which was made so people could carry a memory of loved one with them to remember them by. I also found it interesting seeing how different people have made their background more personal to them. This is through the font used, text colours and any widgets they have added. Making each lockscreen unique to the person who made it.











For this set of photos I wanted to replicate the portrait miniature of Susannah Penelope Rosse as accurately as possible. To do this I painted a wall a similar colour to the background of portrait. I also took copied the pose and lighting of the original object. I asked my model to wear a similar outfit to the dress in the portrait. I also asked her to put her hair up but have a piece of hair placed on her shoulder.

After taking these photos I changed the colours in photoshop to get my photo to be more similar to the original image. I made her skin lighter and the background a different shade of blue copied from the object. I wanted to do this because the intention behind this set was to show the modern version of the portrait of Susannah Penelope Rosse.

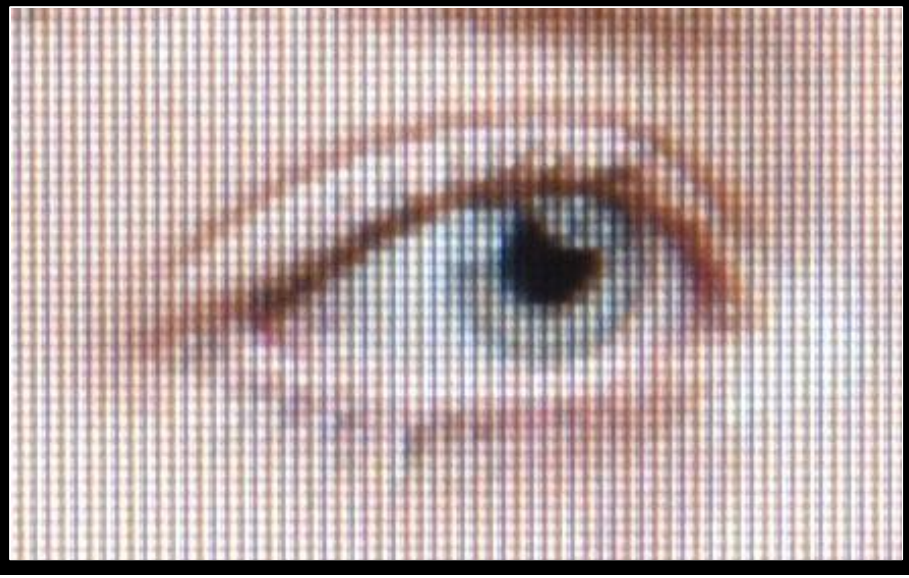
Using this photo I then wanted to make it into a phone lockscreen. This is because people used to carry portrait miniatures with them to remember people close to them. However the modern day version of this is having a photo on your phone. So on the next slide is my final image for this set of photos. Although this set is more simple than others in this project I still like the idea behind it and the final photo.

Aperture - f/9 Exposure time - 1/160 ISO speed - ISO-100









As well as taking inspiration from the *Susannah Penelope Rosse* portrait miniature I also wanted to take a photo similar to the *Eye Miniature*. Eye miniatures were briefly popular at the end of the 18th century in miniature paintings. They attempted to capture 'the window of the soul' and reflect a person's intimate thoughts and feelings. The object I was inspired by showed this through using a small diamond to represent a tear.

Instead of showing this as a phone lockscreen like my portrait, I decided to take a pixelated image of this eye to continue the idea of important photos being on a screen. I did this by opening my image of the eye on a computer then taking a photo of it on the screen. I had the image very small on the computer to make the pixels in my final image look bigger.

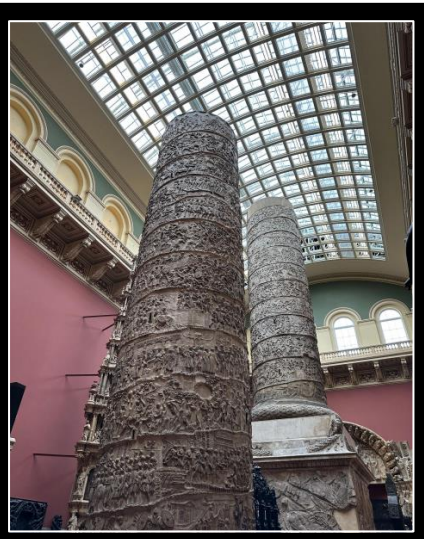
I really like the look of pixelated images as I am interested in the idea that photos are viewed and shared on a screen. This is different to the hand painted miniatures that people used to carry with them.

Aperture - f/5.7 Exposure time - 1/30
ISO speed - ISO-400

V&A Department: Cast Courts













Portrait of a Young Woman

15th century *(sculpted)*, ca. 1899 *(cast)*



This cast was done at the end of the 19th century in Berlin. The original was made in Florence in the 15th century and is ascribed to Mino da Fiesole. He was a Italian Renaissance sculpture who specialised in portrait busts.

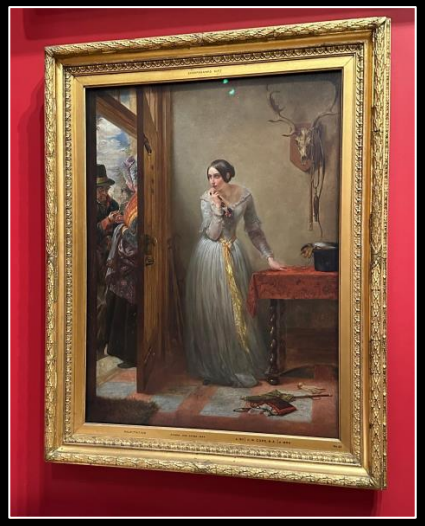
Plaster casts were popular during the 19th century when reproductions of different sculpture and architecture was seen as crucial for training artists. A separating substance would be applied to the sculpture that was being reproduced and a plaster would be made from it. This mould could then be used to make multiple copies which were often sold to artists and art colleges for study purposes.

V&A Department: Paintings













Miss Helen Lonides

1979 Bust



This bust made by Jules Dalou was given as a gift for the sitter's father. Miss Lonides was only six or seven at the time of being sculpted.

Dalou was the son of a glove maker and was trained in drawing. When he was at Petit École he was encouraged to do sculptures.

I really liked this sculpture because of the imperfections on it. You can see marks where the terracotta was shaped. I think this as well as having the sitter being a young girl makes this bust more intriguing as it shows more character and personality than other sculptures.

The Importance of Composition

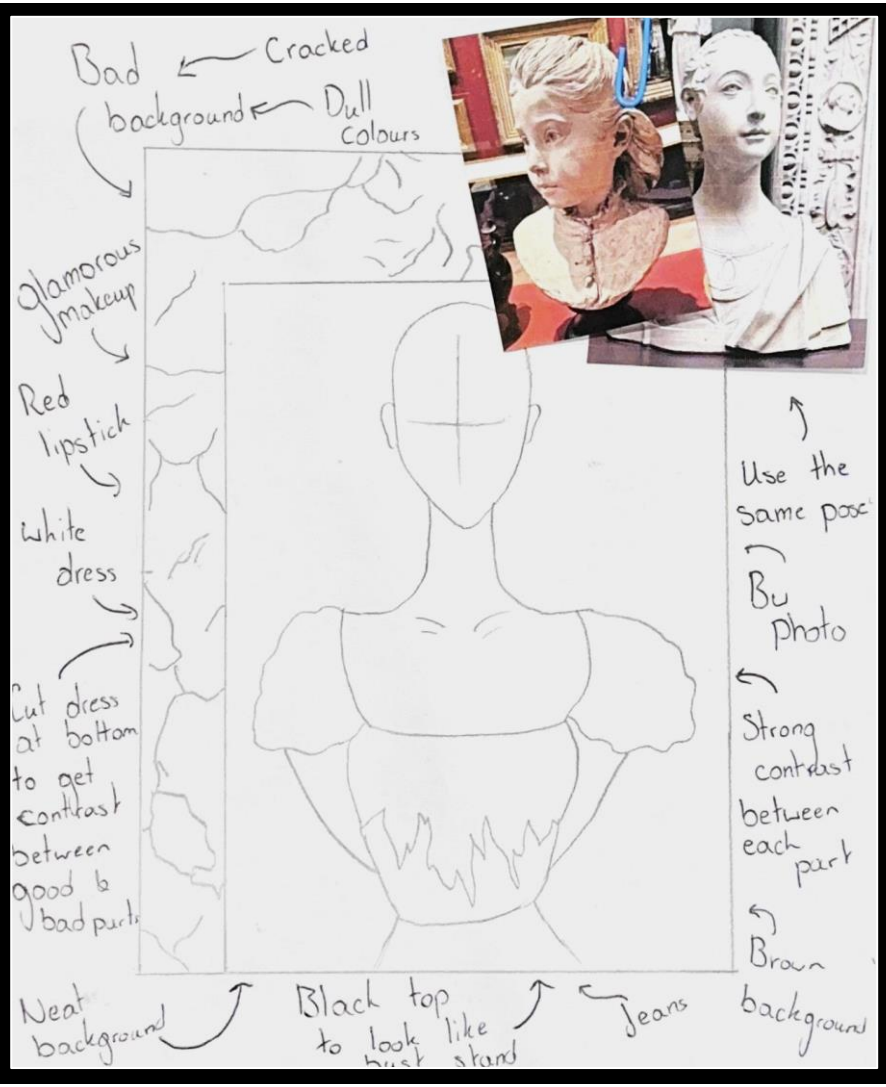




Taking inspiration from these bust portraits I want to look at the idea of showing the reality behind an image. I thought that although this cast looks good you don't know what the rest of the person looks like.

I thought taking a photo where the model looks glamorous from the shoulders up but the rest of her look casual. Then also having the background look good behind her head but behind it look bad would work well for the idea of showing the reality behind photography. Showing what the camera is not showing in a normal photo.

I want my image to be zoomed in so only two sides of the background will be visible on the bad background (seen in sketch). I also want my model to be wearing a tight black top under the ruined dress to look like the stand that is in the bust portrait of Miss Helen Lonides. Lastly I want to show what the image would look like without the non-glamorous part of the image. Therefore next to the final photo I want to have a zoomed in version. Because I want my model to look like the bust portraits I am taking inspiration from I don't plan on getting lots of images. I only want her to be facing forward with her head looking up to the side.



The Importance of Composition

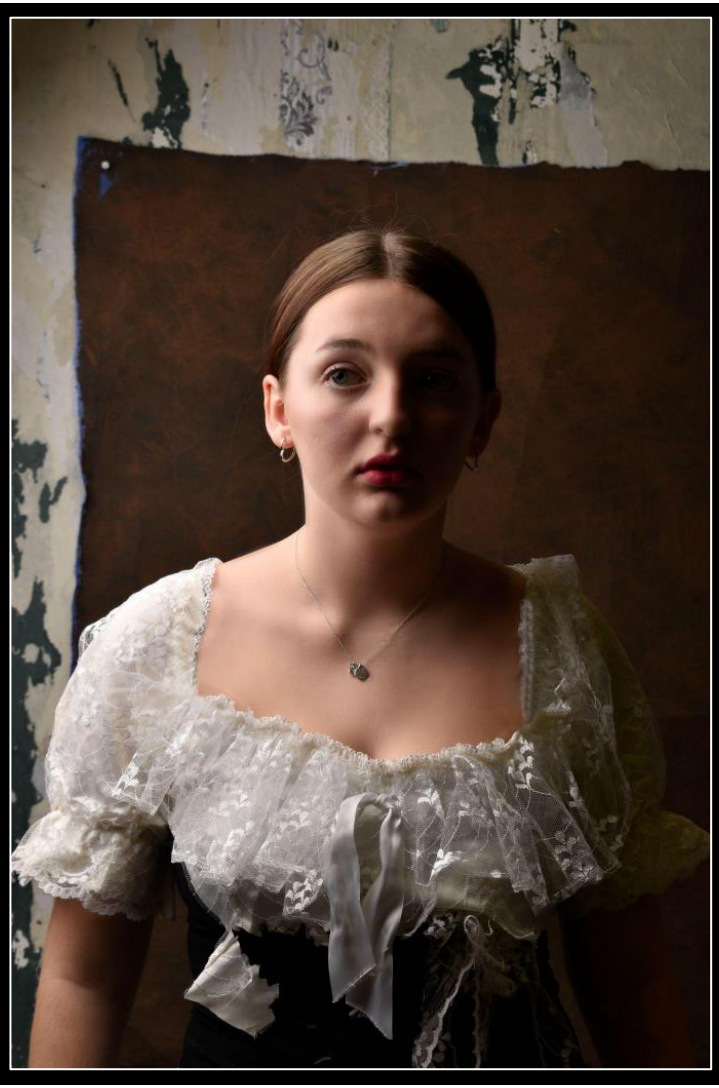
For these photos I was inspired by different portrait busts at the V&A museum. I wanted to use the idea of only having the bust visible and show the reality behind the rest of a photo. Showing the parts which are normally hidden. In order to make the contrast between the good and bad parts of the image I used two different background and had my model wear a dress which had been cut to only cover her bust.

I wanted my model to wear a black top to resemble the stand in the bust to the bottom right. I kept the poses simple as I wanted to copy the busts where their arms are not visible. Therefore the only thing that changed was the position her head was facing

Aperture - f/7.1 Exposure time - 1/160
ISO speed - ISO-100







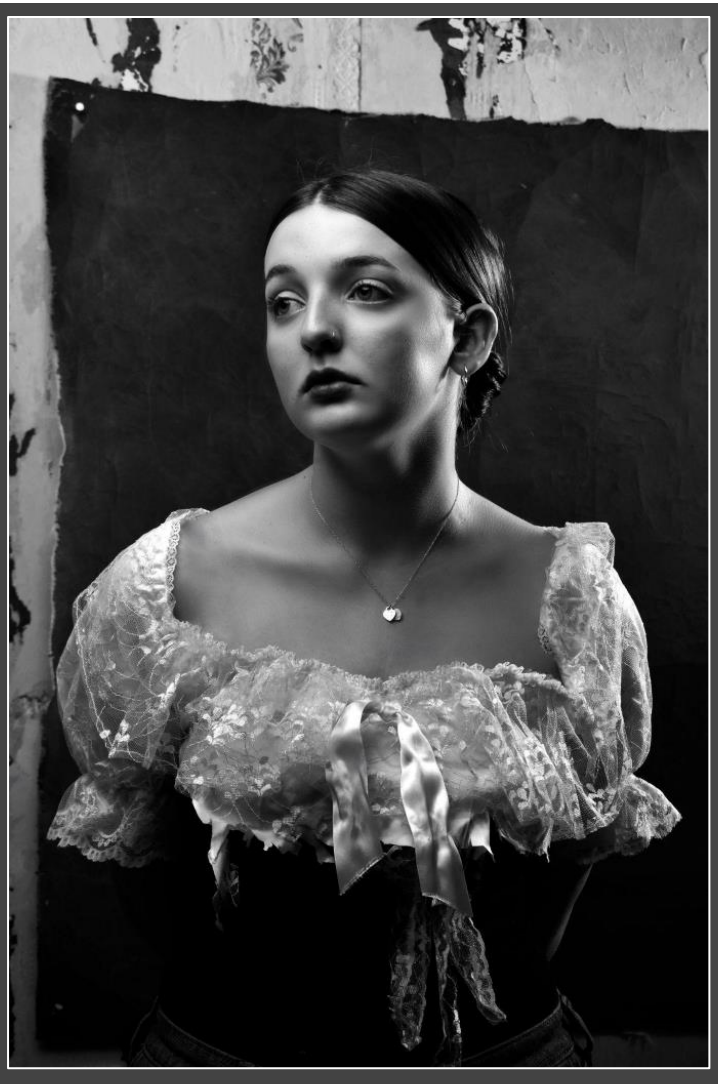












The image to the right is my final photo for this set of images inspired by the bust portraits at the V&A museum. I wanted her to pose in a similar way to my original images where they are facing to the side. I also like how in this image there is a clear contrast between the good and bad side of the image. I like how in the photo you can see where the background has been pinned on the wall and the bottom of where I ripped the dress.

If I were to carry on with this set of photos for my final piece then I would want to look at taking the photo from a larger distance and show more of the reality behind having a photo taken. I would also choose one bust portrait from the V&A museum and replicate it with the outfit and hair.

V&A Department: Fashion













A Favorite of the Empress

Cage Crinoline 1860-1865



I want to take inspiration from the 1860's cage crinoline from the V&A fashion collection. This is a petticoat that is worn to make a long skirt stand out. A *Favorite of the Empress* consists of a spring steel frame covered in red wool and linen. When I saw this piece I was not only inspired by the physical aesthetic of it but also the purpose of it.

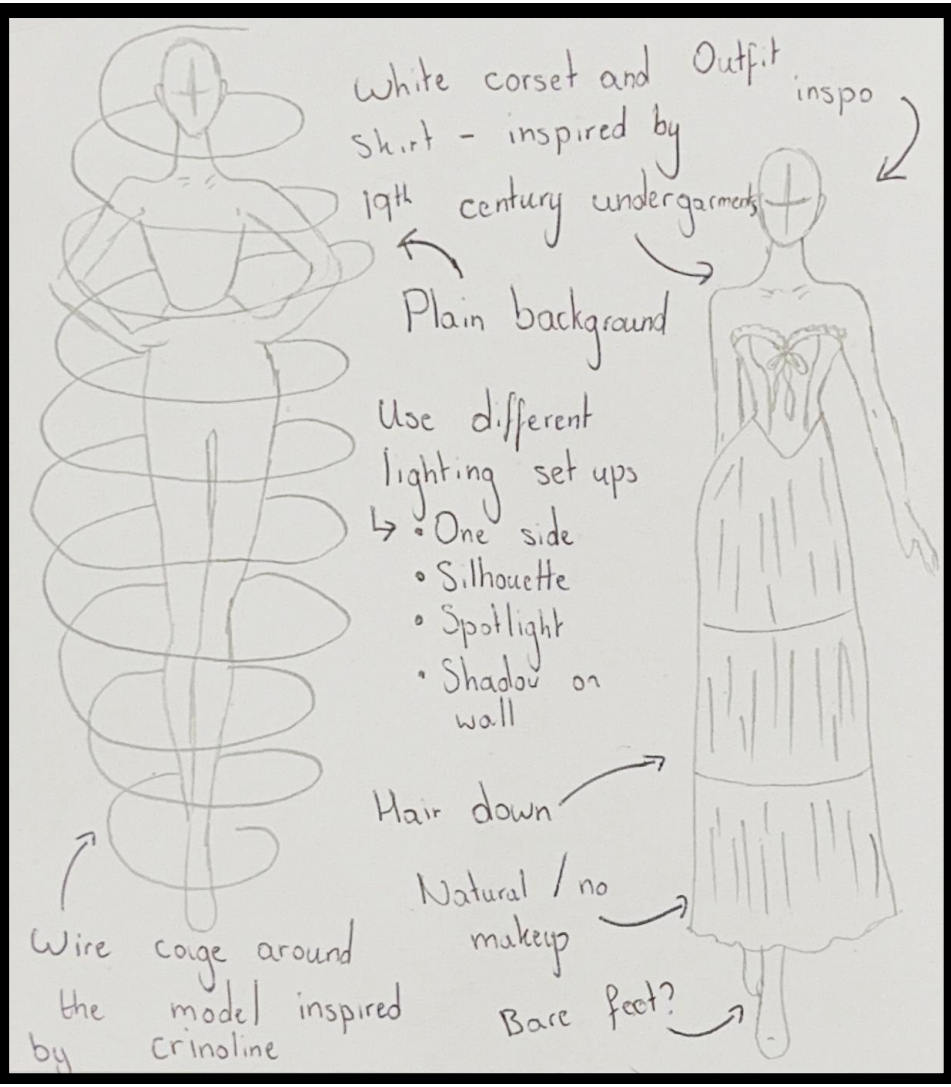
One thing that I may take inspiration from is the appearance of the item. I also want to research the history of crinolines more and the other items of clothing that would be paired with one. Combining both of these ideas will help me plan what I want this set of images to look like.

The Price of Beauty



In this set of photos I want to take inspiration from the wire that is used to make the crinoline. As well as the circular shape it creates. I want to do this by wrapping wire around my models body in a similar shape to the item above. As well as this I want to use the idea of uncomfortable and unrealistic beauty standards by having it tight around their body, making it hard for them to move.

As well as this I want to use different poses and lighting techniques in these photos to experiment with what works best. I want to focus on the top half of my models body and use different angles to create a large variety of images. On this page I have shown some of my ideas when planning this set of photos through sketching the outfit and writing down ideas.



Girls in the 19th Century

Around the time that the cronoline *Favorite of the Empress* was creates women were expected to be cooking, cleaning and taking care of their children. Societal norms stopped them from being outspoken and from having the same opportunities as men. The typical women was refined, pure and modest.

I want to take inspiration from this idea of the perfect victorian women during my photos. I want my model to look innocent and angelic to fit with the ideal 19th century women.

Female fashion during the 19th century was dominated by fitted corsets and wide skirts. They wanted to have tiny waists with full skirts that are lifted with a crinoline. This would be paired with petticoat and bustle under a dress.

For these photos I want to focus on the undergarments in 19th century fashion. I am using the crinoline as the main source of inspiration for my photos but for my models outfit I still want to take inspiration from the victorian era.

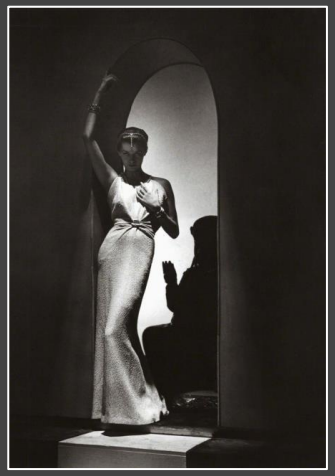
The sketches to the left show my ideas for my first set of photos.







Horst P Horst



Born in Germany, Horst P Horst is best known for his work with Vogue where he used lighting, poses and composition to create beautiful portraiture. His fashion photography was seen as elegant and influential to other photographers. His work was often a mixture of surrealism and neoclassicism with links to ancient Greek ideals. This resulted in a lot of his images being inspired by Greek statues.

For my first set of images in this project I wanted to be inspired by statues and Horst P Horst's work. This includes the lighting and poses that he used.

The images above show three examples of Horst's photos that I want to take inspiration from. I think the different lighting is good as they have strong shadows which I want to achieve in my work. Also I like the more simple full body poses. This is similar to what I would like to ask my model to do as I want her to look elegant.



The Price of Beauty Attempt 1

For this set of photos inspired by a 1860s crinoline I wanted to use the idea of undergarments and the structure of the crinoline. I used wire to create a tight cage around my model and asked her to wear an outfit with a corset. I think this outfit worked well for the images I was aiming to take. I also think my models hair in the images work well as it is bright compared to the white and greys in the rest of the photos.

When lighting the photo I used a range of different set ups. However the main one I used was a key light strobe with softbox that was directly in front of my model facing down. I then used two strobes with hoods as fill lights placed behind her. Throughout taking photos I experimented with turning one of the lights off to create strong shadows on my model.

I think these images work well for the crinoline. However I found when taking these images I found that the restriction of the cage limited my models movement. This is something that women in the 19th century would have experienced due to wearing a crinoline. I want to further this idea of restriction and being the ideal women by taking another set of photos inspired by *A favorite of the Empress*. This time I want to incorporate the red of the crinoline and the idea of being stuck in place without using the wire cage.

Aperture - f/13 Exposure time - 1/160 ISO speed - ISO-100



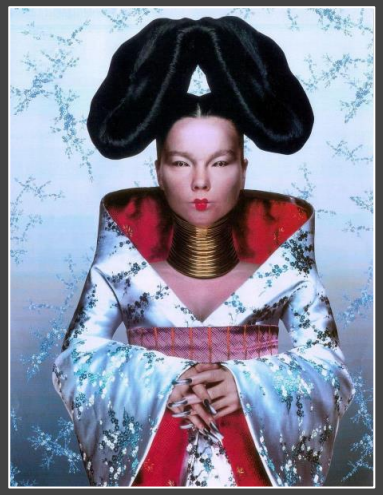


The image to the right is my favourite from this set. When editing this image I turned the saturation down but kept her hair as vibrant as the original. I pulled her hair in front of her face as I didn't want this image to be about the person. Instead I wanted the wire and brightness of the hair to be what stood out to people.

I also think the cage I created out of wire works really well in this image as you can see how tight it is on her arms. This links to the idea of the crinoline restricting women. When I retake these photos I want to have the wire tightly wrapped around my model again.



Nick Knight





Nick Knight is one of the most influential fashion photographers who has worked with most of the high end fashion brands.

In a lot of his work he aims to challenge beauty standards. This includes exploring issues in underrepresented groups such as ageism, fatism, disability and racism.

The image to the left by Nick Knight was featured in the Kimono: Kyoto to Catwalk Exhibition at the V&A in 2020. It was also used for Björk's album cover, *Homogenic*. Björk liked Nick Knight's futuristic style and wanted a similar look for her music. The photo was inspired by Alexander McQueen who worked with Knight to create this image combining historical elements with a futuristic look.

This photo to the left is of Devon Aoki for Alexander McQueen. This is one of Nick Knight's most famous and striking images. The Alexander McQueen top complements the models features. She is made to look alien like with one blue eye and petals coming out of a cut in her head.

Nick Knight inspired this set of images I have taken because of his way of exaggerating and adding futuristic twists to his work. I want to continue taking inspiration from him throughout this project.





When editing this set of images I wanted to experiment with multiple different techniques. For the image to the left I decided I liked the shape that was created from her leaning back. I used the burn tool to darken the back of her to add more negative space in this photo.

With the other two images on this page I used the motion blur effect to create movement and a glow to the images. I think this makes her look more angelic. This idea was inspired by the ideal 19th century women being refined and modest. I think this worked well however I want to find out what these images would look like done in camera using a long exposure to create a motion blur.



I also experimented with different editing techniques for these two photos. The image below I wanted a high contrast black and white image. I wanted the background and shadows to be very dark. I think this lighting works well as the wire stands out where the light reflected on it.

The photo to the right I decided to incorporate the red from *A favorite of the Empress*, the crinoline that this set is inspired by. I did this by inverting the image and adding red on a separate layer with the multiply blending mode. Although this gives a very different look to the images, making it look more modern and satanic. I decided to add it as part of this set to show the different ideas I had. When taking my next set I want to include red more using string and painting the wire to match the colour of the crinoline. I think with the rest of the photo being white the red will stand out more.





The Price of Beauty Attempt 2

On this page I wanted to show the changes I have made to my original plan for my photos inspired by a crinoline. I do still want to keep some things the same as last time for example, the outfit my model wore. However I want to make multiple improvements in order to get the best possible photo I can for this set. As well showing the improvements I want to make I have added images of examples of other photographers that have done similar things to what I want to do.





Similarly to my previous set of photos I want to take inspiration from Nick Knight again for these images. This is because of his editing style and also the unrealistic feel to his photos.

The images above are part of Knight's collaboration with athlete and actress Aimee Mullins. These photos were taken to challenge beliefs around beauty and disability. Mullins was born without lower legs and struggled to find representation within the fashion industry. Knight was inspired by this and wanted to do a shoot showing her strength. This photoshoot changed conventional ideas of beauty and shows the importance of representation in the media.

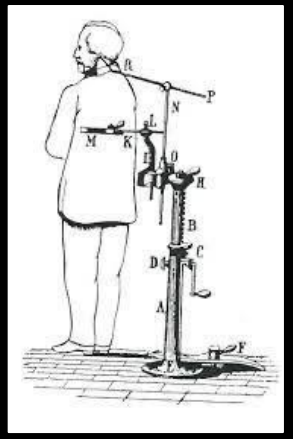
I found these photos interesting as Nick Knight is challenging beauty standards but still having his model dressed in a crinoline which are a big part of the history in female fashion expectations. One reason for this could be to show how Aimee Mullins feels about the fashion industry underrepresenting disabled people. Showing that having specific standards that do not fit every body type can make people feel uncomfortable. Therefore, choosing to wear a crinoline which represents restrictive clothing.



The image to the left is by Norwegian photographer Erik Almas. He is most well known for his distinctive style of fine art and commercial photography. He explores themes of memory identity and the relationship between humanity and nature in his photos. This photo is part of his series *Holy Mother* which features photos that are described as delicate as they feature a young girl in a dreamlike way.

I want to take inspiration from the tutu on her head in this image. I think having a ridiculous headpiece would not only make the photos look more interesting but it will also link to the idea of extreme standards in society. As well as this I want to also take photos where my models head is wrapped in bandages. This is something that various photographers and fashion designers do a lot. I think that it will link to the idea of wearing tight clothing and it being uncomfortable.

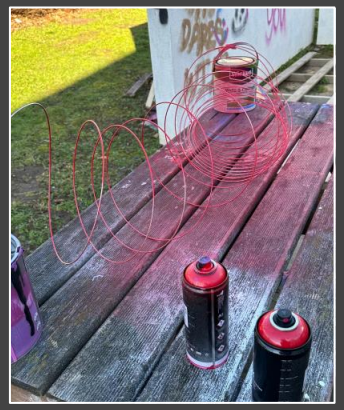




In the 19th century when the crinoline I am being inspired by for my photos was created, it was common for portrait photographers to use posing stands. These would support the person and keep them still during the long exposure photos that were required by the photographic process at the time. There were headrest stands which only supported the head and prevented motion blur in photos. There was also full-length stands which were made of wood or metal. These would support the person's back, hips and legs in standing or sitting position.

I was inspired by this concept as I wanted my model to be as uncomfortable as possible. These stands restricted movement causing them to look like a type of torture. For my photos I want to use a similar concept and attach wood to my models arms and neck to limit her movement.

To prepare for this set of images I spray painted nails that are 6-9cm long as I wanted to show how extreme beauty standards are through exaggerating parts of the photos. I also spray painted the wire I used in the previous set red to link better to the crinoline that I am taking inspiration from. These red accents will stand out compared to the white background. To make the background more interesting than last time I painted textured wallpaper white so it would not remove the focus of the image from the model but would still add subtle detailings to the background.







The Price of Beauty Attempt 2

For my improved set of photos inspired by *A Favorite of the Empress* I wanted to continue to add to the idea of discomfort and extreme beauty standards. Although my previous set of images worked well I think I was still experimenting with my ideas during it and finding out what works best. I then used what I learnt from that set to plan my second attempt where I finalised my ideas.

I think these photos work better than my last set for a few different reasons. Firstly I like the new background as it has some detailing but if one colour to add to the white images. Another improvement I made was adding red to the photos to link to the colour of the crinoline I was inspired by. This is through spray painting the wire red and getting my model to wear red nails and lipstick. Lastly I think the lighting and editing improved for these photos as I found one style I wanted to use for the entire set of photos to make them all look like a collection instead of separate images.

Overall I think the photos I have taken work well for the crinoline in the V&A fashion department. I have taken inspiration from the colour, material and shape of the object. As well as the purpose of it to change someones figure to fit societal norms. I did this by exploring the unusual and extreme beauty standards throughout history which consisted of uncomfortable and restrictive items of clothing.



Aperture - f/10 Exposure time - 1/160 ISO speed - ISO-100





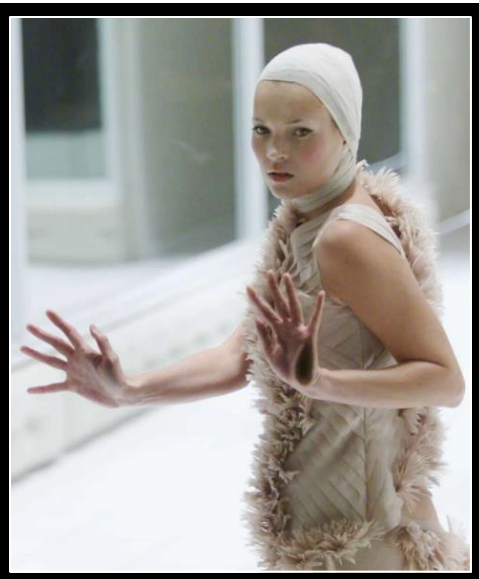




I decided to add a motion blur to the photo on the left to make it look as if she is falling. I think this idea links well to uncomfortable beauty standards as the crinoline I was inspired by would make is hard for women in the 19th century to walk. For these photos I wanted to take inspiration from being trapped due to unusual standards for girls in society.

Another way I wanted to show this idea of beauty standards being extreme was through the long nails and head accessories. I wanted them to look almost ridiculous in a similar way to what expectations for females have been and still are. I want to continue exploring the extremes of fashion throughout this project where I experiment with fashion photography.





Alexander McQueen is known for his unique and subversive collections within the fashion industry. One of his shows which shocked the fashion industry most was his 2001 spring/summer collection, *Voss*. This show was inspired by a Norwegian town that is known for its nature. However due to McQueen's mental health issues he chose to show wildlife in a 'dark' way by showcasing a haunting depiction of nature and human spirit.

This set of photos reminded me of the Alexander McQueen *Voss* collection. In both my work and McQueen's the models have bandages wrapped around their head. Him choosing to style his models in this way may reflect the idea of dealing with mental health. This is also seen as the models are in a box where they are unable to see out showing how poor mental health can feel claustrophobic. Similar to this my photos are inspired by feeling trapped and uncomfortable due to unusual societal norms such as extreme beauty standards.









Vee Speers takes photographs that have a similar style to Tim Burton's which are inspired by childhood, identity and fantasy. Her work is almost dream like as they look unrealistic due to her colouring the images after taking them. Her work often tells a story using props or costumes.

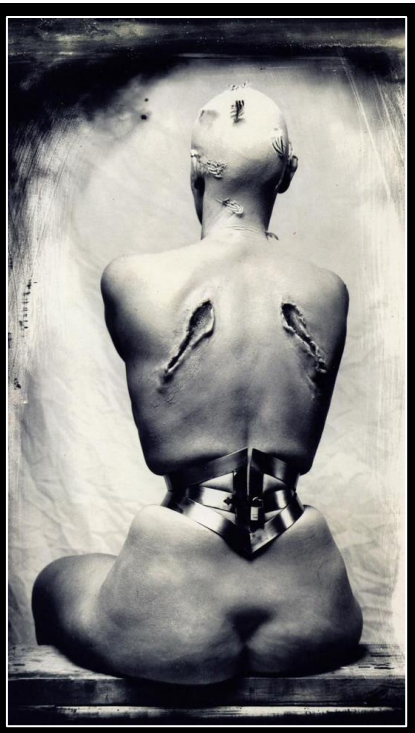
I think the visual aesthetic of her photos are similar to what I wanted to portray in this set of photos inspired by the red crinoline. I liked her doll like, pale images so I airbrushed my model's skin to make her look unrealistic and I also changed the lighting to create a similar effect in my work.











The photos I took reminded my of the image above by Joel-Peter Witkin called *Women once a Bird*. He explores the themes of sexuality and the human body a lot in his work which results in a lot of surreal and disturbing images.

Although this image has a lot of interesting features I want to focus of the corset. The body is being compressed into a metal corset causing a unnatural figure to be made. This looks unhealthy and uncomfortable as it is very restrictive. I asked my model to wear a corset as well as wrapping wire around her and placing wood to hold her body in place. This is my version of Joel-Peter Witkin's work as I have made the body restricted and uncomfortable to fit beauty standards of having a small waist.



V&A Department: Archive











The V&A Archives

Behind the scenes at the V&A museum there is over 8 km of shelving that holds the archives of over 1,000 individuals and organisations which relates to art, design, performance and the history of the museum itself. The V&A Archives is a resource for people to use when studying the history of the V&A museum and their collections as well as the broader history of art and design.



I want to take inspiration from the archives at the V&A museum for my next set of photos. Although I was unable to see them when I visited the V&A I am intrigued by the idea that there is thousands of objects in storage. I think it would be interesting to look into the idea of how pieces of art that someone once created was hidden away.

As well as looking at the sad reality of museum archives hiding pieces due to there not being enough space for it to be displayed. I also want to look at how the V&A stores these objects. The image above shows how some objects are placed in boxes to protect them and others are in bags.

Leading up to my final piece I want to experiment with different materials and ideas of how I can incorporate the idea of archives within my photos. I plan to take photos developing one part of my image at a time so I can get every aspect of my work as good as possible. Once I have found the best ways of photographing my idea I will combine them together to create my final piece. I want to be more ambitious with this image and use a larger group of people to create a storage room feel to the photos.

Shrink-Wrapped





I wanted to begin looking at different types for packaging and wanted to experiment with the idea of shrink-wrapping. Although I think the photos worked really well I do not plan on continuing this idea for my final piece. However I still wanted to include the images I got because I may be able to incorporate elements from these images into my future photos.

To take these photos I used a scanner on a printer. I wanted the person in the photos to look trapped so I originally thought of the idea to take the photos behind a piece of glass. That way I would be able to get the person pressed against the glass in the photo. However, I decided to use a scanner instead as it allowed me to experiment with movement and removing objects during the process. I also really like the look of the scanner as the further away an object is to it the darker it gets.

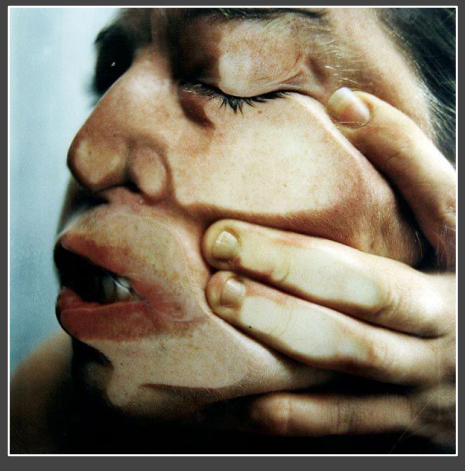
For these photos I started by experimenting with using cling film on the scanner then adding hands with fragile tape to look as if a statue had been tightly wrapped. However throughout taking this set I then decided to try a few different things that I thought worked well with the scanner. I kept the cling film in all of the photos because I like the texture it created.

Painter Jenny Saville is most known for her painting of naked women. She frequently used obese and distorted their bodies through the angles she chose. These images confront traditional ideas of femininity and beauty.

In collaboration with photographer Glen Luchford, Saville created the *Close Contact* series. This is was inspired by Saville's previous work looking at cosmetic surgery which focuses on perfections and flaws. She wanted to mould and manipulate her own body with the intentions of creating an experience for those viewing it.

To take these photos of Saville's body looking as if she is squished against the camera she pressed against glass to reveal the beautiful but disturbing photos. She had a mirror the other side of the glass so she was able to see what the image would look like. Then Luchford took the photos for her.

My favourite part of these photos is the flat areas of her face where she is touching the glass. This is a similar look I wanted to achieve in my shrink-wrap inspired photos. It gives the idea that the person is trapped in a small space and slightly distorts the photo.



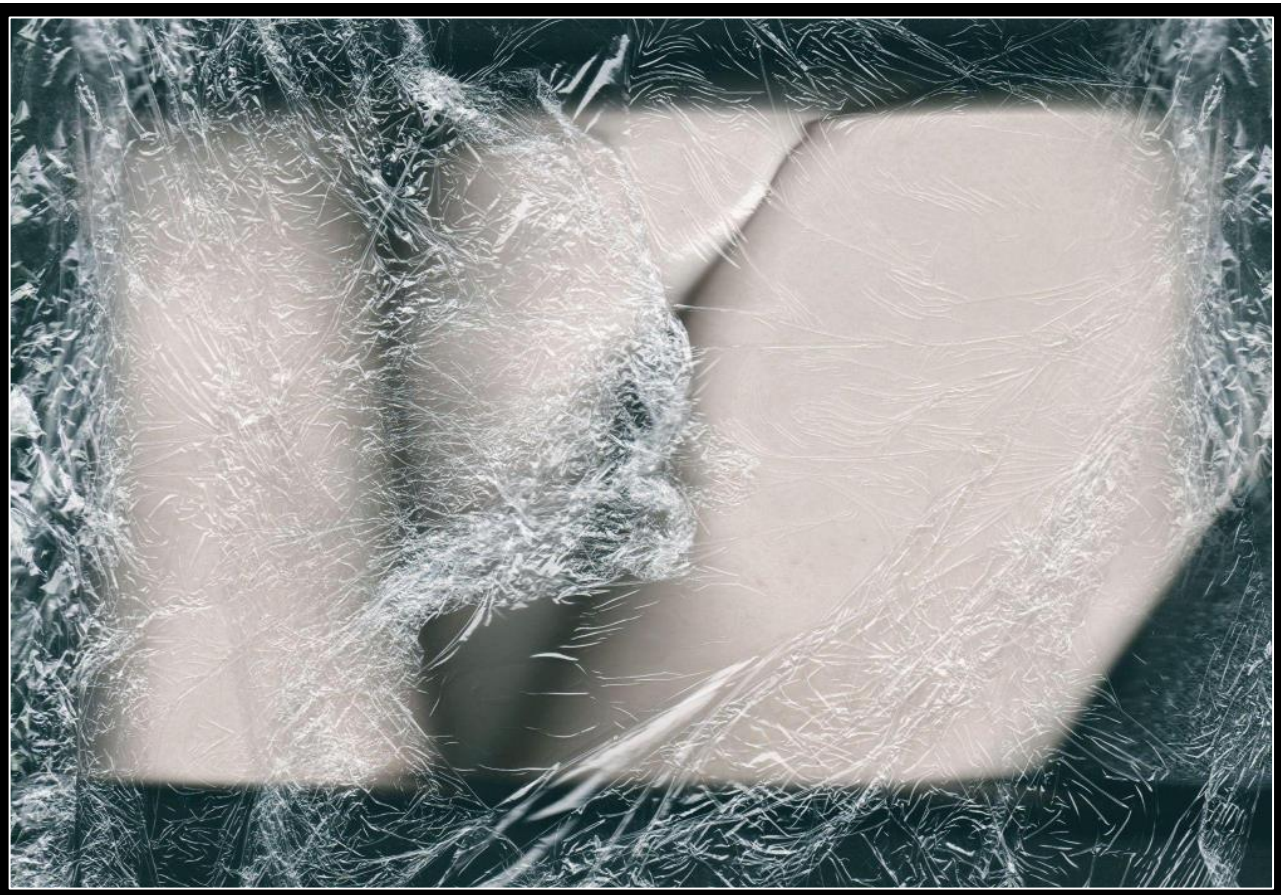


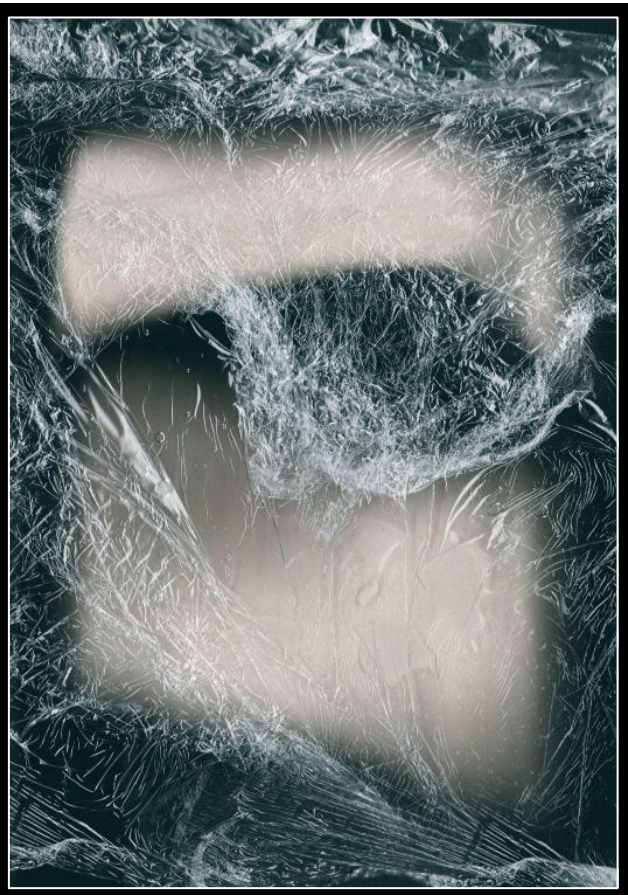












As I kept experimenting with the idea of being shrink wrapped I decided to create some more abstract images. I started by scanning just an arm to find out what it would look like. It reminded me of pieces of meat but I still wanted to abstract the images further. So I began adding multiple parts of the body in one photo similar to the images above. Lastly to continue abstracting the photo I wanted to only have parts of the body visible.

I found that only placing something on the scanner for half of the time would create these sharp edges seen in the photos above. I waited until the scanner was already scanning before laying on the scanner. I then moved away before it was finished. This helped to get the abstract photo I was hoping for where it is not clear what you are looking at.





Wrapped cans consisted of 240 cans which Christo and Jeanne-Claude wrapped with paper and tied with twine. This artwork was made to explore the relationship between mass-produced goods and art in order to challenge the traditional notion of what art could be.

Not only did Christo and Jeanne-Claude showcase wrapped cans but they also had versions without any wrapping. This shows that they were not only interested in the idea of also the object and the material. Some cans were left with the logo visible with area covered in paint.

All the work part of the *Wrapped Cans* collection were original made to be presented in the corner of a room as if the were piled in the corner of a room in a house. These cans were only on display for a short period of time but left a lasting impression on viewers and is considered an influential piece in the history of contemporary art.



Wrapped Cans - Christo & Jeanne-Claude

Handle with Care - Tim Walker





Tim Walker did a set of photos inspired by the evening gown from *Horn of Plenty* collection by Alexander McQueen wrapped up at the V&A Clothworkers' Centre. When he first saw this dress he said 'it became a new, ghostly object of beauty in its own right.' He wanted this set of images to be about care and act as a love letter to the conservators, curators and archivists at the V&A. After visiting the Clothworkers' Centre he saw how vital their work is for the museum and without them 'conversations on beauty can't continue.'

I like how Walker found art within the behind the scenes of the V&A museum. He saw how the dress is only partially visible and the shape the storage bag makes around the object. This led him to take his set of image which he titled *Handle with Care.*

I want to take inspiration from these photographs he took and the idea of them acting as a love letter to the V&A. I want to develop this idea to create my final piece as instead of limiting myself to one object from their 145 galleries. This is because it gives me more creativity in what the final outcome will look like as well as allowing me to incorporate parts of my previous work within the final piece. For example, looking at the items I have already taken inspiration from and bringing them into the work I produce for the rest of the project. I want to look at the idea of having the person in my photos being the piece of art that is archived. So they would be covered and only partially visible. This may be by only having their silhouette visible through a white sheet or having their hands coming out.



Statues in Storage

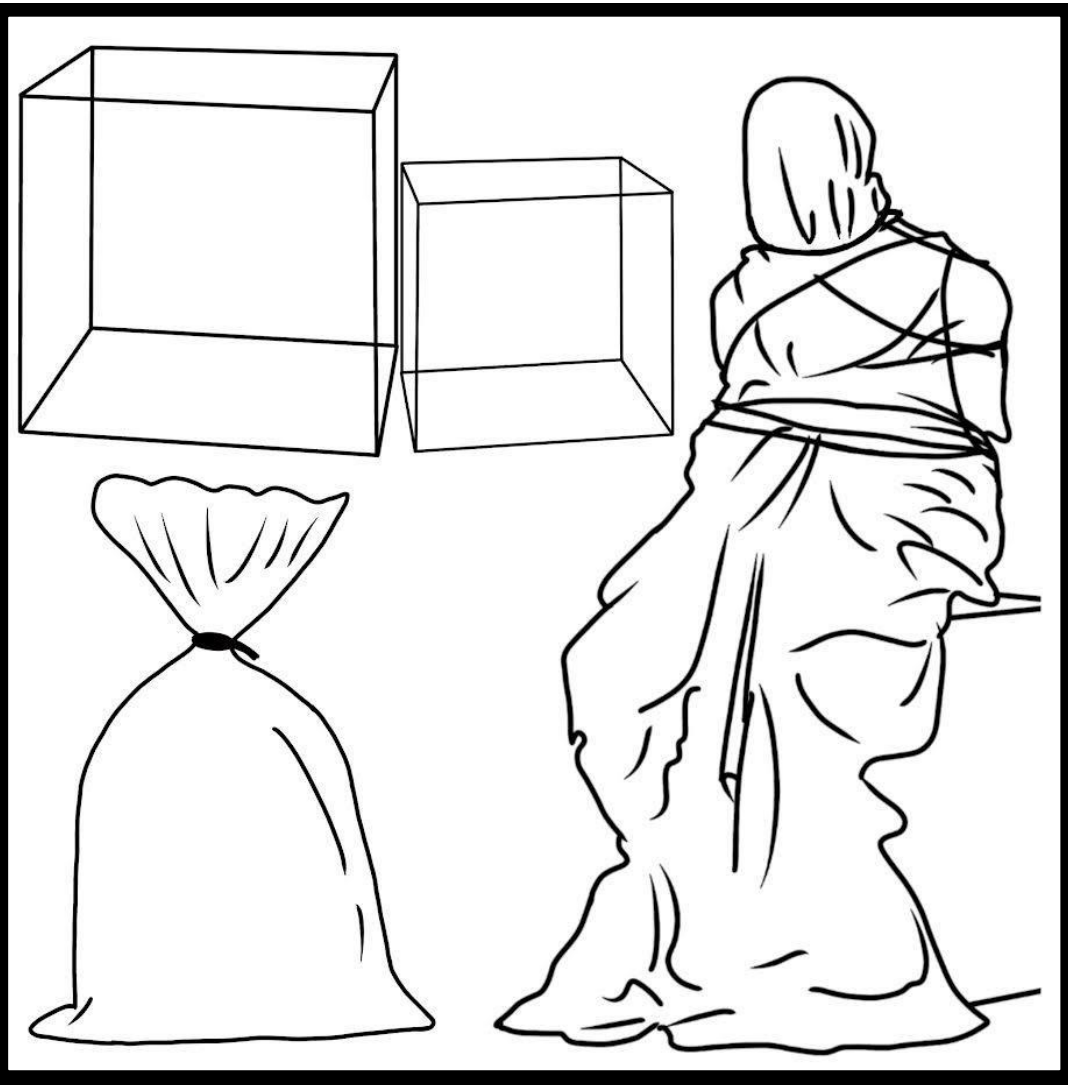


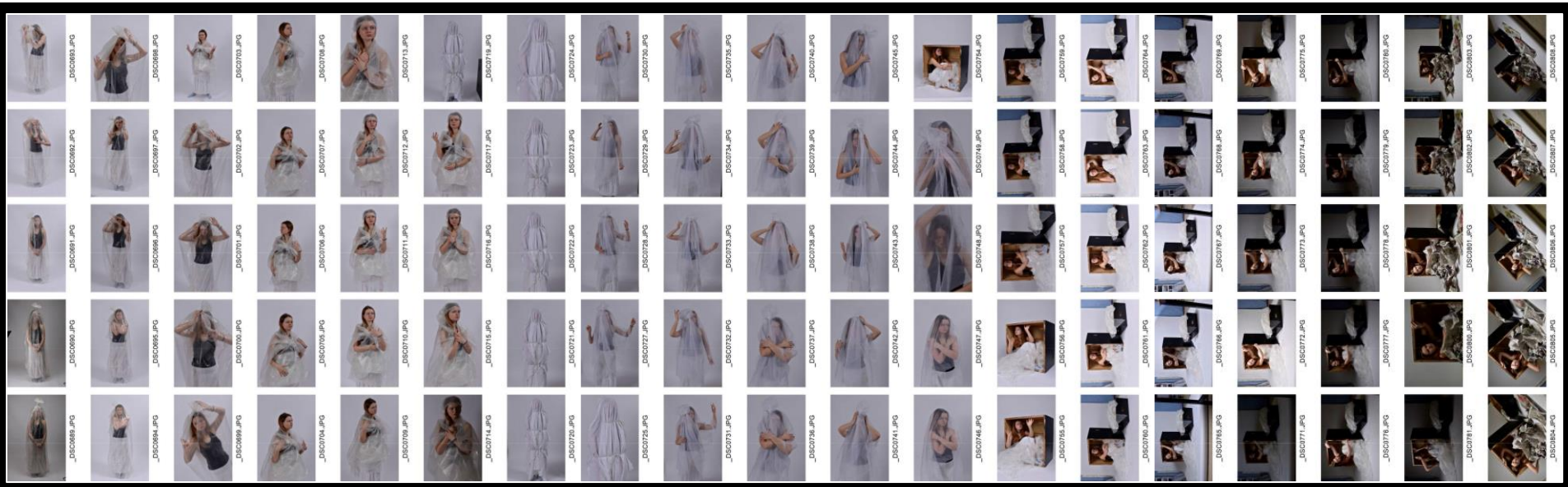


For my next set of photos I want to experiment with different ways that statues would be stored. The image to the left shows a photo from the Louvre. When they were remodelling part of the museum they stored their sculptures in a fenced off room draped with plastic veils. This image resembles my idea most because it is an authentic storage room. In my photo I want their to be multiple people acting as statues. I also like the idea of them being covered but still partly visible through fabric or plastic.

To the right shows some other ideas I want to trial. Firstly I think uses boxes would work well. This is because I can have people sat in them but also on top of them to create a better composition where everyone is at different heights. Next I like the idea of using clear plastic to cover my models in a similar way that is seen in the Louvre. As seen in the sketch to the bottom left I would want to have the plastic tied at the top of the person as if they are in a bag. I think this would make the silhouette look more interesting. Lastly I want to trial using fabric and string in a similar way to the photo to the left. This would mean that the person would be mostly covered except maybe having an arm or leg out. But I think the silhouettes would look good if the person's body shape was seen. Making it less obvious that is it a real person.

I also want to include bubble wrap and newspaper in my photos to add to the storage room look. For example, having newspaper spilling out of the boxes.



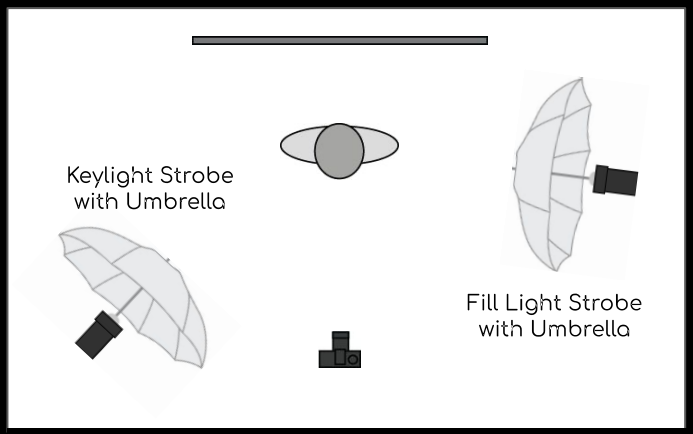


Experimenting with Different Forms of Packaging

To start preparing for my final piece I want to take a series of images where I develop different parts of my image. I decided to start with how I plan to wrap the model as that is the key part of my photo. I wanted her to look like a piece of art that had been wrapped in storage. I experimented with multiple different ideas to find what looked the most accurate.

I want to have the people in my final piece act as if they are a series of statues. I want them all to link through the outfits and accessories they have. After taking this set of images I have found I want some of my models to be almost fully hidden with only small parts of them visible such as their hands. Then also have one or two people to be fully unwrapped and posed like a statue.

Next I want to experiment with what the people will wear, the background and the lighting. To do this I will focus on one or two people then when I take my final piece I will add more people to the image. I plan on having a white wallpaper background with a white floor. Then I want the people to look similar to the crinoline photos I did previously. This includes having the people wear white with red nails and lips. When I take my next trial set I want to focus on a specific section of my final piece and then incorporate what I learned with that set in my final piece. This means I will plan the composition and poses before my next set so I can directly copy a part of the image. I want to take inspiration from different statues at the V&A museum for the poses that I choose. This is not only to link back to my original project of taking inspiration from items at the V&A but also so I can get the people in my photos to pose as closely to a statue as possible. This way I can show them a photo of how I want them to look.



Aperture - f/10 Exposure time - 1/160 ISO speed - ISO-100





I think this idea of having my model in a plastic bag was a good idea and I like how it has been tied at the top. However I think this is a hard material to work with because the light reflects off it. I found it was hard to stop the reflection from the studio lights from covering my models face. I also think that I would prefer the material I use to cover the model more instead of being completely transparent as I want to look at the idea of the art being hidden.

Because of this I have decided not to carry on using this material for my final piece as I think there are better alternatives. However I still want to remember the idea of having the material tied at the top as it may work for a different material that I use in my final piece.



Other Artists and Photographers work

In 2007, Mario Testino photographed actress Sienna Miller for a feature in American Vogue, which was shot on location in Rome. The editorial was notable for its romantic and cinematic feel, with Testino capturing Miller in a variety of stunning outfits and settings, including Miller surrounded by statues.

This photo showcases Miller's natural beauty and charisma, with Testino's signature use of composition creating a sense of drama and attraction. This was part of a larger trend in fashion photography at the time, which saw photographers and editors embracing a more cinematic and narrative approach to their work. Rather than simply showcasing clothing and accessories, the images aimed to tell a story and create a mood, drawing viewers into a world of glamour and fantasy.



I wanted to include this photo because I think the composition used is really interesting. When planning the composition of my final piece I want to consider having people at different distances from the camera to create a similar effect to Testino's photo of Sienna Miller.

Rick Owens is known for his unconventional runway shows, and he has been known to feature models wrapped in various materials such as silk, tulle, and even plastic. One of the techniques he's known for is "Rick Owens wrapping," which refers to the way he drapes and folds fabrics to create unique and asymmetrical silhouettes in his clothing designs. By wrapping models in unexpected materials, Owens is able to transform the human body into a sculptural object, highlighting how flexible form, texture, and movement can be. Owens has wrapped models in layers of silk, creating a fluid and ethereal effect, or in plastic, creating a futuristic and otherworldly feel. These unconventional runway shows have helped establish Owens as one of the most innovative and boundary-pushing designers of our time.







Artist Christo is well known for his large-scale series of wrapped buildings called *Environmental Interventions*. This involved transforming natural or urban landscapes by wrapping them. This series started with Christo wrapping smaller objects such as cans and bottles in the 1930s. This then developed into larger objects and in 1967 he wrapped his first building with tarpaulin and rope. Christo continued to wrap other buildings including the Kunsthalle in Bern, the Museum of Contemporary Art in Chicago, and the Reichstag building in Berlin. He often used industrial materials such as steel, aluminum and synthetic fabric to create each of his installations which would be in place for a limited amount of time.

Christo's wrapped buildings were intended to challenge the way people viewed and interacted with their surroundings. By altering the appearance of familiar structures, he was able to create new perceptions of space and form, and to encourage people to see their environments in new ways. Wrapping a solid object such as a building and making it soft gave the buildings a new state of a short period of time.

This limited time piece of art caused a large amount of attraction as people wanted to see them before it was dismantled. Christo's installations often required extensive planning and collaboration with engineers, architects, and other professionals. Each installations involved a complex network of ropes, cables and scaffolding which allowed Christo to captivate and disorientate a building. However, he faced concerns from some community members who were concerned about the impact of his work on the local environment and infrastructure. Despite these concerns, Christo continued to be committed to his work and the vision of using art to create new ways of seeing and experiencing the world.

Overall, Christo's wrapped buildings were a powerful demonstration to the power to change something using art. By wrapping familiar structures and environments, he encouraged viewers to see the world around them in new and exciting ways, and to appreciate the beauty and wonder that can be found in even average everyday objects and spaces.

Choosing Poses - V&A Statues

When thinking about the poses I would use for my final piece I decided to take inspiration from different statues at the V&A museum. This was not only to link back to my original project of taking inspiration from different objects at the V&A but also to make my final piece feel more authentic since it is supposed to look like statues in storage.

These are all statues I saw when I visited the V&A museum and thought the range of poses would work well for my final piece. I knew I wanted people at different heights to make a more interesting composition so I decided to get a mixture of poses where the statues were seated, laying down or standing.





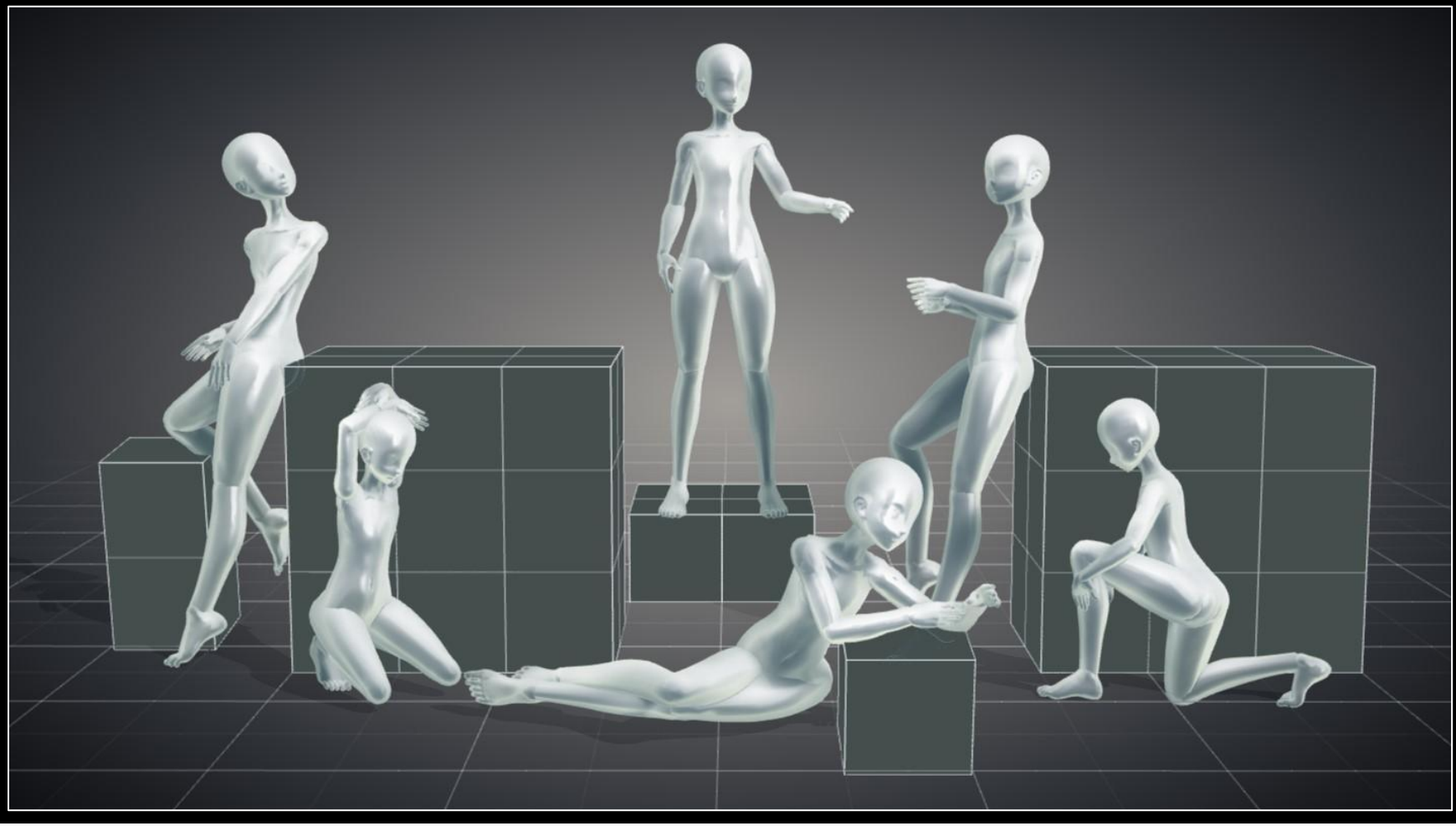








Final Piece Plan - Poses and Composition



I created the image to the left to show how I want my final piece to look. I have chosen where people will be positioned including if they will be stood or on the floor. I have also shown which people will be doing each pose inspired by the statues from the V&A museum.

I will have this plan with me when taking the photos so I can replicate it as accurately as possible. I want to place different size stage blocks in the places seen on the plan. I want two people sat in them as if they are being stored in a box and the others to allow people to lean on to replicate the statues more accurately.

A Third of my Final Piece - Practising the Lighting



Before my final piece I wanted to take a set of photos where I can get a better idea of what the final image will look like. However, because I am using a big group for my final image I decided to take a set only using two people. This allowed me to photograph what a third of the photo will look like which means I could work out how I need to light my final piece as well as the props I will need.

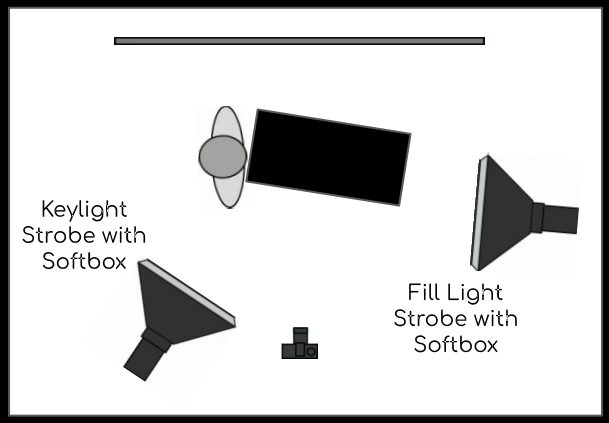
With the lighting I plan on placing a light at both ends of the set up. Then adding one or two spot lights that will be placed out of view from the camera. Although I have this set up planned I will still allow myself to experiment with different lighting setups. For example, I want to try only lighting the set from one side to create stronger shadows.

I have decided I want all six of my models to be wearing white to match the background. I also want them all to have the bandages around their head as seen in the image to the right. Lastly on the models that have their head or hands visible I want them to have red lipstick and long red nails. This is to add a subtle colour into the final image.

Similar to this photo I want some of my models to be wrapped with the fabric I previously dyed but still have parts of them visible. For example, in this set I had the person in the boxes head out. I then want two main people in my photo that will be similar to the person on the left of this image where it looks like the fabric has fallen off them.

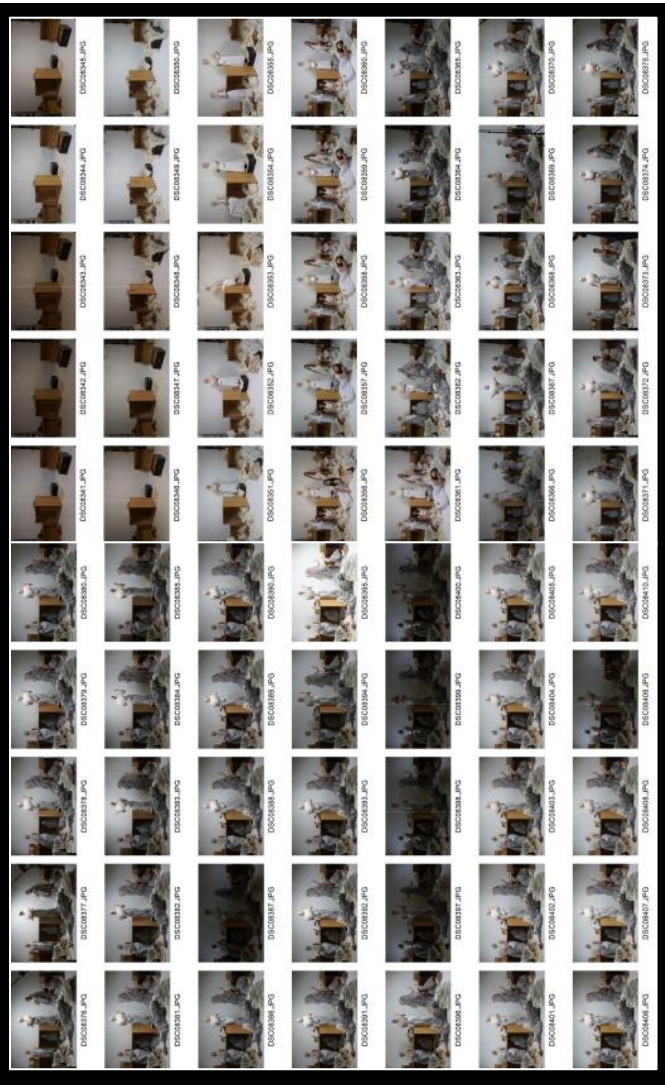
Lastly in my final image I want to add bubble wrap in a similar way to this image. I also want to include more stage blocks for people to stand on or lean against. This will stop all my models from standing in a line and create more depth in the photo.





The next photos I take will be my final piece where I will do the same as I did in this set but with more people. I want to edit the photo in a similar way with a blue tint to the images. I already have the poses and composition planned which is seen on the previous planning page so I don't have to work that out on the day I take the photos. The final thing that I need to consider before taking my last set of photos is any additional props or accessories that I want to use. However, the accessories will only need to be for my two main people.





Final Piece Production

Before taking my final piece I dyed the string and fabric used in the photo. They were originally white as seen below but I wanted it to be slightly darker to stand out against the background. I also extended the wall which can be seen in the set up image. I did this so I was not limited by the background and it allowed me to have a bigger setup. With this wall I added wallpaper but applied it badly so it still had folds and air bubbles. I chose to do this to add more texture to the image. I didn't want it to look perfect. I also painted the wall white.



When setting up for my final piece I used the plan I made previously to work out where I needed the stage blocks placed. I decided to use six different sized boxes in order to stop it all being the same height. I also decided to cover some of them in paper to disguise them. For example, the person laying at the front of the image it leaning on a black box that looked too bold in the photo. I also used a white roll of paper for the floor of the photo.

I used three studio lights with soft boxes to light this image. I had a keylight above the centre of my photo. I then had two fill lights at the side of my setup to light the people on the edge.

Aperture - f/4.5 Exposure time - 1/160 ISO speed - ISO-64







Experimenting with Editing



My original idea for the editing of my final piece was to do it in a similar style to my trial images. This is where I added a blue tint and made the image brighter. Although I do still like this idea I want to change it slightly when editing my final piece. I still want to change the colour balance of the photo to make the photo more cool toned however I don't want it to be as blue. I think it will better with the colour being more subtle and I still want my image to be bright.



When experimenting with different editing styles I wanted to see what my final piece would look like in black and white.

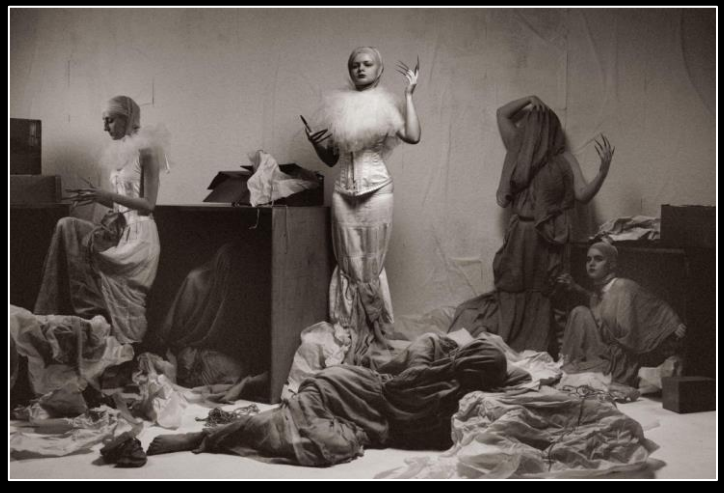
I don't think I want my final piece to look like this because it almost looks lifeless. I want the red nails and lips to be seen. I also do not like that the centre person is a lot brighter than the rest of the group. Although she is my main person in the image I don't want everyone else to look less important.

I wanted to see what the image above would look like slightly darker. I added more contrast, changed the levels and made the overall image more grey.

I think this photo looks good and gives my image a different mood. It makes it look more horror like. Although I like this photo I don't think I want my final piece to be dark since I don't want it to look like the statues are abandoned. So I will not be using this editing style for my final photo.



For this photo I wanted to try something completely different to my original plan. So I added a grain to a black and white photo. I then added a warm tone to the image. I think this makes the photo look a lot older and faded. I think this concept is interesting however I don't think it works with the image. If I wanted my final piece to look old then I would have changed the set up and my models outfits to look older. So I will not be editing my final piece like this image.



Editing my Final Piece





For my final edit of my photo I decided to go more subtle that my previous trials. I found they were all too intense which made the image look fake. So I decided to take elements of each image, such as the blue tint, to create this final piece.

When editing this photo I started by fixing imperfections. This includes removing text off the boxes, fixing the bandages on people's heads so their hair is not visible and slightly airbrushing each of my main three people to make their skin look smoother. Although these were only small changes I think they make my image look a lot better and gave me a clean image to start the reset of the editing process.

To make the photo still look natural I decided to remove the colour balance on the people's skin. This is so that the room looked like it was originally cooler toned instead of me adding the colour after in Photoshop. I also kept the red nails and lips the same colour because I liked the subtle hints of warm tones to contrast with the rest of the image. Lastly I changed the levels slightly in certain areas using mask layers and the gradient tool. To finish the image I darkened the edges of the photo to add a more dramatic effect. I think this helps draw attention to the centre of the image which is my main focus.

Overall I am happy with the end result of my final piece and think that trialing multiple different editing techniques before my final edit helped me to refine my ideas. I like that the centre person is brighter but everyone else in the image is not too dark so they do not become part of the background. I also like that the change in colour balance looks more natural as if it was done during the photographing process with cool toned lights.



The image to the left is my final piece for my project inspired by objects at the V&A museum. I think I have achieved what I wanted by representing what I believe statue archives at the V&A would look like. I wanted this photo to look like a storage room but I still wanted the people to look real and not like statues. This is because I wanted the photo to look staged instead of completely authentic.

I think taking inspiration from specific statues at the V&A helped me to take this set of photos. This is because I was able to take the poses from real sculptures which allowed me to work out the composition for my final piece. I also think that having this image based on real sculptures at the V&A helps to link this image to my project as it is more focuses on the V&A and not statues in general.

Overall, I think this photo shows the idea of statues in storage as well as incorporating elements from my previous photos. For example, the outfits were inspired by my crinoline photographs. I have shown a variety of skills including different editing techniques which have led me to this photo. I think having my final piece be inspired by the storage at the V&A instead of one single object is was a nice way of finalising my project.

This project has not only allowed me to experiment with different ideas but I have also used multiple different styles of photography. Although my project has a wide variety of images I believe I have developed and refined my work in order to get this photo as my final piece. I have shown the complexity in human creativity through taking inspiration from objects at the V&A museum showing that each piece is different in its own way.