GCE A Level
Advanced
Art and Design

Photography
Component 1

EDMUND

Total Mark 76 (61+PS15)
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Beginning My Project

My focal shift is the evolution of landscape, people (communities) behind my trip to CHINA.

The place itself is striking visual beauty, to be surreal in contrast of what we did inside western culture or just surreal for the colors presented or cultural impacts.
This shift really, as I am interested in surreal photography as just imaging so well all dark, eerie, amusing imagery. So, adding "Photographing in China," I tried my best to capture everything using multiple exposures for almost every picture to assure to lose of each moment.

Here, on the left, halfway through a two day mountain climb, the scene of years alongside towering sky through mountain peaks instantly creates a surreal scene.
My intention was to have the light so the entire window area would remain dark to accentuate their presence, hence that afterwards I used Photoshop to turn the entire scene in color.

On the right: on the same mountain climb as earlier image, similar to the goods, I took advantage of the light falling between a window and using that contrast against the mostly valley mountains behind. The scene is automatically sunlit through the same beauty of the landscape and use of lighting. Some adjustments made in Photoshop — lowering not tones, burning sky area.

Although this is a participative direction and approach within these experiences are not being unknown as far each photo would appear — the images provide a good starting point in preserving my memories and styles from creating an unknown set of lenses.
As I am interested in the surreal, the photography also act as good source material to use for manner/college projects inspired by the likes of Jerry Uelsmann.
Beginning My Project

My initial idea is the exploration of landscape, people (immigrants)
without my trip to CHINA.
The image is showing monumental beauty, whether it is current or
contrast through culture.
This photo was taken in China. For me, it

Here is the image story in the notes:

On the subject of putting together
the photographs:

At this stage, I explore different
styles, as I am essentially

When taken at the front - The clouds are showing the magnitude
declivity which can make a dramatic atmosphere.
Their forms are changing for different times.
Mitch Dobrowner, a great admirer of Ansel Adams, recounts: "As an important influence, with primary focus on sky of which it is almost always stormy." He also adds, "Skyscapes? I am easy to show great ways to enhance the reality of a sky being done in your distinctive way."

Jon McCullin writes: "McCurly is renowned for his War Photography, but since his landscapes are a display of his perseverance and varied vision. Influenced by such luminaries as Weston, Carré, Adams, even - his renditions of landscapes as holistic - larger spaces of light and dark formation of light, storm makes clouds and water unifies into form and shape."

This letter says: "This letter says - this is an atmosphere that is being shown to me and is probably something I have not seen that is a large influence on what I consider spirit in photography - A style more than that it is less engaging for me - viewing.

I Art McCulley project to feel the bill at the landscapes and even light or where the water - that is my approach to his work. It is powerful for revealing places that are not shown in - almost like being caught up in a dance, this book, which is not."

Ansel Adams remarks: "Ansel Adams, one of the forefathers of landscape photography and undoubtedly best mountain photographers."

(Blot) Being an only child, solitary both in this and from society, a 'sociable' meant but didn't know it. Consequently, all of this brought him closer to nature - steering me every day into stores and mountain along lovely creeks.

Alongside Fred Archer, Adams developed the Zone System, being a way to determine proper exposure and shade contrast in the final print. Resulting with clear + robust that has characterized his work. Adams also founded the F/64 Group along with William van Dyke & Edward Weston."

* * * 20th Century's unique photographers along with shooting a clock, covering formal style, offering pictorialism. Stiles + triumphs medium presents base on producing formal images of natural forms
There are many temples in China; all are not
famous. Photography of the statues and shrines,
the occasion I managed to capture such photographs.
The metallic statues offer a deep sense of spirituality.

(30th)
Photography taken in Beijing.

(above image):
There is a strong divide
between the live and
inanimate
in China.
The combination of the ordinary
people and ordinary statues make a
good image. I selected this
contrast and built the background
picture to accentuate the presence
of the two figures.

(above image)
Again, I photographed a
police man. In China you sol\npermitted to take pictures of
police or especially ordinary
men by the lip of his face-covered
a helmet integrated with the
looking girls inside.

Although these photographs are in
my notebook I consider it
a beautiful memory and
memorable.
I feel successful in achieving a purely blue photograph in your book. I used a flash to reveal a small part of the cloud, as opposed to a completely dark scene. The feeling light can add a sense of mystery and atmosphere. The reds and blues through the morning cloud in the sunset are very effective. I think especially in the blue photograph’s influence. The results, especially, I wanted to produce a strong sense of atmosphere and shape. I believe this is not just a simple statement but something more profound, something to contemplate their own pains even more.
For example in the image (caption not visible), Uelsmann has created the image of a woman's missing arm, perhaps a thought of cutting followers in her mind, which is the story. I am interested in Uelsmann's use of a story. Is there a way you could root a story from the photographs? Could we remove the cloud and add the mirror on the pond? And within an image of Uelsmann, the mirror, and your own work, could we remove the clouds to see the image? Could we start not thinking about the sky?

Jerry Uelsmann has said, "My photography is a record of consciousness. It is an act of exploring the magical in the everyday, of finding the hidden scenes of human experience through the interaction of photography and imagination."
Another successful marriage attempt - using color to support - the world of 's something interesting in midsummer - the red and blues contrast really.

The composition of a painting is a simple enough concept but it feels like the basis of the green hill of china. (替代 words are too much. I'm too old, but makes a nice image I think. ) - the juries. It's an intimate and the reflection is respectable. Though I feel the light a little stronger and a little atmosphere with this.
The top part of the image is a close-up of a window, and the bottom part shows a view of the ocean with a person standing on the shore.

The annotations include:
- "What I notice: the top part of clouds in the distance, the sea in the bottom part, and the person standing on the shore.
- "The mood is calm and serene, with a sense of solitude and tranquility.
- "I'm impressed by the use of light, creating a mood of mystery and intrigue.
- "The scene evokes a feeling of peace and contemplation, with the combination of natural elements and human presence.
- "I wonder if the person is the artist or someone else, and what their thoughts and feelings might be in this moment.
- "The composition is well-balanced, with a mix of vertical and horizontal lines creating a sense of depth and perspective.
- "The lighting is soft and diffused, adding to the overall mood of the image.
- "I'm curious about the story behind this image, and what it might represent.
- "The photograph seems to capture a moment of stillness and beauty, inviting the viewer to pause and reflect.
- "I would love to visit this place and experience the same atmosphere.
- "The image is a great example of how light and composition can create a powerful mood and emotion."
CHAMBLISS GIOBBI

Gioffi was the model for "Psychological and Physical Projection," taking the primary position of photosynthesis before becoming the prints and giving shape upon layers. She was poised at 58, using 18th-century formulae to make 3D surfaces.

He was a prolific music composer of classical music for 5 years - his musical days shine through his art and is considered.
In response to offering skin so that spots, damage, parasites etc are revealed, I am not seen as sick in reality. Avedon realized this in his series of pictures "American West" capturing people with extremely obvious stigmata and affected appearances. Though my ambition is to work further from flat portraits with serious make Before: "collaging multiple pictures together", I am describing original portraits as they are straightforwardly showing images.

Below: Pictures from the 'American West' series:

On the right: In the next few pages I photographed a number of different people, including myself, in their normal way and using Photoshop, after that the red hues causing certain details such as skin damage to be exaggerated and intensified. This is not a project I am to develop in itself, but goes more in depth, rather a process I am to use in my current developing work - collage.

This is the right: the best image of the shoot as -

* The color tint is unusual
* The details remain too detailed and in the range of lines are linearized and arrowed down
* All of these people against stark white makes quite a stunning photo.

With is unsuccessful: unlike in American West, pictures and subjects are less striking as they are off camera in blind housing settings etc.
Though I find Richard Avedon's portraits more timeless compared to their initial reception, mixed reactions, and continuing criticism, I still enjoy looking at them. I am reproducing Hugo as an incentive for this discourse, its allure - shrinking the real tones to decorate and create a look shock effect.

Another on it:
—this again demonstrates the effect but as an image it is less interesting than the others - all the characters are more imaginable and the thing portrayed is not so clear in my first image.

Why, the Process? — the effect:

The images I have responded to by Pieter Hugo are from a series called "There's a Place in Hell for Me and My Friends." Converting color photos to black and white - in process, manipulating the color channels, the pigment (as which I described as red tones) is intensified, exaggerated. The result as I originally described it is revealing the damage and similarities to more extreme human reality. The, perhaps, supposed or unobvious, but more certainly, also existing conditions, social, psychological, based on skin color.

It is known in shorthand we may look 'black' or 'white'; the proponents that mean 'active' beneath the surface consist of a much broader spectrum. What superficially appears to divide us is in fact something that we all share, and these photographs, we are not merely black and white - we are more, different, human, and so on. Not only in fact, condition, but - Aaron Schuman
What is this process for me?

Though I prefer facial communications and show utility of variety in people (qualities such as mood) is completely unavailable interesting. My interest in the discloving effect on human despair in skin being revealed showing human compassion/parables.

Facial expressions within

- my project already resembles my interest and explanation of the surrealist, unlearning, and life. This side study of portraiture continues the theme and shows the process I have utilized in my other molly signature portrait collages.
Above: A portrait, using lighting and altering the camera to create a composition. I was inspired by photography with a mask, which I find more interesting - clouds were added in to provide atmosphere and a shadow. The person is older, calm and somewhat沉郁.

Second collage:

Comments:
- I used the same composition as in the previous page but altered the lighting. I was inspired by photography with a mask, which I find more interesting. I used clouds to add atmosphere and shadow.
- I continued to use the technique of using a mask, which I find more interesting than using natural lighting.
- The composition is inspired by the idea of using a mask to add atmosphere and shadow.
The image seems to be a collection of photographs and a piece of written text. The text appears to be a reflection or commentary on the photographs. The content is fragmented and difficult to read, but it seems to touch on themes of self-identity and personal expression. The images show a man in different poses, possibly depicting different aspects of his personality or style. The overall mood seems to be contemplative and introspective.
By using photos and magazine ripped up, I have imagined an environment that emerges when the figure in picture sense — it makes sense because there is just as much texture as in the figures and the tones fit around and accentuate the tones of the figures — e.g. the white glue behind the dark tone piece in the right.

A photograph of a collage positioned large scale (A2)

- By working large scale, the piece seems to have more impact than when downsized like here.

In the same way as my previous collage pieces, the multiple cut-up parts repeatedly pasted to have curious and heavy structural effect provides further texture. In the same way as in drawing with indicate (not advancing or pushing with thickly applied paint) does — it is an extension and enhancement of reality — (usually) We wouldn't see a person with so much texture in their face, and here would we see such proportions as I have placed.

As well as creekly robust, I am exploring lines within the black and white spectrum and consciously including a wide range of whites to blacks, e.g. the figure on the far right, the ends of the fingers are lighter greys, whites and quickly fade as you move your eyes across the hand. Dark grey, black finger tips and the face, a culmination of even deeper grey.
Here I am continuing from the assembled piece on the previous page

Subject matter-wise:
Setting an imagined scene and illustrating it through my ability to collect photos of many textual, worn surfaces.

I intended to portray a feeling and atmosphere surrounding my experience and reading on delerium and sickness.

Whilst the environment seems almost heavy, it is light and chromatic due to the limited colour range that spans only across greens and yellows (mainly). Those colours are associated with sickness, nausea and such feelings.

Whereas on my previous pieces, I experimented and placed sections of the collage physically, working the image out on the spot — this time I arranged pieces on different layers in Photoshop...

(The Photoshop version is pictured left)

... before printing the pieces out, cutting and sticking each piece next and assembling as with a puzzle.

In conclusion, I like the piece for the atmosphere I successfully translated from my head.

I dislike the slight clumsiness that comes with some pieces being too big. Given a second chance, I would perhaps include more smaller cut-outs to add intimacy as well as enlarging the space of the room to impose more drama and impact.

(on left): an extract from ‘Crime and Punishment’ by Dostoevsky that inspired the ‘Delerium’ theme of the piece.
In order to evolve my project, I am experimenting with completely different subject matter.

As much as I enjoy including people into my work, I have consistently been primarily attempting to create atmospheres and so I see much more potential in achieving this goal by recording and interpreting the expansive landscapes. (Although I have already explored landscape emotive in this project, I am returning to it after commentary, primitive and figure)

The process involves collecting photographs of various landscapes—typically fields that make up my local environment. Similar to at the last page, I essentially cropped sections of my photographs, removed each one and created an imagined space. It seemed logical to me and imagine an impossible view (without access to extreme heights) as well as making crudeness obvious were necessary and including high contrast technical detail across the entire piece.

What works:
The physically assembled piece—the extra texture that seems to add an interesting effect but also take away some atmosphere and mood in the finished original.
Right moment of light—That's crucial! Discover a stunning moment where light breaks through in a way that passes through wispy, white clouds. (Alongside our cloud-filled colleagues, I plan to capture the beauty of the sky through a series of images with different cloud cover.)

The golden hour changes with the day, but the magic of the time is in the light that beautifully illuminates the landscape. The warmth of the light can also be used to create a more dramatic effect.

(Above): Less effective shots from this time—All of these pictures were taken with a phone, correctly having not brought my SLR. The advantage in this situation is freedom of time, whereas the smartphone limits me to a specific moment. The light and background changes will still influence the shot, but it can be more spontaneous.

(Left): Reference is a photo by René Bout - it is catchy. In nature, it seems to also capture the effect of back light casting itself on a particular area. Through the lens of the smartphone, focus and composition are crucial, making any image interesting.
Above: A photograph I took during my visit in China, I developed and printed this as black and white, mostly because of the dramatic lighting. Black and white simplifies and allows focus on the distinctions between the forms and their varied tones. At one point, the photographer shows the lightning clearly as bright, yet the atmosphere is much more static and calm. Right: The use of unobtrusive color photography.

Some less successful pictures - you can see the potential in the lightning and dark storm clouds. However, the more successful images worked better because the light picked out certain forms with more emphasis. A few-use darkness.

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Tarkovsky, atmosphere and the emotional landscape (Above): title page from "Nostalghia," below: poster by Tarkovsky

Tarkovsky was a cinematographer, but cinematography scenes that can be passed to work's great photographers.

As I explore the landscapes in the landscape, I am walking Tarkovsky to a huge influence - even the smallelling, above, reveal his age for an empire of silence and space, which always.

The experience of his visual is using interaction many elements that I have already been working for: Unique light, the moment - environment staff, and other things.

As for example, the top image, the last from Nostalghia - the sense of space is massive, the big animals like snowflakes, the feather fallen from the last becomes some road (and the feet, allowing the taste) of protective. The details in the way behind dominate this edge, the construction is smooth in its style, emerging from the depth.

I plan to find exciting similar elements as such: fog is perfect to hide and cover the complexity of the incident scene.

(Home): Exploring fog - inspired by Tarkovsky, these pictures are good result in finding a special atmosphere. In the top picture, my figure is visible. The mist makes the air, with the moon behind. Everything centers have time beginning and the light shine. The sun can估值. My light to street and details through, others above little cloven; this is the best moment for something else. perspective. My figure is more defined for being closer to the lens.

The bottom image presents the thin water and the trees and behind, the moon shone down to shelter, allowing for a feeling of being lost. I believe I found what I was looking for in this scene, and the art, fit, and roses above also the movement, using atmosphere's 'long endless mystery or Silent unknown.'
The bottom picture here shows the scale being used - the sun of light being reflected from the middle, descending into darkness at the edge.

The trend acts as a simple but effective device for perspective and direction in the landscape, drawing the viewer down a pathway to the centre of the image. Although this photograph is lit up in the sunshine, the mood still feels somewhat eerie and brooding. It must work well as a response to Tarkovsky in how nature seems to surround the viewer - the trees are hidden and overwhelming in stillness, creating a sense of space and isolation.

Note: Using different tones - this is a good experiment with scale - the grand landscape black with my figure coming out of it. The effect is a simple but quite striking.

The idea of the figure standing in silhouette is a response to Tarkovsky - specifically the famous still from 'Stalker' (shown below). As mentioned before, I was trying to create a sense of large scale and emotion between the landscape, provide a sense of isolation.
The photographs on this page are all by Sophie Rickett.

I have referenced her photography because she shows us what it means to capture something, not just a moment in time, but the whole atmosphere of the scene.

Rickett also explores the effect of light, on what can be achieved by changing the light. - this concept is relevant for a concept of light and dark. - darkness helps to allow the viewer to see the light better - in changing process and the importance of light.

The landscape at night: place we experiment with this long exposure process.

I have previously been exploring the physical atmosphere of the landscape - the changing of light, light and shadow, regarding visual elements. Light and photography often create such evocative images - the result becomes more abstract and emotional and can be more powerful than just the visual beauty of nature.

In some of these photographs, I used a flash while, in others, I used a long exposure blurring, the light of the night sky.

These are long exposures, but also a feature within the picture - the way light, or the absence of it, can create shadow, depth and atmosphere.
(In the left) night time icy nightscapes (above): A photograph by Dan Hillsworth from his 'Hapless Bros' series. Although Hillsworth has the privilege of studying his series in Ireland, my visual stories were the same for my farmers at the left.

(Firstly the slowness of the clouds combined with night-shoots/long-exposures in both suggest as a 'seductive reality' or even a (vision from another planet...)

(Secondly) the country where I can't see the dark black/written beneath a luminous horizon...

(Thirdly) I am searching for this phenomenon - a symmetrical landscape and one - where realism retreats from the existing practice of balancing natural exposure in images, and subverts, usinginsky

(Above): A closer significations to achieve a collage of coloured landscape photographs, having arrived the silence/red glow of the bright sky. I figure that if I can't photograph natural landscape in reality, I can assemble my desired vision using what I have + imagination + Photoshop - the river is cut from a photograph in China, and the rest is built up of cut sections of fields, river running on water. Each part is rendered to accomplish the righting cut-outs, but this long-form piece's errors' harmonious in presenting vision.
Initially setting out influenced by the classical scenario in night time sky and the illusion of the landscape being that of an alien planet, I was also conscious of how I wanted the collage to feel dramatic in scale - the red and black darkness of the sky reminded me of Hell. — Leading me on to the reference of 'Pandemonium' by John Martin.

Martin's visions of the Apocalypse and, like pictured, hell are enormous in scale and detail. However, from a distance the shapes and colours seem not far from an abstract work. I aimed to also provoke this illusion, I believe I have been quite successful. — When looking closely you can see the grains of earth, the textures of grass, smoke/fog, etc, however, the whole piece is tied together by the arrangement of the shapes and colours complementing each other.

The river, coming round, emphasizing the shore of the mountain.
(Above) Continuing in the theme of the last collage — inspired in setting a ‘Hell-like’ atmosphere. In this one I was trying to interpret an environment of a nightmare — also inspired by a song by Nick Cave and The Bad Seeds entitled ‘Muddy Water,’ where the lyrics talk about a house in a valley where the muddy waters rising, broken fences around me. The house is bright as a pawl beside the dark areas of field cut together. The hill steeply declining is supposed to enhance to the ‘all is lost’ feeling I have tried to convey. Mostly because there is little variation in the area of land.
(Above): Photograph by Bernard Descamps

(C: left): By myself

- This photograph fits well with the previous piece above in the Nightwish landscape. The photograph is shrouded mostly in darkness with few areas of white, providing no escape. The horizon seems to be in both the gloomy atmosphere as well as the textural differences between the ground and sky. - The earth is gritty and the sky smooth yet heavy, balancing jagged and angular forms with softness building in.

The Descamps photo depicts a similarly dark atmosphere with contrasts - I mostly referenced it for the slope, as in my picture the hill is slightly tilted to provide a descending, sinking feeling.
In my photograph I used the flash, in order to illuminate the puddle. I like, in landscape photography, for there to be a focus on a small area, as the entire frame of the image may be exposed with the same brightness, the Don McCullin picture is refocused because he has captured the focus on the road, leaving out of perspective, as with my puddle. My picture is not great at all, but there is much potential in the idea of capturing focus on a path of some sort, coming out of perspective.
(Below): A collage - cut ups from all one shot - that was much variation in the exciting movement of the sky scope, but each photograph was cut strongly, independently - assuring them always - me to represent the best parts into one image. - The collage itself though is not my best at all - my imagined, more ambitious scenes are simply more varied and exciting - towering mountains & other forms rather than reproducing a flat field.
(Top): By myself

(Bottom, left): By Don McCullin

(Bottom, right): By Ralf Kuhn

In my photograph--intending to find and capture an 'eloquent' landscape view--the fallen snow, with the cold weather, the sky during the shoot is perfectly blue, this blue matching the white on the ground triggers my immediate association with the cold weather (my memory of it). In McCullin's picture reformulated, the picture also makes me feel the cold and harshness of the wet environment. However, rather than direct to black and white because McCullin did, I kept the color because to me it has depth and intensity that in this situation would be lost if converted to B+W. In my photo and the reference, the space is empty, with focus on the withered tree. This simplicity is also effective, the environment is more intimate and more atmospheric without crowding.
(left): Big Mitch Dombrowski (below): By myself
Dombrowski landscape shows the blended combination of earth and
celestial sky that I feel searching for in my own pictures being
- The snow having evaporated (melting), providing focus on the remaining
areas, whereas the melt under both snow shows - whilst I usually rely
on the light to guide me (unless next).

The image is good in wanting to create a dark, otherworldly atmosphere
- the picture would be better given more variation in the sky, such
as a glow (as in Dombrowski), or more variation in the ground area -
more even rocks or, maybe, an earth, but no in contrast of itself to the
spacious setting.
(Above): Painting by Johann Jungblut (left). By myself I like this photograph the least in this ‘snow-shoot’. The light and Ice of the road drawing away is effective, but there is much less distinction and focus as in the surrounding photograph.

The Jungblut printing is a perfect representation of the atmosphere. I am trying to in truth - a darkness, with focus caulk on a small area of light.

(Below): A good result - through editing the top half of sky was burned to allow the brightest light to stay just behind the tree in contrast with its blackness and draw attention to its shape – the detail in the branches is impressive.
(Above): Pleased with this one. There are nice drifting clouds, setting the dark atmosphere with the sunset light breaking through gaps. While editing this, I brightened the church much more than it was in reality - as with before, I always want a focus in the image and this is it. - The path leading towards it also helps.
(Above, top right): Painting by Johann Jungblut
(Above, bottom right): By Jungjin Lee
(left): By myself

Not my finest image - the dodging and burning show too much - the reflections show my agreement with the visual of a leading path towards focus with a dense, atmospheric surrounding.
(Above, left): By myself
(Above, right): By Thierry Foulquier

Focus on the pool, a hint of light catching it.

Foulquier captured these intimate, brooding landscapes that I strive for.

-I enjoy the pool taking focus beside the sky - it splits a flat landscape up to become much more exciting.
(Above, top): By myself
(Above, left): By myself
(Above, bottom, right): Still from 'The Passion of Anna' - Ingmar Bergman

My top picture is simply focusing on the austere qualities of the tree shapes beside the isolated church. I find, combined with the luminous sky, the atmosphere very effective - the trees almost foreboding.

The Bergman, referred to the trees and barren landscape he captured in this film - he found a similar, unsettling atmosphere.
As with the previous image, capturing the strange withered trees hanging above the graveyard.

I was trying to capture the surreal atmosphere I felt.

In editing, the ground level is reduced to reduce the grave stone - I think they're important for the isolated sense of the image.

Could have done this a little more subtly.

The Bergman style - provide also emphasis on the withered growths + trees - a barren abandoned place, apart from the man.
(left): Unfinished, foiled collage
- Using mostly early photographs I worked in fog, I attempted to visualise a hill - my rendition here simply looks too unconvincing. I intend for marks of assembly to exist. The problem however is the shape. Still, I am intrigued to try it again: better still might be to construct the shape of a mountain.
The Thiollier's image please as a great influence for how he captured a luminosity here — again, the water emerges from dark, and the sky seems imposing, light spreading from the centre.

With my image — I am pleased — there is a definite luminosity — the cloud forms spreading and everything cast in only the limited morning light.
(Left): Another photograph from "The Stone Forest".

(Below): Concept for the mountain - I wanted the piece to remain simple, starting with a very basic abstract shape initially just leaving the colors as reference for the type of colors I will need to take for to collect from photographs, red sky etc.

The piece becomes a focus on the intricate textures - assembling tiny cut-outs from hundreds of pictures of "The stone forest" - each part is carefully selected to complement the neighbouring cut-outs.
(Above: left + right): By my self -
Referencing these pictures mainly as they
(coming) many more (were) used to be
cut up for my mountain piece - beginning
stages on page below;
(Above, left): By myself - 'The stone forest' from a distance
(Above, right): By Vera Lutter (Egypt series)
(Left, bottom): Closeups of my mountain piece.

Vera Lutter's large scale pinhole showcases the surreal atmosphere and simple focus I intended to convey with my mountain piece. Simply as a negative, the black glowing sky seems automatically smeared behind the ever so obscure phenomenon - Pyramid.

The distance shot of the stone forest shows the scale of detail in the mass of rocks that I wanted to reinterpret in my mountain piece.

The closeups show importance of the detail in the piece - the intentional marks of the cut pairs revealing the hard work in my assembly - as oppose the clarity, smoothly merging it all. Whish I felt would appear for less interesting.
The sky was left flat red to maintain a strange surrealism—a impossible reality.
(Left): Still from 'Come and see' by Elem Klimov

In league with Tarkovsky, this film documents war with stunningly stark views of Russian landscape, this still is a good example of fog in the film.

(Above, left + right): By myself - good sense of movement in the jibes, the right hand images used flash to reveal some of the crops rather than the bottom half remaining black and less interesting.
(Above right): Polaerd by Tarkovsky - sharing excellent record of fog as a
perfect way to set a lost and
spectacular atmosphere.

(Left): By myself - capturing a unique
moment where the sky was tinted red and
blue with powerful luminosity, also
spreading across the field nicely.
(Above/Top, left & right): Stills from ‘Nostalgia’ - Tarkovsky – these stills are again stunningly atmospheric, the rolling plough landscape with a spreading of fog splits up the elements within the picture frame - the closest forms reveal most.

(Left): by myself - (spreading morning fog across a field – the fog was not as intense as I would’ve liked – as in Tarkovsky’s shots. However in the distance it has hidden the trees well beneath the effectively bright, sparse sky.)
(Above, top left) - By Don McCullin
(Above, top right) - By Felix Thiollier
(Left): By myself - Inspired massively by both McCullin and Thiollier’s images of industrial sites - I set to photograph this sugar beet factory.

Although my photograph is far less gritty, involving process smoke that in the resonances is the intense brooding shape in combination is still very striking. The success in McCullin’s image in particular is how the light has caught the fence and how the smoke swamps the sky - displaying an industry hell for the silhouette heading towards.
(left): A farm yard — continually inspired by especially Don McCullin to capture a dark gritty hell in landscape, I have done quite well here — also managing to capture how the light has picked out certain elements brightly. Juxtaposing a swamp of ducks.
(Left): An after view of the sugar beet factory — there are good textures in the area of foliage at the bottom — the grass plain seems almost ready for a warzone, it's so dead and behind exists the gloom of the factory and smoke.

The dark chlorophyllia in this picture works very well — by this I mean there are my hints of brightness — the heavy clouds weigh down allowing little escape.
(Left): Through editing - the blues were pushed dark and the red/yellows very bright as an attempt to imitate infrared. Apart from some slight distortion - the effect has worked very well. This enhances the stark light that cast on the foliage at the time, providing more than just the real scene, but an enhancement - more dreamlike or as a recollection of the view in 2 moments.

(Below)(Right): Photographs by Chris Friel. - using a tilt shift lens to create manual distortion - Friel also provides character and atmosphere that I am trying to achieve - a sense of moment rather than a quick snapshot - the exposure of the environment too.
(Above): 120 film enlargement - the tree shapes stand out nicely as does the water, drifting away from the lens.
A good attempt to capture this static scene, but experimenting with comparing the curing of film - working nicely as a comparison.
Simply, this picture presents striking light. In this moment—without much editing, the light was already this favours. Against the dark sky, the trees in white seem ghostly and definitely surreal. The reflection also makes this image...
(Left): A foggy effective shimmering atmosphere as a result of the sunset light. In the woods, the splits between trees allow interesting effects with light as certain areas are blocked. The fog provides a good sense of perspective.

(Below right): Photographs by Clyde Butcher: These pictures by Butcher are perfect examples in capturing a filtered, luminous light—the horizon in the sun is enormous, but spread smoothly across the detailed environment.

In my photograph, I was aiming to emulate Butcher's great luminosity.
(Above): 3:5 mm enlargement - A striking tree shape.
(Above, right): By Don McCullin

(Above, left): By myself.

- Recording a low, but bright light, filtering through the trees. I've done quite well to capture the sense of space, quiet atmosphere - with the sound of chewing, etc.

McCullin's image: Captured the wood at 2.50, not just a dull set of textures, but a very luminous pool of water, - nice variation between.
(Above, left): By myself - 120 enlargement

(Above, right (2 images)): By Jongjin Lee - Having known Lee before, he presents an original approach to simplifying, abstracting the landscape. In my enlargement, I am trying to bring focus to the texture of the trees in that way. Lee's photograph focuses on the basic elements and clever compositions offering space to breathe for atmosphere. 


trees in right, big space at rest.
(Above, left): By myself, 35mm scan
(Above, right): By Adam Fuss — As a way to experiment in my project, I have burnt + wrapped areas of my film — the result is interesting, with the burnt + wrapping strange textures. Fuss shows how film can be approached in many ways — in this case he has printed the developer I desire, hence the burning on the edges — he has focus on the middle.
(left): Explanation of the split light and intricate textures - this works well for how the shadows of light illuminate small areas beside darkness in between.
(Above, left): 35 mm scan
(Above, right): By Peter Hoffman. - Hoffman burns area of his pictures as statement on corruption of the environment. This particular image is from his series on oil spills - the bubbled hides certainly appear as a chemical reaction. The effect has worked quite well in my own image - there should be more disturbing however.
(Above; right) — By Don McCullin

(Left) — By myself

When editing this image I was instantly reminded of this McCullin image. — the white ground separates the thick darkness between the trees and sky and each contrast to emphasize one against the other (the light-dark).
(Left): By Jung shin Lee, (Above, left + right): By myself - 35 mm enlargements

The weeping and determined form burning the Negatives shows, mostly on the right - suggesting wood or some other mainly texture - the effect is good but the image itself is too plain.

Lee's image shows how the silhouette of trees can look very striking, of course, according to its shape and surroundings - the ship of water is just enough to bring us into a sense of the environment.
(above, right): By Felix Thiorier
(left): Big Orgasm — This is one of my best results — the light brings excellent clarity upon the straight trees, against the sky, shining like a sky behind. — This film reminds me always how to best record the brooding landscape. — Allowing space to breathe — something that my picture lacks — could be even better given some asphalt land on left + right.
(left): "The Black Sun" - By Ansel Adams
(right): Still from "The Virgin Spat" - Ingmar Bergman
- The Black Sun is a great example of a dramatic yet slightly surreal image. Adams clearly knew how to perfectly capture the elements in this picture: the blur in silverage, the slightly curved sun, the light picking out the stream.

Bergman also shows how to effectively capture a strange and desolate atmosphere, focusing on the tree amongst the sparse plain behind.
Butcher's Picture is extremely original, each element is judged—the textures in the ground, the hurrying cloud and then the luminous light from the moon.

In my image I captured the harsh light well—picking out the details in the branches with a strange brightness—the process was helped through slightly muting infrared in Photoshop—bright reds, yellows, dark blues.
Continuing to explore burning textures.

I feel although these are interesting, they don’t inspire me greatly for development.

The holes are too obvious.
(left): By myself - 120 scan (right): by Clyde Butcher.

Butcher influenced me on how to capture luminous light and across a breadth of space. My scan has worked well - the light picks out trunks distinctly and the contrast of colours orange and blues seems surreal.
(Above, right): By Bill Brandt
(Left): by myself - taking advantage of
the light and imagination in order

to bring the view of the field to a

(Below): How the landscape can be

simple, drawing attention simply to the

sky lighting the rocks against

the glow of the sky.
Friel's presence my intention for my image - a simplified view, drawing focus on texture of the water under sky.

I have some quite well - the strip of water shins out of the black and the sky is powerful. The clouds also make Friel's image excellent - the natural neon greens.
(Above, right): still from 'The Sacrifice' 
— Andrei Tarkovsky

(Above, left): by myself
Tarkovsky here captures the movement and violence of the fire beside the still atmospheric landscape. In my image I wanted to capture the violence and movement of the wind — the reeds are blown viciously against the bright, in ladies' 
These is good movement in the storm clouds.
(left): A good shot involving the varied textures - which I think will be better with a
little light picking out the tree shapes - in black they link back too much.
(Above, right): By Chris Friel - A good example of a high light picking out the shapes leading away in perspective.

(Left): 35mm enlargement - failed experiment to distress the negative.
You placed with this shot - the crisp light I had brought to the trees in austere woodland. Secure the mass of light: the shadow at the bottom and river leaking every lupe to provide variation.

The reference on the page below to Tarkovsky's Cinema Trees represents a similar atmosphere - the pristine feel, contrasting as opposite to the mass of darkness in dark woods.
(Above): 120 enlargement. (Right): stills from
'Ivan's Childhood' - Tarkovsky.
It's good to compare the same shot in digital and
film - the film has nice grain lines here, but I prefer
the intensity in the digital - the light is much more
striking.
Tarkovsky's skills are perfect examples of trees
as the environment to quiet atmosphere.
(left): A close up of the film grain on different's paper. It shows the green shimmer, where the sun is not seen, the sun is seen, green tinged by the green.

(right): The blue of sky and water seems to be one, not all the same, but seen in the same washing out, muting.

(left): I love the color in these, the film grain, the shimmer, the green, the blue. The film is such a strong color, the light will cut through it, the sun will cut through it, the green.
THE ENDING PATH

(Above, right): By Don McCullin
(Left): By myself — my final straight photograph as a very good summary of the atmospheres and environments I have been constantly exploring — the thick storm with the headlight cutting through and the path providing sense of perspective.

McCullin: ME – same effect with the surround, allowing the path to go out.
(Above): Beginning the final piece—my purpose in summary has explored the fictional, atmospheric and dramatic landscape in many forms. My collages have often looked as very simple 'surraries' of an environment and my vision for a surrealistic, dark landscape.

Returning to draw from one of my favorite shots from much earlier in snow—in the second journal. — The imagery of snow is both calm and unsettling for me—I enjoy the combination of colours also—blue + white.
Why a mountain?

(LEFT): By Ansel Adams

-Simply this photograph speaks how powerful the visuals of
the mountain are. Through my project, I search to
find an environment that I can never reach - a vision far
beyond planet or even Iceland or a mountain itself.

The rigidity of the mountain form is astoundingly
dynamic.
(Left): Screenshots during making the image - I chose to keep a darker background with a glow emphasising the shape of the mountain which was drawn digitally.

Each small square of snow was cut out from my 159 pictures of snow, each cut out rendered to complement its neighbouring colours. I worked first on the texture of the snow and how it fades to darkness toward the edge.
(Left): By Pascal Baud, - in this long exposure, a snow's photograph seems very small - the area of snow nearby the camera are always darkened. The situation, I believe is a result of using light that the camera picks up through the clouds. Through reducing my eating of snow, I want to have this slightly...Hypnotized appearance - for the silver to be the real light proceeds from the person, - the closer above 80% of the detail, once way I think for the price to be printed large scale.

(Bottom right, below): The final image - a surreal, snow mountain, victim. I think it is a perfect assumption of the surreal, at dark atmosphere. I have constantly been exploring, as well as to focus on texture, light and form.
An exploration of how emotion and the surreal is conveyed in traditional, realistic landscape compared to digitally constructed landscape

Landslapes and weather offering natural visuals, such as fog and mist, define our typical thoughts on atmospheric imagery. What I am exploring is a manifestation of this: mysterious floating fog, brooding skies and more, offer an observation beyond just the stated word. A summarisation of my photography is my search for specific moments that reflect my personal feelings and that capture my interests in the constant visual changes in weather and its effect on surroundings, lighting and skies. Rather than settling for a simple grey sky, along a few pretty trees I am more critical, choosing for example a specific times of day where darkness lingers or when light pierces fog. Though importantly there is experimentation too in my search as, without planning, I find new locations and settings all the time.

Guiding my attempt to transpose imagination into photography are of course a range of other photographers, who prove what has already been possible in their visual quests.

Don McCullin

Claustrophobia, pressures of life and darkness from within are examples of some of the emotionally driven feelings occurring in the minds of people. These feelings are often revealed in artistic imagery and consequently they can then act as a therapeutic medium. Photographs of landscapes in their most stormy, unwelcoming states can certainly translate as a metaphor for a distressed mind.

Separately from the imagination, one can so often experience the spontaneous, seemingly ‘surreal’ pictorial moments that nature offers. Such moments are seen in infinite variations all over the world. Commonly known phenomenon’s of nature’s visuals include the Northern Lights and anywhere between those neon colours to the gloomy stormscapes of Britain or California, USA. Consequently, when even a flat field, at a very specific moment in time has the potential to look just as impressive as Aurora Borealis, this means nature offers a constantly unpredictable palette just as photography can be unpredictable by default.

For all the sunny images and the immediately associated happiness drawn from such photographed landscapes, I believe it is equally, perhaps even more vital, to utilize the landscape as a visual metaphor for deeper emotions and more complex moods.

Don McCullin’s personal ordeals and darker side centre on a burden of endless nightmares in recalling his experiences as a war photographer and having experiencing the deepest hatreds and confrontations of mankind. Describing war as ‘partly madness but mostly insanity’ it is hard to disagree with this when learning his stories involve weeks surrounded by solid killing, seeing bodies trampled by tank tracks into tarmac, a Syrian hospital containing a single nurse incapable of managing mentally ill children strapped to beds whilst swimming in their own excrement in the midst of battle and African boys being skinned alive and murdered for the sake of blood lusting mercenaries.

(Above, left: ‘A Dead North Vietnamese Soldier, The Battle of Hue’, 1968 - Don McCullin)

(Above, right: Dead man. Congo, 1966 – Don McCullin)

Having witnessed a lifetime of such blood spilling, his landscape photographs consequently reveal prominent echoes of his tormented memory. McCullin’s ‘form of heaven’ is the English landscape as a subject providing darkness’s to reflect all stretches of his emotion. Thankfully, in this later stage of his career, no life-lost eyes now stare and draw an unforgettable guilt from the compassionate Don McCullin, but still haunted, his landscape photography involves constant reminders. Sounds of chainsaws remind him ‘a tree is dying’ and pheasant shootings remind him ‘there’s going to be blood somewhere’.
McCullin ensures that he takes advantage of every detail available, the road, the fallen fence, the intensely bleak muddy plain of landscape and the factories occupying the sky. The silhouette of the man is noticeably the darkest tone in the picture, yet despite being surrounded by darkness he is visible and we are left with a sense of him walking into an even more depressive darkness shrouded in smog.

Andrei Tarkovsky

Primarily a cinematographer, Tarkovsky works with the moving image. However, his films always contain long, silent, almost still moments utterly dependant on creating an atmosphere. One can pause moments in his films to find stills that prove as immensely powerful pieces of photography. His huge panoramic views of the Russian landscape in all seasons are reminiscent of renaissance frescos, stark yet nostalgic backgrounds. He does not attempt to reveal the world around him in an ordinarily conventional way expected in pop culture film or photography, instead he reveals his understanding of the essence of life through his personal experience and embodies these emotional scenes into his cast and lens. Although Tarkovsky relates his emotions to his visuals, the atmospheres and scenes are constantly interchanging allowing the viewer to often find their own connections and inspirations – an effect I hope to create through my photography.

Examples of existential themes lie in his film ‘Stalker’ in which there is little intellectual confrontation – in fact Tarkovsky made a conscious effort to ‘focus attention almost wholly on the image itself and avoid entertaining or surprising the spectator’.

(left: still from ‘Stalker’ – Andrei Tarkovsky)
In this sense the visuals are centred on escaping a dystopian urban environment into ‘the Zone’. The film is based on the novel ‘Solaris’ by Stanislaw Lem: in which the characters discuss the use of numerous alien devices discovered in ‘the Zone’, finding human objects reclaimed by nature, ‘the divine other’. In ‘Stalker’ Tarkovsky strips the imagery down even further, as opposed to scattering artefacts there are hints at decaying human traces, pylons and underground rooms, but always becoming absorbed by nature. The internal is bleeding with the external and most importantly, creating a mirror into the human soul as a conduit based on faith, as man and god.

‘The Zone’ can be seen as an Eden, and is thus representative of the original home of humanity. If, then, as Tarkovsky claims: ‘The Zone doesn’t symbolise anything, any more than anything else does in my films: the zone is a zone, it’s life, and as he makes his way across it a man may break down or he may come through.’

Tarkovsky purposefully captures fog, water, hazy sunset light or large space to create atmosphere. As a result the viewer clearly relates or understands, without explanation, that there is an atmosphere because these natural wonders are all typical visual associations.

The image does not feel unconventional, but is obvious how Tarkovsky placed the man against the lightest area of the water, where the sun is hitting. Although the original scene in the film is in fact in colour, the still, reduced to black and white, seems to consequently have more effect for how it is stripped down to the monochrome tones: the silhouette is enhanced and the atmosphere feels cold. Added to this the idea that the water is cold for the man is heightened by his crippled frown and huddled position. Furthermore, the water, although calm at this moment, could it eventually wash the incapacitated man away? The composition of the scene reveals no sky and although the light upon the water proves the fact the scene is outdoors, the atmosphere does in result feel somewhat claustrophobic. Also the walls surrounding the water remind us that this stretch of water exists within an urban environment, adding to some questioning as to what the man’s story really is, where he came from, especially if one had seen this still without context of the film.

**Construction and the Surreal**

Alongside a search in emotional response, through the available aesthetics of nature, there is a point beyond editing the reality where multiple separate images can be cropped and assembled using photoshop or scissors and glue to build desired scenery from the imagination using elements of the recorded environment. As opposed to a more open discovery involving searching reality for a surreal or emotionally reflective view, this process is completely dissimilar in how it involves an almost entirely self-directed approach.

Although this area of my project focuses primarily on building a desired image, I feel that because Vera Lutter works beyond an ‘ordinary method’ with her photography, she half invents a separate reality in her realm of pinhole negatives. Lutter’s large scale pinholes are instantly intriguing to me for their immense detail. This results from her capturing moving life using storage containers, essentially as enormous pinhole cameras. However, the other immediately obvious quality is a simple but brilliantly surreal effect of leaving her pinhole images as negatives. Considering that her subject matter would probably not appear very obscure if captured with an ordinary SLR, Lutter utilises her surrounding space in a clever way to provide unusually scaled views rarely seen in photography. Similarly, given that she works with inverted tones, it’s clear she understands how to successfully work within this ‘restriction’.

(Above: still from ‘Stalker’ – Andrei Tarkovsky)

Instantly the above image tells there is something wrong: the man appears possibly dead or at least not in a functional state lying in the water. However, there is a sense of calm, that is reminiscent of a memorable but hazy moment in a dream. The dog is in silhouette and a perfectly black one against white amongst the rippling of the water. Without knowing exactly why the dog subconsciously gives me the impression of a symbol, a poetic importance seems to drift with it. A dog is known as man’s companion and it remains near the man perhaps for this reason looking out for him with a sense of care and so this could be the only possibly comforting aspect to the scene, but it could simply be wandering past with no sympathy at all.
In this photograph from her series in Egypt, Lutter, without manipulation, transforms a recognizable scene into a view that seems as if from another planet in space. Even though the Egyptian pyramids remain as odd phenomenons, wonders of the earth, now surrounded by Alien myth and paranormal U.F.O activity, Lutter gives the illusion of the scene becoming an enhancement of the ‘alien’. This effect being the simplistic result of inverted tones causing the sky to become black, and the sand bright white, all fading in circular a shape to the sides making it seem to me that we are viewing the focus of the image through a viewfinder on a military camera from a science fiction film of the past.

(Above – Mountain, by myself)

(Above – detail)

An abstracted reproduction of a natural form, made of natural elements rendered digitally.

Above I present a piece of my own, a large scale Photoshop collage made from tiny cut outs of pictures taken of ‘The stone forest’, Yunnan, China. Added to the slow digital process of cutting a section, adjusting its contrasts and colour values according to the neighbouring cut outs and repeating, when constructing this mountain shape I also tried very hard to emulate the intricate handwork and fine brush marks that a painter would makes. Resulting in a visual enhancement, this offers a different image to seeing the real rock formations in a mountain. By intention, the overall shape and palette is simple, almost abstract and the grey tones merge when observing from a distance. However, upon closer inspection you can find hundreds of crevices and textures in the rocks. This is certainly one element of the success of this piece, the second is the achievement of an unnatural, and digital surrealistic feeling, largely because of how the crudely collaged shapes assume the mountain as well as the flat red background. In reality, the sky is never one colour and rarely a deep red. Juxtaposed against the colour, the textures in the mountain are allowed to really stand out. This effect was partly influenced by the referenced Vera Lutter photograph on the previous page – a simplification or adjustment to the sky sets an immediate atmosphere and in both of these examples it is otherworldly.

Conclusion

My study provides insight into my interests surrounding my project; the relationship between human emotion and nature channelled through the visuals of all things from the violence of storms to a serene snowscape. Throughout, I have centred on specific atmospheres and most importantly I have sought to find irregular visual moments. I have drawn a parallel between an invented reality, a vision of the mind through the possibilities of technology and the unique moments of light and weather within the inconstant landscape.