



Pearson

GCE A Level Advanced Art and Design

**Photography
Component 1
Philly**

Total Mark 67 (56+PS11)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	14	14	14	14	11
Performance Level	5	5	5	5	4
				Total out of 90	67



Filtered

Capturing the world through visual barriers

Claude Monet

Oscar-Claude Monet was a French painter and was the founder of the Impressionist art movement, he was also a key figure in modernising art within France. Within his early years of being an artist Monet captured landscapes, seascapes and portraits yet this attracted little attention from people. Yet later on in life the French artist started to capture the changing of light and the changing season in the same scene, most famous examples include Rouen Cathedral and the painting of water lilies from his own garden which then occupied for the last 20 years of his life.

The painting on the right is by Monet, made in 1908, the French artist titled it *Nymphéas*, which is translated into water lilies. In the canvas it displays a part of what was Monet's own garden in Giverny, several sets of water lilies bunched together, trees and plants being reflected into the water. This was just before Monet developed his cataracts and can tell the beauty of the fine small paint strokes that altogether make something incredible. At first glance the painting could be mistaken as blobs but looking deeper into it the painting is perfect, the subtle reflection of the surrounding areas and the tiny pink flowers that stand out amongst the shaded blue. While the painting on the left was created by Monet from 1917 to 1919, he gave it the same name, *Nymphéas*, but the canvas obviously shows how much of a difference his loss of sight made in his work, the strokes of painting becoming far bigger and what can be seen is harder to make out, yet it is still a beautiful painting which displays how creative and different Monet was, showing that his difficulties would not stop him from doing what he loved.



Loss of sight

Monet soon fell into a depression, due to his second wife's death, yet during this time it is where the artist began to develop his first sign of cataracts. Traveling to London to consult an ophthalmologist, Monet soon rejected the surgery offered to him. Over the following years of his life, Monet's sight worsened, his perception of colour suffered and his art changed, the brush strokes becoming more broader and his paintings altogether increased in darkness. To make the process more simple, Monet began to label the tubes of paint he used and a strict order on his palette. Monet began to approach painting differently, using his imagination and memory to make up the landscape. Yet eventually in 1923, the French painter underwent cataract surgery, now able to see real colour, Monet still suffered from Cyanopsia (blue vision) and aphakic spectacles. He began to destroy some of his preoperative canvases and by 1925 he was making improvements and retouches of some of this work too.

This piece on the left is called *Green Harmony* it was made in the years 1914 to 1917, and it's obvious it is of Monet's garden at his home in Giverny. But the painting is another example of where his sight loss affected his work, the colours of the piece are dark and miserable, something which was prone to happen in his work over this period of time. The brush strokes are large and clear to see and everything looks like it has been covered with a layer of haze, something which is blurring it out, that something being his eyesight.

67 marks, 9PY0, C1



Capturing the world through visual barriers

Reflets d'arbres is just one of his notable paintings that were featured within his water lilies series. This work was painted over several years in the early 1900s. Within these paintings, Monet would usually depict the reflections of trees and other otherworldly items on the surface of water, in them Monet has been able to create a mesmerizing interaction between light, colour and the form. In the painting it obviously uses Monet's famous loose and textured brush strokes, to create a sense of movement and atmosphere. But Monet has also been able to emphasize the reflections of the water, something seen over several of his water lilies paintings. Within all his paintings in this series, it's certain that his fascination of the natural world and his ability to capture it comes through.



Claude Monet, *Reflets d'arbres*, 1914 to 1926

The image on the right is a photo of one of Monet's 'Reflets d'arbres' series, it can be found at the Musee de L'Orangerie, this certain one can be found presenting a reflection of supple willow branches that are surrounded by subtle pink and white water lilies, very different compared to its contrasting aquatic background, said to have a tormented touch. The gallery where this piece of art is held is held with several other pieces of Monet's work on water lilies two, being surrounded by the landscape of water with waterlilies, willow branches, reflections of trees and clouds. Monet said himself that "the illusion of an endless hole, of a wave with no horizon and now shore" referencing to his attempt to capture these magnificent scenes in such a large and winding form that stretch, reminding many of a modern day panoramic shot. You obviously find this at the L'Orangerie, his paintings having been displayed, in what resembles the mathematical symbol for infinity, visitors having to go round and round, proving that Monet was correct in saying there was an endless hole of waves.

My Project Proposal

Having been inspired by Claude Monet, for my own project I will be exploring the theme of capturing the world through barriers. This could be the use of many items, physical objects in front of the camera's lens, creating a physical barrier from the viewer to the model or objects within the photograph. This is all inspired by Monet's use of blur within his paintings, the large brush strokes that built up to create artwork that could be interitated differently when it came to each viewer. I'm interested in exploring how blindness can affect people, how their vision is changed, their sense of colour and life around them. I am hoping to incorporate these findings into my own work in some way, colour blindness, tunnel vision congenital blindness are just a few types I have an interest in.

This is something I have not tried before but overall it's an idea which could turn out amazing. This new project will bring a lot of new challenges but ones that will help me learn new skills and ways to make my photos even more impressive, this including learning more on photoshop, the best ways to mark, 9RYO, G1 object in terms of lighting, the usage of colours and new environments I would like to capture outside of the classroom.

Though his blindness could be seen as a barrier to Monet's paintings, others has also interpreted the fact he uses thick and layered paint to create these pieces as a barrier. This can be seen as one due to its use of Impasto, a technique where thick layers of paint are applied to create a surface. The sense of barrier comes up because of this thick layering of paints, being used to create a physical surface, that in turn reflects the light differently when compared to a smoother or flat painting. This can make the viewer perceive the work differently, arguing it's more of an object then a painting, which can make it harder for the viewers to engage with the piece as a portrayal of realistic nature. Other than this, physical barriers could be seen within the paintings too, such as trees, plants and water. But this element doesn't have a huge impact into how a view is to see the painting. But overall Monet's paintings were influenced by his disability, not seeing it has a barrier to stop him from doing something he loves only using his sight loss to his advantage, using his amazing and creative imagination and mind to make the artwork that became the famous pieces millions know and love.

Wider Context

Gered Mankowitz



Gered Mankowitz is an English photographer, most known for working with The rolling stones, Jimi Hendrix and Marianne Faithfull. On the left is just an example of Mankowitz work, where he used Vaseline on the camera len to capture The rolling stones, in a soft and dream like way. The use of Vaseline creates a hazy and delicate quality to it but also can be seen as this streaky effect. It brought a tactile quality to the image giving it a surface, even though it was a smooth photo. Mankowitz himself described the material as adding a 'fantastical, slightly stoned viewpoint.' He also believed that the images he captured of the band, summed up the British music industry during the time. Mankowitz was a very hard on photographer and he enjoyed the physical process of creating and applying items. He experimented with different substances and densities to achieve different effects.

Though overall Markowitz's work has remained influential and has help shape the aesthetic of rock and roll photography.

Erwin Blumenfeld

Erwin Blumenfeld was an American photographer who was originally from Germany. He is considered one of the most influential photographers of the 20th century. Blumenfeld quite often placed items in front of his models, he intended to use these materials to obscure the model, while also creating a sense of mystery. He used a range materials to grasp this mysterious look, theses included glass, mesh and plastic. The use of these barriers also allowed him to be creative with lighting and create interesting shadows. Blumenfeld used multiple layers of material, this in turn created a visual texture and added depth to his images.

Yet Blumenfeld's use of barriers and layed materials was just part of his wider approach to his photography style. This emphasis his way of experimentation and innovation, creating unusual styles into how he capture his models. This is a major reason into how Blemedelf is seen as one of the largest and most influential photographers of the 20th century



Kurt Weston



Kurt Weston is a legally blind photographer who specializes in 'Blind photography', he invented this term to describe his unique approach to capturing images without the use of sight. Weton lost his vision due to complication from HIV in the early 1990s, but continued to pursue a love for photography through the rest of his senses. He use a wide range of techniques to help him capture his desired images by feeling his subjects with his hand, listening to the sound around him and relying on memory and imagination. (just like Monet) Despite the challenges he's faced, Weston has been able to create powerful images that capture the beauty of the world around him. His work often capture close up portraits of models, they focus on the human body and its form and texture. About from expressing his artistic idea and imagination, Weston has always believed that blindness should not be barrier to stop anyone from being creative or self expression, he's dedicated his life to proving this point through his incredible way.

Previous Work



For this photoshoot inspired by Erwin Blumenfeld, I decided to capture my model in normal poses yet then adding in another layer of showing the actual image on an actual camera. I had the idea of having a nice depth of field of the camera and photo in focus and the actual model in the background, slightly blurred. I also wanted to include the use of fake lights too in the photos, giving them a small hint to Blumenfeld's work. I kept with the use of a red in the images, as it reminds me of Blumenfeld's work too. But when it came to editing I believe this is where the photos took their real form, having a mix of a black and white image while the rest is coloured. This works particularly well, reminding me of an old vintage image on a modern camera, the outfit and background adding the older feeling to it. Another photo that I captured by accident, but worked well was having the image on the camera, but having a blurred figure walking past. This points to Blumenfeld's work and the last photoshoot I did when it incorporated figure, showing that this is all fake and a lie.

One thing I don't think worked out as much as I wanted was the resolution and low quality I was looking for on the camera, when zoomed in the image has lost some of its resolution, but not as much as I was looking for. This is where the idea of photographing the computer screen came into play, knowing I would get that grainy and grid like effect. One thing that I enjoyed about the image on the last side on the left is that it looks very mysterious. It reminds me of an old film photo due to its added noise on top of the lines made by the camera. The pale skin and dark hair, heightened by the levels tool also adds to the idea of an old image.

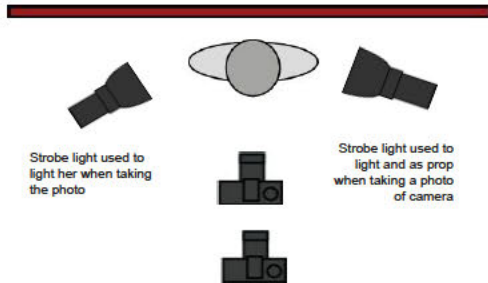
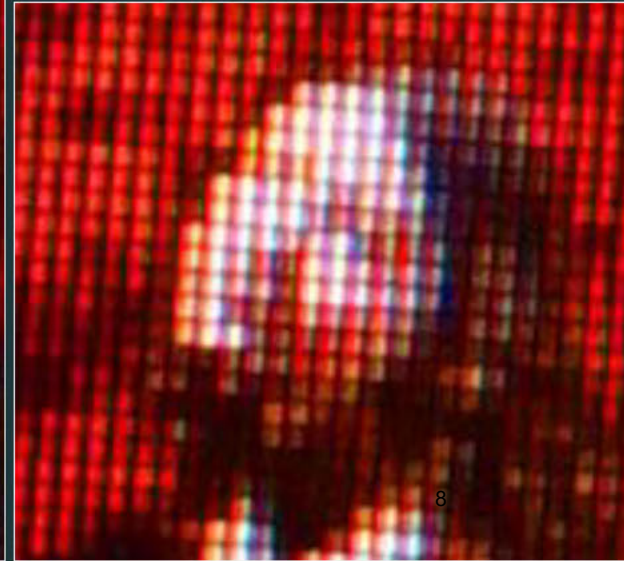
67 marks, 9PY0, C1

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To conclude, these photos are overall good as a whole into the theme I am exploring. Surprisingly I really like the computer photos a lot more than I thought I would. Liking the change of saturation and making it lots more vivid than the original. But I think this just adds more to the low resolution and the bad quality.



Originally I didn't think about the use of a computer to get the grainy and low resolution look I was trying to accomplish. But overall I think this look worked very well getting a good look of low resolution and a block or woven effect within the image. To me the images look a little distorted not having a lot of detail within the facial region, losing the eyes and month. But also adding that high saturation of colour made the photo pop and look unrealistic, like it was a painting. I stuck with the background being a shade of red, giving the blumenfeld feeling. Yet having a pattern of flowers, giving the image more of an elegant look. Although due to the editing and low quality you can't make this out as much as other photos.

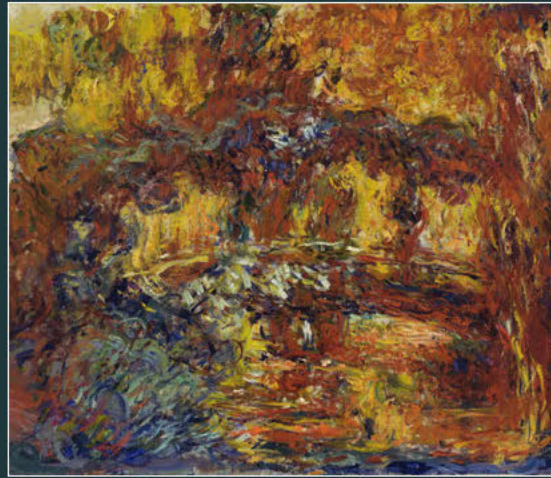


Monet's Deteriorating Eyesight



Jaspene Bridge, Monet, 1899

Like many other paintings of the Impressionist artist, the environment and nature are key features, as with so Monet was, of course, also a lover of nature and the outdoors, painting landscapes and scenes surrounding him, especially his favourite garden and his Japanese bridge. Another key component of the Impressionist style are the brushstrokes. Monet would commonly use a thick 'impasto' technique, applying thick layers of paint to create depth and texture. In *Japanese Bridge*, he played with capturing the sunlight which is seen to be filtering through the tree, creating a sense of depth and dimension, along with the reflection of the shrubbery on top of the water which adds a sense of realism to the piece.



Japanese Bridge, Monet, 1918

Nineteen years after completing *Japanese Bridge*, came a new era for the painter, Monet has suddenly lost the use of his sight. In 1918, Monet painted his famous bridge once again (Left) though this time his brushstrokes have become longer, more broad and much looser. Much simpler forms have been replaced and the concept of detail, which had made previous work so outstanding, has become much more abstract. In addition, it was an extraordinary development that the use of colour by Monet suddenly ceased to be limited; using more subdued tones and relying on earthy hues such as greys and greens.

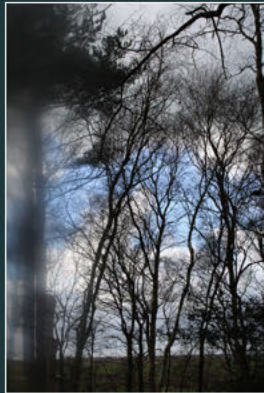
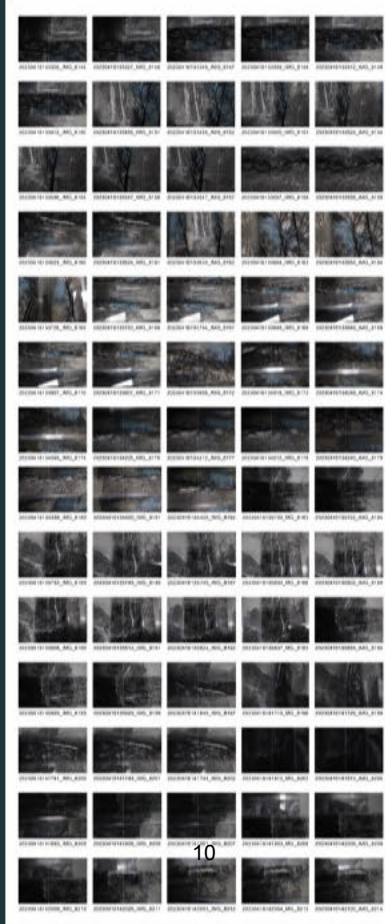


The House at Giverny under the Roses, Monet, 1925

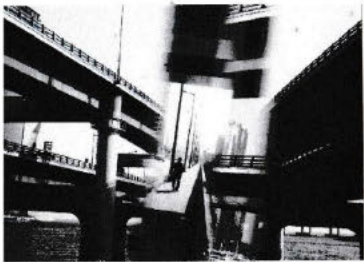
The surgery was a success allowing Monet to see the world much more clearly again. Back when he had his sight, there was a distinct feature of his work that made a return in *The House at Giverny Under the Roses*; this being Monet's incredible use of colour. He uses a varied amount of rich and bold colours in his palette, far different to his art just a year or two prior to this work. His deteriorating eyes affected every part of his art, yet he was back to using his realistic colour schemes to capture his garden. A major feature of the paintings he produced during his sight loss is the brushwork. Monet's use of looser and more expressive lines with a more shaggy and messy look to them link back to his previous art, produced whilst his eyesight was failing.

Creating Illusions with Prisms

My intentions for this photoshoot was to experiment with the use of prisms I wanted them create the barrier of the photos. I did this through using 3D glass prisms. Setting up three different landscapes images, I had chosen out previewly. They all included lots of trees and sky, along with paths and bushes. I didn't want these images to be too overcrowded and too abstract in the want they captured. Using this technique was perfect as it allowed me to be free in what I wanted to have pictured and the use of different angles in some of the pictures added in more wonder into the final images. Other things I wanted to try out is the use of one colour while the rest was of the images are black and white. I tried this out but didn't find these images to be the best, compared to the others, all of them looking much better in black and white, because of the wide variety of tonal hues. Overall I believe these images are very nice, especially there composition, the black and white and the fact that they all leave the view wondering how they are created, the blending of the 3 images and even the small parts of white and the streaks that are included in the images.



Using a prism to distort nature



7 rainbows?

adding in shadows - white streaks
Setting up set of three printed photos

blurred out of focus - makes a bit more older looking like
grain - noise

old photos - colour balance on photoshop - yellow

Use of two prisms

going on - mousehold location - thatford

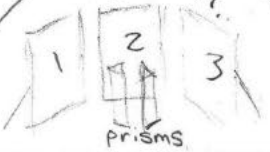
use of vaseline photo

abstraction
the effect being more important than the actual photo?

add in more layers

blurred photos blurring together

black and white one colour?
Similar to 3 vaseline photos - blue



photos like these in colour? black + white?



Alfred Stieglitz



Wiesefeld, 1965 - Gerhard Richter

Gerhard Richter is a German visual artist whose work has covered a variety of different art styles, including paintings, photographs and sculptures. Richter's work usually depicts landscapes and nature in some way. Like the painting at the top, *Wiesefeld*, Richter has intentionally blurred the lines of each other very different landscapes. This creates abstraction, when placing two things from different angles or places together. This technique allowed Richter to push boundaries with his work and become a very influential artist of our time. Richter explains in *Wiesefeld* this is an exploration between the tensions of representation and abstraction and his ability to create thought-provoking and evocative artwork that pushed boundaries in terms of traditional artistic conventions.





These two images link perfectly to Monet's most later work, the use of a pair of canvases or in my case, two image which fits together perfectly and are shown as one piece of art rather than two, is a common sight in Monet's art. He often showcased his painting on larger canvases that fit together, creating a marvelous pieces of work, just like the one on the right, The Water Lily Pond in the evening. Though it does not feature as much detail as my work does, Monet has been able to capture the mood of his surroundings. In the painting he has captured the evening sky reflected on to his water lily pond at his home in Giverny, using a series of different of different pinks, yellows and blues to get grab the perfect feeling he wanted to create. This has always been important to monet, to create a scene that represents the real, and although he may have lost his sight, making that feeling was still very important to him.



The Water Lily Pond in the evening, 1916 - 1922



The image on the left was created using 3 images and blurring them altogether with the use of the prisms. Areas of this piece that work well is the effect the prism has had on the image, it looks like it has magnified the image, while also blurring in . The prisms have also added in this slight haze that adds in the feeling of wonder to the work, leaving a viewer in fascination into how the image has been taken and what has been used to produce something like that. Other areas of the photos that work well, especially the tonal colours I used, this link nicely with Richter's work. With the one of the right it works nicely, the combination of blurred and in focus and the grainy effect added on top, all links back to Richters abrasion paintings, like Waldstück. The lightning of the blacks worked well and the the hazy greys all tie in together making this one of my favorite images.



67 marks, 9PY0, C1

Waldstück, 1965 - Gerhard Richter



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Experimenting with Tracing Paper

For these photos, I have taken inspiration from Monet's use of blur within his own paintings later on in his career. My plan was to set up a thin sheet of tracing paper in front of the camera, with a plant behind it. I wanted to focus on the silhouette and main features of the plant, becoming distorted from the paper or a colour outline of the plant, was something I intended on playing with.

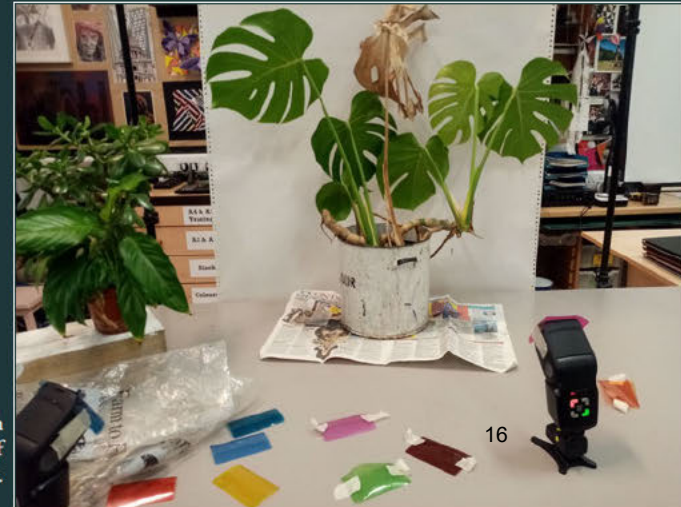
Though I didn't actually intend on using coloured gels in these images, I added in the thought of using the flash guns to produce a couple of different contrasting tones of light cascading onto the plant, which I think was a great way to be more experimental with the placing of the lights to find the best outcome, which turned out to be a key item overall. I wanted my

images to be quite plain and simple in what they pictured. The use of little colour was key to bring in that sense of calm or using more subtle or the tiniest sense of colour, this includes blues and greens. I wanted my images to feature this because within Monet's own work most of his Water lilies paintings bring a sense of peace and calmness, somewhere you would just relax for a while. I also wanted the slight blur within a few of them to leave the view wondering what it may be, this is another feature Monet's work, especially with his large brushstrokes, he is able to leave viewers wondering what his paintings actually pictured, many people interpreting his work in all different ways.

Overall experimenting with tracing paper was a success. Starting out with the idea of capturing the shadows of plants but then changing over to the idea of catching the blur and twisted figure of them, was the best way to produce a set of images that incorporates the

theme of Monet and his use of blur. Also applying the plan of colour into the images was a perfect idea. But if I was to do this again I would take some more time to plan and prepare on what I want to do, scouting out other plants that could work well.

This was the set up I used with the camera in front of the sheet of paper.



Experimenting with Tracing paper

tracing paper

extra shadows got with light

main shadow/plant

look more into Olafur

plants pressed to paper

Depth of leaves contrast darker

black and white

extra shadows / Multiple shadows

set up - tracing

Plant from above?

lights 2 or 3?

coloured gels?

flash guns?

Erwin Blumenfeld Olafur Eliasson

blurred | sight loss intentionally

zoomed in (cropped)

blurred (mimicks blindness)

double shadow multiple plants, different

67 marks, 9PY0, C1

With the greyscale palette and silhouette shadows, these images best capture how a blind person would view the world. The use of soft natural light, I have been able to capture raw, unedited photos, catching more distorted figure of each of the plants. Leading the viewer wonder what may have been pictured.

The best part about these photos are the raw natural lighting and the fact that I didn't edit these images to there final look. The blur I was able to capture in this image on the left was just an example of using natural light. The plant became distorted as the camera was put out of focus and the contrast between the light background and the multiple leaves altogether works perfectly into how I wanted to capture the blur without editing. I think the use of a large plants with big leaves, like a cheese plant, are the best type to capture and this is something I feel like I will have to consider going forward with other materials and places for amazing images.

Though in the image on the right I did darken the image to capture of the background shadow and apply a small amount of noise. This photo overall reminds me of a old film image, something which could be found in a horror movie, I think this due to the dark shadow behind the plant, almost like its a creeping figure, coming to muder another. One other item of the photo I liked was the slight out of focus effect it had, adding more to the overall film effect. This was something I was intending to capture more shadows , then the blurred effect. Though overall I am glad I moved a little more to capturing more blurred and distorted figures.



67 marks, 9PY0, C1



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67 marks, 9PY0, C1



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C O L O U R E D G E L S



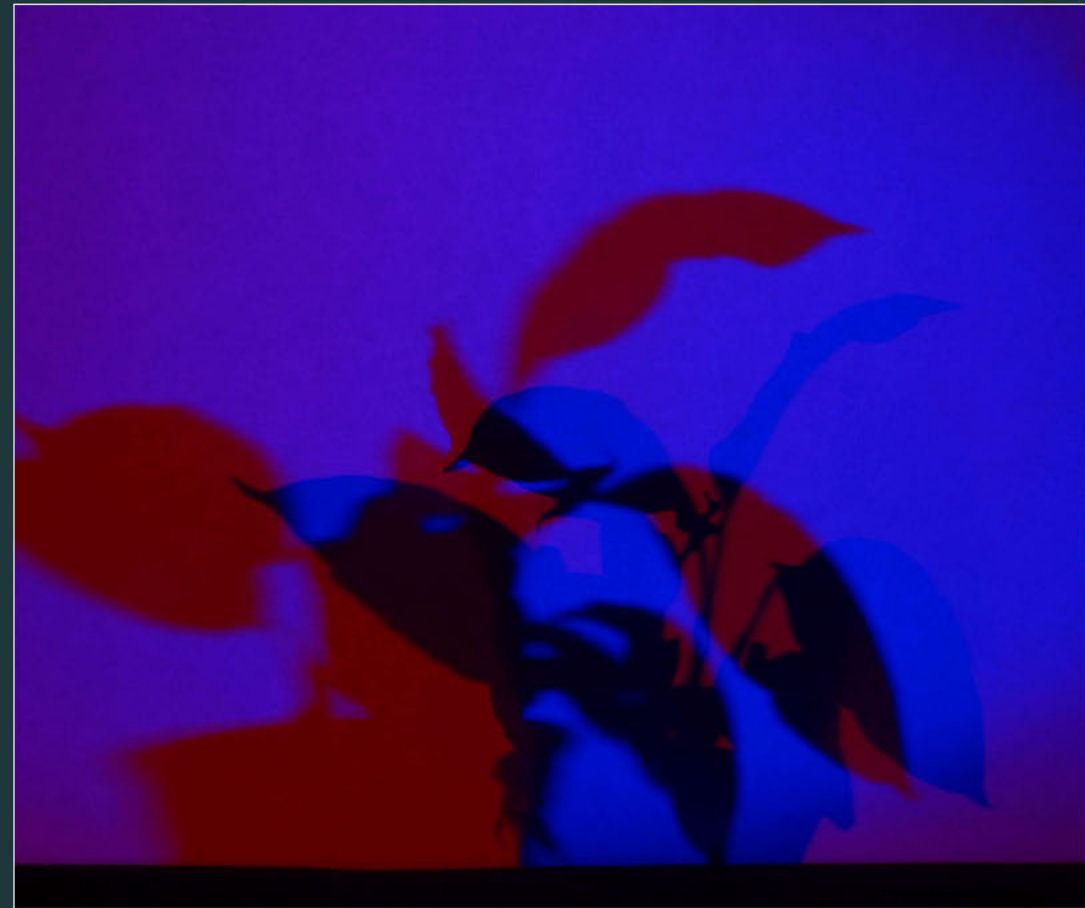
67 marks, 9PY0, C1

After experimenting around with the use of natural light and distorting the plants figure. I took some time into playing around with the use of coloured gels. The use of these turned out a little more difficult compared more natural lighting. Not only the artificial lighting but also finding pairs of colours that worked well together.

This image on the left has been cropped but not edited, how I was able to capture was by using orange and Blue. This is due to both colours cancelling out to create white, though this is just the case when using light. Using this technique I was able to catch this hazy light effect, almost like smoke or clouds. I think using the contrast of the orange, brown and not pure white works well in terms of reminding me of a sunset, with trees with clouds in the sky.

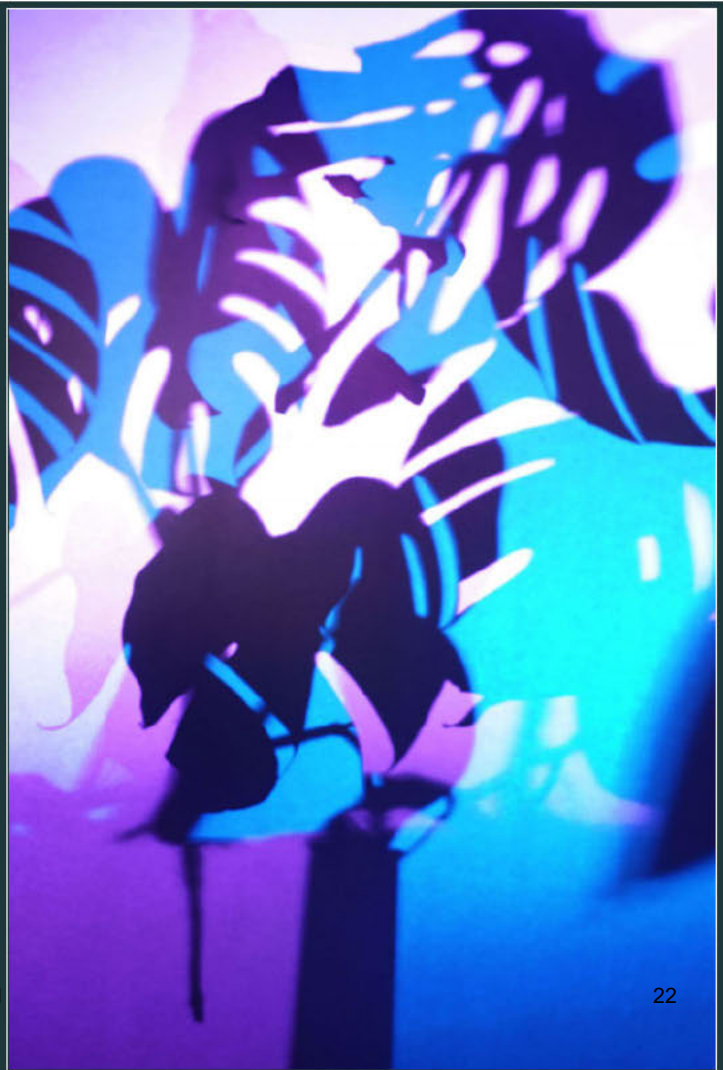
Other images I captured with the coloured gels included the cheese planet, my favorite one of these is the one on the left, in it, I was able to catch multiple colours with just two flash light, the light also picked up more shadows of the leaves, turning them more colours. I think the use of the blue and orange which picked up shades of pink and lighter blues worked perfect, the final image reminds me of a print, or a pattern that could be found on clothing, more specifically hawaiian shirts.

Overall, using colour gels turned out to be a good idea, though if I was to do this again I would try to base it off more of a colour scheme used by Monet, this includes colours such as blues, pinks and shades of green. Yet the colour gels I was able to produce surprised me in how well they worked, having good contrast between each picture I choose. My favourite would have to be the last image, which is very subtle in the colour scheme reminding me of more of the scheme Monet would use.



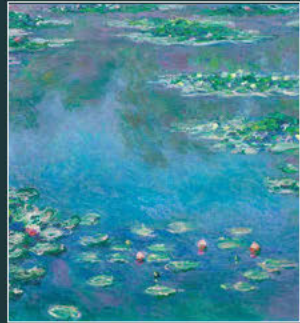


67 marks, 9PY0, C1

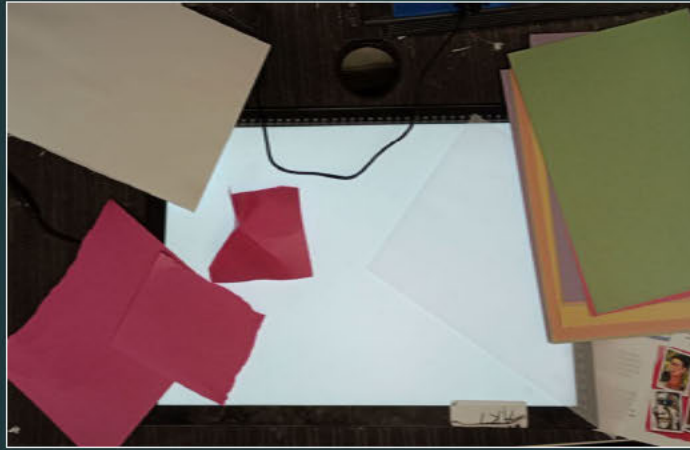


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Experimenting with Tracing Paper 2



Waterlilies, Monet



Coming into this photoshoot I have been inspired by the colour I used in some of my last images, especially the last couple, I also took inspiration from the plants I used and based some of photos on unique yet abstract flowers and plants. Yet I intended to use lots more muted tones and colours in light box work, taking inspiration from Monet's own work like in his paintings, Japanese Bridge and throughout his Water Lilies collection. I really love his of soft blues and ranges of greens he used to create the foliage and the reflection of trees on the water. This is what drew me to creating the soften and airy like atmosphere across Monet's own paintings. I was able to create this soft effect by using several lays of racing paper on top of my 3D shapes, I made using paper, which in turn gave the images on slide 23 a faded like effect. Those images on slide 23 also represent flowers or they could also be shells from the beach or a fossil. Yet they were intended to be flowers, I liked the way they were arranged, the one on the right almost looks like a birds eye view of a bouquet of flowers.



Paper - flowers plants shapes
abstract versions of monets painting in card/paper

more colour combos.
multiple layers links to these.

3D like shapes
- builds dimension + floating like feeling

cellophane
- creates different coloured back grounds

Tracing paper 2.

the use of colour is what I want

colours to use -
- blues
- greens
- pinks/red
- links back to Monet

soft - 3D atmosphere
- airy
- peaceful - light
more soft and more monet like colours.

colours of these inspired this.

- layering - both photo-shop + layering paper.

- multiple layers of tracing paper.
- 67 marks, 9PY0, C1
- abstract feeling

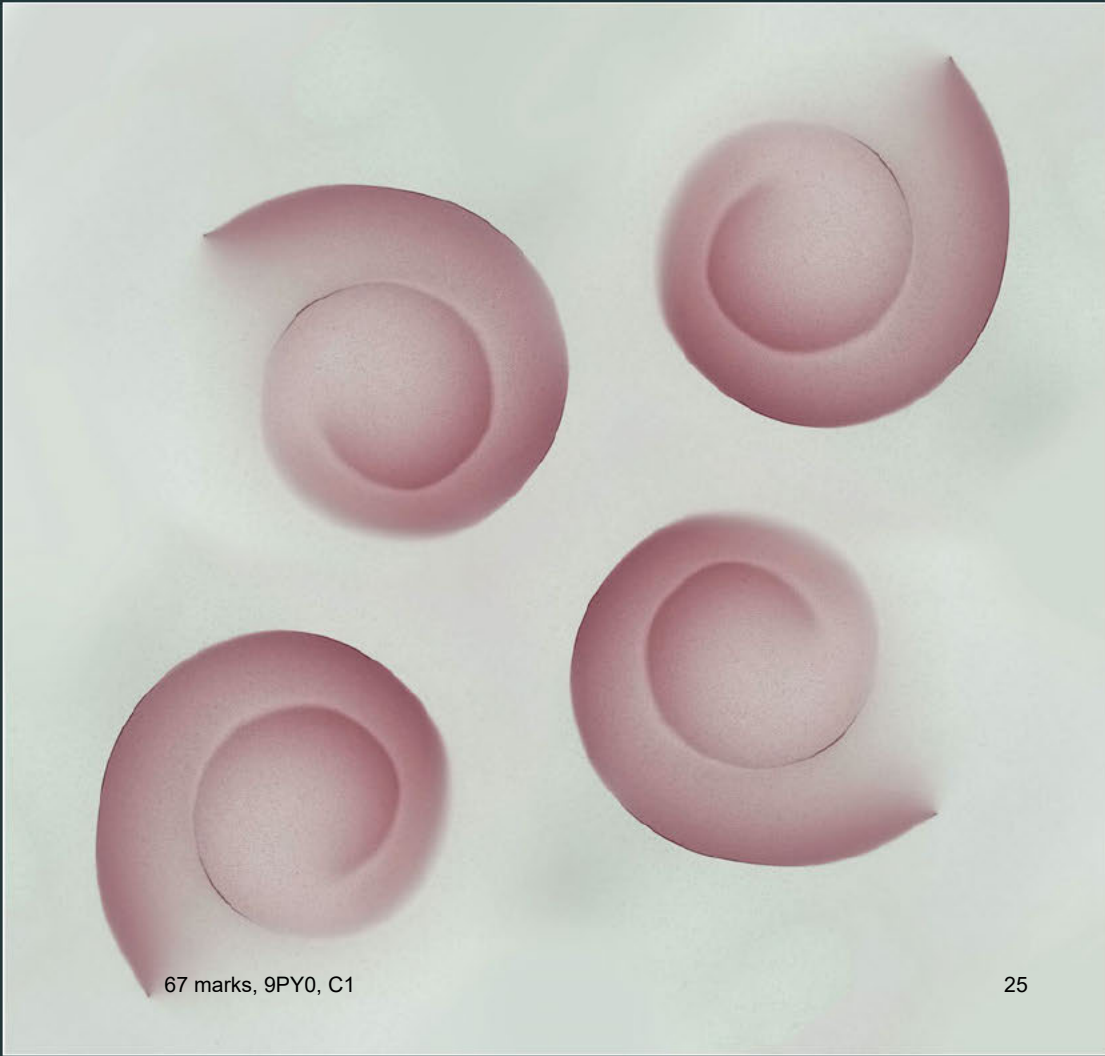
The left photo on slide 24 is one I really like. It is not like the others, giving it much duller background, instead of the usual bright white. I think this gels well with much darker shapes I layed out, yet I think the use of the much darker almost grey shapes really highlights the outlines of the shapes. One other aspect of this image that I think works well is the double layers that I have combined together, I hope it really makes people how it was photographed and what actually is in the image. One other image I found very interesting in its final outcome, is the right photo on slide 22. Although simple and obviously made of paper I really think it has that abstract feeling I was looking for, as it looks like a unique and unseen flower. I also liked the parts of the images where the paper touched the tracing paper, giving a hint to what was being captured.

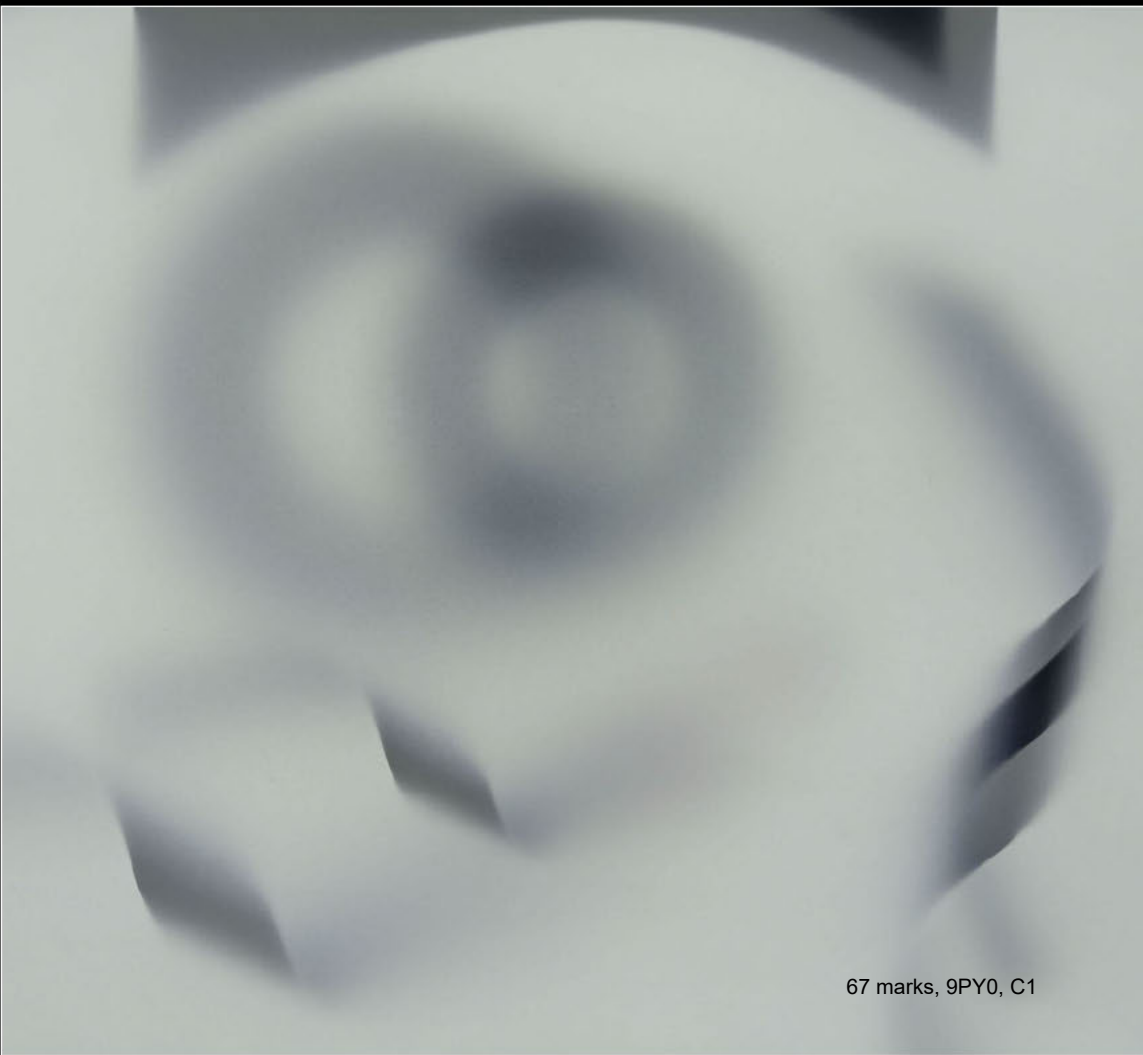


67 marks, 9PY0, C1

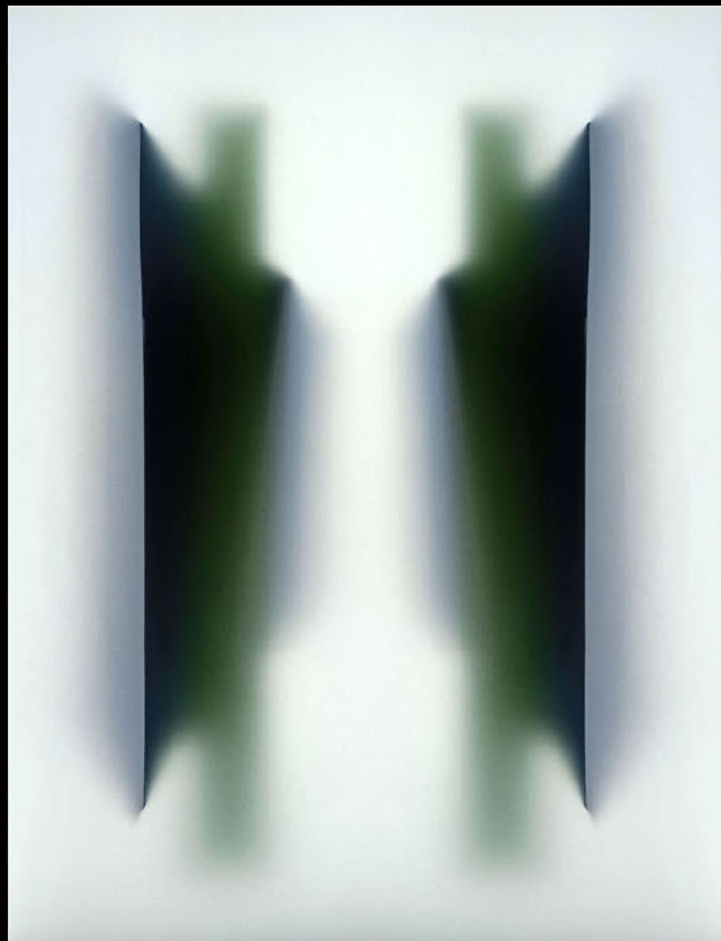


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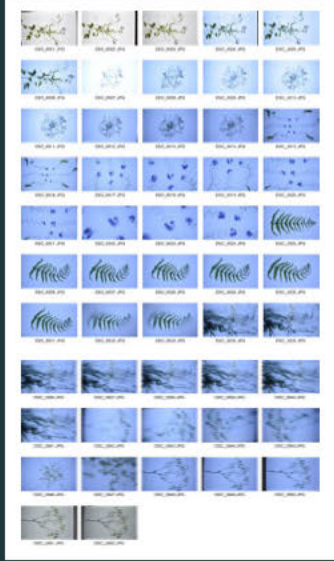


67 marks, 9PY0, C1




Experimenting with Tracing Paper 2

I was satisfied with the collection of photos, including tracing paper. But I knew there were certain areas in which I wanted to improve. The type of planet and flower I'd photograph is the most important thing that I want to improve. I wanted to make the images fit into my previous work so that they give a feeling of fantasy, as if it were just an illusion of imagination. This is why the use of tiny, dainty plants with little flowers and soft feelings was important to me because they were the most efficient way I could achieve my goal. Overall, I wanted the images to feel the same as the first photographs I took on tracing paper, to include a hint of color and to use blur, using these effects helped to capture that fantastical feeling. The use of a light box has also been one aspect I altered. Using it give me more control over what I wanted to be in the photograph, it also allowed me to experiment with multiple layers of tracing paper along with the distance of the paper from the flowers. Overall, the choice to refine and make improvements has given me a much better product than I had been able to achieve with my previous set.



On the left is my set up of what I used and on the right are several different flowers I experimented with. (not all are pictured)

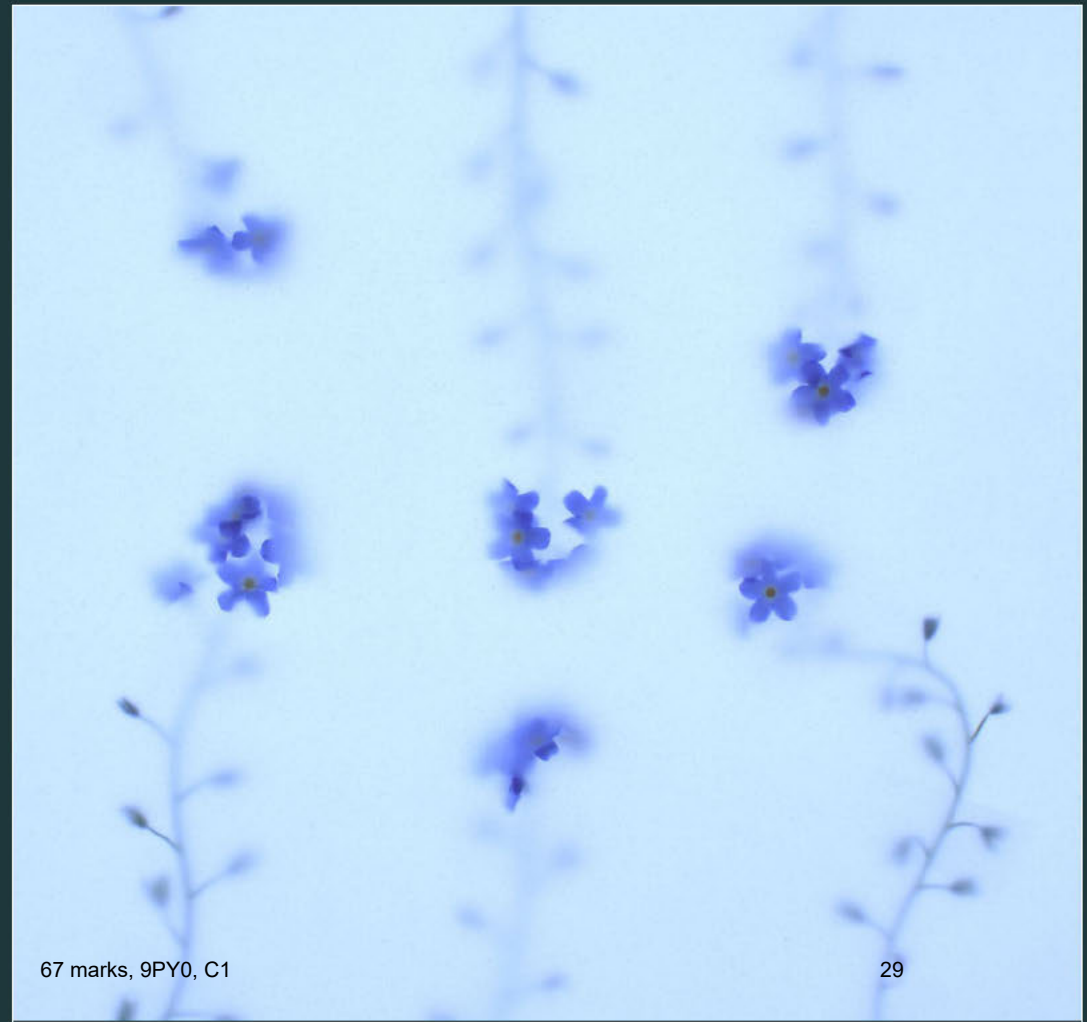
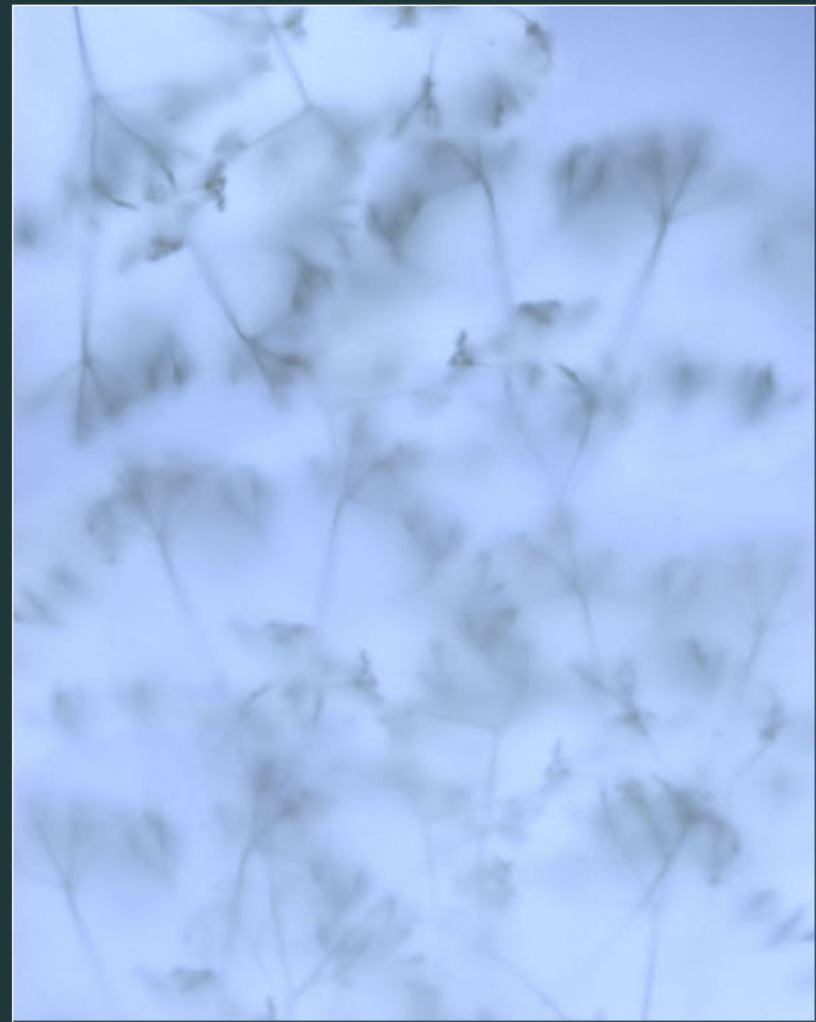




Every one of these pictures has a connection with an earlier tracing paper work. But these two in particular link back the best. The one on the right features the blurred effect I was able to capture in my last images. Though compared to them, I created this effect by layering a couple of the photos and changing the opacity to mimic that blurred look. When in comparison to the image on the left, this photo includes simple outlines of each plant as it captures the small shapes of leaves and grasses, another part of this photograph that replicates my earlier work.

The use of many layers is also reflected in the left image, but it's much more than blur when compared to the right. It's got a lot more detail that captures the entire size of those little purple flowers. It adds to the sense of peace and fantasy that I sought in each flower, by including such tiny detailed parts. There's also something about the use of colour in both images that made me like them. Although this may not be visible, it's particularly prominent in the picture on the right which uses buttercups, at that point you might catch hints of yellow.







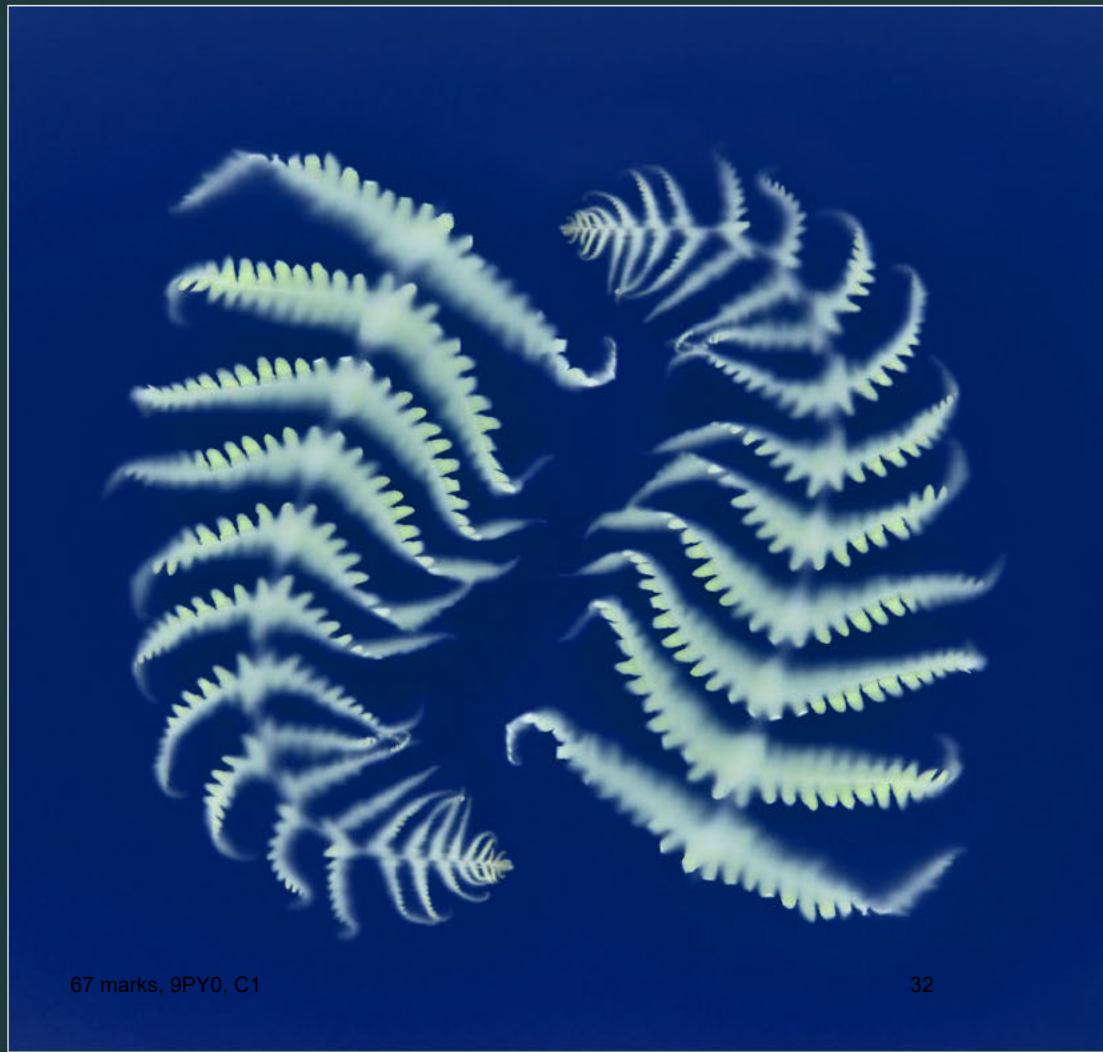
This Chinese ink painting of a Magnolia is by artist Ye Qiaobo. Just like my own work, Qiaobo has used fine details to capture every part of the plant. A reflection to own work, I was able to capture the incredible beauty and detail in every flower head and petal. In most ink paintings they often contain a great amount of detail, though it is rather common for them to capture something very simple and clear, just like Magnolias. It is seen in some of my own pictures as I photographed Cow Parsley which looks like a simple weed, yet when looked up close it is made up of fine details.

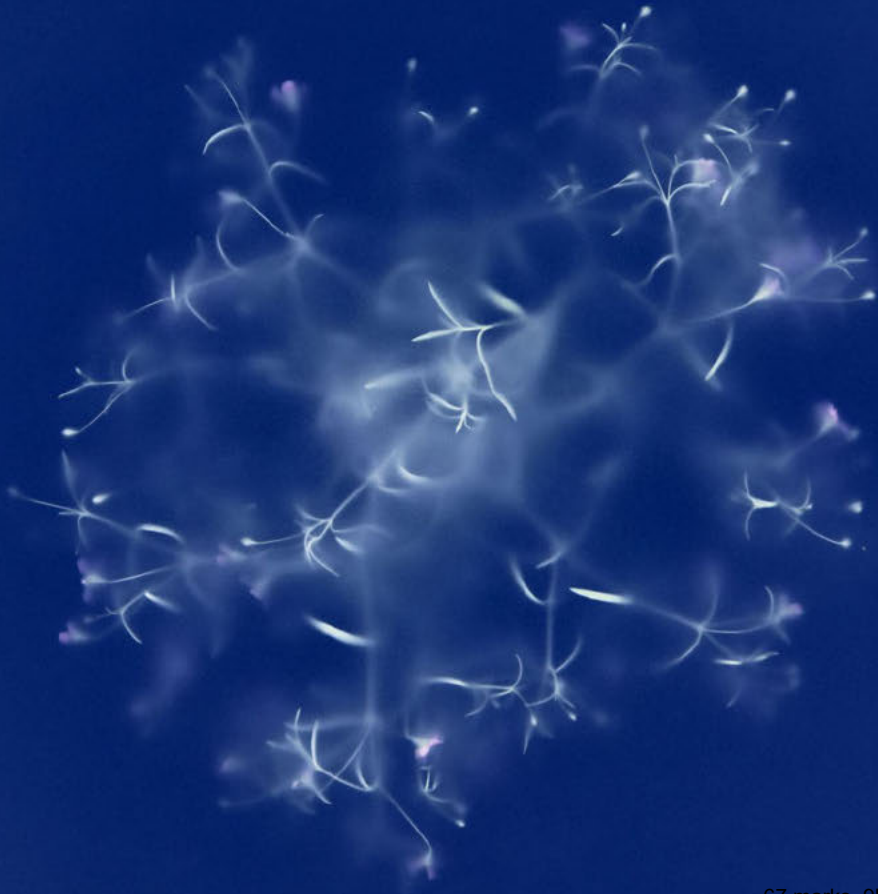




This piece on the right along with the photo on the next slide is similar to the work of English Botanist and photographer, Anna Atkins. Atkins was well known for her prints and cyanotypes. She used her prints to record certain trees and plants labelling each print with the Latin name it was known by. As Atkins often records all types of leaves and ferns, this fern photograph on the right is well aligned with her work. Using that vibrant blue, which Atkins was known for using links even further back to her work. Although parts of my own work which I thought worked particularly well, is the soft outline of the plants. Compared to the work of Atkins that is very precise and detailed, the use of tracing paper provided a very soft outline and wash over the entire fern, which adds to the fantasy and dreamlike feeling that I was trying to capture.

The other image which also links well with Atkins work is the piece on the next page. The ball of Gypsophila has turned out resemble some type of fairy like image. This is where the tracing paper came into play as helped me achieve that gentle, faded and dream like feeling. Fine detail of each stem and leaf seemed to capture this feeling. The photo has also been given a sense of depth by applying something like a pair of glass to press into the flowers.

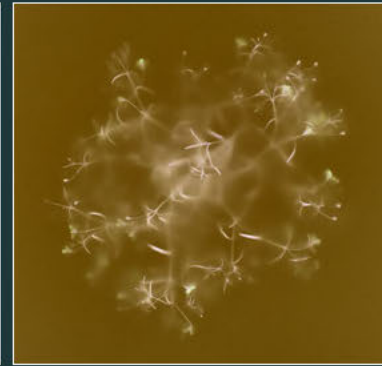




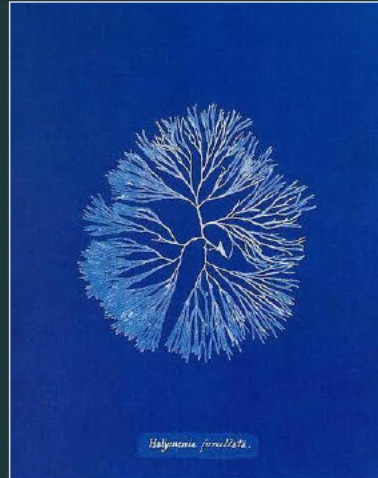
67 marks, 9PY0, C1



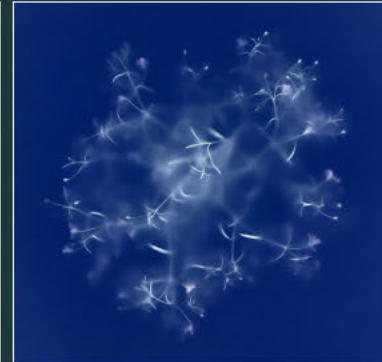
1. This is the original image of a Gypsophila ball, with a layer of tracing paper over the top. I used a certain setting on my camera that gave the image a blue light tint.



2. I inverted the picture after cropping, which then give me this soft brown tone background, that reminds me of an old looking image or x-ray.



Halymenia Furcellata, 1844



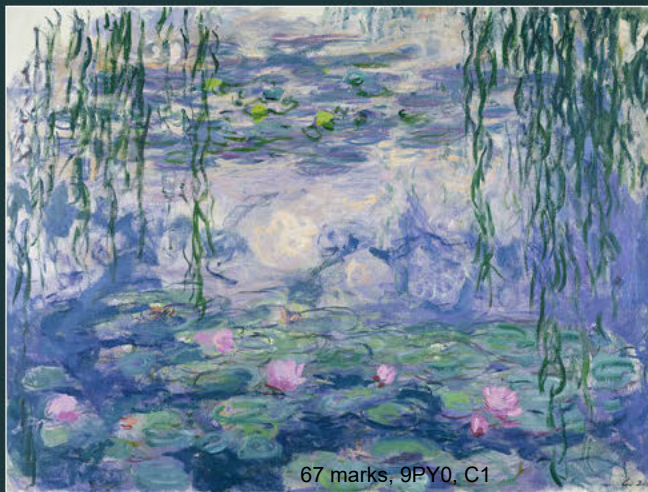
3. To achieve a dark royal blue tone that resembles Anna Atkins's own work, I changed the brown background using the hue/saturation tool. 33

Creating Blur with Vaseline

How I was able to capture my images with a plastic bag and vaseline.



In this series of photos, I have taken inspiration directly from Monet's own work. My aim was to create a set of images with a soft, hazy feeling to them, almost like it was a faded dream. This is the feeling I am able to see within Monet's own paintings, this includes his water lilies, especially this one which has been created between the years 1916 to 1918. How I was able to achieve this look was by using vaseline on the Camera lens. I decided to use different techniques when applying the vaseline, including swiping the vaseline straight across the middle of the lense, round the edges and moving it up, like the tree stumps. Using this, I was able to create a soft, dream like effect, almost like Mankowitz, Rolling Stones photoshoot. He described the images as a representation of the era, showing a 'fantastical, slightly stoned viewpoint', which I believe I was able to capture in my images. Other parts that I think worked well in my pieces was the swirling and smear like affect which adds even more to the dream feeling.



67 marks, 9PY0, C1

Claude Monet, Water lilies, 1916-1919.



34

Vaseline inspired photos



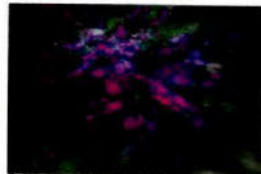
Vaseline on Camera =



Smear around horizontal vertical edge

places for images -

- cathedral
- thetford forest
- beach - Cromer



Vaseline inspired photos - monet.

Soft colours -
- blue's
- orange

- landscapes
- buildings.
- water
- river
- ponds
- industrial area
- broads.

- sunsets?
- sunrises?
- Sunny?
- raining/grey?

vaseline smeared over camera lense.

moving of camera on tripod

blurred blind painting

creates the softness of Monets images

covering whole lens?
- parts of lens?

- long exposure
- darker sky
- grey
- forest
- ponds.

MAIN AIM -
- Creating blur.

smear upwards to the trees

landscape

Sunset



Monet's use of different times of the day/season.

SOFT




Waterlilies
Sunset reflecting on the water

- Sunrises
- colour



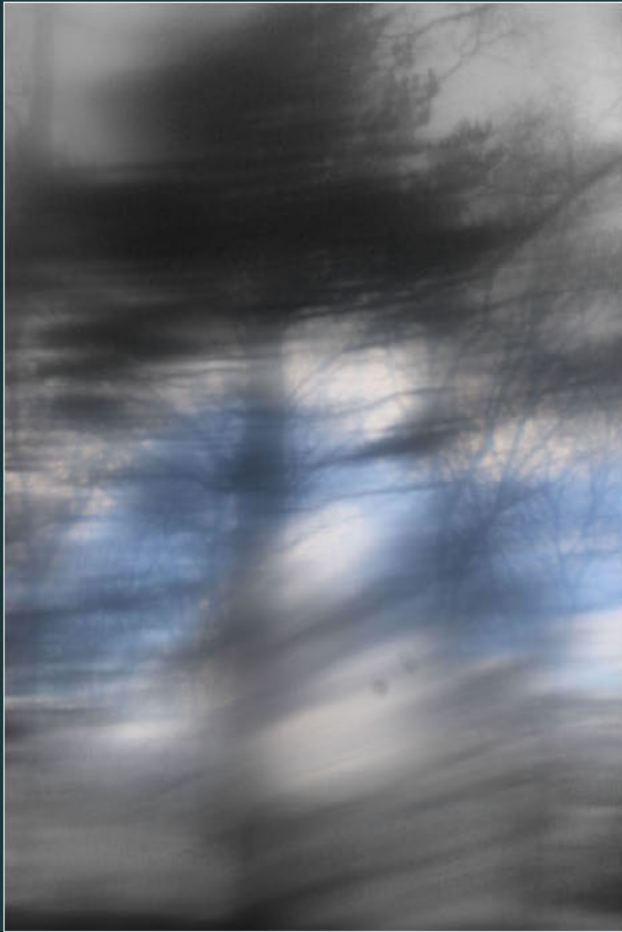
C1



These are just a couple of images I have been able to capture, using the vaseline. The image of the left is a photo of a pond with bushes and rocks surrounding it. Originally, I liked this image in colour but changing it to black and white gave it a better sense of what is actually pictured, leaving a unknown feeling within the viewer. Another part of this photo and all my images, I think works well is the high amount of noise I used. I used this technique because in Monet's own work, his paintings are full of texture, the long and short brush strokes bring texture to his paintings, I thought the best way to represent this in my own work was by using the noise setting, I wanted my photos to be full of the stuff. Even Monet's use of surface and building it up with the thickness of paint adds to the atmosphere of his paintings.

The piece on the right is very similar to the one on the left, as it includes the use of noise to create the texture and surface, similar to Monet's work. Though a part of this image I think works will is the blur, hiding most of the arrangement of trees. The vaseline reminds me of rays of sunlight shining through the clouds, the streaky feeling adding to this idea of the sunlight. I also added black and white to the image too, this reminds me of an older image, how this could be made even older is adding in a more yellow or orange tone but the use of the noise combined with the black and white, overall makes the images feel as though they are aging photos.

67 marks, 9PY0, C1



67 marks, 9PY0, C1



37

Though these images don't directly link to Monet's own work, my photos do have small details that give them that feeling similar to Monet's own. The blurry factor of the images is major factor that links them together, the swirling long strokes of haziness, could take on the big and long brush strokes in his work. The merging together of the landscape takes form in Monet's own work making it much more abstract compared to his earlier work. Another element I could have carried out in my images is the use of colour, colour played a major part in Monet's own work and could link even more with it if I was to produce some photos that included lots of colour, an idea I definitely have in mind for the future.



67 marks, 9PY0, C1

The House among the Roses, 1925



67 marks, 9PY0, C1



This image on the left is just another example of my own work. But it reminds me of an artist's own work called Noemie Rocher. Her art features mainly around inkscapes and watching how the ink runs on the canvas. Her main inspirations come from the scapes of the banks of the River Thames, she's also taken other inspirations from the Oeuvre, the substantial body of work that is the lifework of a certain writer or artist, of Egyptian-French poet, Andree Chedid. Rocher also takes on the use of Acrylic along with ink which overall creates a hazy, soft, abstract look to the final image.

Something Abstract and something figurative

Although this image on the left is very similar to all of the other photos I have taken. This one in particular reminds me of the work of painter, JMW Turner. His most renowned work included landscapes and marine based places. He was most active in the 18th and 19th century and has been considered as one of the greatest artist of all time. Throughout his career, Turner's approach to painting evolved into a more loose and atmospheric approach. Something else which is included in his work, similar to my own, is the idea of the piece being mainly abstract and full of long and loose brush strokes, building up to something that could represent the sea or the sky. Other abstract paintings could allow the viewer to make up the image themselves and what it may represent. But what clearly tells the viewer what Turner has painted is the small, yet very figurative thing in the painting. Like the work on the right, if the boat, within the middle, wasn't there, that painting could be interpreted as something very different. And this is a very similar case within my own image, it pictures trees and the use of the vaseline has given it an atmospheric feeling to it. But if the photo only pictured the right handed corner, the work would not be very distinct, yet adding the hazy and blurred trees leaves the viewer knowing what the image has captured



Snow Storm - Steam-Boat off a Harbour's Mouth, 1842



Alfred Stieglitz: Importance of the effect rather than the subject.



Alfred Stieglitz was a photographer and art promoter. He was a major figure who elevated photography into the idea of fine art within the early 20th century. His ability to raise the status of photography was by emphasizing the importance of the effect within a photograph, rather than what was actually photographed and what the subject was.

Stieglitz's idea of the importance of the effect rather than the subject can be seen within my own work. The use of vaseline is much more important than what is being photographed behind the material. You can see this within Stieglitz's work as he took usual mundane subjects, like clouds, buildings and landscapes, while I took interest in trees and natural habitats. This abstraction within Stieglitz's work has been able to transform these items into powerful expressions of his emotions and experiences in his life. Like his Equivalents series, features abstract clouds, like the ones on the left and right, that attempt to capture the beauty qualities of the natural world and suggest the mood Stieglitz's was experiencing during the time of taking these images. The abstraction of his work also brings a sense of unsure to the mages, it makes you wonder what is being photographed, similar to the work on the left, if the small moon had not been captured, it would leave me wondering what is actually being photographed, due to its abstraction.

Stieglitz's work is a good example for my own photos, the idea of the technique being more important has allowed me to be more free in the way I work, distorting the images, naturally and not with a photoshop has opened my eyes into what I enjoy. Another example of an artist that has work similar to mine is Li Chevalier. She is a contemporary chinese artist who has combined the use of traditional

chinese ink paintings with modern artistic expressions that turns into unique pieces of art. She is experimental in the way she works with ink her combination of acrylics and mixed media that create layered and texture surfaces. Just like Monet's own work. Other elements of Chevalier's work, which is similar to Stieglitz's is the uncertainty of what the artwork is capturing, like the piece on the right, Chevalier has used layers of traditional chinese ink to create a piece of art which is unknown to the viewer, to me it looks to be a beach with the waves crashing against the doons. Others might picture this as the dessert with winding sandy hills. Yet her art is still incredible and in some parts it resembles my own, the swirling lines and blurred image are reminiscent of the ink used within Chinese Ink paintings.



Creating Blur with Vaseline

I was hoping these images would turn out even more successful than my last tree images. I believe in this next set of images there are some amazing photos that were successful in capturing blur, using vaseline. I particularly love the images on slide 42 as they both have a composition which works incredibly well. They both share this beautiful tonal quality which creates a soft and ethereal feeling, which can be seen often in Monet's later work. Like in his Japanese Bridge, on the left, Monet's handling of the paint has quite an intensity to it yet it also presents a sense of subtlety that draws the viewer in.

The idea that the subject of the painting is almost disappearing is another concept of Monet's later work that which is seen in my photography. It almost looks as if the bridge has been blended into the water, turning it into an unrecognizable landscape. In my images, there is a sense of movement and a veiled quality to them, the faces are only just visible beneath the surface, which again links very well to the visual qualities I am drawn to in Monet's painting, The Japanese Bridge.

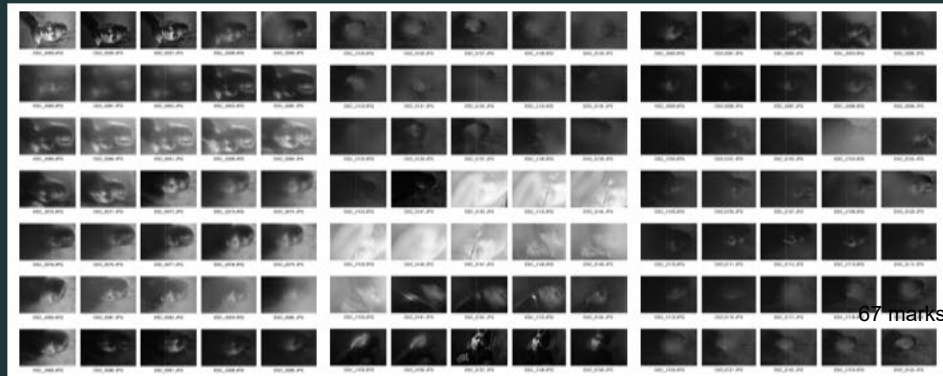
In my view, the photos I took are link nicely to Monet's work, capturing the subtle and soft feelings monet was most notable for. His visual impairment urged him into rethink how he would still capture the sense is surroundings. His lack of sight is what has inspired me for these images wanting to create that same feeling of abstract but still have the ability to capture the fantastical side of the subject.



The Japanese Bridge - Claude Monet



In Memoriam - Edward Steichen



Vaseline with people

- hair and costume
 - messy hair → use of scarfs
 - braid? → soft like clothes
 - curly hair? → light clothes
 - simple background
- poses like this → [Image of woman in profile]
- Props? → [Image of woman with crown]
- vaseline to create blur on the face → [Image of woman with blurred face]
- simple set up with dream-like feelings
- different sense of Vaseline on camera to distort face → [Image of woman with distorted face]
- old looking photos → [Image of woman with aged appearance]
- distortion → [Image of woman with distorted face]
- dream-like
- ethereal
- soft - pure
- Julia Margaret Cameron - photographer
- long exposure
- get model to move
- recreate the blur like my tree photos - and the same feelings
- my own photos → [Image of tree]
- on camera
 - grainy
 - yellow tint
 - black & white?
 - dark
- swirling
- striped
- spots



The added streakiness of the vaseline in the pictures is a feature I believe worked really well. In some of the pictures, I was happy to find this element since this is a part of my last work that I had wanted to capture in these images. I think the use of simple poses paired with this streaky feature works well. I also particularly liked the way in which the models jewelry cascaded light and shineness within the streaky lines, in the photo on the left. Although one feature of all these images I did not like was the subtleness of the grain, though it is apparent in some photographs, it is not as visible like in my last set and this definitely something I want to make sure to improve in the future. The use of a Dutch angle is another element that I believe works well on the top right image. It seems to me that the use of this angle gives the image a sense of mystery and a feeling of fear. With the added darkness of the image, it presents the model in a way of horror, almost as if she were a villain or a bad person.



On the right, this piece of art can be link with my own images, above. Having been painted before the starting of Monet's rise to popularity, John Everett Millais took inspiration from his love of Shakespeare to create this incredibly detailed painting, motivated by the play Hamlet, the part where Ophelia was driven mad by her fathers murder and in turn ended up drowning herself. Aspects of this artwork can be seen with in mine, but with a twist. The most prominent feature of my own work is the pose of the model, how her body and head has been positioned, like she is lying down, produces that sense of death and non living. This is a big feature in the painting on the left, the way her eyes are staring up and look like they have no life in them adds to the depressing death like feeling. It seems to me that the added use of the vaseline also plays a part to create that sense of dreaminess and softness, almost as if it were heaven or a place after death. The use of a low lit background and model could, however, also indicate the possibility that this girl is in some kind of dangerous place, somewhere like hell. This could be said the same for the left image, but this photo indicated to more to a place of peace after death, the soft and high lighting on the models face and the use of the vaseline to capture that fantasy, points more directly to the idea it being like heaven.



Ophelia - Sir John Everett Millais, 1851-52



This photo is one of the best ones i was able to capture. It has got incredible compositions which blends nicely with the added layer of vaseline. The use of hair and the vaseline creates a sort of distortion to the face, making it hard to visibly see what's being captured. The tonal quality creates a sense of texture, yet brings a sense of soften to the images too. Taking these photos in a small tonal range allowed me to capture a fleeting quality, almost like the images could float away or if they are part of a fantastical dream.

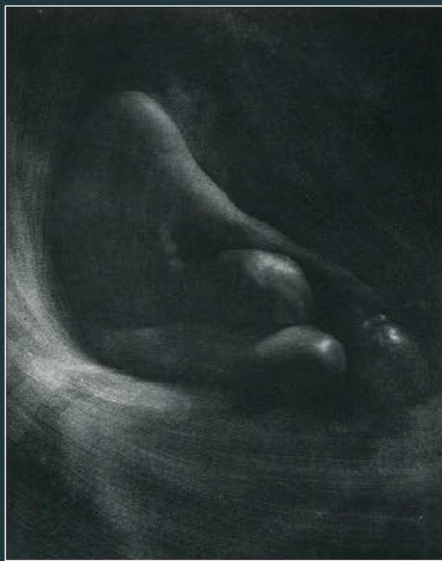


67 marks, 9PY0, C1

Portrait of Laura - George H Seeley



47



Edward Steichen - IN DEPTH analyses

Edward Steichen was a Luxembourg-born/american artist who was a key figure in the development of photography. Within his early years of living in America he started to pursue painting as a hobby before he went on to experiment with photography. He slowly started to gain attention from his natural ability to capture the human form, eventually grabbing the attention of Alfred Stieglitz, a photographer who captured photos in very similar ways to young Steichen. Focusing on the effect much more than the actual subject.

The anatomy of the body, especially that of a woman, was Steichen's favourite subject. In the above image we see a woman sitting in an unusual position, but that position is what works for this image. Although we can tell it is human,

there is not much more that can be made out, what the model is sat on and what she may be holding is a mystery to us, leaving it to our own imaginations. I also believe that Steichen use of only tonal ranges, makes the viewer wonder what the photo is even of more a moment. Yet, I don't think the picture even looks to be a photograph, it seems to me as if it was an illustration of some kind.

Yet this photo on the right gives a very different feeling to it. The soft brown effect which is hazed over the models body, shows a more gentle side, it seems to show off more the curves and shapes of the models body, yet it is still unsure what surrounds her. But it does not give that harsh feeling of darkness and sadness which the top photo does. This image shows off that the model is soft and delicate, which women were seen as, when Steichen was taking his photographs.





67 marks, 9PY0, C1



This image on the left links nicely to the work of English photographer, Julia Margaret Cameron. The costume of my model especially links well with the Victorian times of Cameron, especially the veil. While the use of a patterned background doesn't necessarily link with Cameron's own work, it does connect with the use of very fake backgrounds amongst rich Victorian people. The wallpaper gives the image a hint of richness too it, yet when it placed next to the model, who is in much more simple clothing, they both contrast each other a lot.

These two images are just a couple which I think worked well. One thing I especially liked is the fact that you can only make out a small area of the model, if the image was just blurred you would not know what was being capture, but that small area gives you the a clue to what the model may look like, similar to Steichen's images. I also liked the mystery the photo on the right brings as the models face has been blurred.



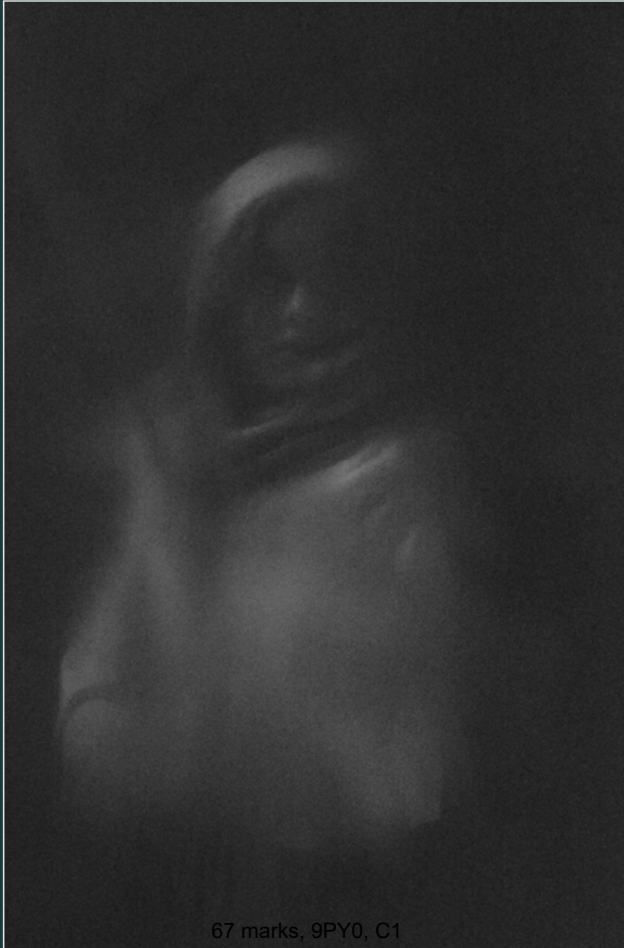
67 marks, 9PY0, C1

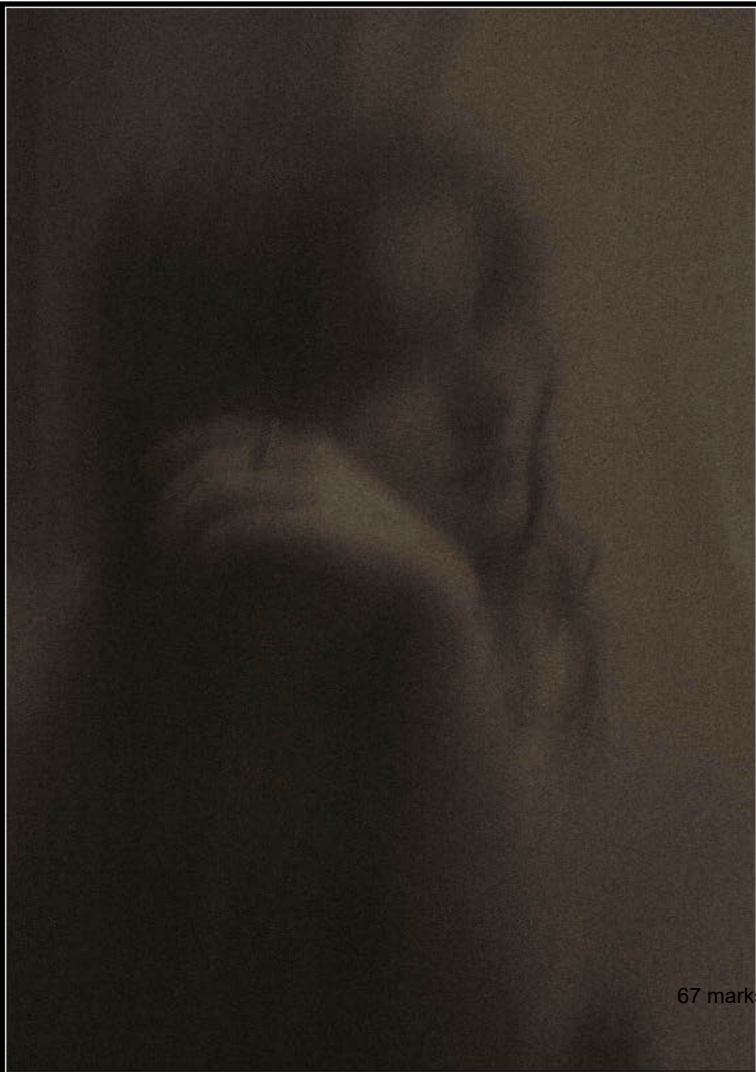


80

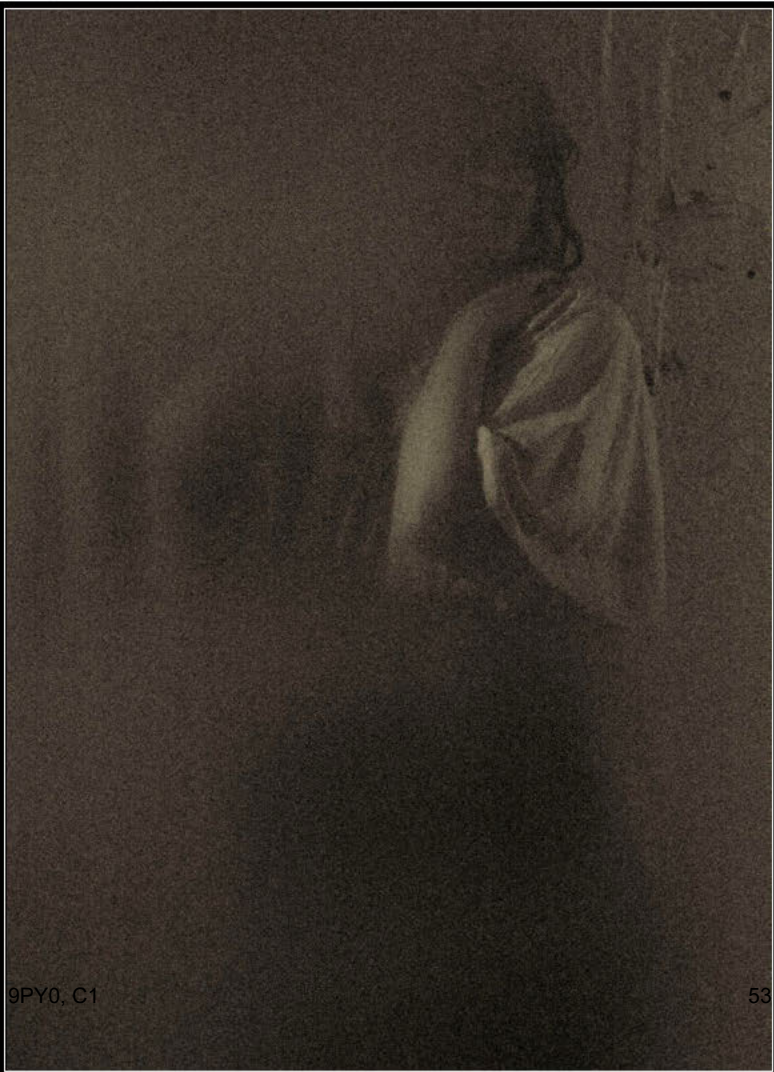


67 marks, 9PY0, C1

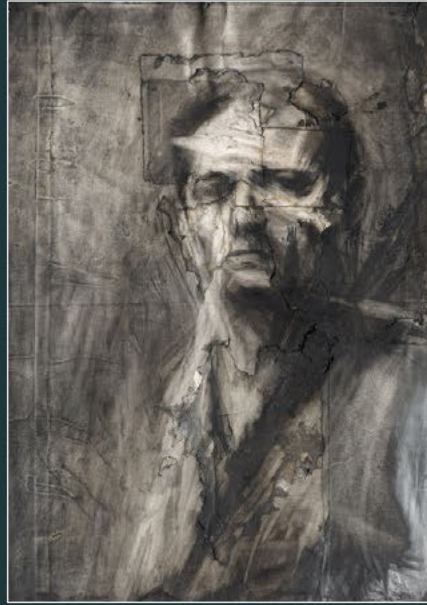




67 marks 9PY0, C1



53



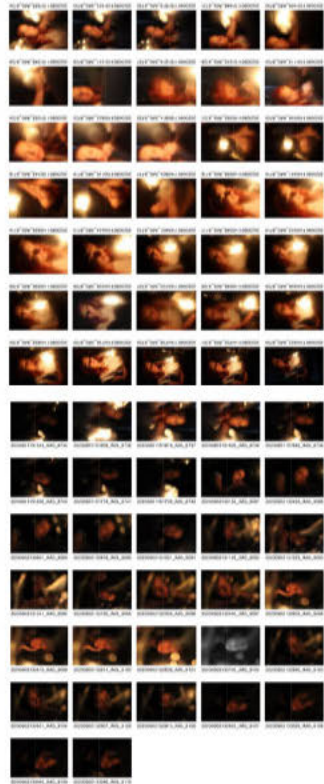
Frank Auerbach is a German-born artist who was a Jewish refugee, that came to live in England as a young boy. Having studied at the Royal College of Art, Auerbach wanted his art to have a meaning to it and so his forms of work were made to capture the essence of a person or place. Most often his art work included people he knew well or of urban landscapes near and around his London studio. With his intense observation skills Auerbach captured his sitters with authority and decisiveness, pushing abrasion to the limit, yet while also able to capture the very quintessence of his models. Although it may seem he is capturing the sadness and misery of a person, in actuality he is capturing the peace and tranquility of someone in such a messy and succinct way.

Yet in contrast to Auerbach's dark yet peaceful art, Käthe Kollwitz used her art to convey the sadness and depressing times within Germany during the first world war and after that period. This time in Germany was very scary and very sad seeing as the population was in major danger, starvation was killing millions and people were desperate. Kollwitz shows her own sadness through dark charcoal drawings, expressing other people's feelings as well. Her messiness and hard markings is what brings character to her work, expressing the sadness of many at the time she lived. Her work allowed people to feel like they were not alone and together things would get better.



Creating Blur with Vaseline

My recent photos have been some of my favourite images I have captured and leading towards a final piece I really am inspired by this technique of using vaseline to blur the image. The costumes and styling I have experimented with have worked well, I especially liked the most recent ones I have taken, one thing I think that I need to work on is the look of the candle and experiment with the way it looks so it doesn't take away from the attention from the model. I also played with the way the candles could be used to light the person and the light it layed over my model, I feel this area worked well adding in a depth of softness and gentleness. I also wanted to try and capture that feeling I was able to create in my last set of images, like the work of Julia Margaret Cameron.



- holding candle
 - gazing off.
 - use of vaseline on top
 - hope to recate this
 - using candles to light the image
 - costume - pure white loose
 - hair like that (logs)
 - like Julia Margaret Cameron
 - background - very dark
 - poses like hers.
 - ISO high
 - grain
 - black + white
 - candles
 - I like the blur on this one
 - streaky
 - coloured if the candle is nice light.
 - holding candle - like looking at candle.
 - poses like this
 - wanting to add yellow hints to some to make the look
 - react this pose with candle?

67 marks, 9PY0, C1



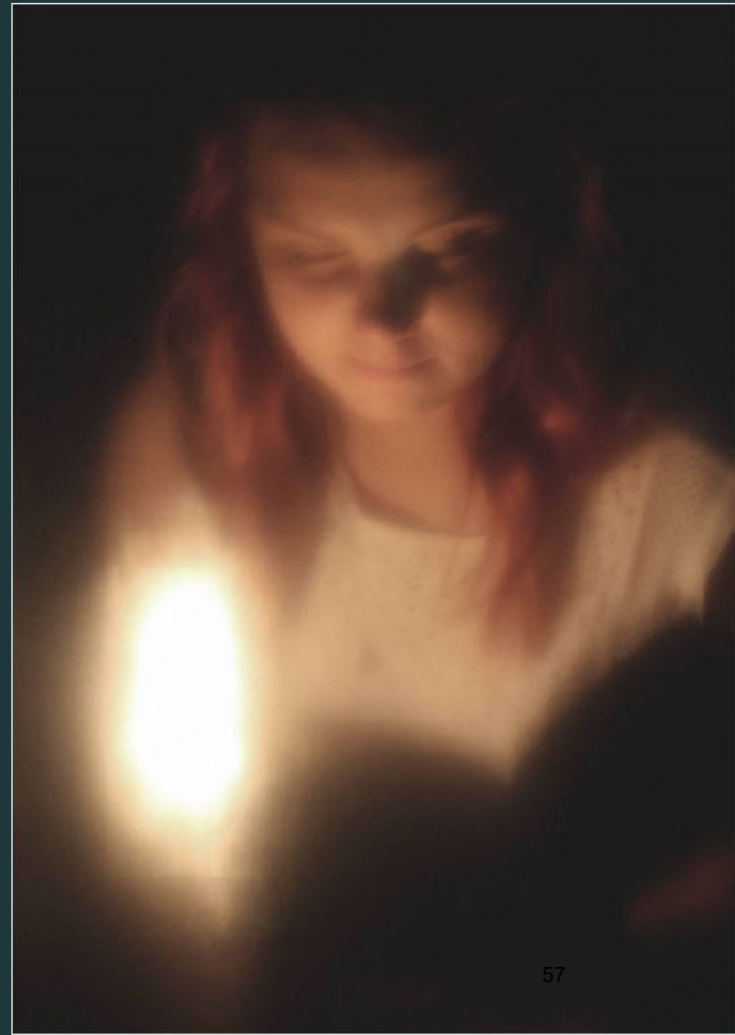
These images are my favourite from the collection I took recently, the effect of vaseline on the candle and the way it cascades over the light is very soft, it makes the model seem delicate and dainty, almost like victorian women were presented. The costume and the hair style of my model is definitely one way I may want my models to be dressed in my final piece. I also love the close up of the models face as the light makes her face look delicate.



Petrus Van Schendel



67 marks, 9PY0, C1



57

I've decided to experiment with lighting my model with a candle in these pictures, but not showing it as I did in the last picture. She was beautifully illuminated by the use of a candle, especially with the addition of an orangey tone to the black and white image. Yet differently from my other images the camera was able to pick up this bubble like circles front he candle due to the vaseline, these is an element of the photos which I liked.



67 marks, 9PY0, C1

Julia Margaret Cameron



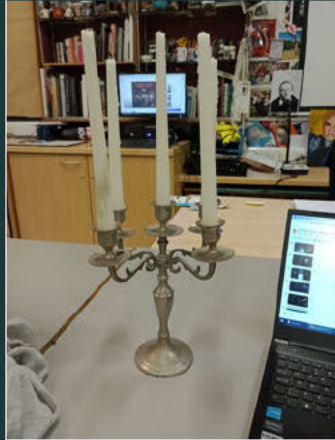


67 marks, 9PY0, C1



60

Final Piece- Plan



For my final photo, I was going to be including everything I have been experimenting with over the last few weeks, the main focus will be on the vaseline to create the blur but I want the photo to look like it's being lit with candles yet instead the image just being lit by the candle light, I have to decided to experiment with with the use of modelling lights to capture that look of the image being lit by a candle. Yet something I knew I needed to get right is the way the candles looked, I didn't want them to looked blown and out and take away from the models. I also looked deeper into the way my models would be styled and the poses they would be in. I took inspiration from the sculpture, the three graces, the way the greek women interacted and the way they were dressed is something I was very much inspired by for my final pieces. That's why my models are in floaty, pale material which has been wrapped around them, yet I wanted to give the one in the model something that would make her stand out, that's why she's wearing a veil, another element of my previous photos that I liked. One other element I brought into my final piece from my previous experiments is the background, I really loved the

dark background - rough - Shields - white or black? - or grey?

examples of poses - middle is main model - example of clothing

clothing - flowing - loose - similar clothing - hair - loose - curly - up or down

blurring middle girl in focus - taller than rest

containing 3 girls - close together - sitting down - standing

when nice up not sure what it is - for a while became clear - definitely a try

more of the effect rather than the subject

Edvard Munch - Alfred Siergitz

close up?

blurred, almost not like a person?

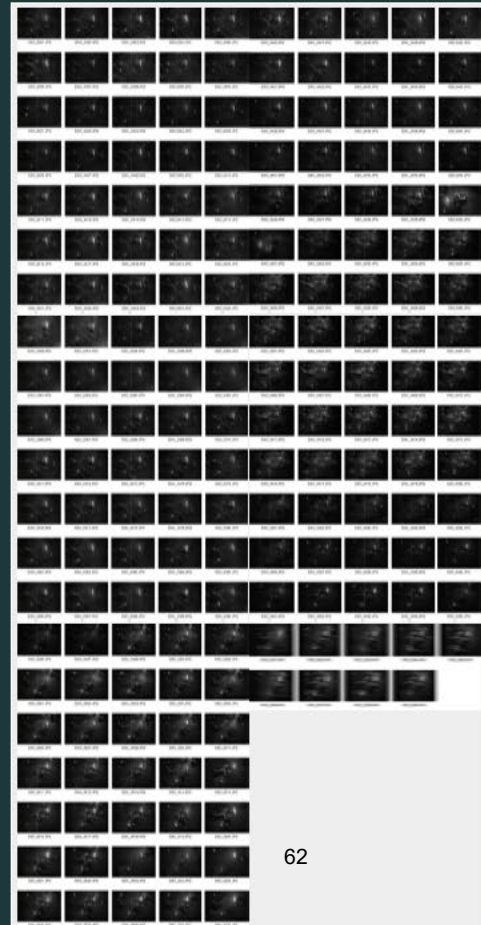
may not see all models faces? - hiding behind on main model

looks like its lit with candles (but not)



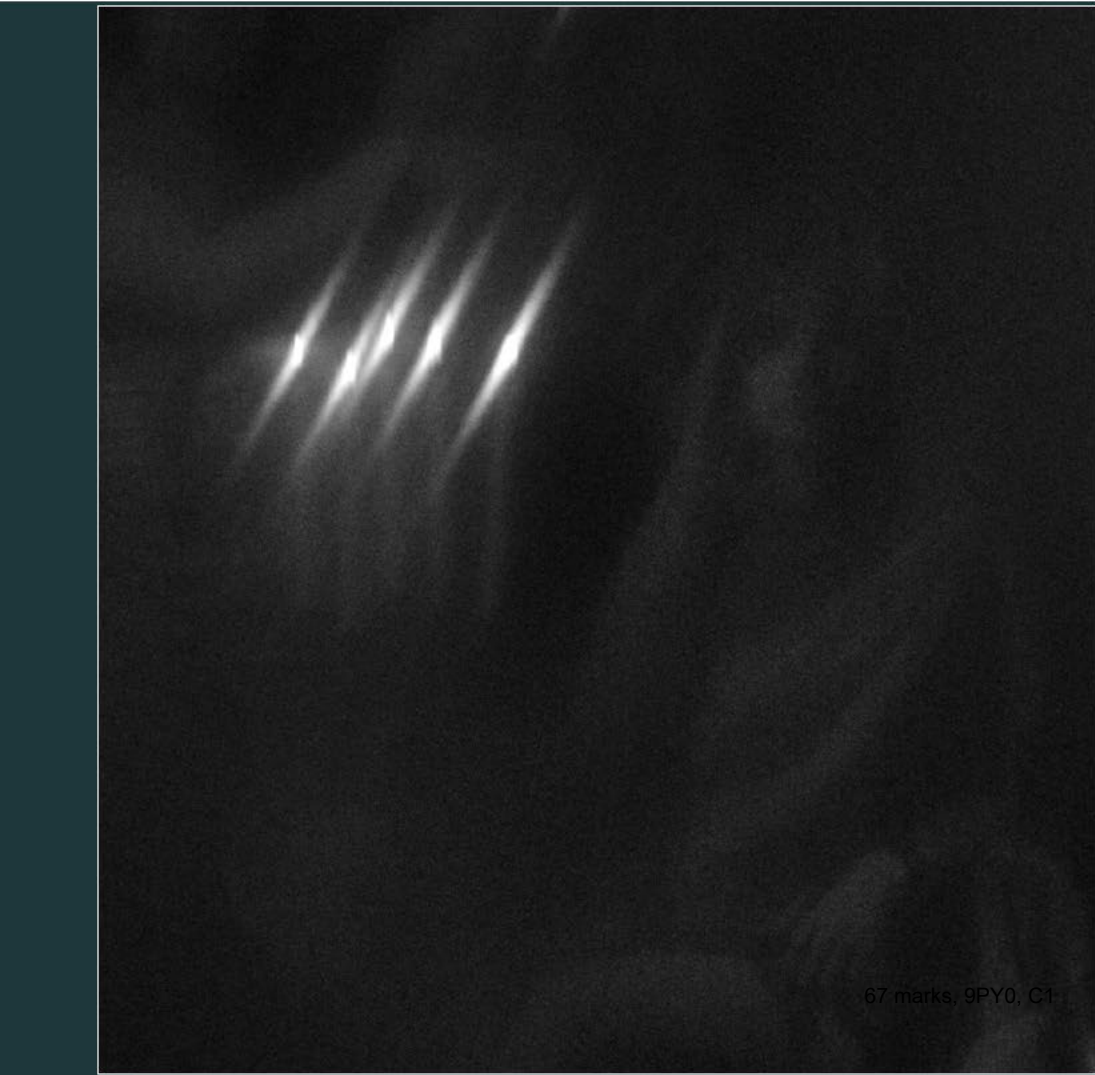
67 marks, 9PY0, C1

rustic feeling it gave and was something I needed in my final piece. I also thought it was important and interesting to have 3 different layers and places to where my models were and that's where I positioned them in different heights to give the whole image life and lots of interesting factors to look at and spot.



These two images are just a few examples of images where the vaseline worked really nice. Yet not quite right for the final piece. The one on the left shows a good amount of blur yet I think it was in the wrong places for the final piece. One thing I especially liked about this image is the effect the vaseline has on the candle light. The way the light cascades in diagonal lines is definitely unique and it was definitely fun to see how the vaseline was going to react to the bright lights when getting the best ISO settings. This was something important to get right as I didn't want the images to be blown out by the bright candle lights, a mistake I made in my trial of working with candles. Another feature of the photo on the left that I believe works well is the use of grain, I think the right amount of grain was really important as it would add to the image and create more of a question of what is being captured, and having that with a combination with good vaseline was really going to create that atmosphere and questioning I wanted. While the one on the right presents a good range of darkness, which I want to be in the final piece, I think this factor is important as it will add to the idea of what is being captured and I feel it just suits the types of photos I have been creating. I also like the amount of grain this image has yet it is not seen too well because of the vaseline in the wrong places.





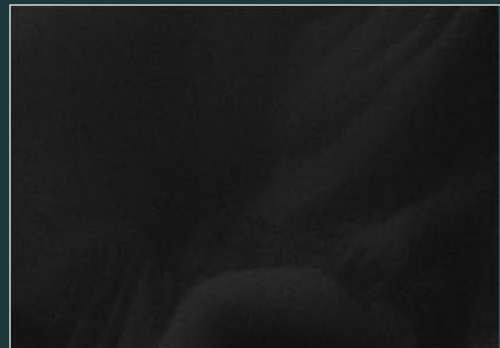
67 marks, 9PY0, C1



64



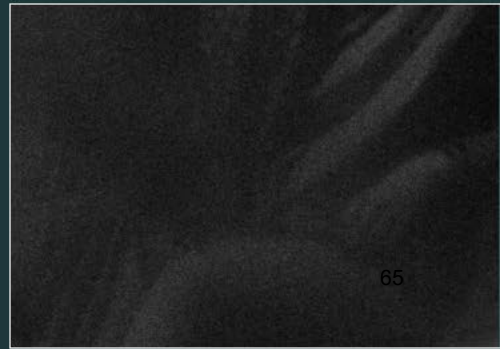
Through my final pieces I experimented more with the ISO's and the types of grains they produced, when mixed with the vaseline effect. Compared to the ISO of 6400 to ISO 25600 there is a considerable difference in the way they present the object or model being captured. I much prefer the more grainy ISO as it brings a level of uncertainty and makes the viewer wonder what is in the image. Yet the ISO 6400 does bring a much more crisp outline of the models and works well with the vaseline, seen in the photo on the left. One other thing I found that worked well with the photo on the left is adding individual parts of other images to create a better image. I took parts from images in the same ISO group, particularly the candles and the way the vaseline distorted the lights, to create a much more dynamic image. While on my final images I took parts of the vaseline to incorporate together to add more atmosphere, while having the very high ISO. Another part I was added in to my final piece is the use of a multiple coloured layer, similar to my experimentation I really knew a soft orange or yellow would more softness to the image and make it look much older than it was which ties together with the costumes and candles.



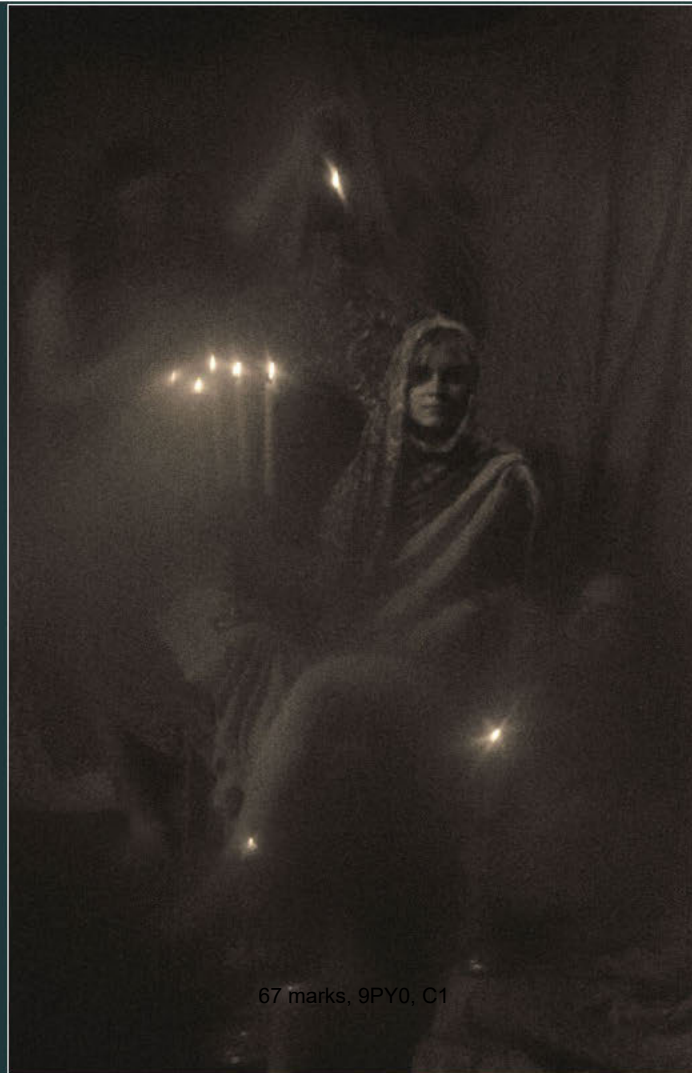
ISO 6400



ISO 12800



ISO 25600



67 marks, 9PY0, C1



CHROMA

SCHIMA

Abstract Photography Focusing Purely on Colour & Shape



CHROMA | SCHIMA

PROJECT PROPOSAL

Carrying on from my last project, I have taken inspiration from my final piece, having a real interest in creating work which makes the viewer wonder how I actually took the image. I want them to actually ask 'how was that taken?'

In this project I hope to experiment with lots of colour, shadow, angles, shapes and very abstract art but in photo form. Exploring these elements and keeping them in mind for the whole project is going to allow me to remember my aims and reasons for the project. Exploring more colourful shadows and abstract shapes is going to be something new in terms of capturing them in a photo. I also am looking forward to experimenting with shadows and the way they will project onto objects.

Overall I want to create images which I fully distorted, abstract and leave viewers wondering what it actually is. I want to achieve more work I enjoy and to really reflect on each stage and see where to go next on making it even better.

For this next project, I have taken inspiration from parts of my last one. The main element of inspiration which has made me develop this question of 'How was that taken?' is the experimentation with vaseline over the camera lens. To the right, which pictures the landscape of trees, I applied a layer of vaseline over the lens that led to a distorted and abstract effect. Playing with this outcome I decided to make the images black and white and give them a layer of grain, which adds to the warped result, resembling the work of J.M.W Turner. The reason why these images interested me so much is because if they were to be cropped down to just the parts which were they had been distorted, the viewer would be completely clueless to what is being captured. Yet the image itself makes the viewer really think about what is in it, it keeps people imagining how it was taken or what may be under those blurred areas. These images inspired my final piece, which is on the bottom right, using very similar techniques and elements. I captured a set of three girls which are set in very floaty clothes while holding candles, looking like it is been lit by the candle lights. I added the same effects as the tree image, yet this time I played with the ISO on the camera and the amount of grain I was able to capture, still believing more grain adds to the question of what's in the photo, with the added vaseline over the two girls off to the sides, making them look like a pair of ghostly figures.

While I want my photos to look very different from my final piece, it's important that these images have become the inspiration to my experimentation with colour, shape and shadows. But for what I want my photos to look like, I consider the top images to hold more of a likeness to what I want them to look like. I want to play with colour and the way it interacts to create different colours. To start this project I want to experiment with the flash guns and use the coloured gels with card to see what shapes and patterns I can capture, inspired by the work of Finnish photographer, Ola Kolehmainen. I also want my images to be dynamic and hold that question of how I did it, I think that is the real focus of this project, wanting to focus on the main aims and ideas of creating images that make the viewer wonder what it actually is.



WIDER CONTEXT

Ola Kolehmainen

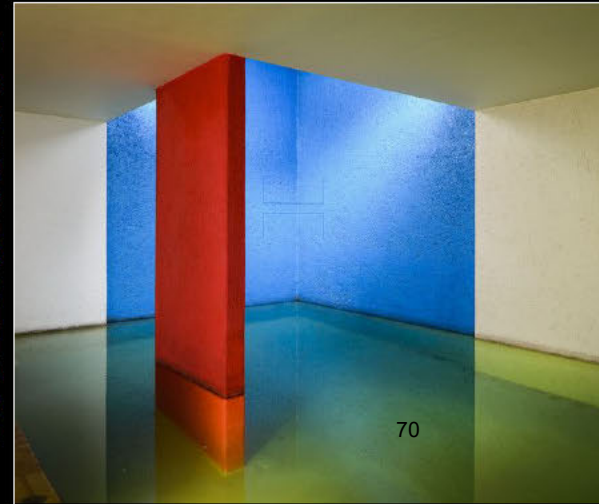
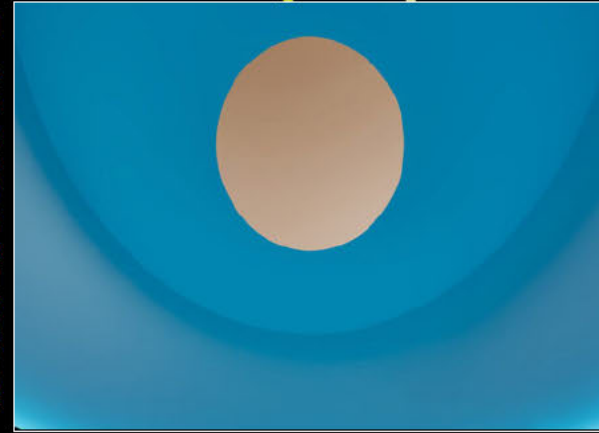
Ola Kolehmainen is a Finnish artist whose photography features a variety of elements I am interested in for my project. Colour plays a key role in Kolehmainen work, he uses lots of vibrant and bold colour palettes to create very visually striking images and compositions. When editing his images he often manipulates or enhances the colours he used to achieve that sense of abstraction. Abstraction is one other element which is frequently used in Kolehmainen's work. He focuses on patterns and blurred lines between reality and abstraction. His approach gives of a dreamlike and psychedelic quality. Geometry and symmetry is one other theme in Kolehmainen work. He is perfectly composes his shots to gain symmetry and geometric shapes found in different architecture and buildings. And finally Kolehmainen uses a variety of lights and shadows to sculpture shapes and define different types of architectural forms he captures. These different element contributes to how he has been able to capture abstract and dynamic quality images. Ola Kolehmainen is a big figure in terms of this project and the man who really inspired me and a variety of his work is something I want to replicate in my own way, with lots of light and shapes and shadows, using lots of different flash guns and coloured gels to gain that distinctive colour and shapes his work has.

James Turrell

James Turrell is an American artist known for his use of colour and light movement. Turrell was commissioned to create a space to answer the wishes of students who has requested a prayer and meditation room in a new Student activity center. What he produced for them is a programmed light show, which was approximately an hour long. He used computer controlled LED lights in a certain sequences of different colours, that were soft and subtle but they were also vivid and bright, and would definitely produce a soft and relaxing environment for meditation and praying.

Luis Barragan

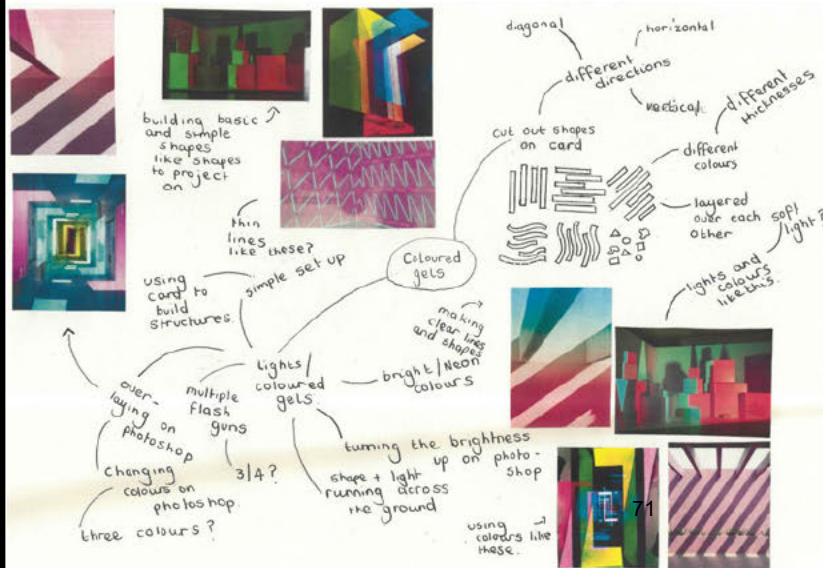
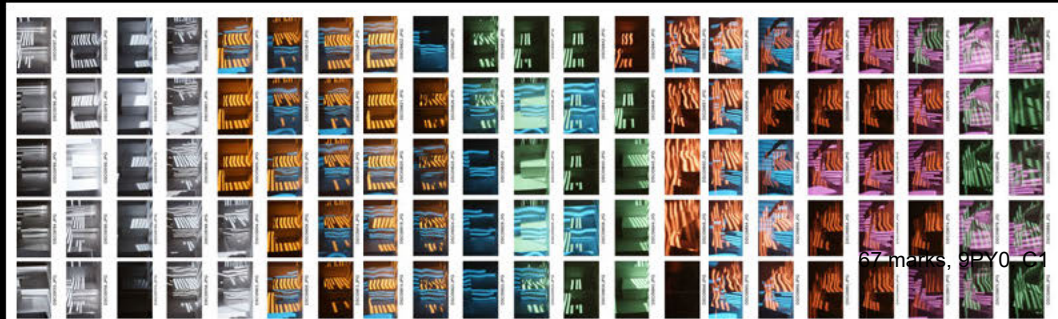
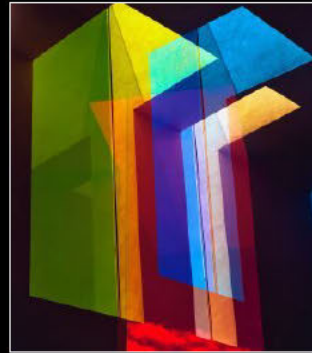
Luis Barragan is a Mexican Architect who is known for his use of vivid colours and the way he uses space in abstract yet minimalist ways. He uses a variety of blues, pinks and oranges to create visually striking spaces, they aren't just used for decorative purposes but play a significant role in defining the atmosphere of his buildings. While Barragan uses colour, his architecture forms are often minimalist and abstract. He believes that simple architectural elements to their purest forms helps to create a sense of harmony and balance. Barragan also uses an abstract approach to allow the colours to stand out and be even more prominently.

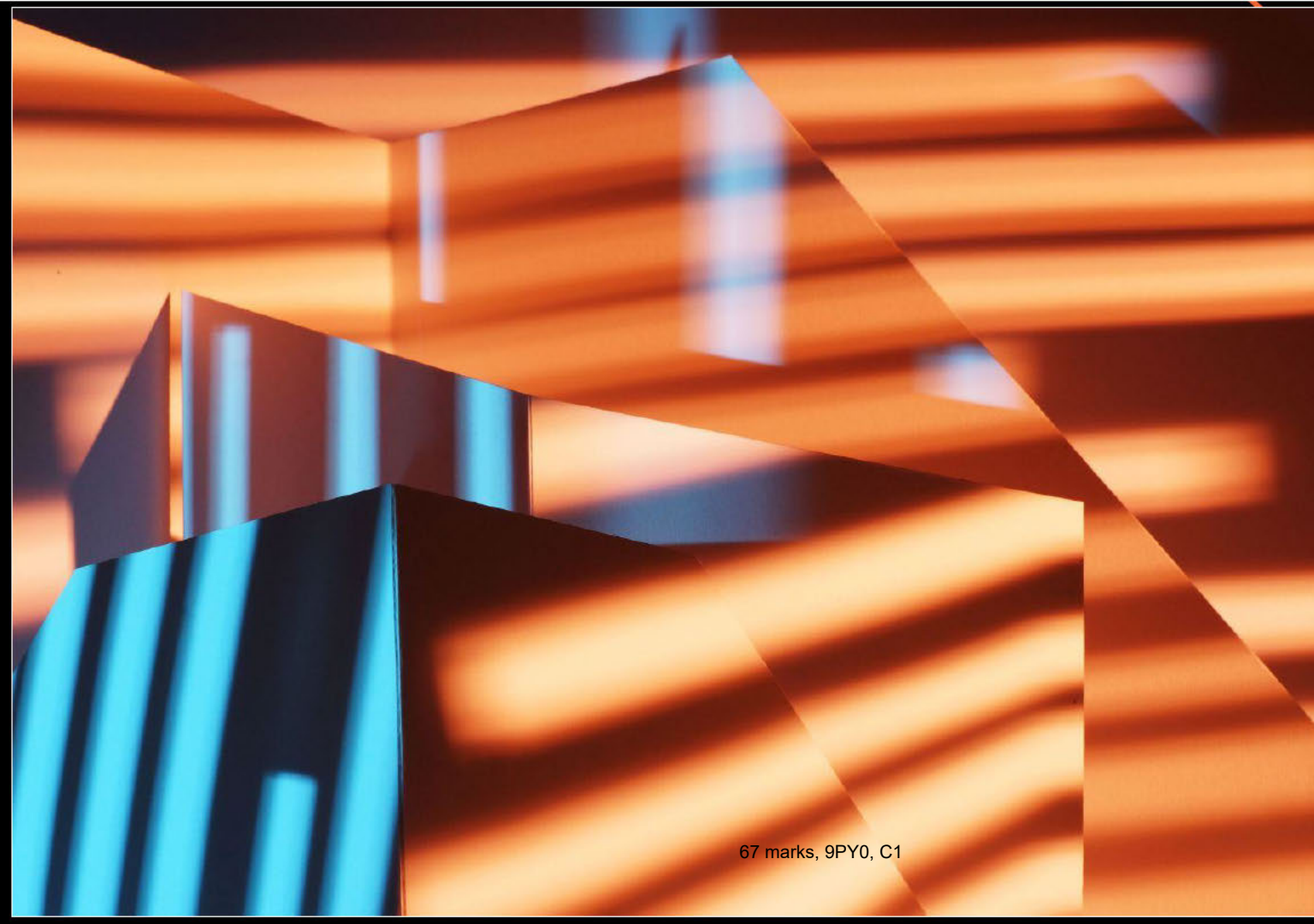


COLOURED GELS & CUT OUT CARD

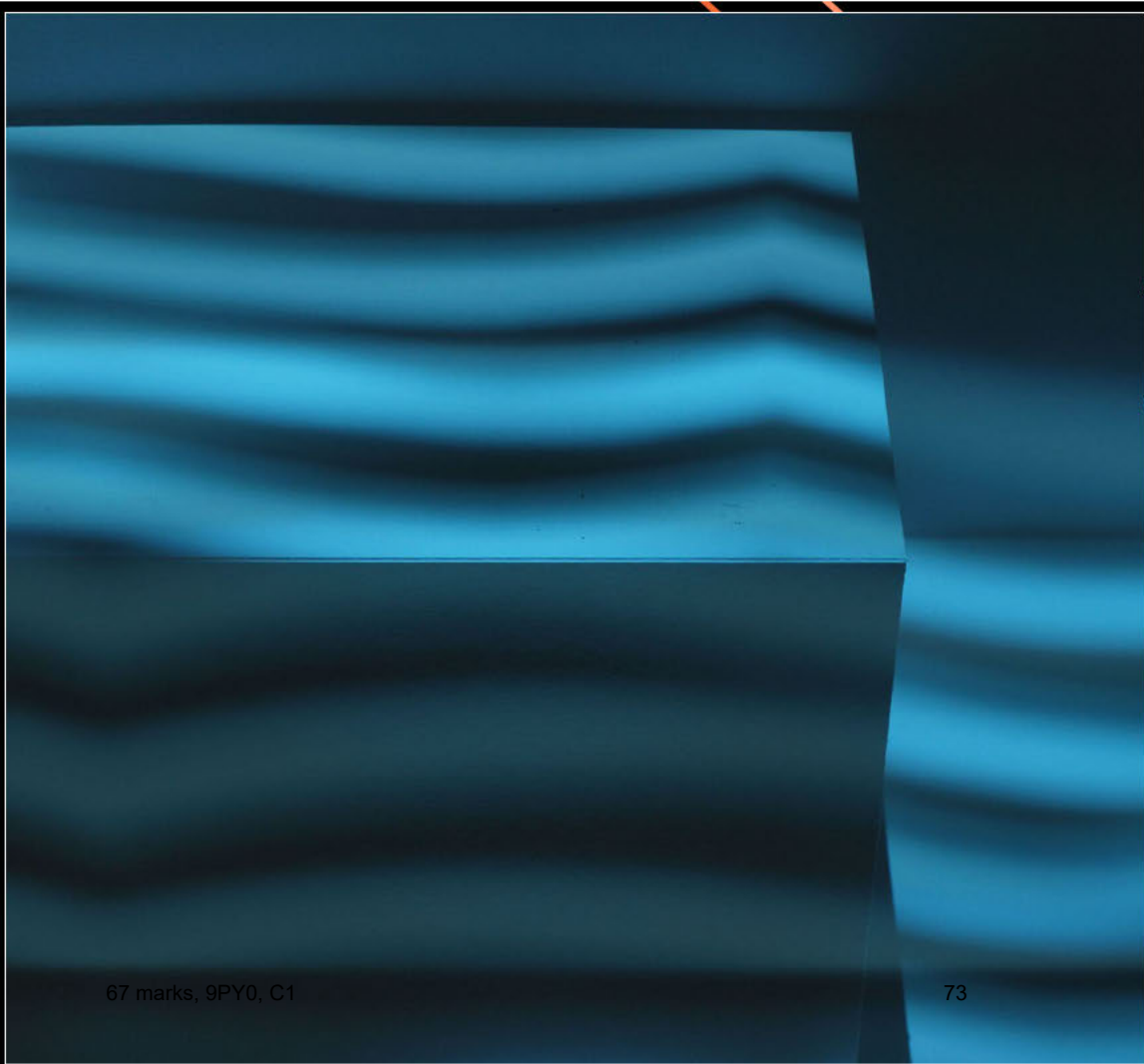
These images were very much inspired by the abstract work and coloured projections of Ola Kolehmainen, I wanted to replicate his use of bright colours and abstract shapes that he projects onto architecture. To start with I made a variety of different paper cut out, that can be seen on my planning page, I made some card paper walls to project onto and used both a simple piece of card and a variety of different sizes and shaped pieces to build depth and create layers in my work. Adding in multiple pieces of card with different angles is something that takes away the fact that the image is just a couple pieces of card and some coloured gels, and brings in the wonder of what the photo is actually of.

Overall these images were a good response to the work of Ola Kolehmainen. I especially like the colours I have used and the variety of card cut outs I was able to make to project on to them, I also like the use of different lengths of lines, which makes the images more eye catching and abstract. It was also important for me to crop and edit these images so they don't just turn out like they were just pieces of card, this is something I think I will need to work on to get the best complexed images. I also edited multiple photos together to gain even more distortion and make the viewer wonder what the photo is actually of, this is something I have tried out on slide 9, and believe it worked out well, definitely an idea I will keep I mind in my future images. Something I hope to keep in the following photos is the way the lines merge and cross to create interesting patterns, yet an element that I want to explore more in my photography is the crossing of two colours to create another colour, creating even more wonder to the viewer.



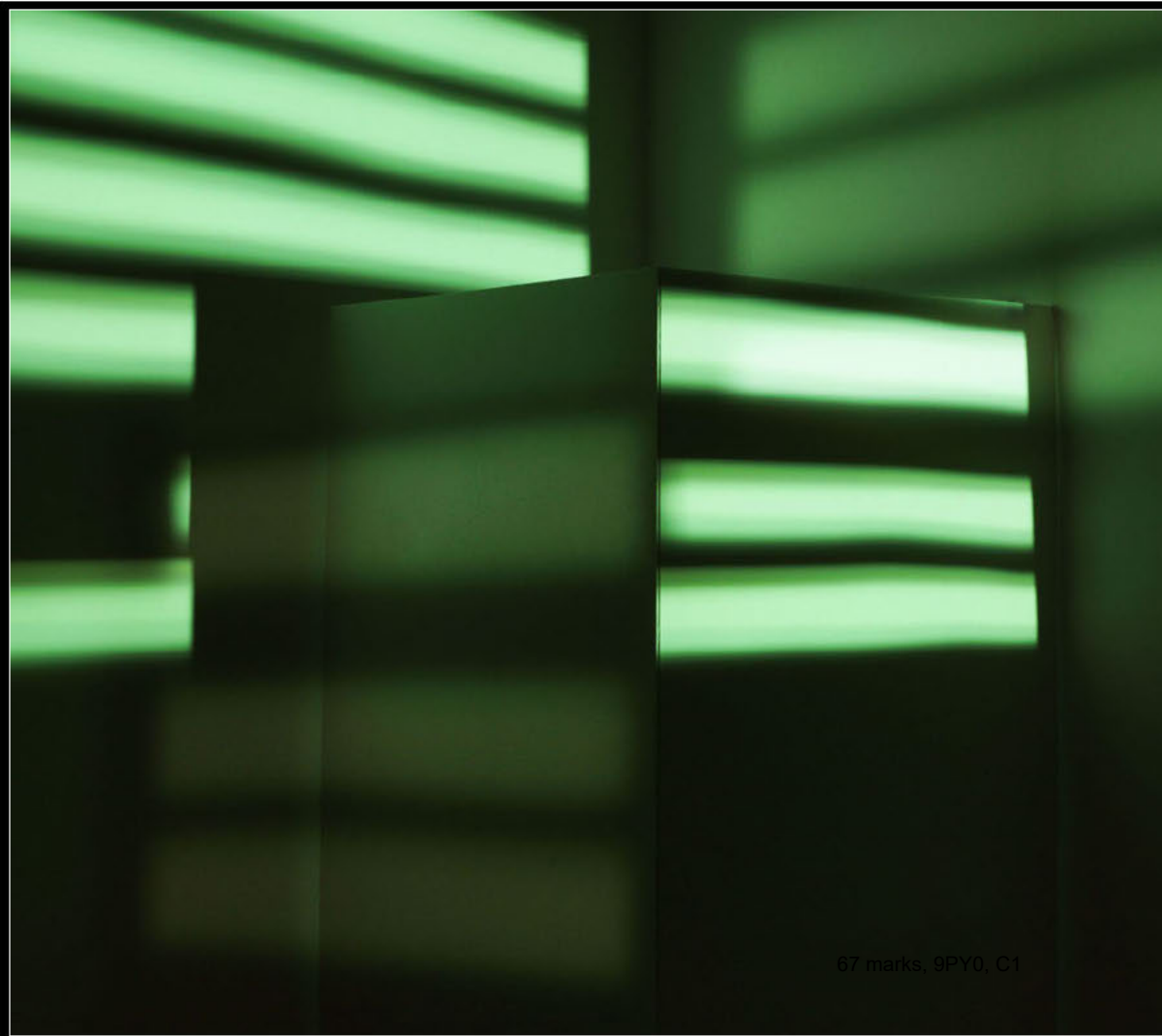


This image on the left is one of my favorites I took because of the top right corner. I really like the way the projected lines shifted slightly, making the shape of the card stand out amongst the lines, this is an element I hope to recreate in future images. I also love the colours I have used, although they are simple, they just work perfectly with the card and each layer of card. Other parts of this photo I particularly like is the same lines of blue I have been able to catch on the larger piece of card and the background. I think the use of these pieces of cut card with a variety of different lines and shapes has really worked on the white card backgrounds and taking this forward I am looking at projecting light onto different coloured card and what colours and types of shadows I am able to create with different sized card and cutting shapes out of it.

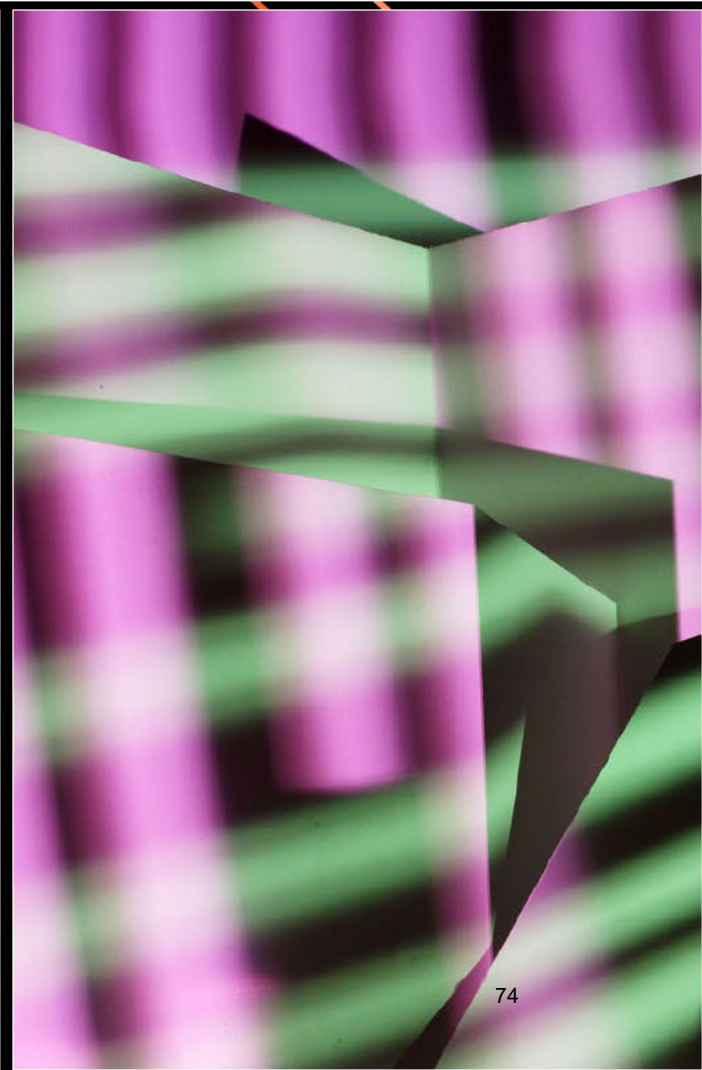


67 marks, 9PY0, C1

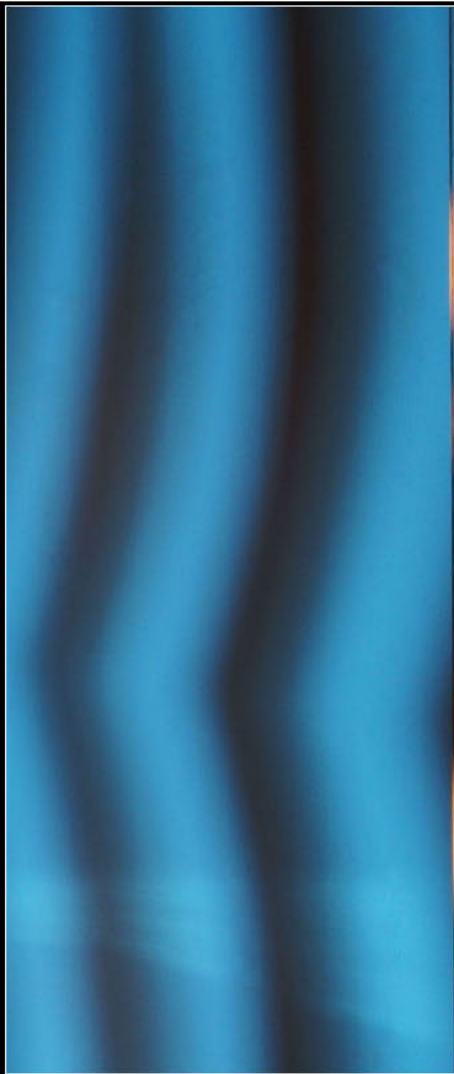
73



67 marks, 9PY0, C1



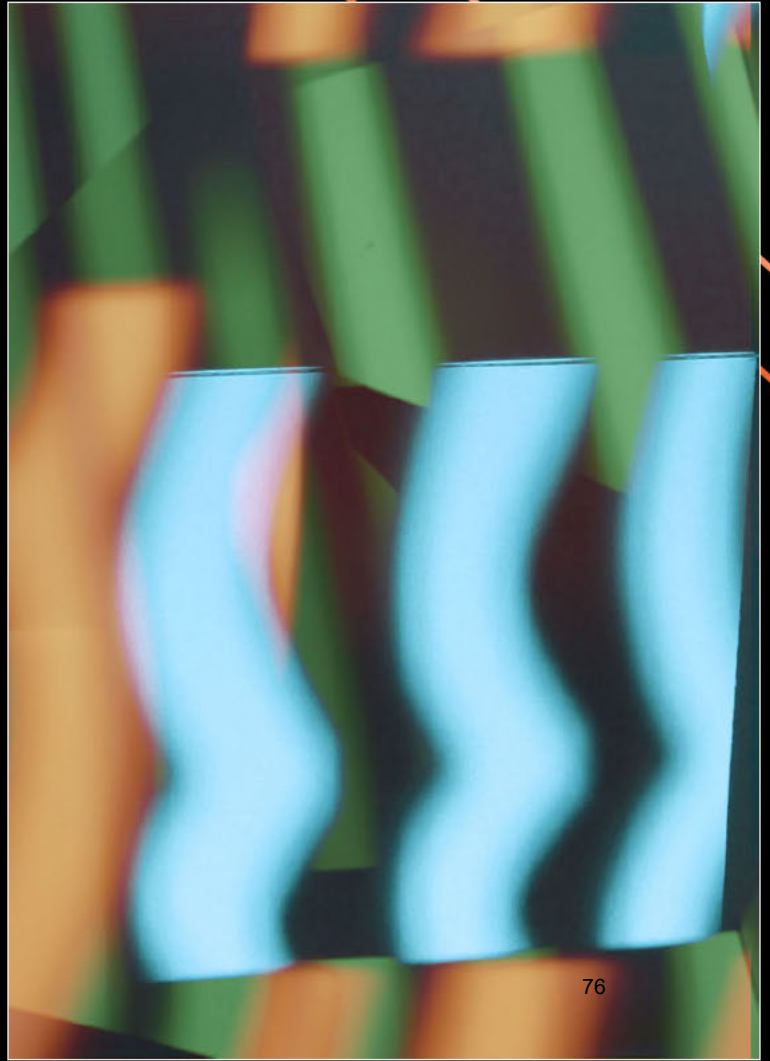
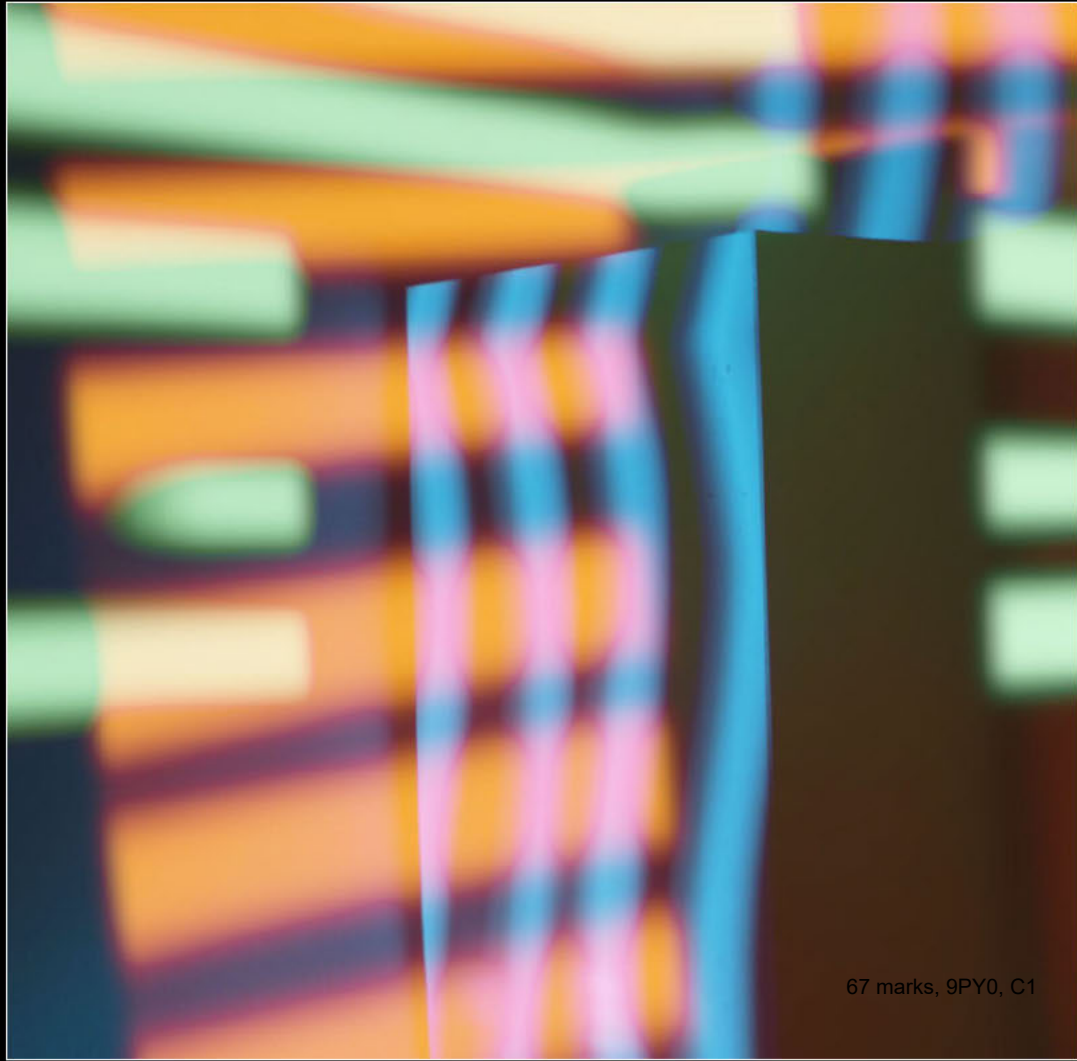
74

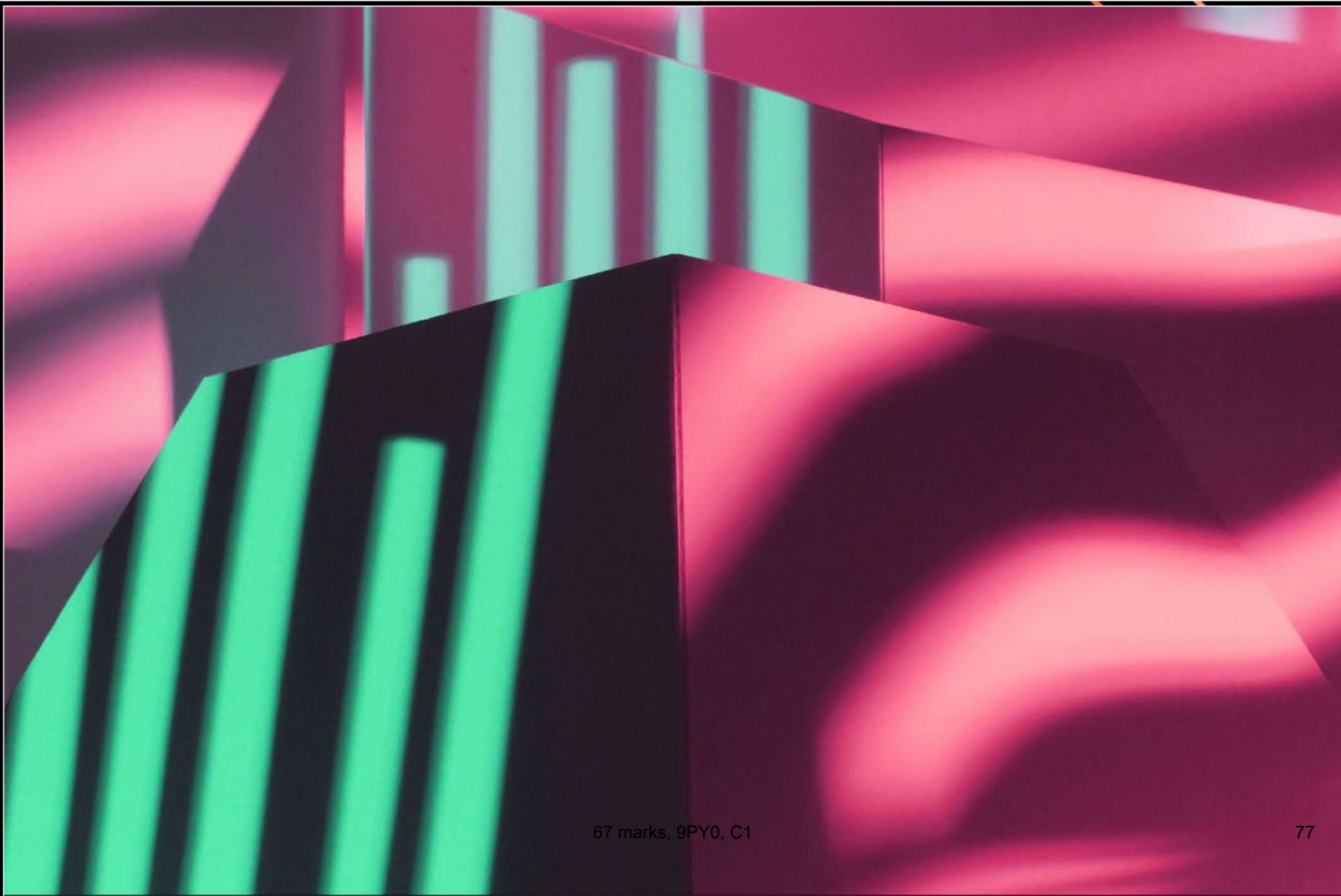


67 marks, 9PYC 21



75

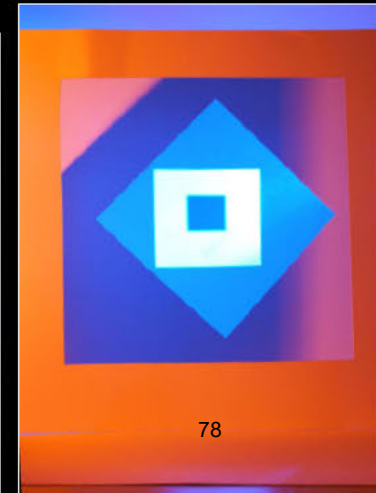
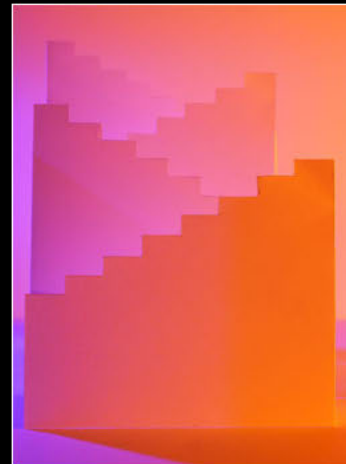
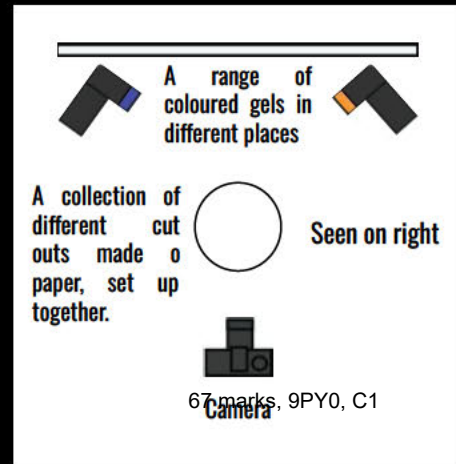
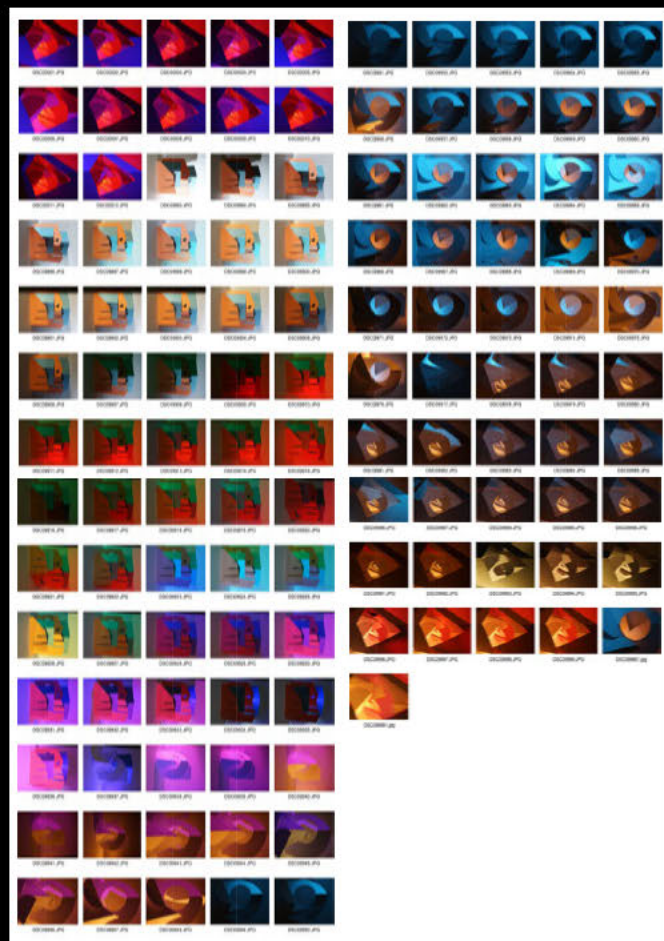


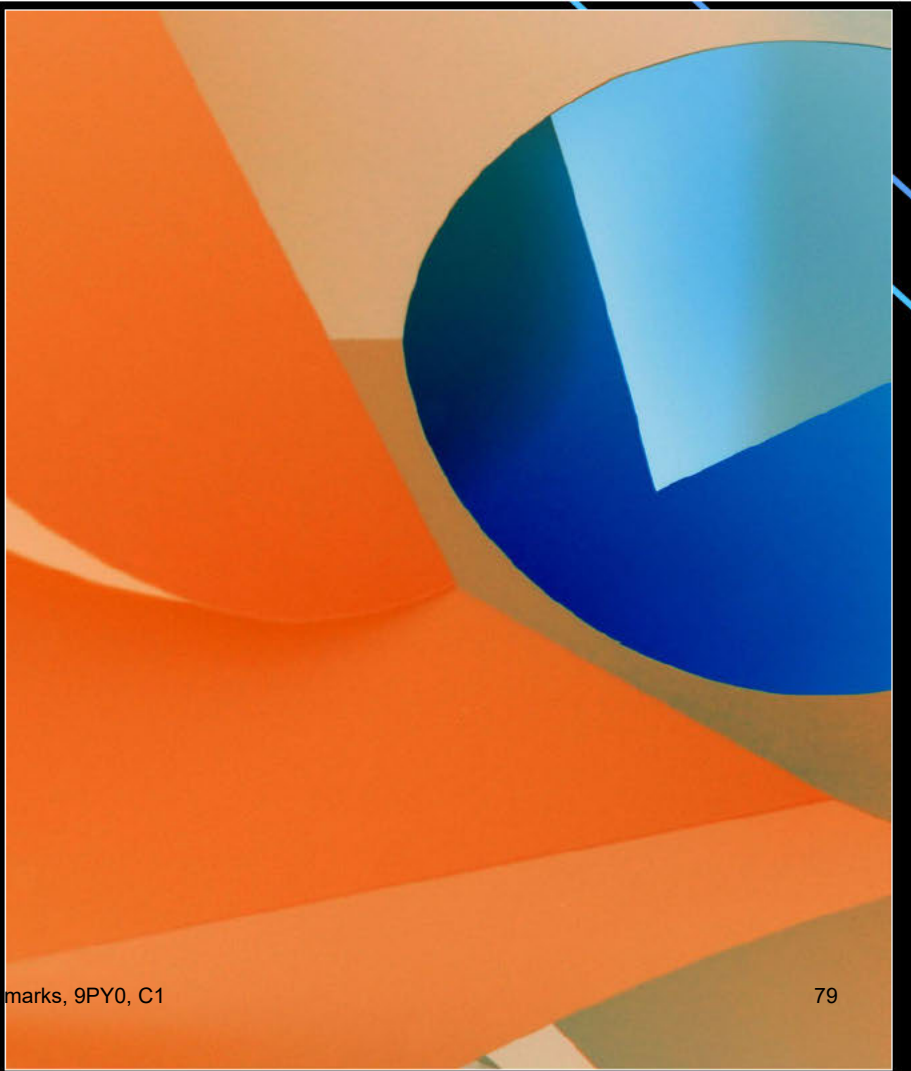


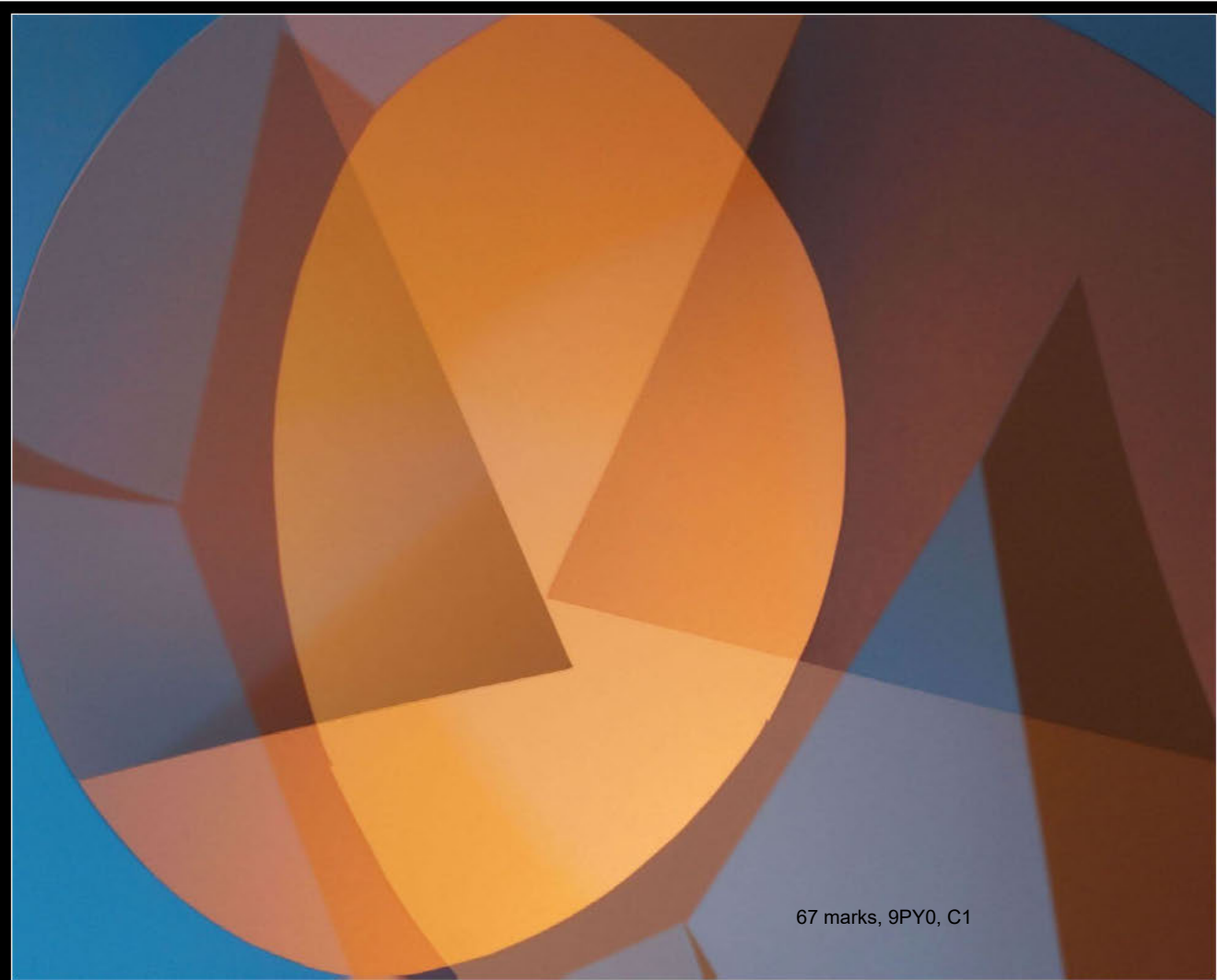
COLOURED GELS & CUT OUT CARD 2

Carrying on from my first set of images, I knew this time I wanted to capture as many colours as I could. I wanted to explore different combinations and see what other shades that could be created when crossed over. I think I have been able to capture this, especially in slides 13. While I have also been able to combine images together to capture that range of colour, like in slide 15. These images show a range of colour combinations and the layering also provides a more abstract feeling to them, taking away the idea that they have just been made with a range of different shaped card. Although the images on slide 14 are simple and share a limited colour palette I really think the layering and screening of the same image yet bigger works incredibly well and creates a sense of wonder of what the image is of, or even if it is a photograph altogether.

One area which I think didn't work as well as I had hoped was using coloured card to project onto and to create shapes with. The left one on Slide 12 shows my attempt to capture coloured gels on coloured paper, and altogether I gained a lovely range of colours that worked well together, if I was to do this again I would most likely use a better range of shapes and different cut outs rather than just the simple card stand ups I had created. Yet overall this set of photos shows a range of different images and a range of different colours in multiple of my images, which was the main goal of them, they also do not resemble pieces of card and make the view wonder how they may have been taken.

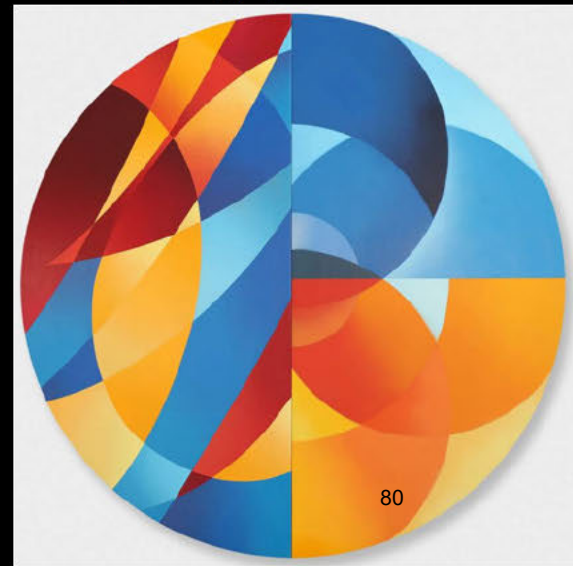






67 marks, 9PY0, C1

This image on the left is just one of many photos which really replicates what I was looking for in this project. To start the image has no real resemblance to the paper I started with which just links even more with my idea of creating images that don't really know how they were taken or what it is off. This photo and all of the others really link with lots of different art which has been made by AI or a computer, resembling block shapes and patterns you could make on photoshop. This can be seen in the right image on slide 12 as that image looks like it has been created by a computer which I made using the invert tool on photoshop. Overall you can see how these collection of images can link with computer made imagery and patterns and I hope to carry on creating images that look like this in the next parts of my project.



80

SONIA DELAUNAY

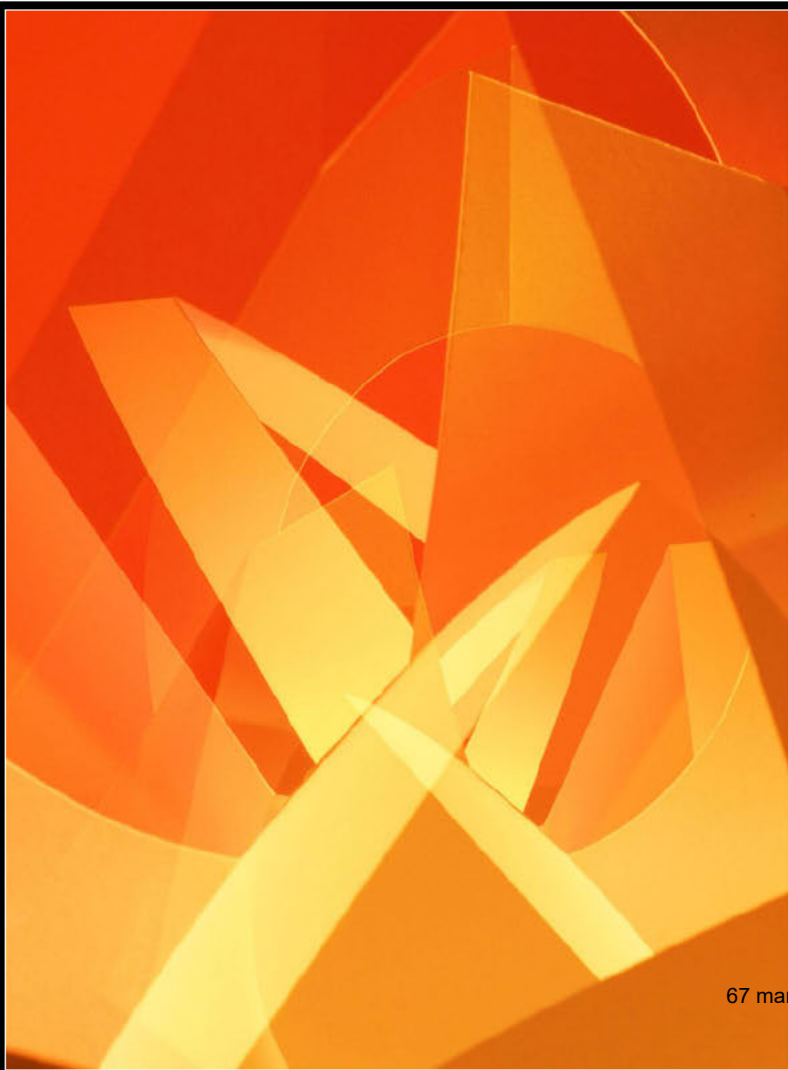


Sonia Delaunay was a ukrainian-french artist who became a key figure in the development of modern design and abstract art. She has become known for her use of vibrant and bright colours and geometric shapes, she explored them through various mediums such as painting, textiles and set design. Delaunay became a pioneer in the integration of art into everyday items, applying her distinctive style to clothing and interior design. She is also known for being a co founder of the art movement Orphism or Orphic Cubism, with her husband. These artists who created art under this type of cubism were much rather focused on creating art that was based round the sensation and colours seen and felt in each piece. They were more concerned about the feelings for art and began this by using recognizable shapes depicted in a much more abstract fashion.

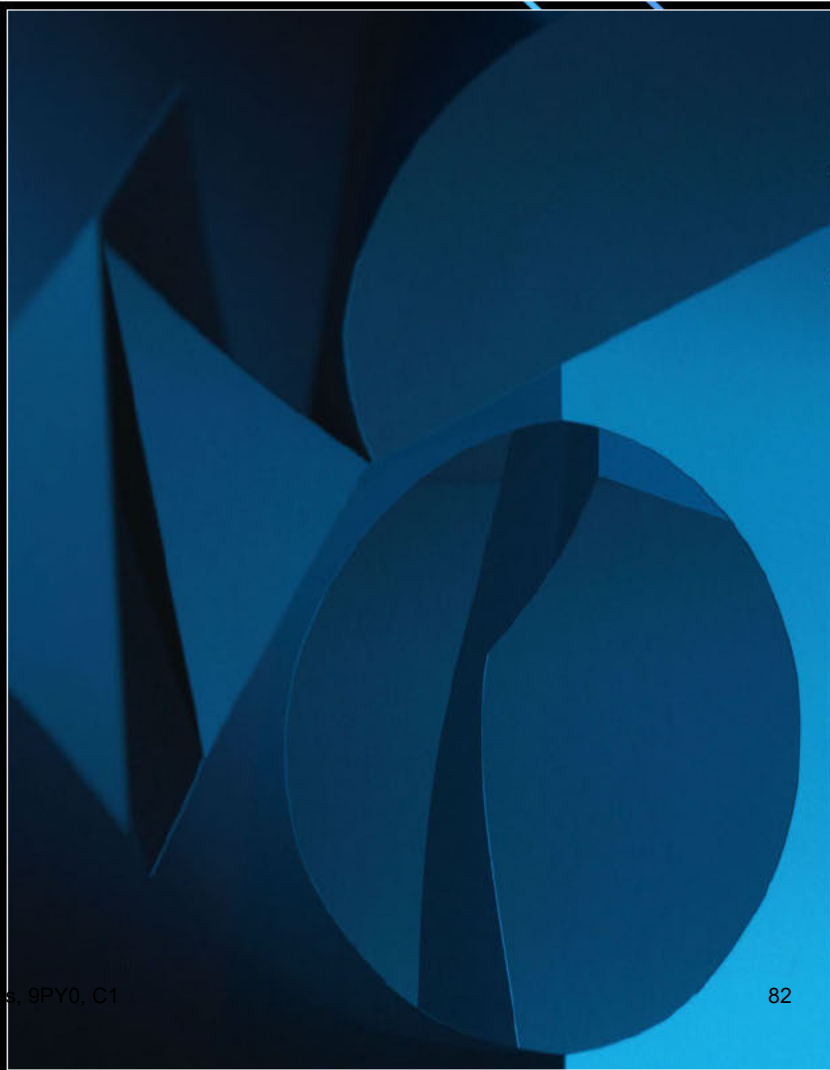
An element that played a major role in Delaunay's work was her use of colour, she became renowned for her use of tone and shades in art. She believed that colour has emotional and expressive power over the viewer and emphasized its representation within pieces. Delaunay used a wide range of colours in her work, liking the contrast between the vibrant bold hues and the much more darker shades that highlighted the brightness of the other colours. She also had an interest in a concept of 'simultaneity', this is where Delaunay explored the interactions between colour, which could lead to a sense of movement and rhythm within her art. She also experimented more with the involvement of geometric shapes and much more abstract objects which Delaunay would combine with a range of different colours, resulting in a visually busy and stimulating piece.

Like colour, patterns and abstract structures became a large part of exploration in Delaunay's work. Her use of circles, triangles and geometric forms led to her approach to shape being much more dynamic, that led to her emphasize of the interactions between numerous and different styled shapes. This is what led her to becoming one of the co founders of the Orphism movement, which focused a lot on how shapes and objects are perceived and what sensations you would get from them being much more abstract and distorted. Delaunay's overall idea of art and her use of colour and patterning has shown some inspiration for my own work, the way she combines certain colours together, particularly contrasting shades, is something i felt that may have not worked as well as others. While her exploration with shapes, especially her mix of circular shapes and quadrilaterals, they do show a resemblance to my work, particularly on slide 13 which shows the contrast between different shades of contrasting colours and the mix of different shapes.

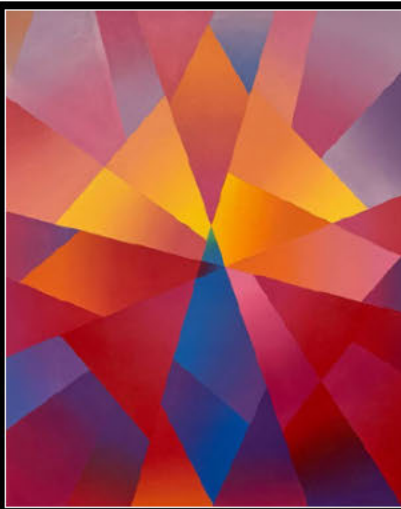
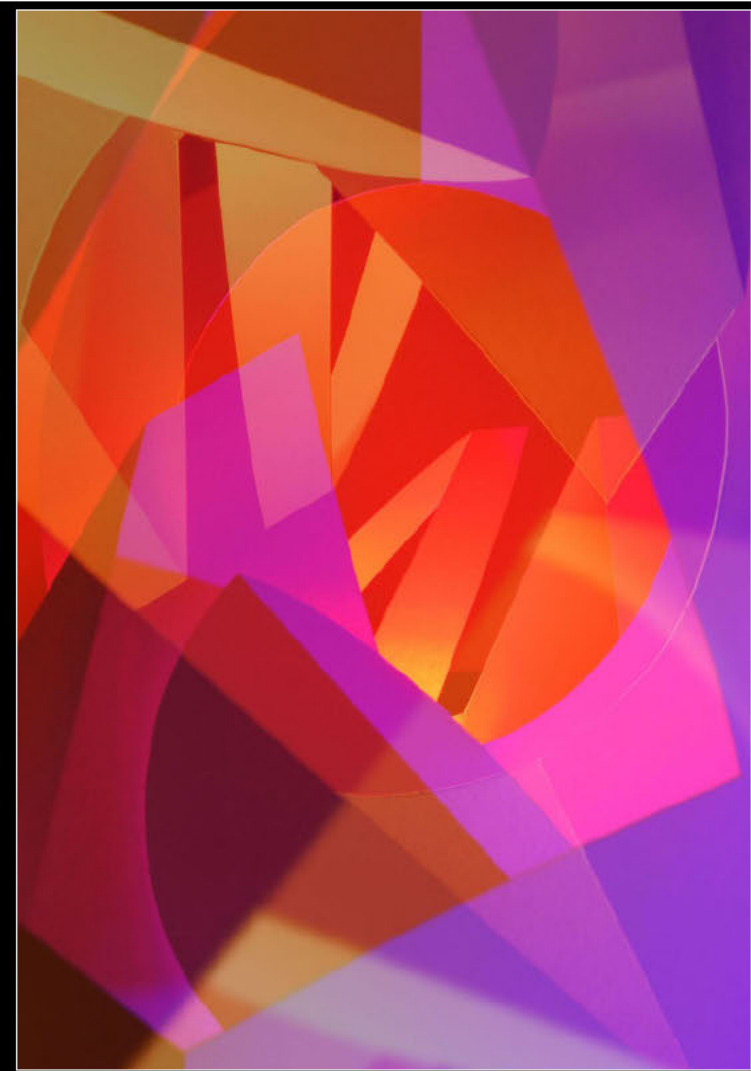




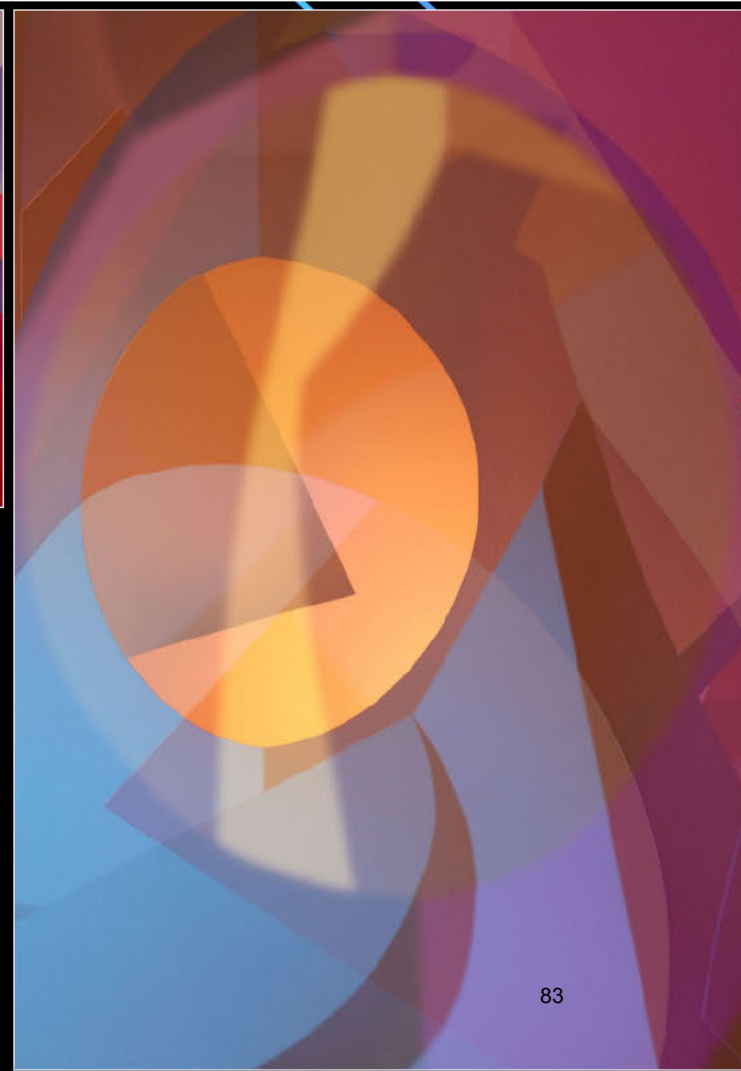
67 mar 05, 9PY0, C1



82



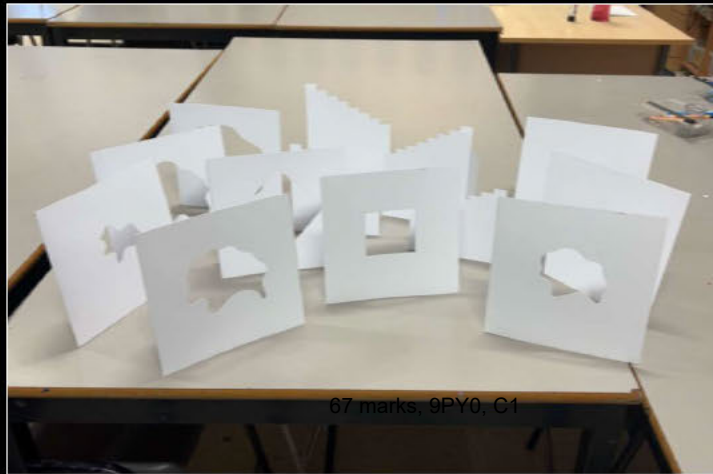
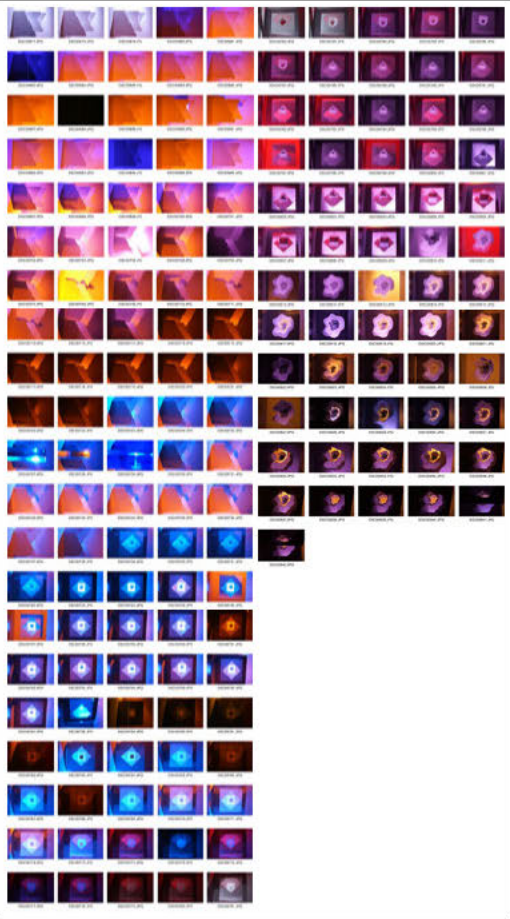
To create these images I took a couple of different images that consisted of different shapes and had different colour palettes and I paired them together, I used different layers of larger photos and turned them to create a sense of mystery to how I had taken the photos. I also decided to use the blur tool which adds more of a mystery of what it is yet it still leaves stripes and blobs of colour which fascinating to me. I want to keep on experimenting with this interesting layering technique and hope to create many more fascinating photos in this project, maybe using it to create optical illusions.



COLOURED GELS & CUT OUT CARD 3

For this collection of images I decided to create a series of different templates which when they lined up altogether, they created either a pattern or when they were moved around they made up a more abstract photo. Personally I feel like these ones have worked amazingly well, the colours that have been produced with just using two different flashguns is incredible, I also think the mix of block colours and blurred tones work well together, and I have fully accomplished my main ideas for these images. I wanted to really capture the crossing of colours and what shades I would get on these pieces of card.

Another aspect of these images that I really like is the idea of them looking like they are pieces of art that have been made by AI or a computer, especially like the photos on slide 18 and 19. These images can link with the work of Sebastiaan Knot, who captures similar photos with coloured gels, his photography is very inspiring and is someone I will be inspired by going on from this part of my project. Overall this group of photos has really developed my ideas of capturing colour and shapes which create abstract and artist work, exploring more into the idea of what the viewer will think when looking at my art, wanting they to actually wonder how it has been taken and maybe even what the photo holds.



These two images do share similarities with the work of Ola Kolehmainen, seen below. The one on the left especially pairs nicely with his photography piece as both slowly fade into the background. One other element I like about both of this photos is the shapes I've been able to capture and the way the colours fade into each other. The fading of the colours add to the wonder what the images are off. Yet one thing that could have been avoided is the fact that in some parts of the photos they look a little like pieces of card, yet the layering of a second layer helped on hiding the card in the photo on the right.



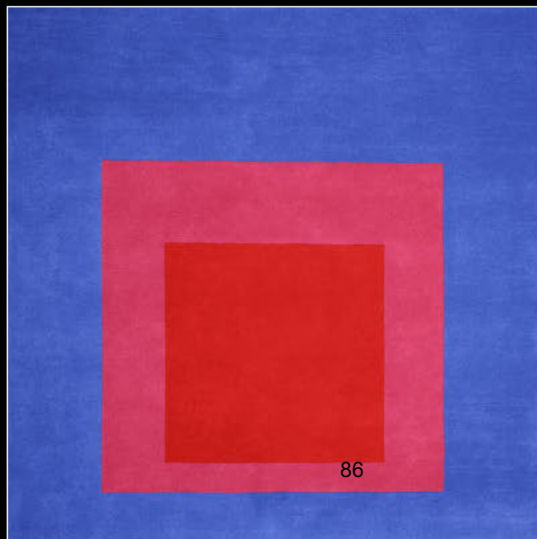
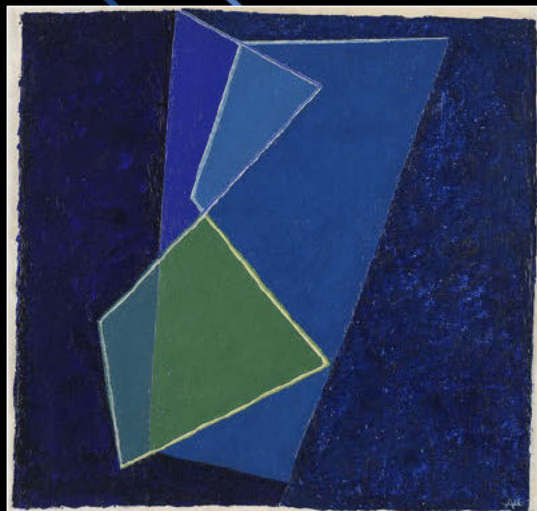
67 marks, 9PY0, C1

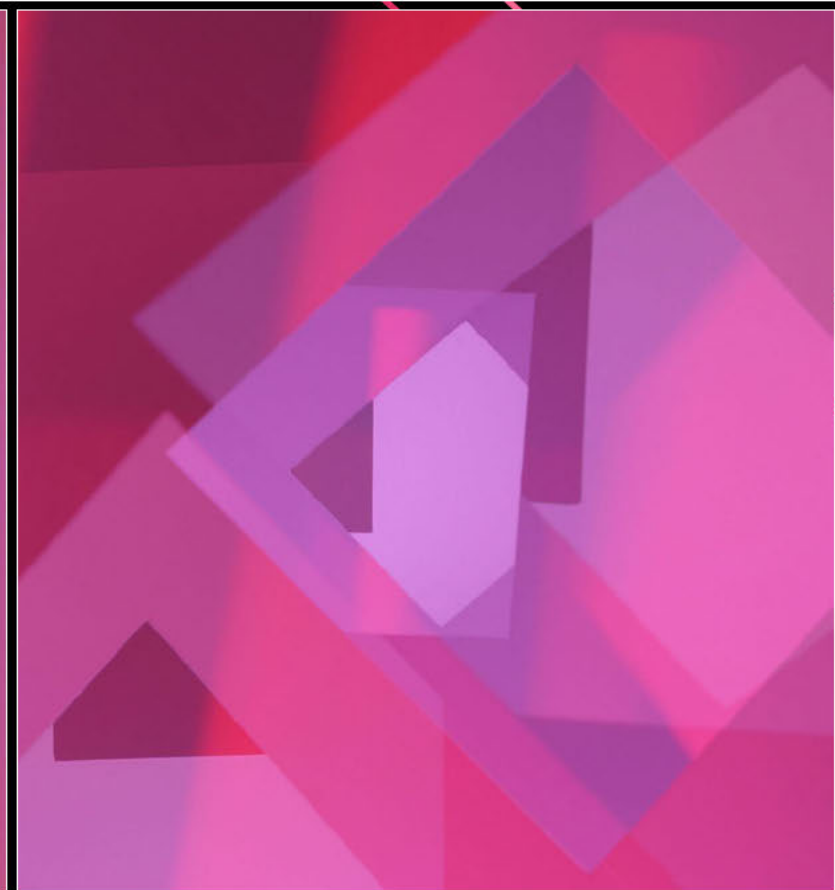
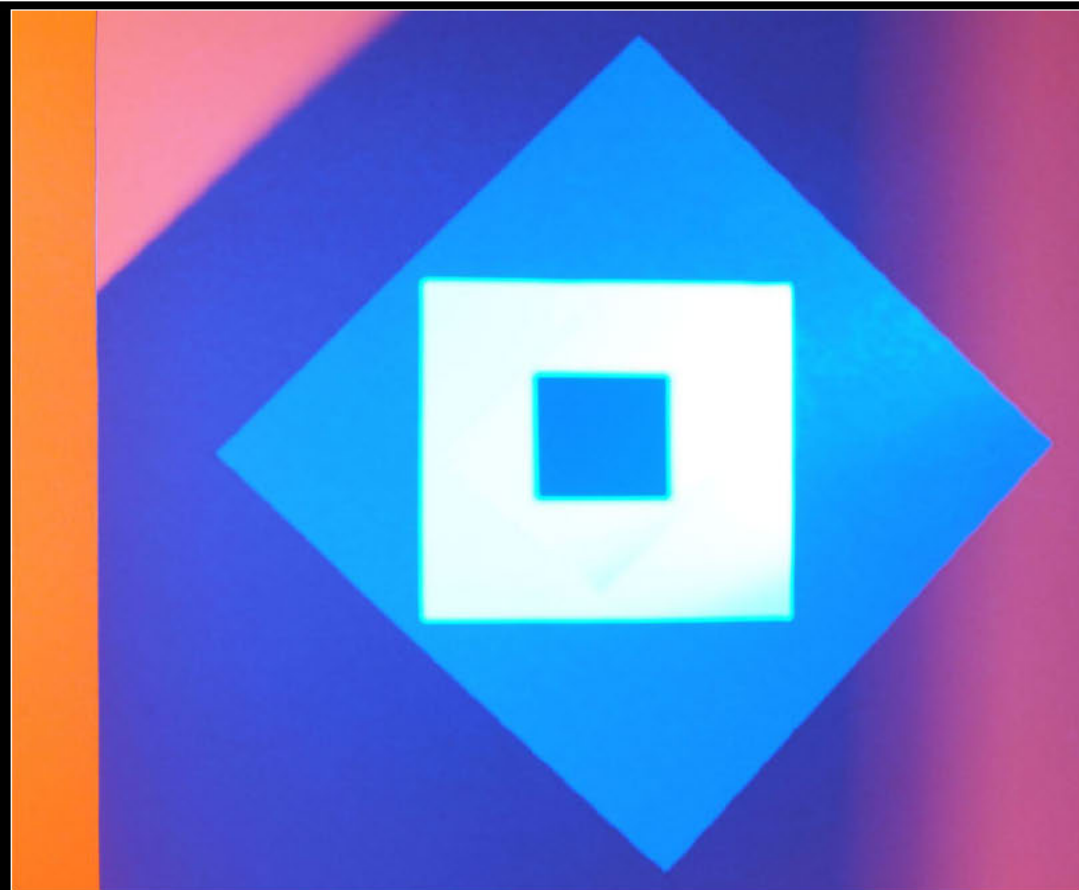
JOSEF ALBERS

Josef Albers was a German Born, American artist who has been considered as one of the most influential art teachers of the 20th century within the United States. Albers is known by many for his use of colour and interesting use of shapes within art. He was fascinated by the optical effects colour could have on a piece of art, exploring how colours would interacted and react to each other when placed in the same art piece. He experimented with the perception of colour and how they could change drastically base on the context of the art piece. Albers often explored the relationship between colour and how the effect of light could alter different shades. 'Albers believed that colours were not static entities but rather dynamic and influenced by their surroundings, leading to his extensive research and exploration of colour theory.'

Albers also delve deep into a fascination of the power of hspace and how it could transform a piece of art. He particularly had an interest in geometric forms like squares and rectangles. He explored the interactions, often using a series of squares in his famous series 'Homage to the square.' Through his work, he investigated the effects of colour within a series of different geometric shapes, showing how subtle differences in shapes and arrangements can evoke different emotions and visual responses. 'Albers believed that shapes, especially geometric ones, has inherent qualities that could influence perception and understanding, and he used them to challenge and engage viewers in exploring visual relationship.'

Overall I think Albers work is incredible, his experimentation with shapes and layering of colours has been perfected. The use of simple shapes is something which is incredible. Especially seen in the image on the left part of his Variants collection, which focuses purely on the experimentation of different colour combinations and exploring the subtle shifts and effects that occurred when altering tones and arrangements of shapes within a composition. This series further emphasises Albers interest in the effects of different colours and how they all interact with geometric forms. I also love Albers use of contrasting colours, his combination of dark and light colours works well in bringing out the vividness of how bright and powerful the pinks, greens and oranges he uses in his art. One final thing which draws me to LABers work, is his exploration with painting and printing transparency, some of his pieces are like an illusion making you wonder how he printed or painted that part.



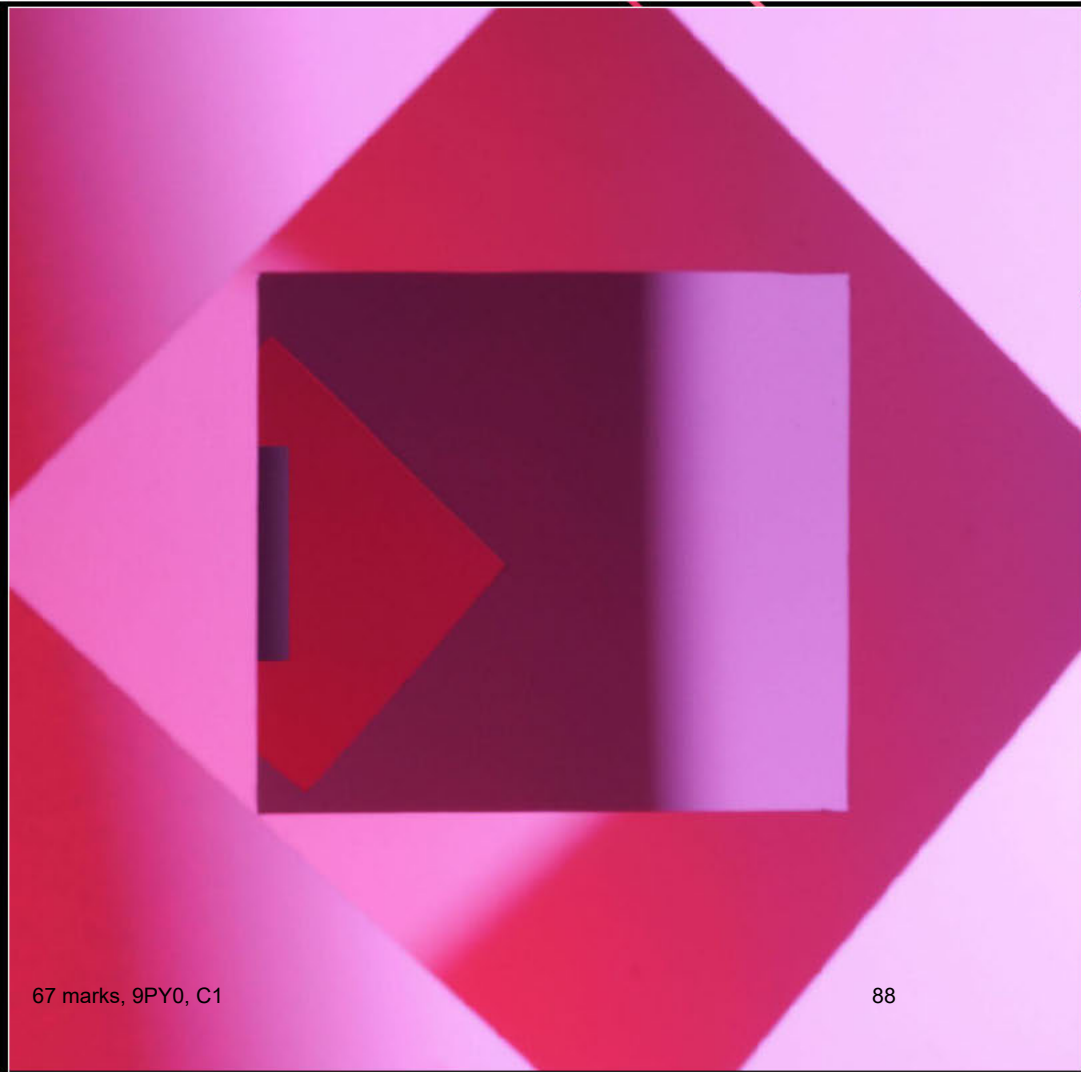
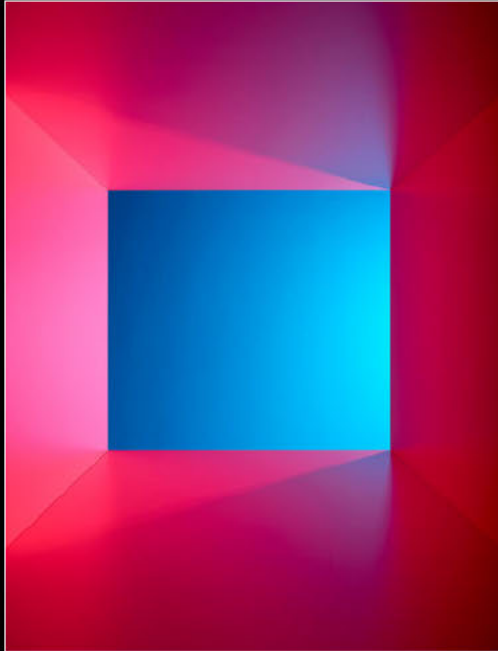


I was looking forward to what types of photos I would have been able to produce with the templates that I had cut out, yet they didn't go according to plan. I found it much harder to line them up to create this mix of diamonds and squares in a pattern, but I was able to get over this problem by just embracing a much more abstract way as I placed them in random ways to capture certain parts, this can be seen in the photo on the right, which I layered with the same image just in a much more larger format and different placement. While the image on the left is the best I could capture when shooting straight on. Yet the variety of different colours I was able to creating using just two different coloured gels and the mixture between glowing tone, block colours and faded shades work perfectly together, resembling an image which has been made using photoshop.

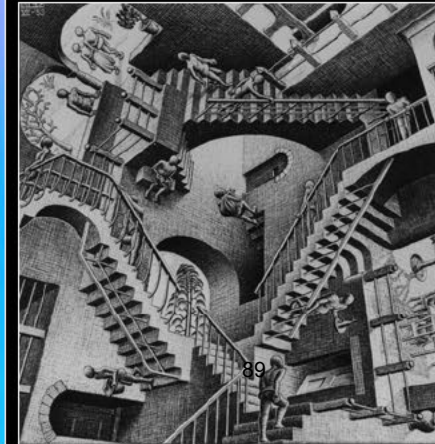
SEBASTIAAN KNOT

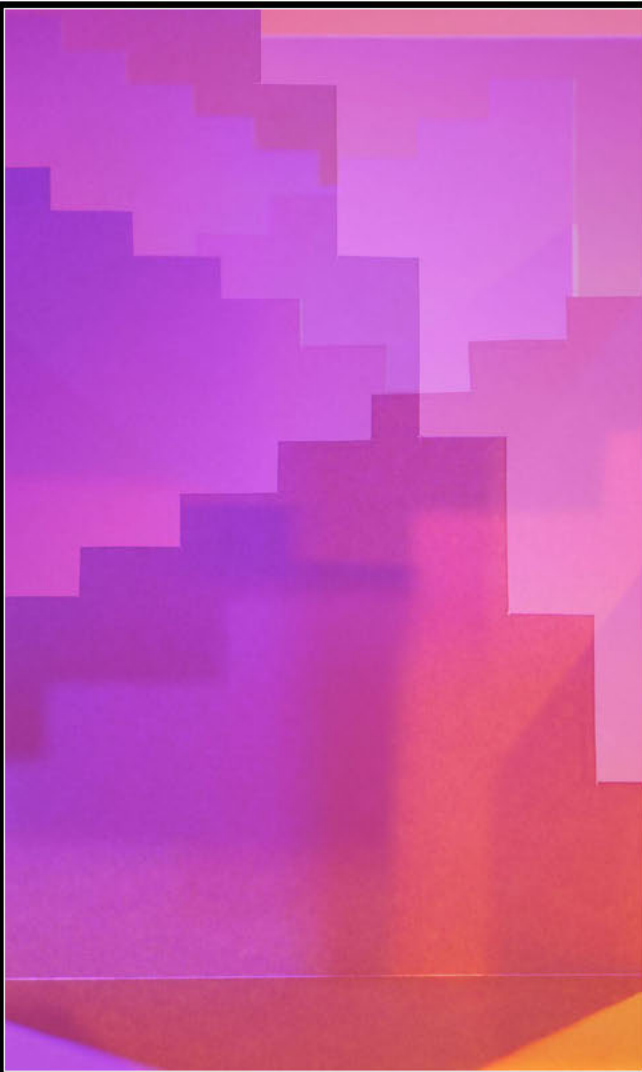
Sebastiaan Knot is a dutch artist and photographer who was born in Groningen in 1970. Within his imagery he uses light as the subject itself rather than it being used as a way to light something. He is very much interested in capturing the organic nature of the forms and the mixture of light and space by creating fascinating geometric images without any digital manipulation. Being created in his studio where he places a composition of simple shapes surrounded by studio lamps with different coloured filters. His use of these results in a collection of unique shots with a combination of light, shadows and mixed colours. This process creates a unique visual experience that challenges the viewer's perception of reality. Knot's work invites the viewer to fully immerse themselves in a world of vibrant abstractions.

Knot has been inspired by the light and space movement of the 1960s and the work of artists like James Turrell. He seeks to create works that send the viewer to a realm of pure sensation. Knot is also drawn to the simplicity and purity of geometric forms and believes that the interaction of these forms with light can reveal hidden dimensions and possibilities. Through his work, Knot hopes to expand the viewer's understanding of the world around them and challenge them to see beyond the surface level of things.



This image along with the next two images on the next slide all link nicely with the optical illusion art piece created by M.C. Escher called Relativity, seen below. With the use of the multiple pairs of stairs I had made out of cardboard and the layering of the same photo has brought this sense of mystery and wonder to what the actual way the stairs go and what ones are real. This creates a sense of an illusion and is definitely an idea that I am interested in pursuing going into the future, and something I believe I can push further in creating sets of images inspired by certain artists who love to create illusions. Other parts of these photos that I love is the colours I was able to create, the mixed tones and fading into each different colour is beautiful.





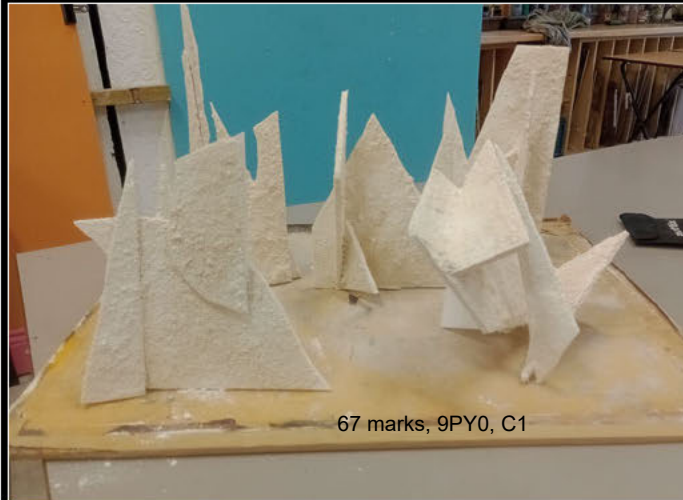
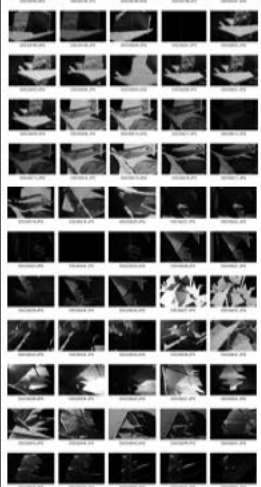
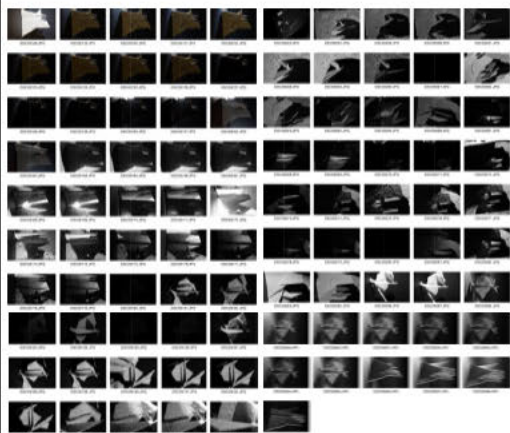
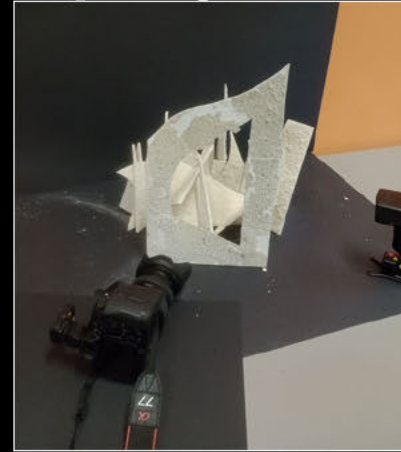
67 marks, 9PY0, C1

90

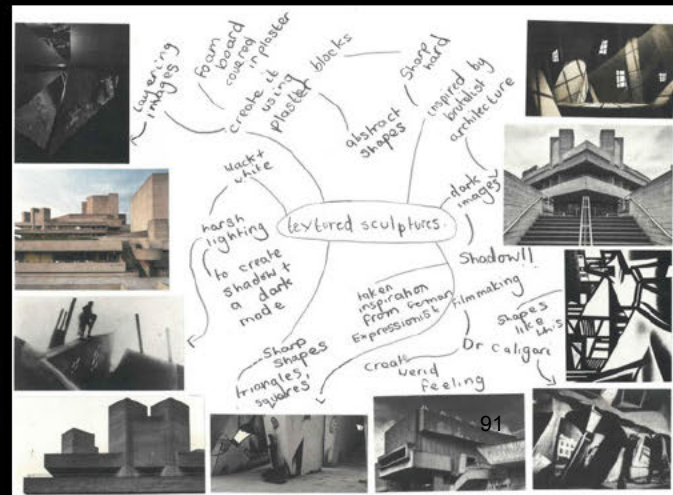
TEXTURED SCULPTURES

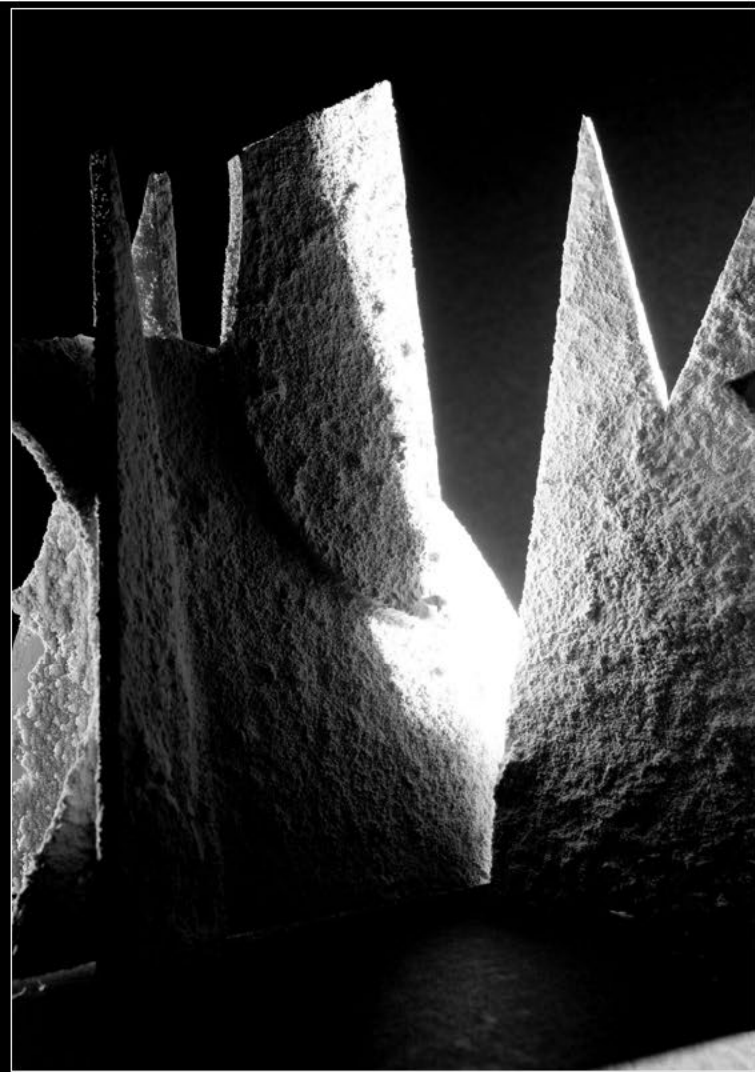
Something I wanted to do in this project is definitely play around with light and the way it moves on certain shapes and what types of shadows I am able to produce from it. That was the whole point of these next images, I wanted to create some cool and interesting structures that would allow me to gain shadow. Yet I added the fact of texture too them giving them another element which the light could bounce off and on to. I think the idea of the texture, thanks to plaster, worked amazingly as it turned the foamboard, which would have looked very similar to the last few sets of images, into something beautiful. I think making the decision to take the images in black and white was a good choice as it gave a big contrast between the black background and the pure white structures and the fact that the flash guns provided a range on light which work perfectly in creating some beautiful tonal images.

One thing I think I could improve if I was to do this again was to experiment more with what ways I could gain the most amazing tonal range, I feel like I haven't shown the fully capability of what type of tonal range I could have captured. While I also hope to play more with shadows as I feel I was no fully grasp the right way to produce images that has amazing shadows that brought wonder and mystery to the viewer.



67 marks, 9PY0, C1





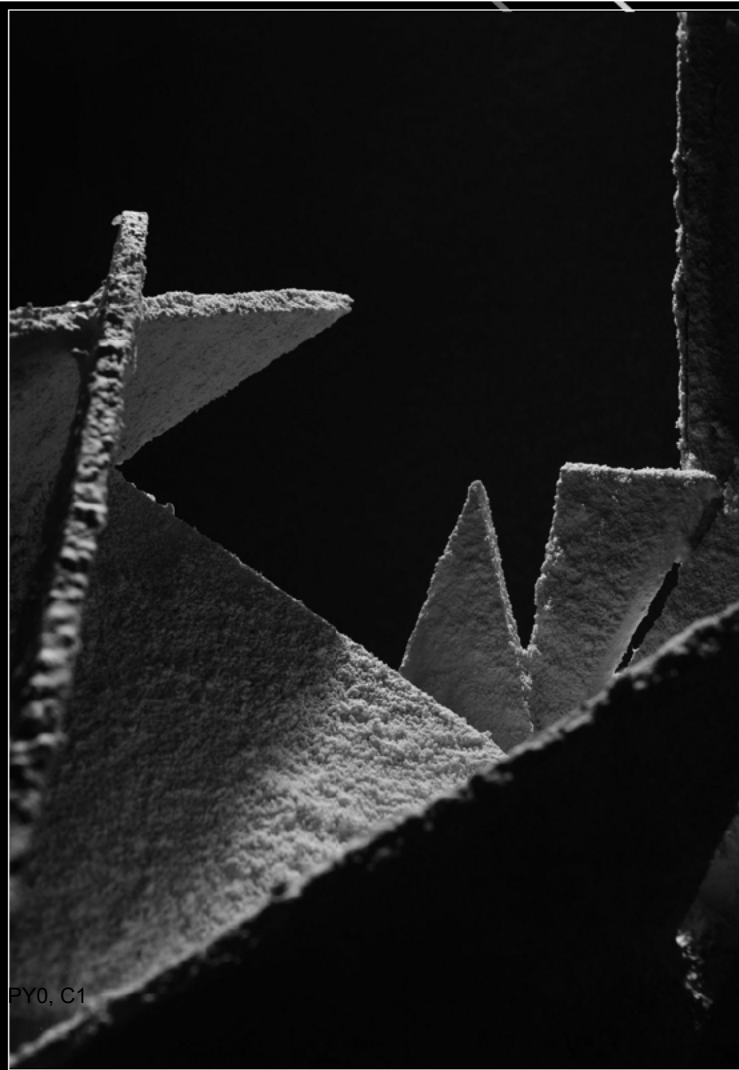
The contrast between the colours I have used for these images is something I love, the mix of the dark background with the light sculptures really works well together. And the added element of the texture just shows that the images and sculptures resemble some type of architecture. The one on the right especially links with German expressionism in filmmaking, with the link of the line hard lines that are all pointed to an extent and the collection of diagonal lines and shapes. I also practically like the way the light has cascaded onto the sculpture as it shows how much texture it has, certainly looking like it is some type of architecture. I also feel as though some of these images have a sort of iceberg effect to them, like the one on the left, it resembles the large ice caves and bergs that can be found in Antarctica or the Arctic.

Something I would have tried to avoid if I did these images again would be to keep the flash gun further away from the sculptures as in a few of the photos, certain parts of them seem to be blown out and too bright not having the full contrast I was looking for.





67 mai



PY0, C1

GERMAN EXPRESSIONIST FILMMAKING

German expressionist filmmaking was a groundbreaking cinematic movement that emerged during the 1920s in Germany. It had been influenced by the expressionist movement in art and its sight to convey emotions and subjective experiences through distortion, vivid colouring and symbolic imagery. Expressionist films were known for their very visually striking and really surreal aesthetics. They often used elaborate sets and distorted scenes with very dramatic

lighting with stark contrast between light and shadow, this is known as Chiaroscuro. This can be seen in the film *The Cabinet of Dr. Caligari*, these images are scenes from that film and you can see examples of these harsh lighting setups and the sets and the use of sharp pointed lines. These were used to create a sense of unease and heighten emotions amongst the audience and the use of unusual camera angles too added to this sense of unease and the distortion within each film. The movement was also inspired by the German culture as after the first world war the socio-political upheavals in Germany and this very much influenced the expressionist cinema movement. The sense of disillusionment, anxiety and questioning of traditional values found its way into these films as they explored them throughout the movies and scenes.



Overall this style of film making links nicely within the images that I have created, they both share the use of harsh and tonal lighting, which reflects either the mood of the scene or in my case it just shows of the tactility of the sculptures. They also both share the use of sharp and pointed shapes which usually reflected something like distorted architecture in the movies, yet this could be seen in my own images too as the small sculptures I made link with very hard and almost brutalist architecture.



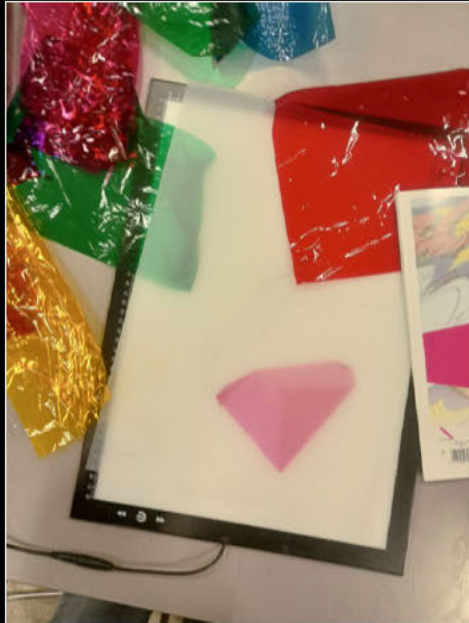
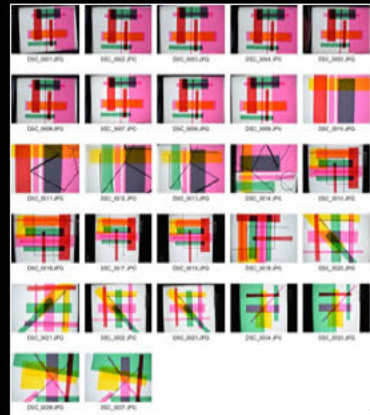
One thing I did not intend to try on these images was layering multiple photos on top of each other, like I have done in the past. Yet I tried it out with some of the more fuller sculptural images and they worked lovely together. Layering larger versions of the same photo on top, blocked out parts of the boring black background and gave the photos a little bit more to look out, also bring that sense of wonder to them too.



ABSTRACT ART USING THE LIGHT BOX

For this collection of images I took inspiration from the work of Richard Caldicott, while he used printing as a way to lay shapes and colours, I used a light box and different cellophane to create the same affect. I too inspiration from the shapes he combined together and also have an interest in his use of thick lines. I tried to replicate this in my own work which I think worked well in some pieces, like in slide 33. I particularly found the lines in the photo on slide 32 very interesting as when I layer two images on top of each other and used screen, it seems the lines turned into a different colour compared to the much lighter ones around it, this affect worked nicely with the bending of the photo I did too to create this wave with the colours. While exploring Caldicott's work I also found the work of Niko Luoma, who explored this idea of layering colour and shapes and a variety of his worked looked like it was created using cellophane and a light box, making him a good artist that links perfectly with my own work. Other parts of my work were made up of several images I had taken, I have tried this before with my card sculptures and cyt outs, using the blending tool to create a sense of wonder to my photos, making people wonder how I took that. I particularly liked when I would layer two different colours on top of each other and it would create a completely new colours. This gave the pieces a diverse range of colour but also just added to the idea of wonder and how I actually captured it.

Overall I feel like these images worked well, they have an exploration of colour in them and more importantly convey a sense of abstraction to them, two things that were important for this whole project.



draw on cellophane using tracing paper to create depth/blur

using paper?

on tracing paper

layering different photos.

cellophane to get colour

curves using photoshop

layered lines on top of colours

different coloured lines

layering black card on top of colour

colour/bright/vivid
- orange
- green
- blue

curved covers with curves

shapes that reflect the piece


curved shapes
- squares
- circles

pieces like these
richard caldicott

Using photoshop to layer together different images

57 marks, 9PY0, C1

96



67 marks, 9PY0, C1



97

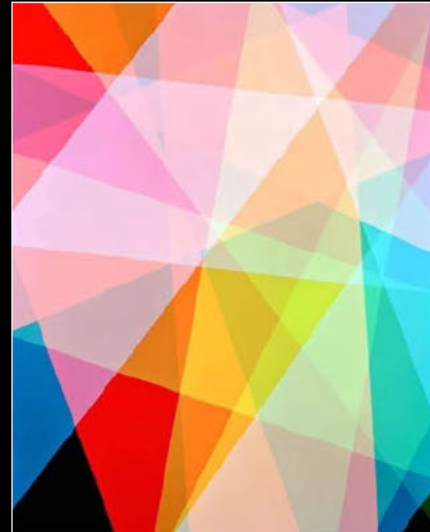
NIKO LUOMA

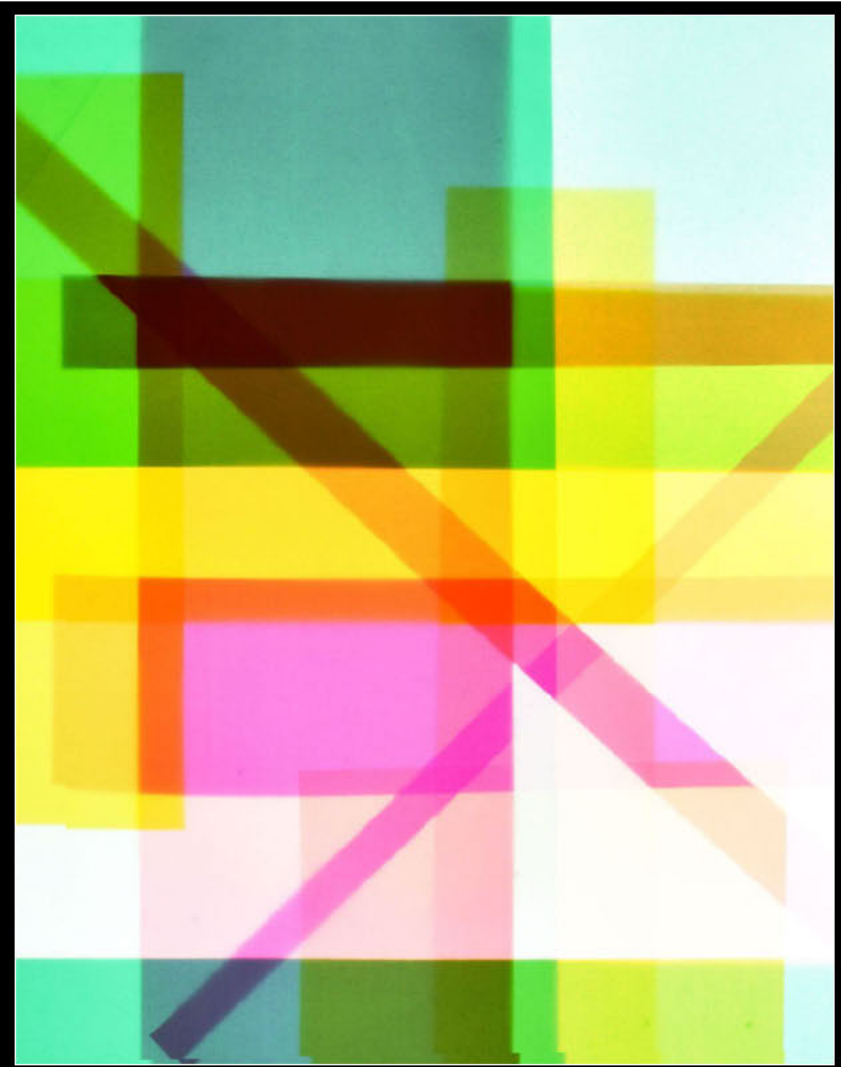
Niko Luoma is Finnish contemporary artist who has become known for his innovative work in photography. Luoma has always been associated with the tradition of abstract and conceptual photography. He has become known for his painstaking process of creating images. He uses a technique that involves multiple exposures which he overlaps in one frame and on one film.. His art often depicts geometric shapes and abstract compositions, showcasing a fusion of art and mathematics.

Luoma's images are often seen with a repetitive nature to them, repeating geometric shapes, lines and forms, demonstrating how precise and perfect his images are and how long this process must take. His exploration of shape is not only an aesthetic choice but he also believes it is a fundamental approach towards his art. By using a range of shapes and forms Luoma creates visually engaging and stimulating compositions, that he likes to think contribute to the combination between art and mathematics in contemporary photography.

Although it doesn't play a major role in his art Luoma has experimented with a range of different colours and explores them in a layering system, seen in his piece, Systematic Collapse B to G. It best replicates and links well with the work I have been creating particularly the transparency of each colours and how they have been layered together.

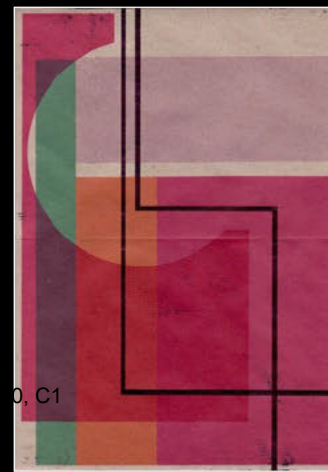
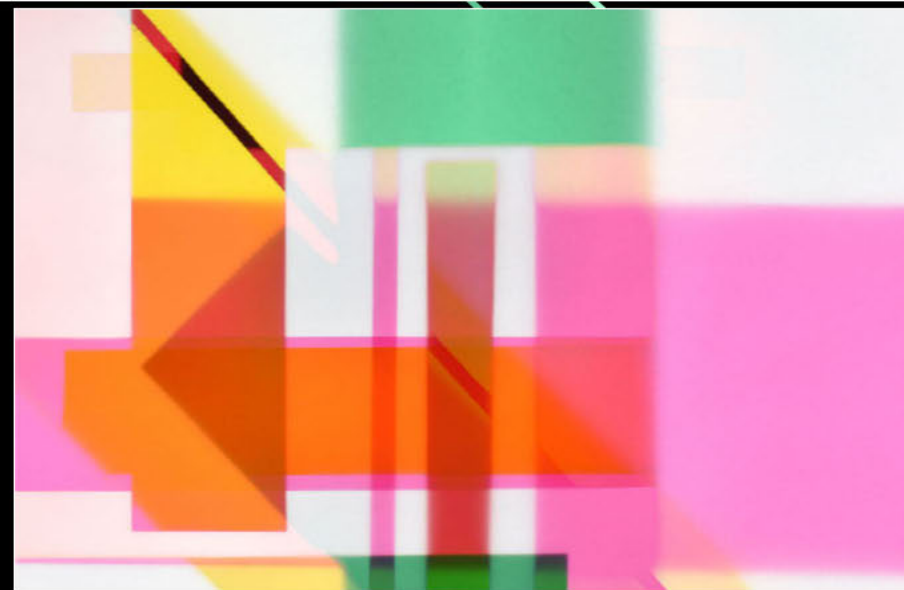
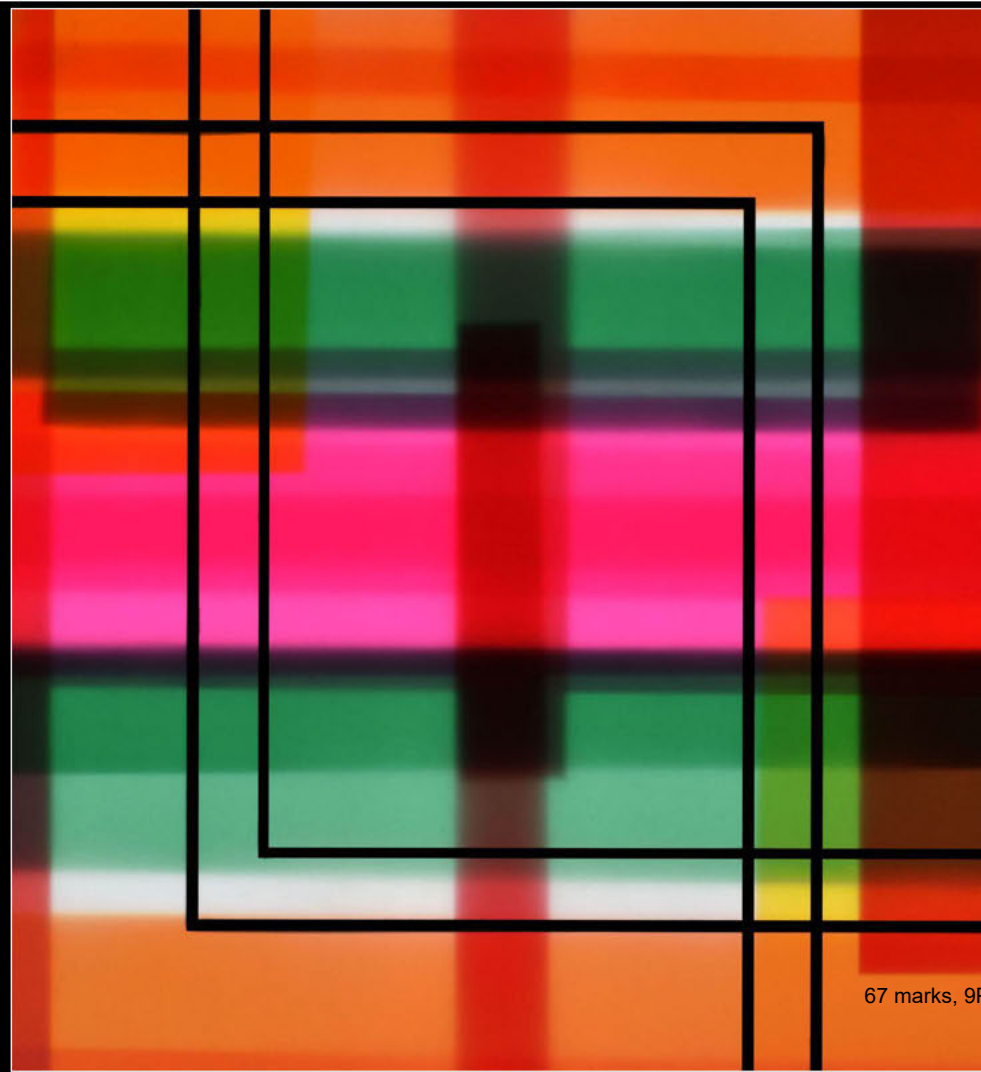
67 marks, 9PY0, C1



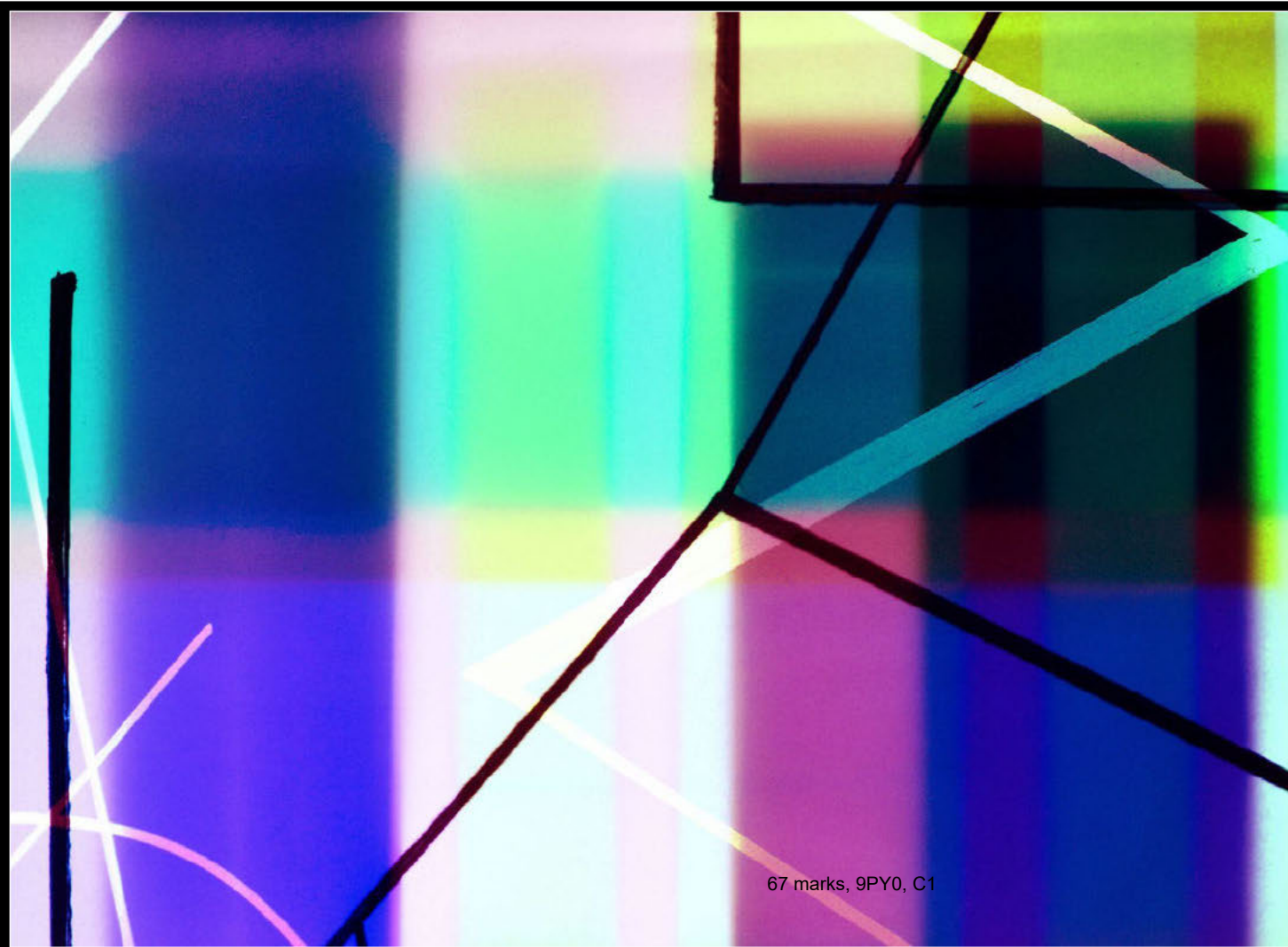


67 marks, 9PY0, C1

99

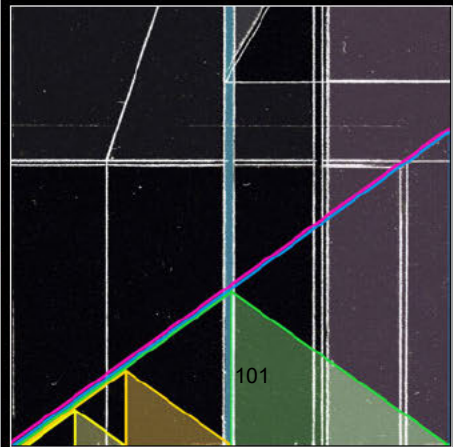


The image on the left links nicely with the work of Richard Caldicott. I took inspiration from a portion of his work, particularly having an interest in his use of dark, thick lines on top of the bright colours. I tried to replicate this throughout this section of images. To start I drew a couple of different line patterns on tracing paper and laid them on top of my cellophane pattern on the light boxes, yet when it came to editing I feel like these lines didn't replicate the thick and solid lines found in Caldicott's work. So in a couple of the images I decided to edit in the lines to make sure I got that crisp thick line I was looking for. If I was to do use the lines again I would mostly look at using black card to get the straight lines and the solid colour I was looking for.



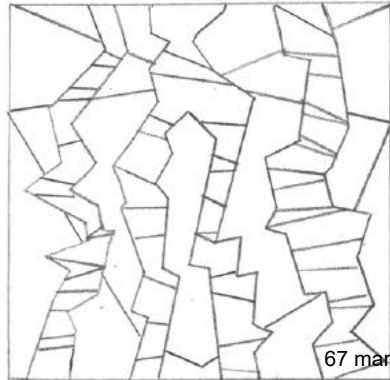
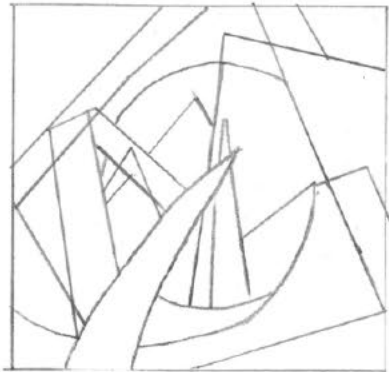
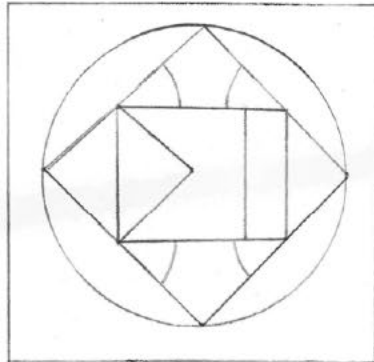
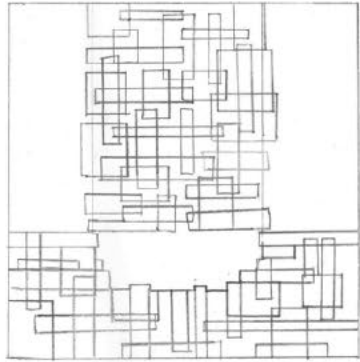
To create this image on the left I took two of the same image and layered them on top of each other. I decided to play around with the colours on the colour filters and saturation, but if I was to take this image again I would most like use the colours I wanted to make this process easier. One other element that is interesting with this image is the combination of both black and white lines. I did this by inverting one of the layers, which I think worked perfectly on the bright cellophane. While compared to the other image on slide 31, I love the rustic way the lines look, almost reminding me of chalk or spray paint, giving it a graffiti like affect. I also liked the way the tracing paper I have used has given the image a grainy effect to it, I believe this adds to the atmosphere of the image.

67 marks, 9PY0, C1



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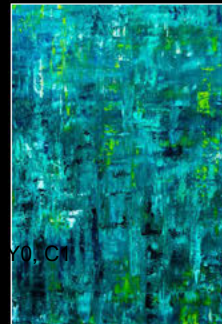
FINAL PIECE IDEA



67 marks, 9P, Y0, Cr

For my final piece, I am going to create a collection of different images that are based on a different types of natural phenomena. I am going to create these images using two types of techniques I have experimented with before. The first one will be using the light box and a series of different coloured cellophane, this will create the waterfall and the Delta I intend to interpret through abstraction. And to create the Cave and the Stacks I am going to make a series of different card cut outs and sculptures that I am going to layer and combine them that will eventually make the abstraction I am trying to capture. Although the designs look very different and are being made using different materials I am going to combine them together using the same colour palette, sticking with blue, green and white as the main colours and each image is going to have an individual colour that is often found in these natural beauties.

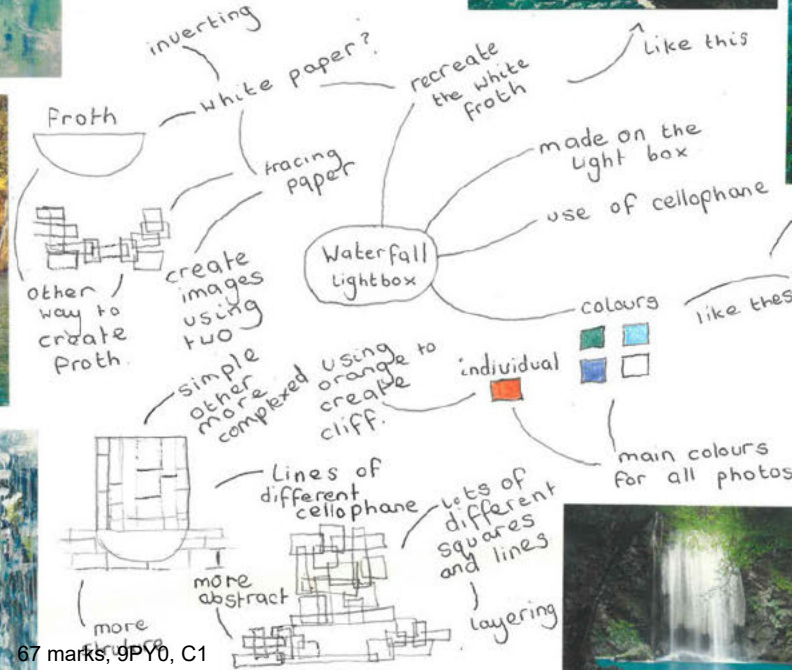
I will take inspiration from some of my early work and use those techniques of set ups to create my images, for example I will create my caves image using the same set as the photo on slide 21. While taking inspiration from the use of black lines in my light box images, I am going to use a black card cut out which will create the main frame for my Delta photo. For my stacks image, I am going to be using the same technique used in my first three photoshoots, layering several photos on top of one another and using different blending modes and themes to create the desired look.



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WATERFALLS

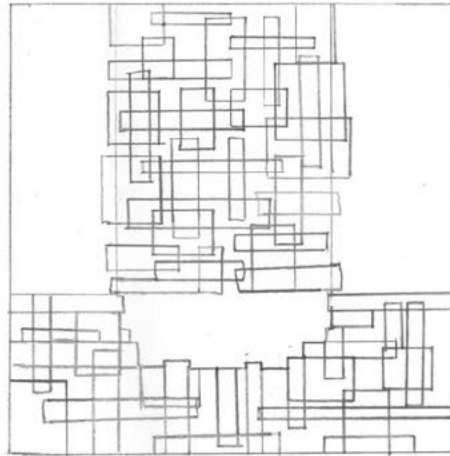
To create the waterfall, I have decided to create it using cellophane, I want to use a range of different types of blues, white and some green. I think using these colours will allow me to get the overall feeling of a waterfall. My first idea was to have orange rectangles at the sides that would represent the cliff walls. Yet I tried this and didn't work that well, an example of this is on the next slide. I intend on also exploring more ways to represent the water, for example lots of different sized squares or a range of different strips of cellophane to create the actual water falling, while keeping them precise and abstract.



67 marks, 9PY0, C1

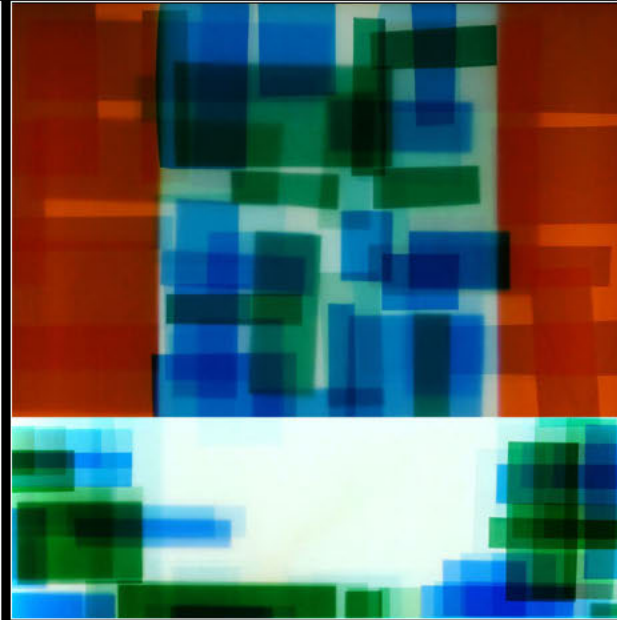


103



WATERFALLS - TEST

Before taking the final image I decided to test out the way I wanted my waterfall to look. As it would be the hardest out of all the images I would take. I started by experimenting what colours I wanted to have in it, I first experimented with just one blue and green, which can be seen in the image on the left. This left the image looking very dark and heavy which was the complete opposite of what I wanted the images to look. I tried again as I added a paler blue, but it couldn't be recognized when combined with the other blue and green.



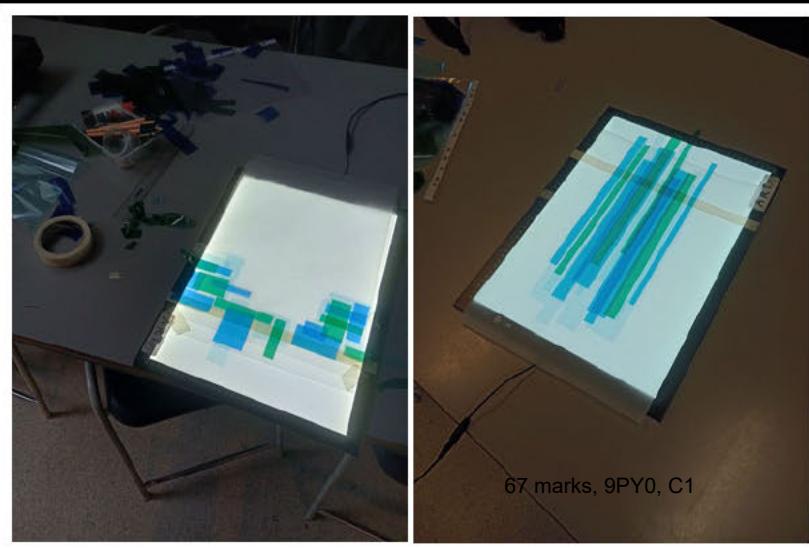
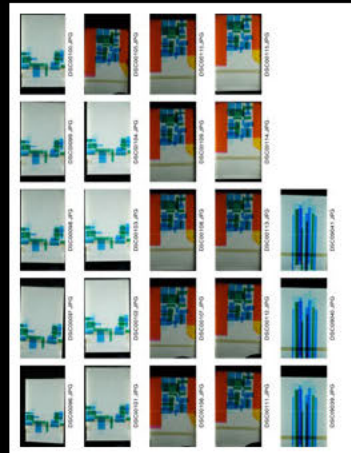
I also wanted to test out the way I could create a large circular shape to represent the splash made when the water hits the surface, I tried to represent this using tracing paper (seen on the left) but this was a fail. Then I came up with the idea of creating a rough circular shape with cellophane leaving a large gap in the middle (like on the right.) I much preferred this way of showing the water splash and would try to replicate this in my final photo. One final thing I was set on was to have an individual colour for each image, yet when I started to add in the orange, to represent the cliffs, I found that it overpowered the photo and made the whole thing a lot more darker compared to having white sides (Seen in the image on the right). I made the decision to take this out as the white wouldn't take away from the waterfall itself and it also shows another level of abstraction, not fully suggesting it's a waterfall.

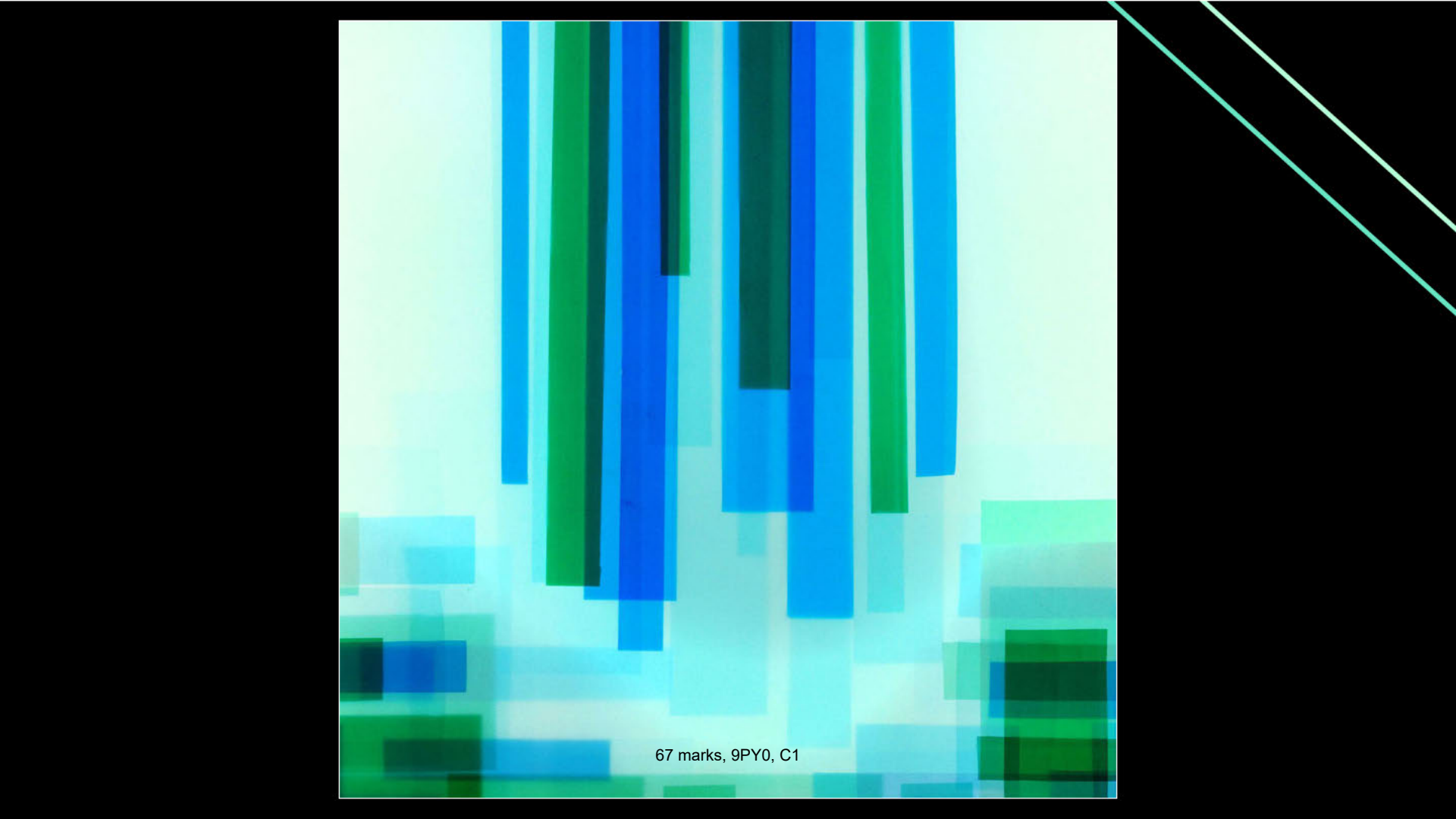
67 marks,

WATERFALLS - SET UP

To create my waterfall, I was going to create the image in two parts, the first part would be the bottom and be the pool of water that the fall would be going into, I also created the splash area for the photos in this section two. I decided to use more block shapes to create the bottom part which I then doubled up and used the blending mode to create a sense of depth and a pool full of water. I think I have been able to create a much more complex image compared to my test photos, being able to capture the range of blue I use. I particularly liked the unevenness of the splash area and the way the lighter blue blends into the area I kept white. The next part of the image was to create the actual water falling. I used the same colours as the bottom half yet I cut the cellophane in strips, to symbolize the water. I layered the blues and greens on top of each other at different levels to create a sense of falling before placing both of the images together, I placed the top part partly into the splash zone which made the water look like it was directly falling into the circular shape, I believe this worked particularly well. Making the decision to take the orange out of the image helped in brightening the whole photograph and it doesn't take away from the waterfall, making it the main focus of the piece, which was important.

Overall, I think planned and testing out what looked best for this photo was important and is why I ended up with a nice image that represents a waterfall. It helped me realize that using strips of cellophane to represent the falling water was a much better idea compared to the abstract quadrilaterals I used in my test shoots, and the combination of the blocks with the strip works perfectly together. The most important element I changed was the decision to not have the orange cliffs helps in making the image a lot more abstract and unusual. It also doesn't show straight away what the image is of and hopefully makes the viewer wondered what the photos represents. While also making them question how I took the image in the first place.

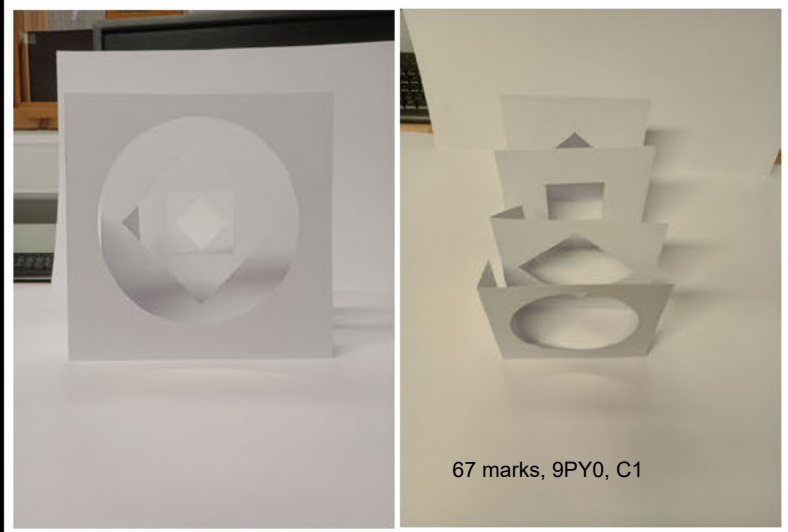
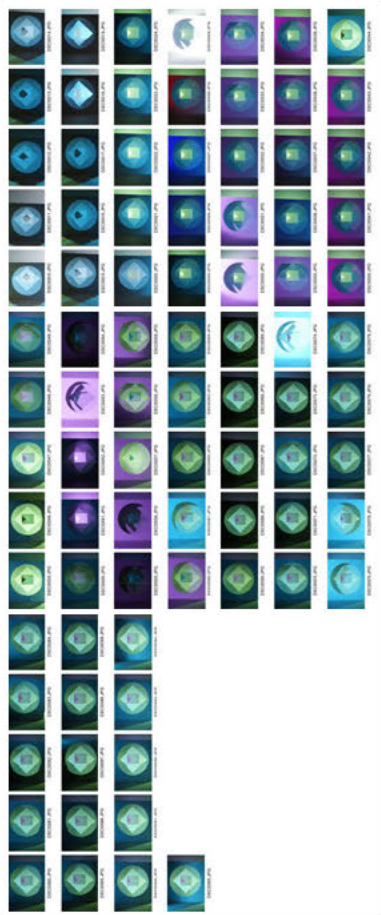


The image features a black background with a series of vertical stripes in various shades of blue and green. A thin, light blue diagonal line runs from the top right corner towards the center. At the bottom center, the text '67 marks, 9PY0, C1' is displayed in a white, sans-serif font.

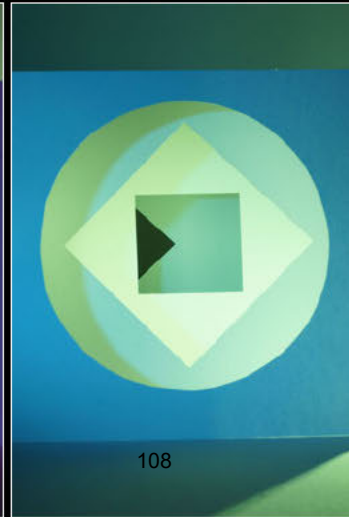
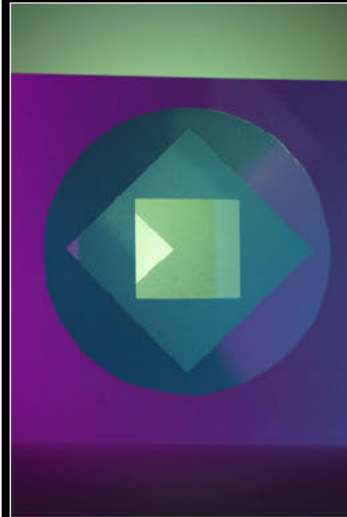
67 marks, 9PY0, C1

CAVES - SET UP

To create the cave image, I decided to create a series of different shapes. These were cutout in the middle of card, which would be able to stand up. As you go further into the shapes they get smaller, like in a cave, which would get smaller as you looked through it. I used a series of circles, squares at different angles to create this sense of looking into a cave and to help create depth as they got smaller. I thought using a circle as the main/first shape was important as most caves have a circular entrance too them. This can be from where the sea has washed parts of it away as it smashed its way in. I thought this was a grand way to first represent a cave. Before having sharper and harder shapes on the inside. This is why I used a series of quadrilaterals, these represent a variety of different rocks and boulders that can be found in a cave and how dangerous they can be. While creating a sense of depth and a representation of a cave, I used a range of colours that were much darker and moodier compared to my lightbox waterfall. I decided them as it would create the atmosphere of a cave as most of them are full of darkness and they are mostly represented as these big, and dangerous phenomena that most would get lost in. I create the atmosphere of darkness through the use of purple, green and blue. I think my combination of colours have worked well together but also work in creating that sense I was imagining. I also feel like I have a good balance between abstraction and real life as I believe this image will make people how it was done and what it is, completing the whole point of my project.



67 marks, 9PY0, C1



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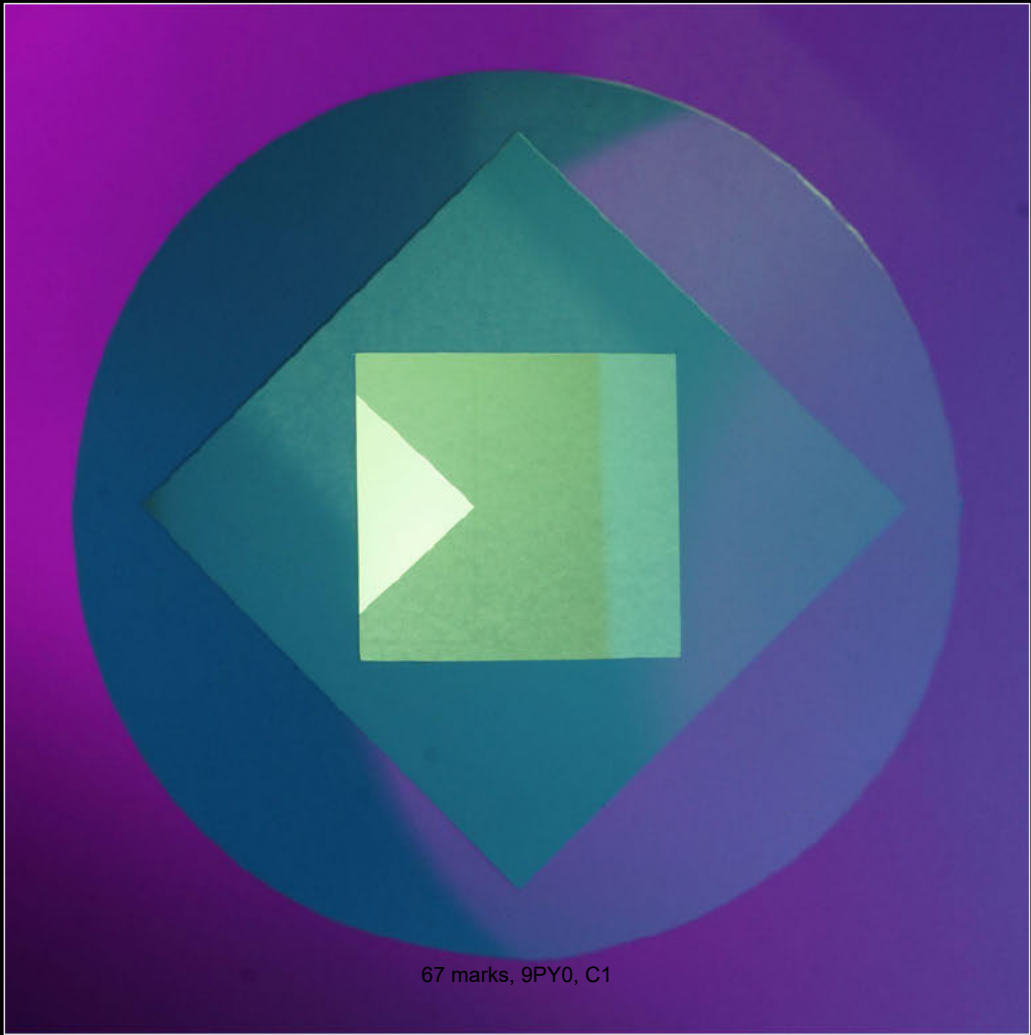


67 marks



40_61

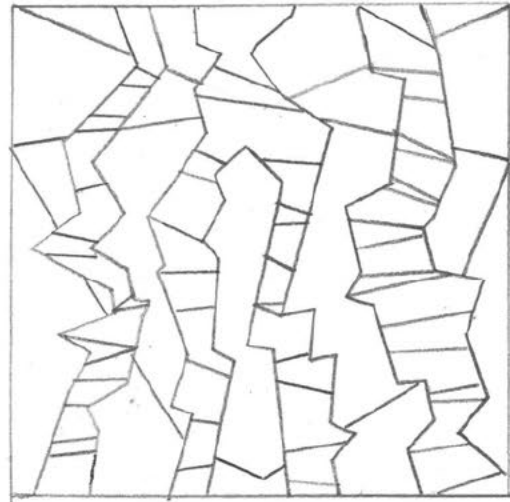
109



67 marks, 9PY0, C1

DELTA'S

To create the delta, I intend on using a range of different strips and blocks of blue, green and pink cellophane, this will represent the water and the plants that can be found in waters, this can be seen in a variety of different examples (in my plan). Yet compared to my waterfall I will be using a black card cut out to help get the shape of the individual rivers right and also represent the land which is in between and around the delta. I also hope to layer some more abstract shapes under the delta shapes itself in photoshop (seen in my design) this will be a better representation of the lands around the rivers.



Similar to this.

all different blues

different photo?

basic plan

White gaps to create more realism

how to get more layers.

layering card

created using light-box

range of colours

cellophane

alternative/individual

similar to this.

gradient pink in water

colours

abstract versions of these

jagged lines and shapes

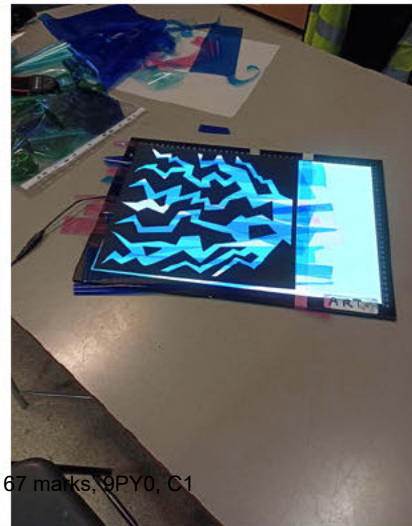
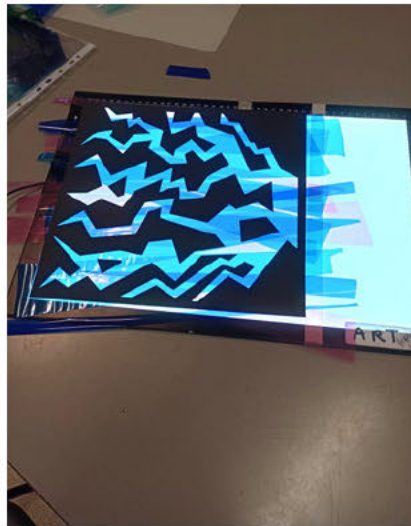
67 marks, 9PY0, C1

111

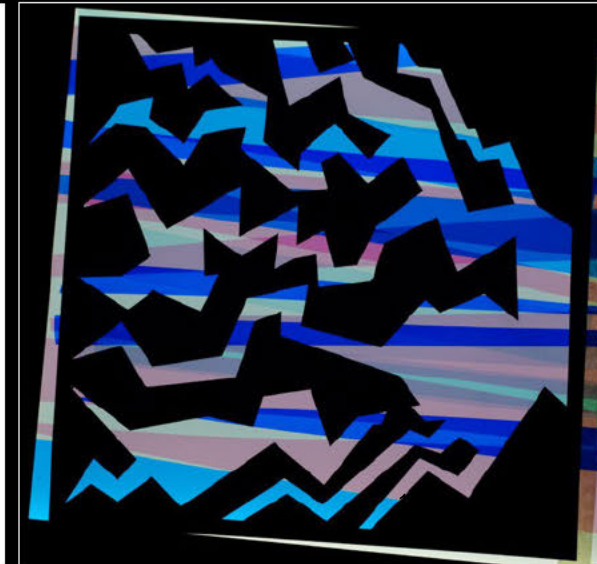
DELTA - SET UP

To create my delta, I first had the idea of designing a complex layout of cellophane which would contain a series of different shapes and layering techniques. BUT seeing how hard the waterfall was to get precise and perfect I decided to use blue and pink strips of cellophane to create the rough feeling of water. I arranged these in a way to represent the tumbling of the water before I laid a black card cut out on top. This is used to represent the lands between each river and to show the splitting of the water like in a delta. Compared to a real delta I decided to create harsh, jagged lines that cut off quickly, in a real delta you would often see the splits being far more curvy and gradual. But this abstract take on what a delta could look like works perfectly in my collection of images.

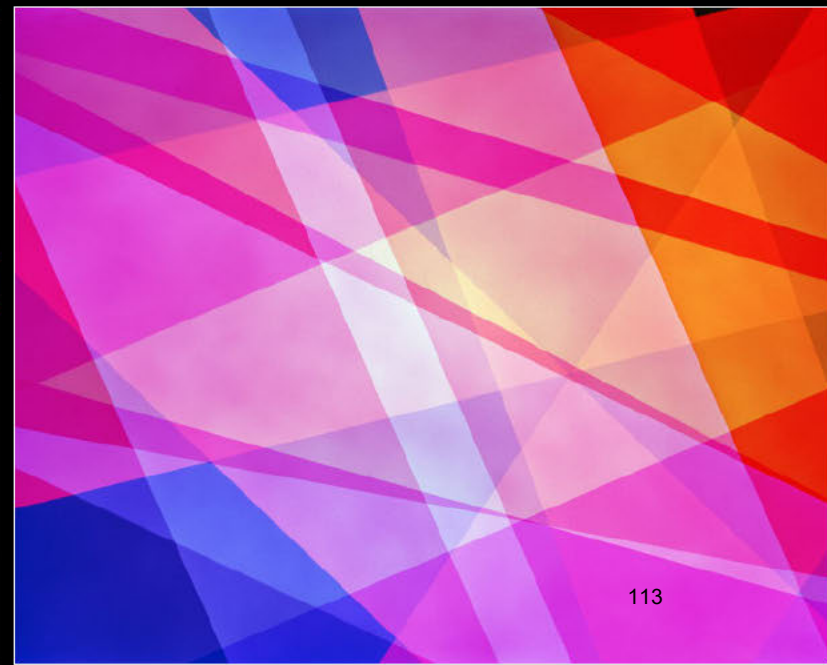
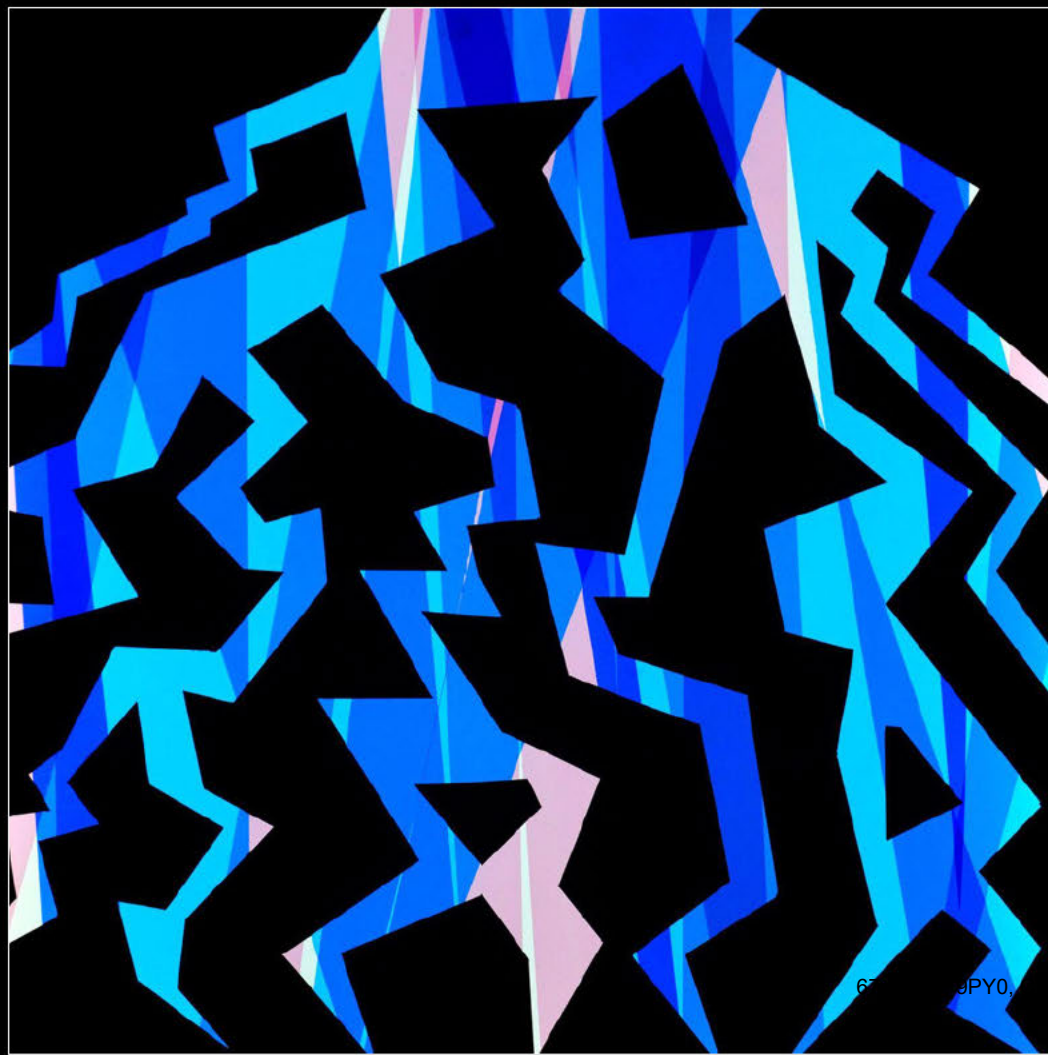
I changed my mind in using green in with the delta as I feel it may have looked out of place and may have become too literally compared to the abstract take I was looking for. But something I did refine was the amount of colour. This can be seen on slide 46 where I used a large amount of blue in the water. I felt like this was too much and made the image look too busy and took away from all the directions the lines were going. I refined this and took out some, focusing more on the pink and the white. This was important as it represented the splashes found in a delta as the water goes out to sea. Overall I believe this image is a much better take on a delta and represents it more than my first design and idea. I am happy I have been able to even refine my idea by using black lines from my lightbox images, using black card instead to get a much sharper image.

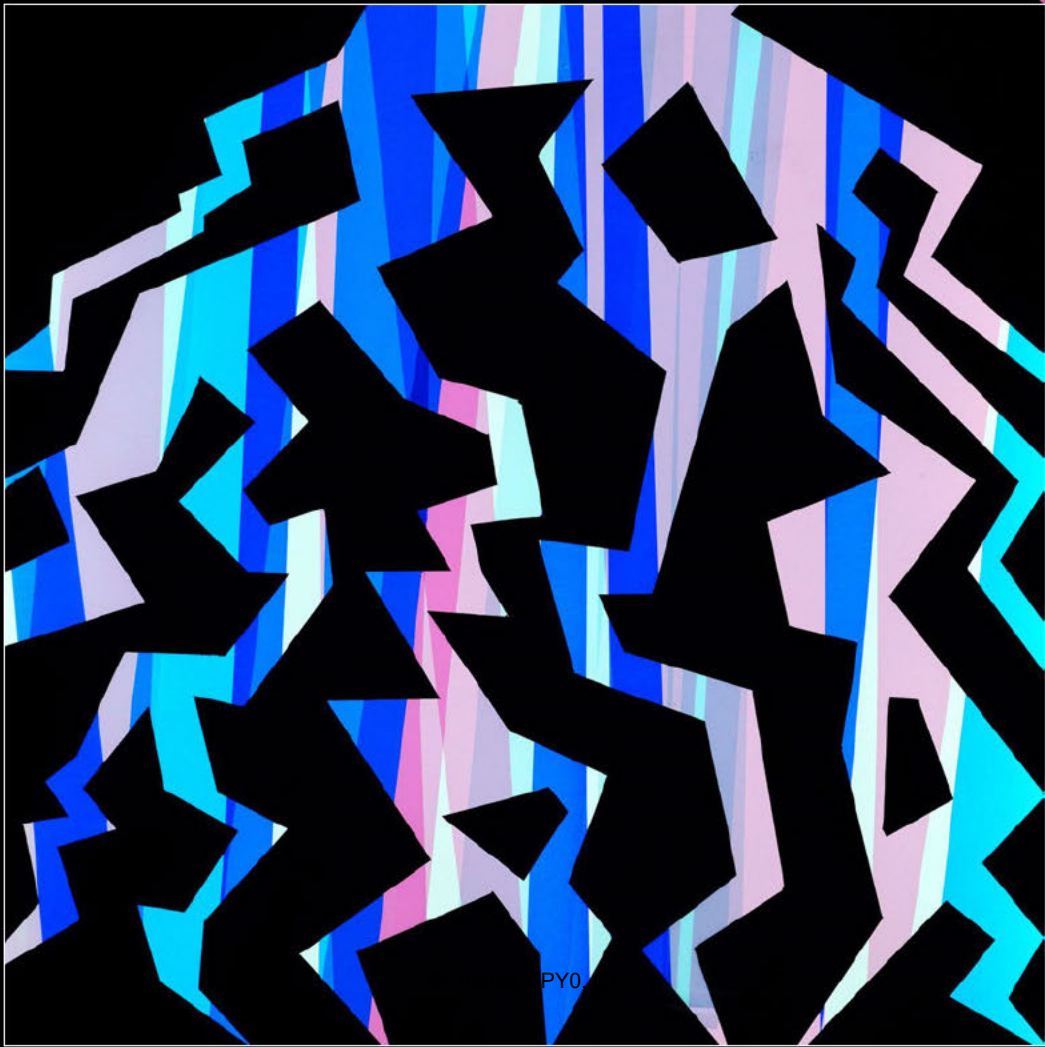


67 marks, 9PY0, C1



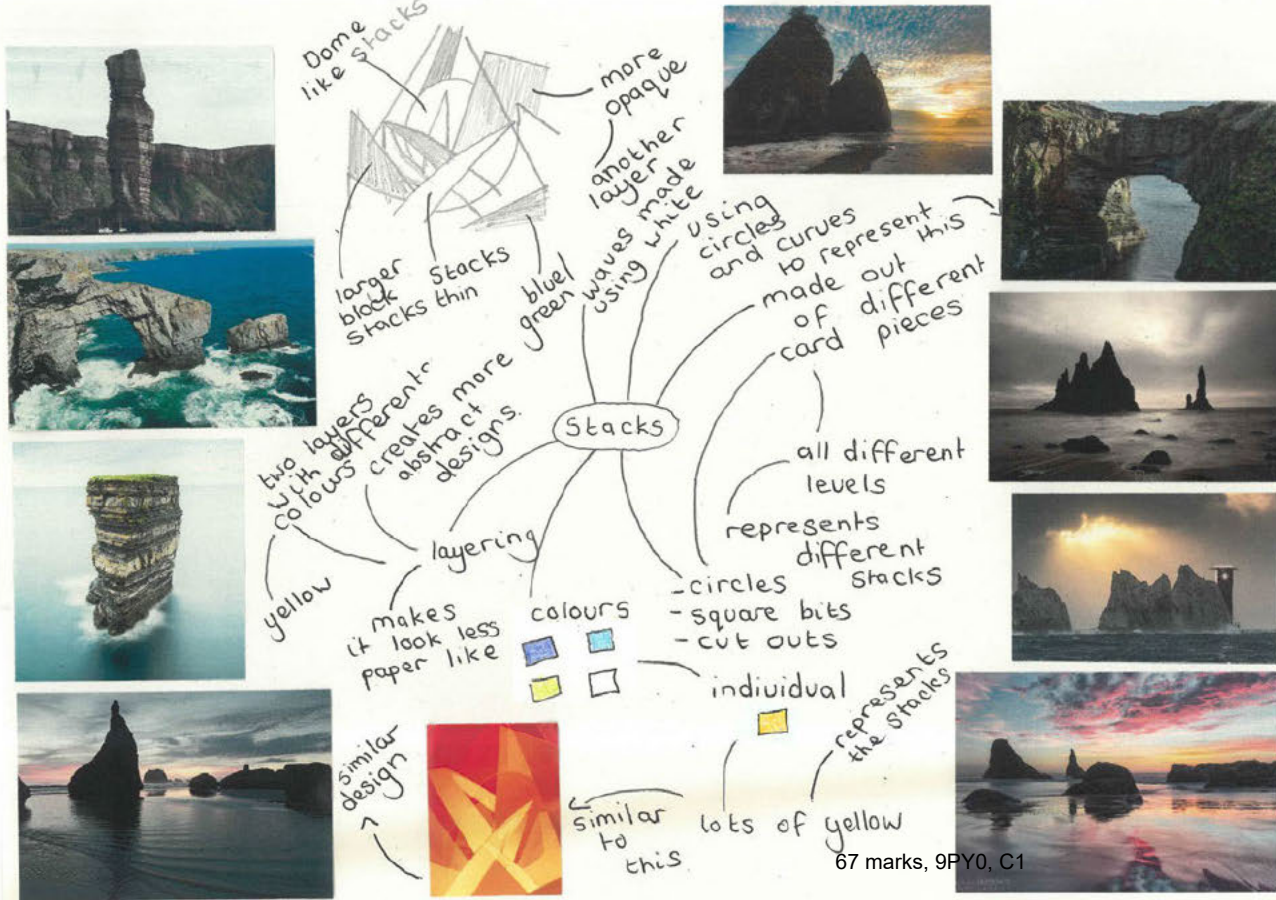
The image on the left was the result of the first images that I was going to use for as my final Delta image, yet I felt like the image was definitely too dark and had too much blue, which was making it look very dark. I also felt like there was too much of the blue and not much of a contrast of different tones of blue compared to the large darker shade that is in the middle. I decided to take the image again and I decided to use a mix of the darker blue with the lighter shade, combined with more pink and more white on show led me to take the image on slide 48. I feel like this photo has a much better range of colours and the tones have been spread throughout the image. I particularly like the combination of the much thinner lines compared to the larger and thicker pieces of cellophane I used in this image. One final thing I loved in both of the images is all of the different ways the strips of cellophane are going, this definitely replicates the water in a delta, and links with the work of Niko Luoma.



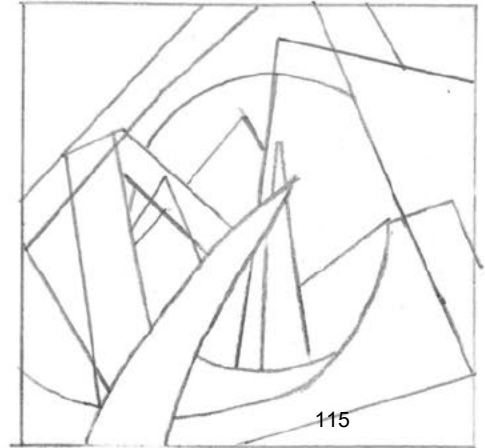


PY0

STACKS



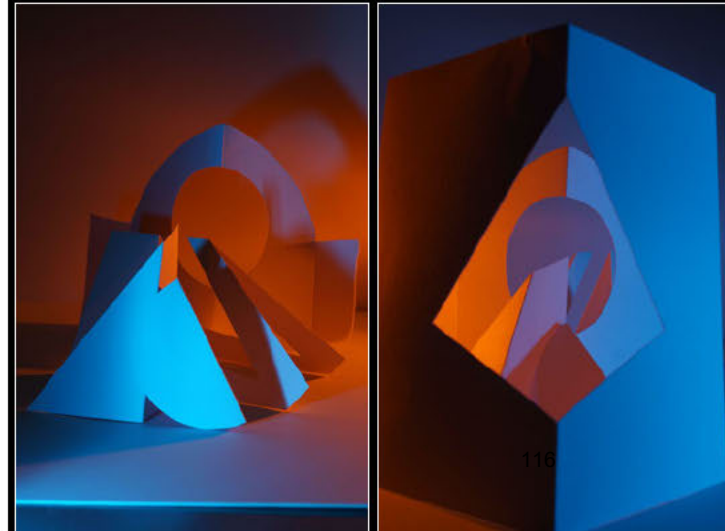
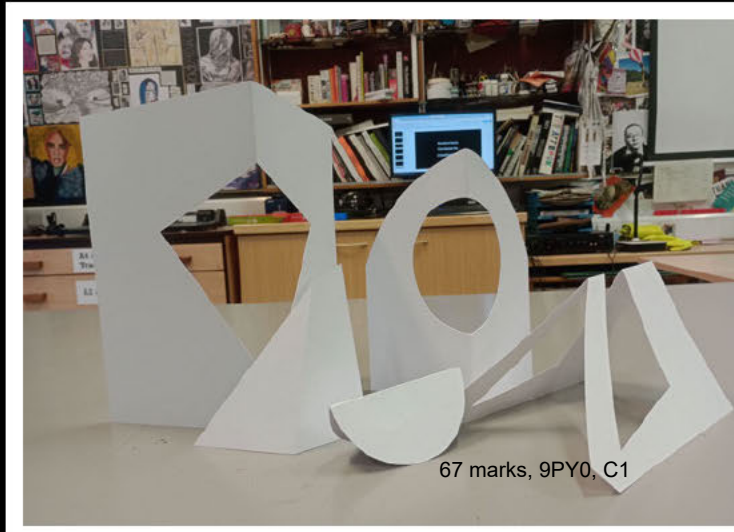
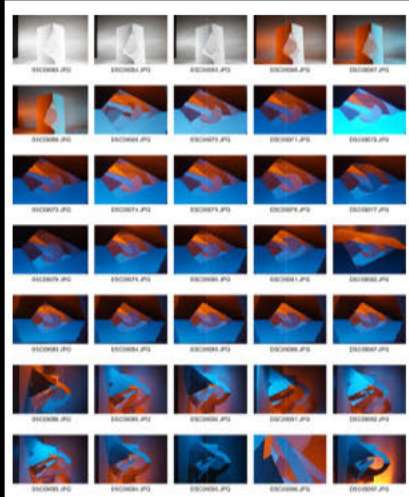
I have taken inspiration from early work to create my stacks image. The orange/yellow image on slide 15 was my inspiration as I intend on layering two different sized images to create a complexed image that will represent a variety of different types of Stacks that can be found (seen in my plan). I still intend on using yellow as the stacks individual colour while having a variety of blues and greens involved in the photo too, this will represent the water under the stacks so I hope to have the water much lower to the bottom of the image. I intend on having a variety of transparent shapes and more solid forms that will create the abstraction.

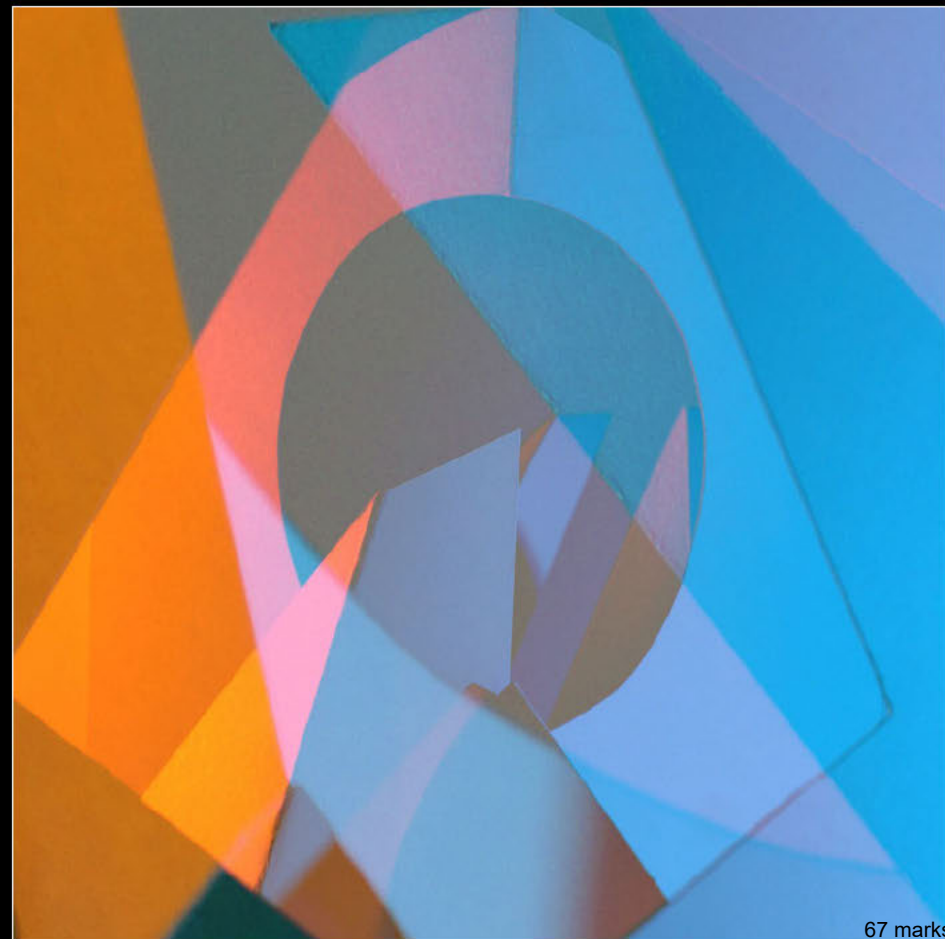


STACKS - SET UP

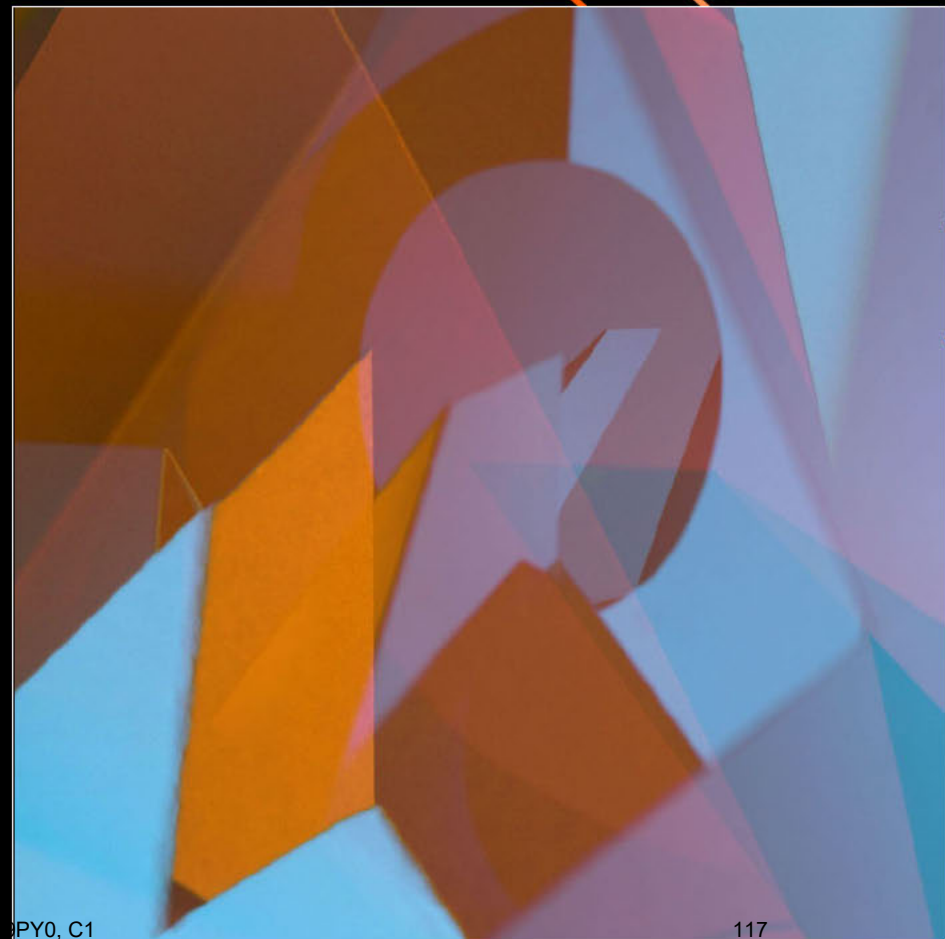
To create my stacks images, I created a variety of different shapes pieces that I stacked and placed together in two different ways to create two different images. I took inspiration from a range of different types of stacks, that I researched about. I create circle circles and placed them amongst a range of sharp and pointy forms. I also made the decision that I would only use orange and blue instead of using the green too, I felt like green wasn't needed in these images as it has not real relevance to being there. So I just stuck with orange and blue, yet I decided to use a much light blue combined with the orange which would work well in contrast compared to the rest of the collection of photos. But when taking the two photos I decided to switch the colours around and have them on opposite sides, this was for experimentation and to see what would happen if I was to put the two images together. The results of this can be seen the the images on slide 50 which show that when combining the blue and orange together you get this light peachy pink being created. I didn't want this to be part of my photo so I tried my best to illuminate it with the use of colour balance and hue/saturation, making the overall picture more yellow and more light blue. Thi helped in getting rid of most of the peace in the final images, yet the change did led to the orange becoming a darker tone compared to the one I used on the flash gun, yet I love the contrast of the shade with the lighter blue.

Overall, the stacks images came out amazing, although it was very different compared to what I imagined it to be, in terms of colour, I think it all works perfectly together. I particularly loved the way the shapes have been laid and how abstract it has become compared to the starting images. I love the shadows I was also able to capture in the images and the placement of the shapes in the original image. I think this is the most abstract image I have created out of the set of images but it works perfectly in representing a series of different sized and shaped stacks, which were created by the sea.





67 marks

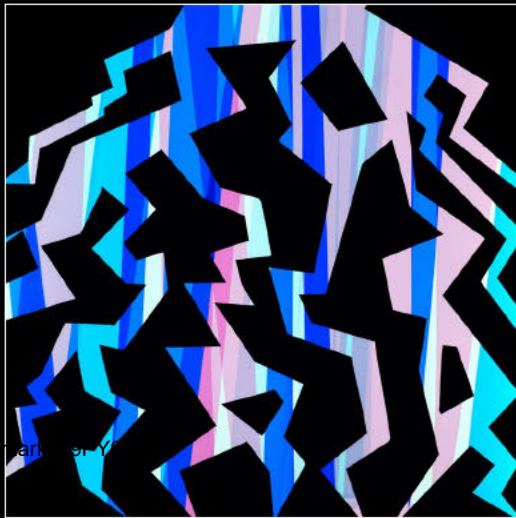
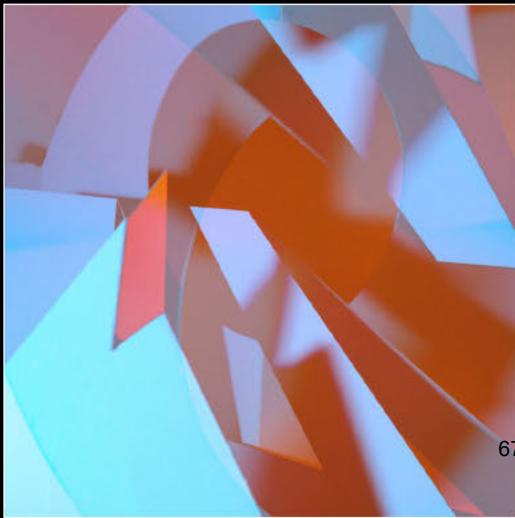
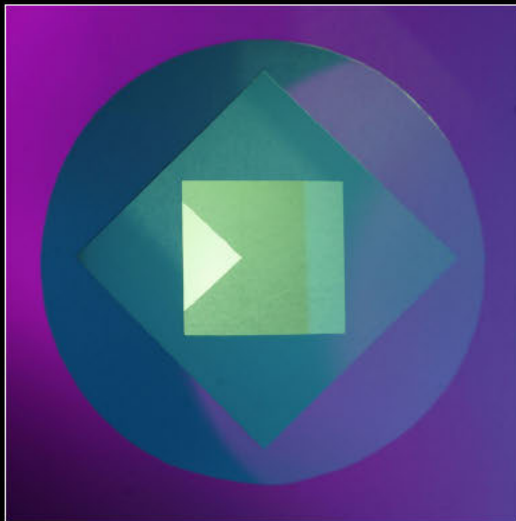
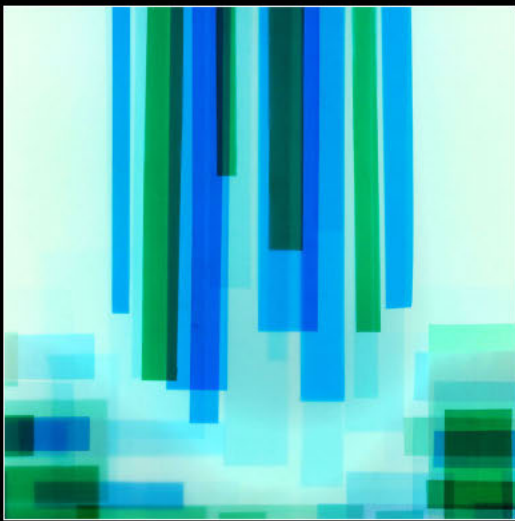


PY0, C1

117



67 marks, 9PY0, C1





God, what an eye!

How did Claude Monet's changing eyesight affect his painting style?

Le Début

Disabilities create a barrier for the affected person to carry out certain activities and interact with the world around them. Thankfully, the world has gradually adapted, coming to realise that disabilities are not a rare thing, and a more understanding approach has evolved. This recognition has allowed people to feel empowered and embrace the idea that their disabilities need not hold them back. However, such adaptations to one's life aren't always easy, especially when the change in ability comes as a surprise. What must it be like to suddenly lose the ability to do the one thing you felt you were made for?

This sudden change is easy to see in American artist Chuck Close's work. Close suffered a spinal artery collapse that would forever change the way he worked. Before his accident, Close would recreate images of himself, friends and family with a level of photorealism that must have involved a tremendous



level of physical dexterity and control. The use of colossal canvases allowed him to capture the smallest details and whilst doing this he was able to catch the essence of the subject, so clear and so full of precision.



However, after losing any sense of movement within his body, Close quickly had to adapt in the way he would work, he was able to use a mechanical arm. This change in technique naturally affected the style of his work, including the scale of his work, with his canvases shrinking significantly in size, and the use of small, singular, coloured squares to create paintings, allowing him to build up a large amount of detail and precision in the pieces despite his paralysis. And yet, other aspects of Close's work remained constant. When you look at a section of Close's work in isolation, the individual small squares appear to be very abstract but, when placed together, they turn into something which continues to carry a similar level of detail and realism as his earlier work. Close's loss of physical movement has not stopped him from carrying out an activity that he enjoys so much, nor has it affected his acute perception. After all, whilst his body may have been impaired, his sight was thankfully unaffected. Other artists have been less fortunate.

In the case of Claude Monet, a French painter whose career quickly changed as he started to develop cataracts. This sudden change severely affected his life and it had an even bigger impact on his painting style. In this essay I will look at multiple examples of Monet's work from throughout his life, focusing on how his style of painting changed due to his physical impairment. I will explore his earlier work which, like Close's, was noted for its precision and incredible level of detail. I will then look at how the deterioration in his sight due to the cataracts impacted his work, forcing the artist to develop a style that was full of abrasion and distortion. Finally, I will look

at how, once he regained his vision following surgery, he began to incorporate aspects from both eras into his later work, fusing the two styles together.



Chapter One: The Father of Impressionism

Monet's earliest works were notable for his ability to capture the beauty of the natural world with exceptional perception and detail, like in *View at the Rouelle*, painted in 1856. Monet's use of small brush strokes builds up this incredible life-like landscape. Being described as realism, it was quite popular during the mid-nineteenth century to find artists painting a subject with truth and not artificiality. A

great example of realism in painting would often include the use of extremely accurate colour matching and a variety of tone that play a major role in evaluating the painting to look exceedingly lifelike. Monet's use of these key areas along with his exceptional observational skills of light and shadow, at a brief time, is how he has been able to capture the realistic feeling and the essence of tranquillity and calmness within his art.

Monet's *Japanese Bridge* (right) depicts a small wooden bridge which spans over a pond in his garden at Giverny, France. The bridge is surrounded by a variety of green plants and foliage that it reflects on to the water below, creating a tranquil and calming atmosphere. This was, and still is, one of his finest pieces of work. Painted in 1899, it highlights the art style called Impressionism; an art movement which emerged in the late 19th century that aimed to capture 'the fleeting qualities of light, colour, and atmosphere'.¹

Several key elements, which make up a typical Impressionist painting, are found within the *Japanese Bridge*. As with many different impressionist paintings, there is a focus on the environment and nature. Monet was certainly a lover of the natural world and the outdoors, often painting landscapes and scenes surrounding him, in particular his beloved garden. Technical innovations of the time, including, 'the invention of the metal paint tube and the manufacture of specialised equipment like easels and paint boxes specifically designed for working outdoors',² allowed Monet to paint "en plein air" capturing the ever-changing colour and light of a landscape in the moment.³ Another key component of the Impressionist style are the



¹ https://www.webpages.uidaho.edu/engl_258/Lecture620Notes/impressionism.htm
² <https://www.artic.edu/articles/862/color-chemistry-and-creativity-in-monet-water-lilies>
³ <https://www.milanartinsitrate.com/blog/5-things-to-know-about-claude-monet>



brushstrokes. Monet would commonly use a thick 'impasto' technique, applying thick layers of paint to create depth and texture. Garden Journalist, Laurin Lindsey spoke on the true essence of Monet's paintings, describing "There is so much more texture, layers of colour and depth that a camera can't capture. They are so large you can get lost in them."⁴ This truly explains how magical and skillful Monet was with his impressive brushwork, having often 'used short, thick strokes of paint to capture the essence of the object rather than the subject's details'⁵ Which is why he's been called the father of impressionism.

Throughout his career, Monet's use of colour was bold and vibrant; often using pure and bright colours that symbolise the changing effects of light and atmosphere at the time. In *Japanese Bridge*, the artist used a range of blues and greens to portray the greenery and water but also added unusual sets of colours. Monet himself said that "The richness I achieve comes from nature, the source of my inspiration."⁶ Though, most arguably, the defining part of Monet's impressionist work was his exceptional understanding of light. Monet was fascinated by the way light and shadows interacted within the world and often captured this in his art. Karen Collias said that, "Monet looked at light in a variety of ways during his long life. He was fascinated initially by how light breaks up on things, moving along to how light breaks up between things to how light breaks up by itself."⁷ In *Japanese Bridge*, he played with capturing the sunlight which is seen to be filtering through the tree, creating a sense of depth and dimension, along with the reflection of the shrubbery on top of the water which adds a sense of realism to the piece.



In *Japanese Bridge* as well as his famous *Water Lilies* (1906), Monet has used a range of blues and greens to portray the greenery and water but also added pops of vibrant pinks and purples to make these lilies stand out amongst the mixture of cool toned colours used to have captured the soothing water. From afar, the painting looks like it just features a collection of different blues and greens to create the surface of the water, yet when close, it becomes apparent that Monet has used tiny details, which have been

⁴ <https://ravencourtgardens.com/2014/06/13/garden-quote-claude-monet-i-perhaps-owe-having-become-a-painter/>
⁵ <https://www.jacksonart.com/blog/2015/04/24/impressionist-painting-techniques/>
⁶ <https://impressionistarts.com/claude-monet-quotes>
⁷ <https://knowwithoutborders.org/monet-light-creativity/>

placed to make the painting look realistic. In particular are the waterlilies that, at first glance appear to be white, but when close up they are made up of a multitude of colours giving definition and texture to the foliage perched above of the water. A sense of realism is brought to his painting by using a variety of blues to create the water and the use of broad and rough brush strokes has made the painting appear to resemble his *Japanese Bridge* painting style.

Monet's earlier work was something exceptional, they have become known for their accuracy and incredible detail which captures the rare beauty of the natural world. Monet's use of small brush strokes to build up a life-like sense helps to create a tranquil and calming atmosphere in all of his paintings. Yet Monet's use of colour only heightened the viewer's perception of realism as he often used bold and vibrant tones to help symbolise the changing effect of light and atmosphere at the time. This can truly show how skilled and impressive Monet's eyesight would have been, being another element to why his art was so realistic and why he was known as the father of impressionism. A good friend and fellow artist Paul Cezanne once said, "Monet is only an eye, but my god what an eye!"⁸ This leaves the impression that even his peers were astounded by his level of perception within his work... Although Monet would soon be without his astonishing detail and colour as everything disappeared within a blink of his eye.

⁸ <https://www.leetiller.com/post/monet-is-only-an-eye-but-my-god-what-an-eye-paul-cezanne>



Chapter Two: 'Colours no longer had the same intensity for me'

Nineteen years after completing *Japanese Bridge*, came a new era for the painter, one that wasn't full of success or happiness. In 1918, Monet painted his famous bridge once again (Left) though this time his brushstrokes have become longer, more broad and much looser. 'Monet's painting became much more abstract, with an even more pronounced colour shift from blue-green to red-yellow.'⁹ The sense of detail, which had made earlier work outstanding,

had been replaced with much simpler forms and became far more abstract. Even more unusually, Monet's use of colour had suddenly become limited; using more muted and subdued tones, relying mainly on earthy shades such as greys and greens. Gone were the majority of the bright daubs of intense colour that had previously adorned his work. This sudden change was not an artistic choice; instead the dramatic switch from meticulous and cheerful to simple and more abstract was all down to the deterioration of his previously incredible eyesight. Monet said 'Colour is my daylong obsession, joy, and torment.'¹⁰ This shows that colour was a very important element of his work, and the fact that couldn't experiment with it in the same way, to create realistic effects, affected not just his art but himself too.

Things which were important in Monet's paintings and which had formerly given them their realist and later impressionist style had been totally lost by 1918. He had experienced a rapid decrease in his vision due to cataracts, first discovered as early as 1912, and by 1922 he was declared legally blind. As previously mentioned, many years later Chuck Close, when faced with a *physical* restriction, would be forced to adapt his approach towards making his work. However, unlike Monet, Close was still able to see the world, and his work, as normal. And so, whilst he had difficulties with his mobility, he would still have been able to judge whether what he was producing *looked* as he intended. This loss of sight both affected how Monet would see things in real life, including how he saw colours, and also had a major influence on the work he produced. His various depictions of his beloved Japanese Bridge over the time demonstrate the scale of this impact.



⁹ <https://artgeek.medium.com/monet-the-late-years-e064ec07680c>

¹⁰ <https://www.denverartmuseum.org/en/blog/20-quotes-claude-monet>

The version of *Japanese Bridge* painted in 1920 (right), it is a very different painting when compared to the one looked at previously from 1899. The colour of the painting is a significant change as it takes on a range of reds, oranges and yellows. It is clear that this painting has been produced later in the year, with its autumnal colours applied with broad and rather messy strokes. For Monet, creating art wasn't as easy as it once was. The artist explained that, 'Colours no longer had the same intensity for me, reds had begun to look muddy, my painting was getting more and more darkened.'¹¹ Monet's outlook on creating art had definitely become very negative at this time, due to the severe changes in his sight. In particular, it was his frustration with the notion that he might not have been able to replicate this accuracy and detail once more in his paintings which made him angry. This anger and frustration of not having that same eyesight he used to have, led Monet to telling friends that he would most likely give up painting forever. This thought of giving up the passion he had held for so long crushed him as, 'For Monet, life without painting was no life at all.'¹² Thankfully he did not give up and, through the use of his imagination and memory of his garden in Giverny, he was able to simply adapt his technique and develop a new way of working.



We can see a similar development in painting style when we look at Monet's series of Water Lilies paintings made between 1912 to 1922. This example, painted in 1917, is very different to the ones looked at previously and is in fact almost unrecognisable as a lily pond. Once again, the detail which Monet was previously famous for had now been lost, replaced strokes that were so loose and flowing the painting has become almost entirely abstract; perhaps as though a child had painted it. Monet explains that 'More than ever despite my poor sight, I need to paint and paint unceasingly.'¹³ This is clear to see that although Monet was using rushed lines and mismatched colours and tones that show how much his vision had deteriorated, it did not stop him from being free and creative in what he was capturing.

Overall Monet's sudden change in vision had a big impact on his life in general, and especially his style of painting. Having to reimagine his magical garden that he loved so much, it wasn't easy for him to conjure up art without his sight, affecting how detailed and precise his work could be. Life had dramatically changed for Monet over the previous decade but good news was to come. Thanks to advances in medicine, Monet would soon have his eyesight back; but how might this affect the way he worked? Would he go back to the style of painting from before, or would he continue working in this new, more abstract way?

¹¹ <https://jamanetwork.com/journals/jamaophthalmology/fullarticle/418859?ref=esa60001-9>

¹² <https://sciencemagazine.org/stories/magazine/could-claude-monet-see-like-a-bee/#>

¹³ <https://learnodo-newtonic.com/claude-monet>



Chapter Three: 'Now I really feel the landscape'

In the last few years of his life, Monet's sight once again returned. Initially the artist had been cautious of getting surgery done to remove his cataracts. He knew that Daumer, a fellow artist, had done very poorly after his cataract surgery some years before and, more recently, another Impressionist Mary Cassatt had also had very poor results.¹⁴ Nevertheless, he eventually gave in, trusting that the procedure would be successful in helping him regain his sight once more. As he slowly built up the strength within his eyes, the question of whether he would once again be able to view such incredible detail as he had previously must have been on his mind.

The surgery was a success allowing Monet to see the world much more clearly again. But, having regained his sight, the question is what would happen to Monet's art style? The painting *The House at Giverny under the Roses* (left) gives a good view into the way he would now choose to capture the world now he had his sight back. Back when he had his sight, there was a distinct feature of his work that made a return in *The House at Giverny Under the Roses*; this being Monet's incredible use of colour. He uses a varied amount of rich and bold colours in his palette, far different to his art just a year or two prior to this work. His deteriorating eyes affected every part of his art, yet he was back to using his realistic colour schemes to capture his garden. Monet himself even talks about what colour really does to capture the essence of a landscape, describing that 'Now I really feel the landscape. I can be bold and include every tone of pink and blue: it's enchanting, it's delicious.'¹⁵ This really shows how much colour meant to him, now being able to use and experiment a variety of colours, Monet was started to finally capture that sense of freedom, spontaneity and overall liveliness, once again, far different from his mellowed and dusky colour palette he was forced to use in the past. But, whilst some former aspects of his early works returned, other things had changed. A major feature of the paintings he produced during his sight loss is the brushwork. Monet's use of looser and more expressive lines with a more shaggy and messy look to them link back to his previous art, produced whilst his eyesight was failing. Having captured lots of foliage and greenery within his garden Monet may have *chosen* to use this new technique of sweeping strokes to capture the real forms of the trees and roses in the painting. It almost seems like the plants are swaying in the wind, making use of this new technique for a demonstration of how wild his garden was and perhaps also providing an understanding of atmosphere and energy.

¹⁴ <https://bekint.org/2017/01/24/monet-and-his-ataracts/>

¹⁵ <https://www.denverartmuseum.org/en/blog/20-quotes-claude-monet#>



Although there were features of his previous, from before he lost his sight, it seems that Monet kept with this new technique of being more abstract with his paint. In one of his last paintings before he died, *Water Lily Pond, Evening*, painted in 1926 (above) his new found abstract ways are very present. His expressive and loose brushwork with short and broken lines capture the reflections of foliage and greenery, yet unlike his famous *Japanese Bridge* which captured a similar subject, this 1926 water lilies painting doesn't have the same level of precise detail his earlier works had featured. He describes this way of capturing things as to 'Try to forget what objects you have before you - a tree, a house, a field, or whatever. Merely think, 'Here is a little square of blue, here an oblong of pink, here a streak of yellow', and paint it just as it looks to you, the exact colour and shape, until it gives you your own impression of the scene before you.'¹⁶ If Monet hadn't previously lost his sight, would he have thought about capturing landscapes in this way? The reflections of the plants in the painting, surrounding the pond, are unrecognisable almost like how he describes in a way of capturing the scene, yet Monet is also still able to create a sense of movement and activity amongst the paint strokes, like it was the surface of water. Though it does not have the same level of detail, Monet still carefully observed the surface of his pond, employing small dabs of paint which convey the rippling and shimmering effect over the water.

As well as the bolder use of brushstrokes, there is another aspect of the work produced during the years when his sight was poor, which can still be seen prominently in *Water Lily Pond, Evening*. Whilst losing his sight, Monet's use of colour had become much bolder, this remains the case in this painting. The use of blues, greens and purples, which dominate the composition, are far more bold than they might have been previously.

In conclusion, Monet regaining of sight led to some major changes in his work. It seems he chose to stick with his new found abstraction, while combining it with his love of his much older style of painting too. It seems he did this too, creating much looser art pieces that didn't fully capture the same accuracy and detail his older paintings did. But these paintings still conveyed the sense of peace and accuracy of colour, they once did. Although he may have seen his sight loss as something depressing, it seems it had taught him so many new ways and techniques to work, teaching him that art didn't need to be perfect to convey the same message that he once told.

¹⁶ <https://impressionistarts.com/claude-monet-quotes>

My Own Work Exploring the Theme of Blurred Vision

Having explored the work of Monet and how his deteriorating eyesight completely changed his style of art, I was inspired to create work revolving around the idea of blindness and affected vision.

To begin, being inspired by his later work, which retains a level of detail but still has a range of messiness to it (seen in the image on the right). I tried to keep this feeling seen in image 1, exploring use of blur but also retaining a level of detail. This creates a deep feeling of softness and peacefulness, which is often found in Monet's art. He often conveyed a sense of peace, which would have been felt if the viewer was in the landscape. Another element that is found in Monet's art is his fascination with nature and natural landscapes. I explored nature by using a range of foliage and flowers and it led me to focus on exploring what the landscape would have looked like to Monet and others who struggle with their vision.



Still being inspired by his later work, I was influenced by Monet's use of longer and more broader brushstrokes. Unlike his level of detail, he lost, I still explored a combination of distortion and intricacy. Still working with landscapes and forestry, I also took inspiration from JMW Turner's work, who focused on the idea of something being abstract and figurative. The idea is that the painting can be very abstract and loose, making the viewer question what it is actually capturing, yet some small part of it, like in the image on the left, instantly shows the viewer what the painting is of. I

explored this in image two as I captured a landscape, combining this with the use of vaseline to recreate Monet's own broad, swirling lines. This image explores the idea of being abstract and figurative as most of it is blurred but small individual details and parts tell the viewer what the image is capturing.



My exploration with vaseline led to experimenting and capturing people through it. I took inspiration from photographer Juila Margaret Cameron, who often created a sense of fantasy and airmess to her images (seen on the right). In image 3 the use of vaseline successfully replicated a

great amount of softness and fantasy, capturing the model as though she was a ghostly figure. Cameron's photograph also involves a level of grain because of the time they were taken. I recreated this in my photos, making the images look much older and the model much more ghoul like. The use of grain also provides a sense of texture, like in Monet's paintings where he would have used the technique of impasto, application of thick paint.

For my final piece, I decided to capture a set of models through vaseline to create the same sense of softness and fantasy seen in my last images. Using through models, this allowed me to cover a large amount of space within the image. I created this effect by having my models at three different levels, this made the image look busy and much more fuller. Using the vaseline and grain, I tried to replicate the ghostly figures, this can be seen on the top left and bottom right. These models do have a much more distorted sense to them, and definitely link with the idea of being abstract yet figurative. Apart from using a very similar set and costume design, I did add in the use of candles, I wanted the image to look like it was being lit by candle light and did this through using a softbox. Monet's own paintings were displayed large and I want my final image to be displayed like this. Just like Monet's art, I wanted people to stand close to it and not entirely see what is being captured but when they stand further away from it, it clearly shows the larger image. Overall this image captures that sense of softness, which is found in the work monet, yet has a sense of fantasy to it like Cameron's work.

Image one



Image two



Image three



The final piece



La fin



Monet's career as a painter and artist was rather troubled when compared to many other artists. The loss of one of the most vital senses, his eyesight, would test his ability to overcome it and prove he still was able to create atmospheric art. His early years were some of his most impressive times which defined the type of art he was destined to create. Monet was most notable for his ability to capture the sheer beauty of the natural world and landscape around him. Each piece of art holds the essence and peaceful nature that it would have shown in real life. For example, the feeling of tranquillity can be felt in his *Japanese Bridge* (left). This is all down to his incredible sense of sight, being able to mix together the perfect combinations of colours to create the realistic

feeling of the landscape is something truly unique and only something a handful of people could have been able to do. Yet another feature which creates that peaceful feeling in *Japanese Bridge* and all of Monet's art is the way he applied his paint, in this short yet thick like stroke motion within layers, is what's key to creating feeling and realism, and what led him to becoming known as the Father of Impressionism.



Yet this fathership did take a turn as in just under 20 years Monet's health took a turn. His eyes quickly started to deteriorate as he gained cataracts and this severely affected his ability to create art. Yet he persevered through the pain as he went on to adopt a much more chaotic and messy approach



to capturing natural landscapes. His once short brushstrokes slowly started to become much longer, more broader and looser. This can be seen in his 1918 version of his *Japanese Bridge*. (right) While, also due to his eye loss, Monet's approach to colour became limited and led to a switch of using much muted and subtle tones, relying heavily on earthy shades like greens and greys. His use of the subdued colours could also reflect his true feelings of losing his sight and portrayed the feelings Monet could have felt for the future in terms of his eyesight and gaining it back.

Eventually, coming to the end of his life, Monet's sight soon started to repair due to surgery. This change led to a difference in his art style. Having learnt from his past, he seems to adopt a much more mixed

approach to painting, combining the loose and messy way he had embraced with his more structured, realistic ways from before his sight loss. This can be seen in the painting, *The House at Giverny Under the Roses* (above) it incorporates the messiness and loosening from his time when blind yet the painting still shows definition and it is easy to make out what the painting is really of. While this section has obviously been taken from his earlier work, his use of precise colour and key eye for it had made it back into his art, adopting back that sense or realism.

Overall, Monet overcame something so great as most that would succumb to the situation. Yet he was able to adapt to this disability and not allow it to stop him from carrying out something he found joy in. Although it was seen as a barrier to him, to most people, Monet's art is a journey of self exploration and a journey which shows how much his eyesight really affected his mental health and his physical ways of working, especially around painting. His art also suggests to viewers how much his loss of sight led to exploring new ways and techniques of continuing painting; it also reflects how restricted Monet was physically and mentally in terms of what he did. Monet's career is something of an amazing life and a man who didn't allow his sight loss stop him in creating art, even if Monet did say 'My life has been nothing but a failure'¹⁷ He is definitely an artist who has taken the world by storm.

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