

Component 1 Photography

Standard Mark – 43

Performance Level 4: Competent & Consistent

	AO1	AO2	AO3	AO4
Mark	11	11	10	11
Performance Level	4	4	4	4
	Mostly competent and consistent ability	Mostly competent and consistent ability	Just competent and consistent ability	Mostly competent and consistent ability

Keywords from the taxonomy:
Informed, Purposeful, Secure

Moderator commentary

This Photography Component 1, consists of an A3 presentation sketch pad and four A2 sheets of printed outcomes. Images of the work selected here reflect the characteristics of work mostly within Performance Level 4. Competent and Consistent with a mark of 43/72. The strengths of the submission lie within Assessment Objectives 1,2 and 3, Develop, Refine and Record.

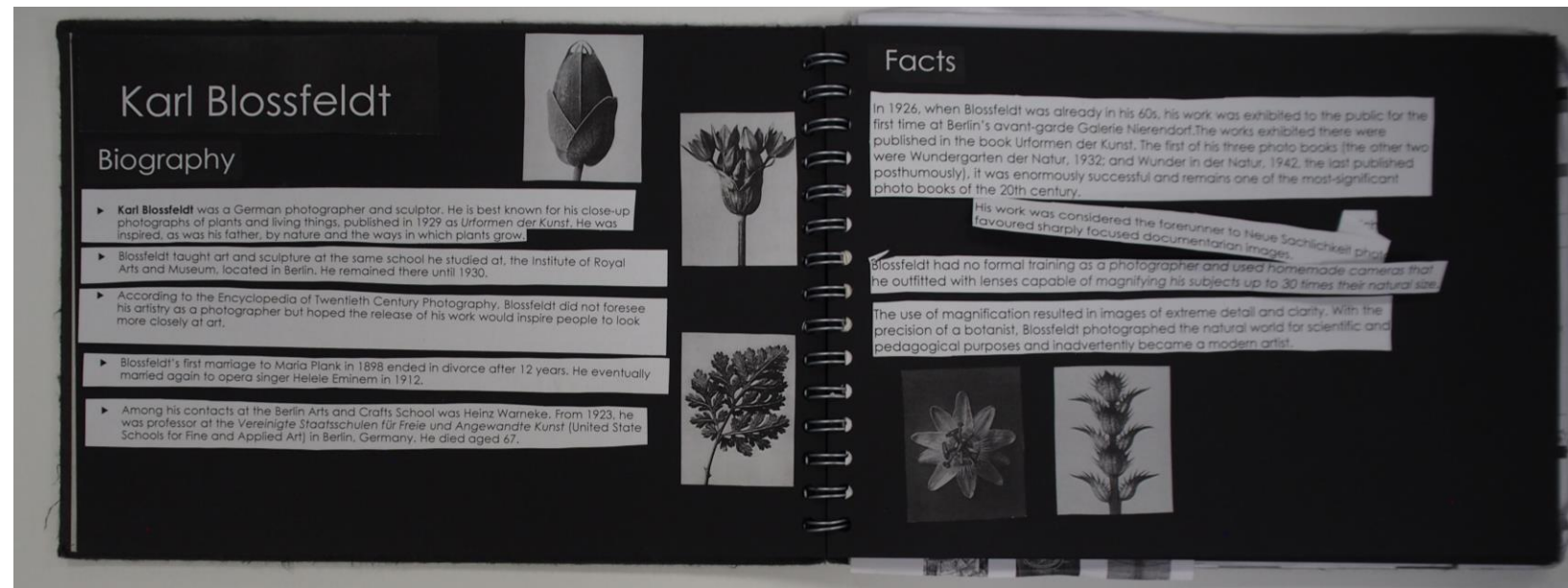
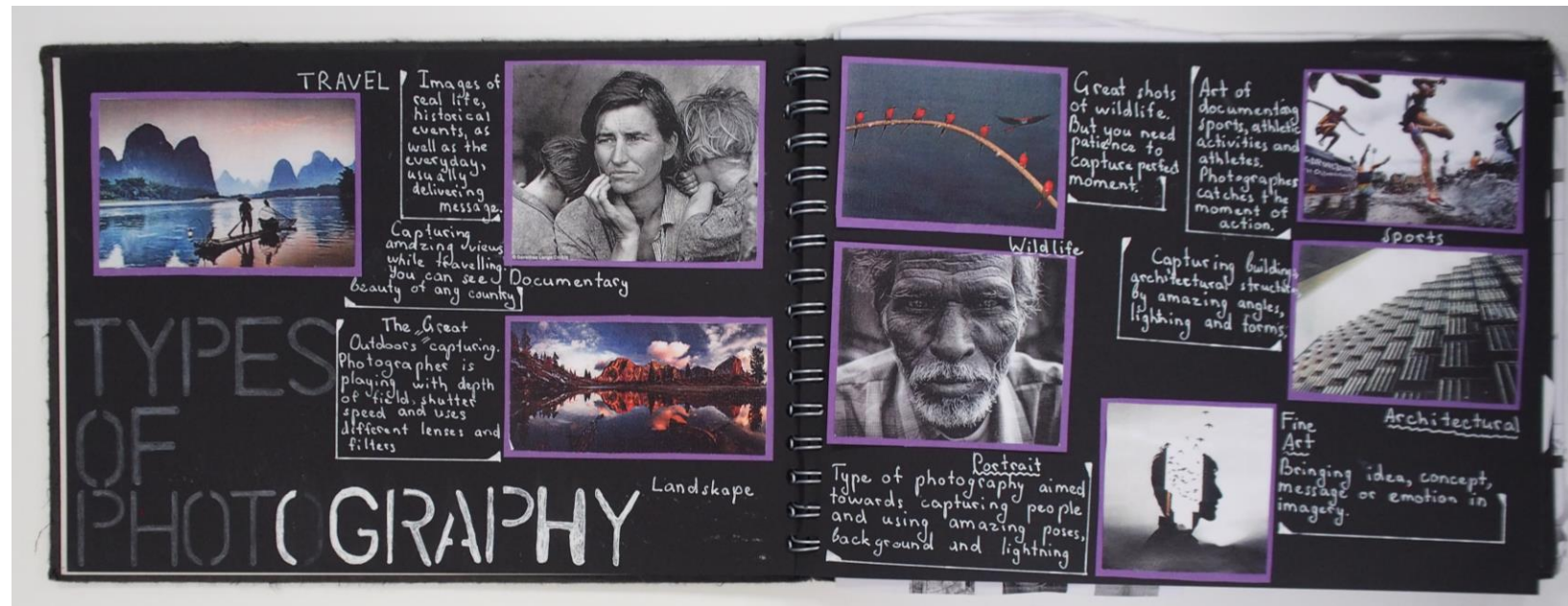
The submission consists of competent responses to two thematic projects; 'Natural Forms' and 'Transformations'. Purposeful research into a range of Photographers including German Artist Karl Blossfeldt, British Artist Peter Defty and American Artist Alexandra Valenti, initiates and informs each photo shoot. For example, the candidate creates a series of patterns that are scanned and incorporated into a series of digital collages. They thoughtfully annotate; "I was really fascinated by how she (Alexandra Valenti) contrasts black and white photography and colourful patterns".

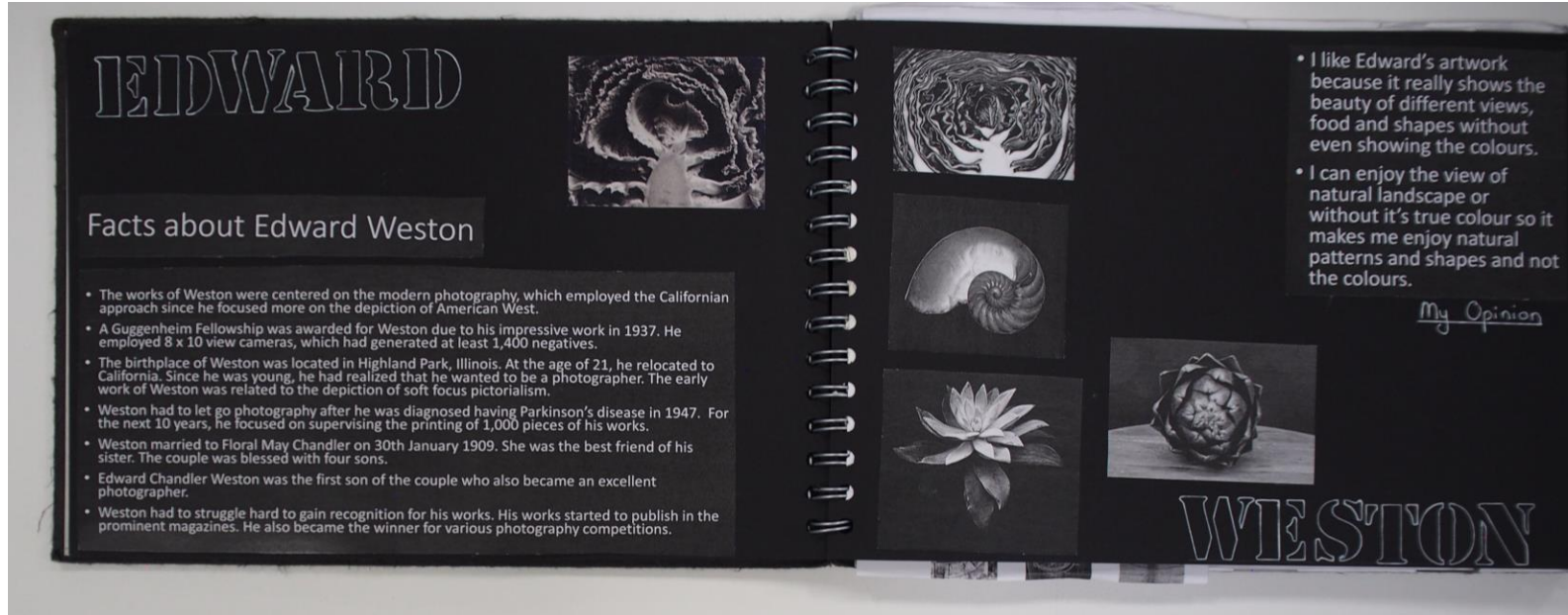
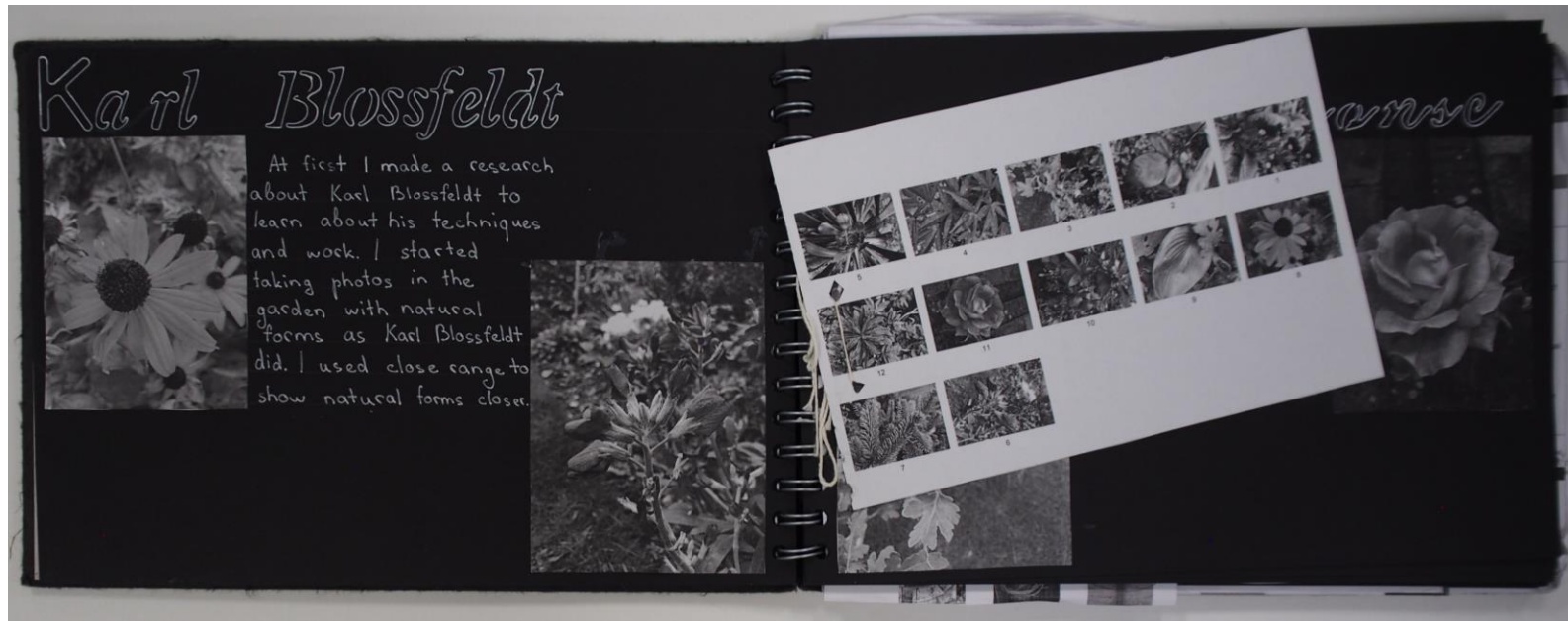
Ideas are consistently refined, explored and recorded through photo shoots that reflect particular characteristics of a professional Photographer's approach. The layered collages of Finnish Photographer Christoffer Relander inspire the candidate to create their own secure multiple layered imagery based on how humans can transform nature by recognising their own natural state.

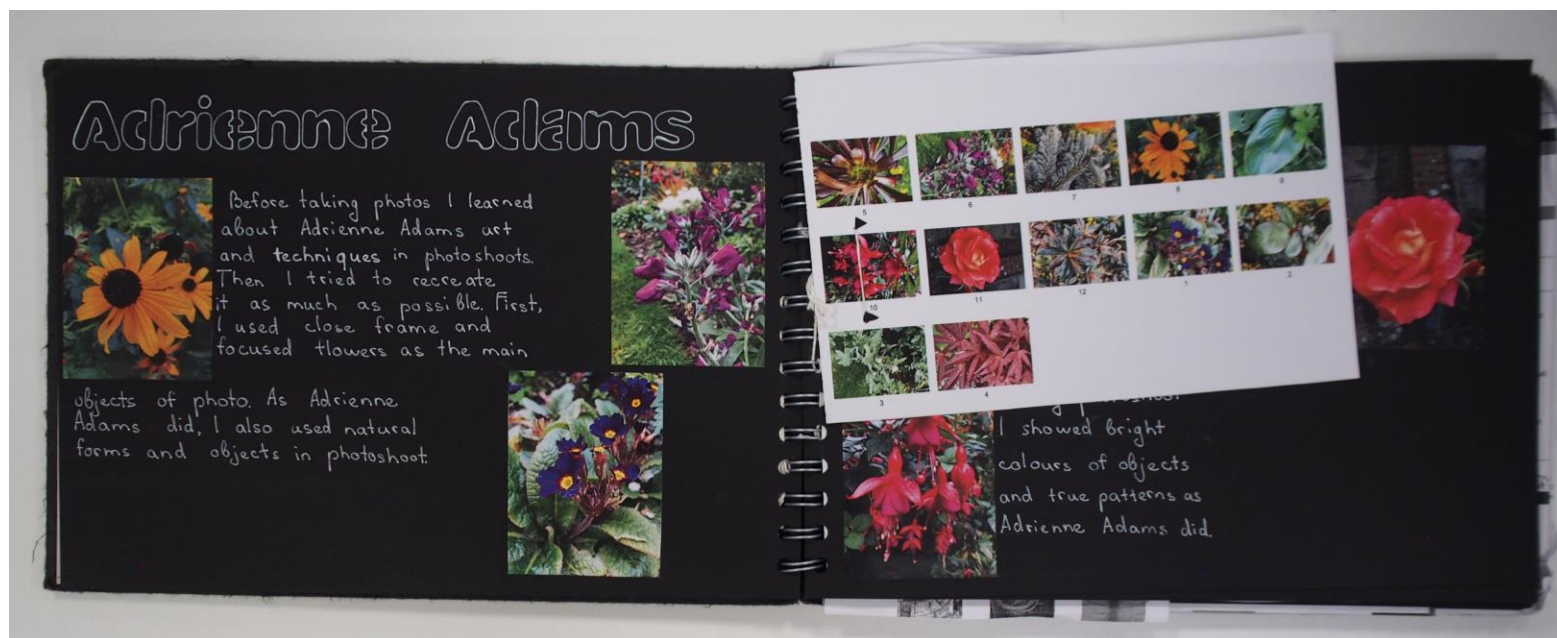
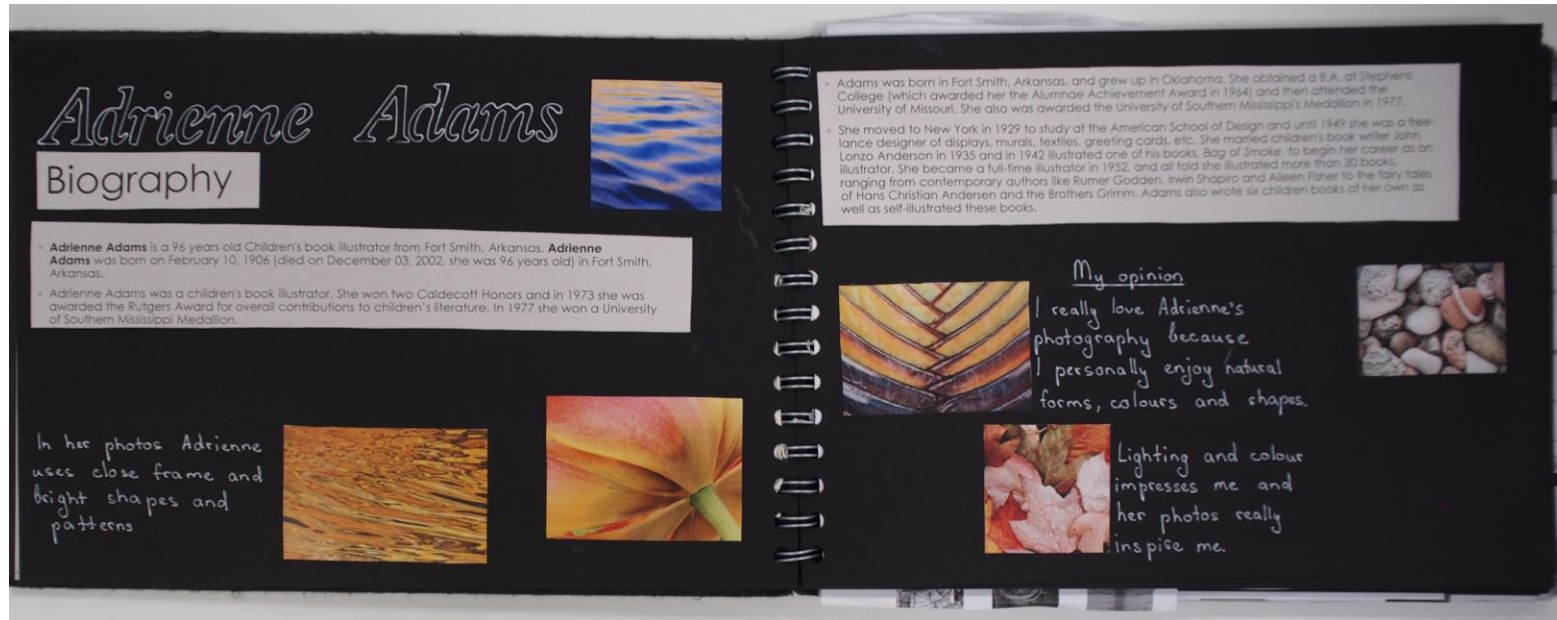
Greater independent development of ideas is evidenced within the 'Transformations' project where photographs are rendered through an informed approach to digital editing. A photo shoot of sunsets becomes the focal point for experimenting and refining ideas. Inspired by the work of Chinese Photographer Ziqian Liu's use of a mirror in her self-portrait work, the candidate creates a digital collage using sections of the landscape imagery as a backdrop to a series of purposeful portrait photographs. This work is a secure and purposeful response, informed by their connections to relevant sources.

Final outcomes are presented on A3 sheets of black card and evidence the candidate's interests and focus on digital collage and the use of multiple layering.

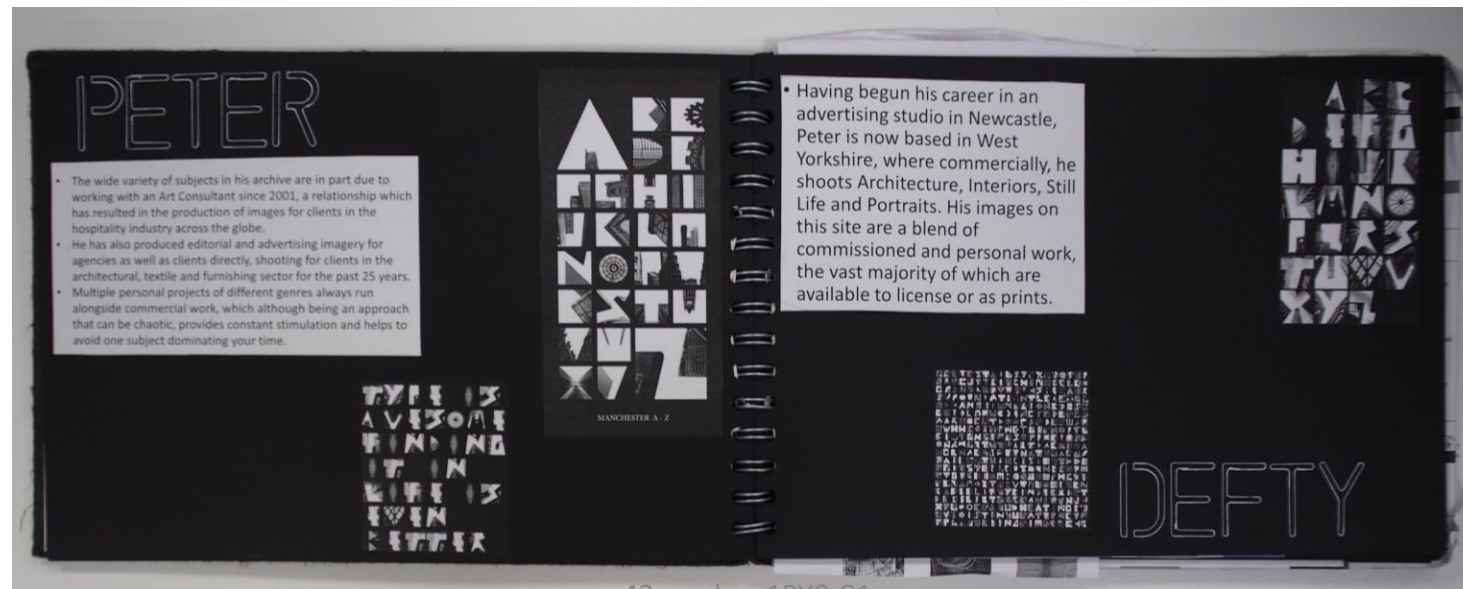
In order for the submission to move higher within Performance Level 4, Competent and Consistent, the candidate could demonstrate more consistent and sustained evidence to record and realise their personal ideas across their submission. The candidate enjoys the process of working in response to the work of established Photographers, but is less secure in recording their own ideas that are informed by their investigations.











Alexandra



Alexandra Valenti is an artist and photographer. She has work in private collections in Austin, Los Angeles, New York, Portland, Nashville, Miami and New Orleans.

She also has prints of her work hanging in 148 rooms at the new Line Hotel in Austin, Texas. Her work has been featured on the first season of the HGTV shows.



Alexandra Valenti combines her two passions for photography and painting to produce some truly creative works of art. Rather than simply painting portraits or snapping shots of models, Valenti merges



This photo was taken outside on some kind of hill. Valenti included model and pattern behind the hill. She also created contrast between black and white photo and colorful pattern.

Valenti

the two art forms to create an intriguing landscape filled with personality. She gives her captured world character with vibrant streaks of color and blotted hues of the rainbow. The artist balances the color within each of her images by pairing the right amount of painted pigments against her typically monochromatic photograph.



MAURIZIO

Maurizio Anzeri makes his portraits by sewing directly into found vintage photographs. His embroidered patterns garnish the figures like elaborate costumes, but also suggest a psychological aura, as if revealing the person's thoughts or feelings. The antique appearance of the photographs is often at odds with the sharp lines and silky shimmer of the threads. The combined media gives the effect of a dimension where history and future converge. The image used in Round Midnight is an early 20th century 'glamour shot' that at the time would have been considered titillating for both the girl's nudity and efficiency. Anzeri's delicately stitched veil recasts the figure with an uncomfortable modesty, overlaying a past generation's cross-cultural anxieties with an allusion to our own.



ANZERI



The Italian-born, British-based Anzeri searches out vintage portraits in flea markets and junk shops, viewing them, he says, as landscapes on which to map out his own unique geography of suggestion. Faces are criss-crossed with coloured threads, or patterned in curves and circles until they are barely visible. Sometimes the end result resembles an elaborate mask; at other times an interior landscape made by a latterday surrealist plundering his fertile unconscious. Here, the poignancy that attends all discarded photographs - remnants of another time, another life of which we know nothing - is literally covered over.



Anzeri has said that his embroidered images suggest "other possible evolutionary dimensions for the people pictured", but his work has a surrealist rather than a Darwinian undertow. Sombre-looking children and sophisticated adults take on an absurdist aspect. The people pictured all but disappear in the process, becoming shadows or outlines beneath the lines. What was once a portrait is something else entirely: a formal, sculptural, diagrammatic artwork in which identity and expression is camouflaged. Anzeri creates something new and surprising by applying an old-fashioned craft to old-fashioned artefacts.

Cyanotype?

What is it?

Cyanotype is an alternative (non-silver) photographic process. It is a traditional printing process that does not use silver gelatin paper and is commonly used in traditional darkroom printing. The Cyanotype, also known as a blueprint, is considered among the easiest of all the historical methods and ideal for beginners to start with and



schools to teach. The characteristic of Cyanotypes is the blue colour of the print. In the cyanotype printing process you have to hand coat your paper or other materials with the sensitiser and after drying



the sensitised paper is contact printed with printed negatives or objects under the sun or a UV (Ultra Violet) light source.

What do you need?

- Either a cyanotype set, brush and paper that is thick enough to withstand the washing process and works well with cyanotype or pre coated cyanotype paper
- Glass and backplate of old picture frames
- Objects that have interesting shapes or are semitransparent (leaves, plants, etc)
- Water in a tub
- Sunshine



Alexandra Valenti

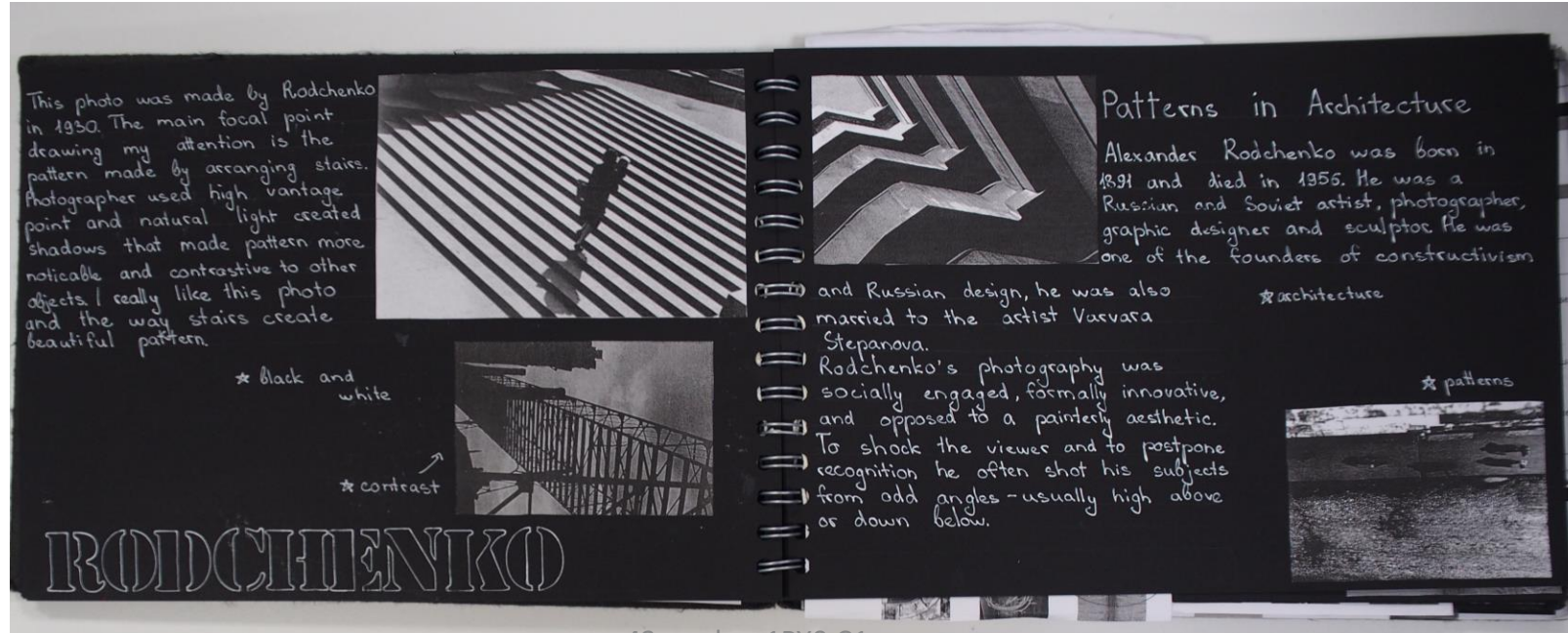
Before responding to Alexandra Valenti I learned about her work and techniques in photography. I was really fascinated by how she contrasts black and white photo and colourful pattern. First, I created two patterns



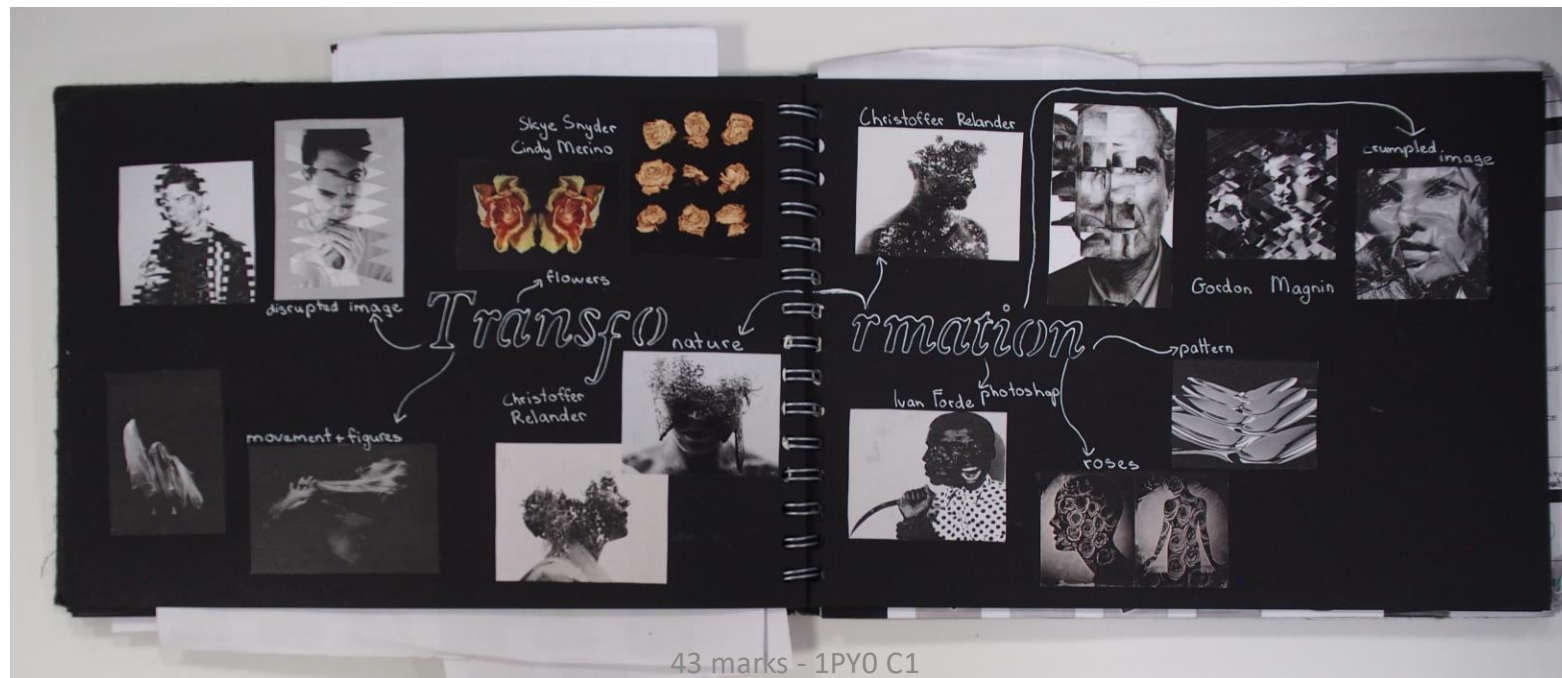
on a piece of paper. To create the first pattern I used compass, ruler and colour pencils. The second pattern was created by using tissue paper, black pen and glue. Then I scanned both patterns and saved on computer.

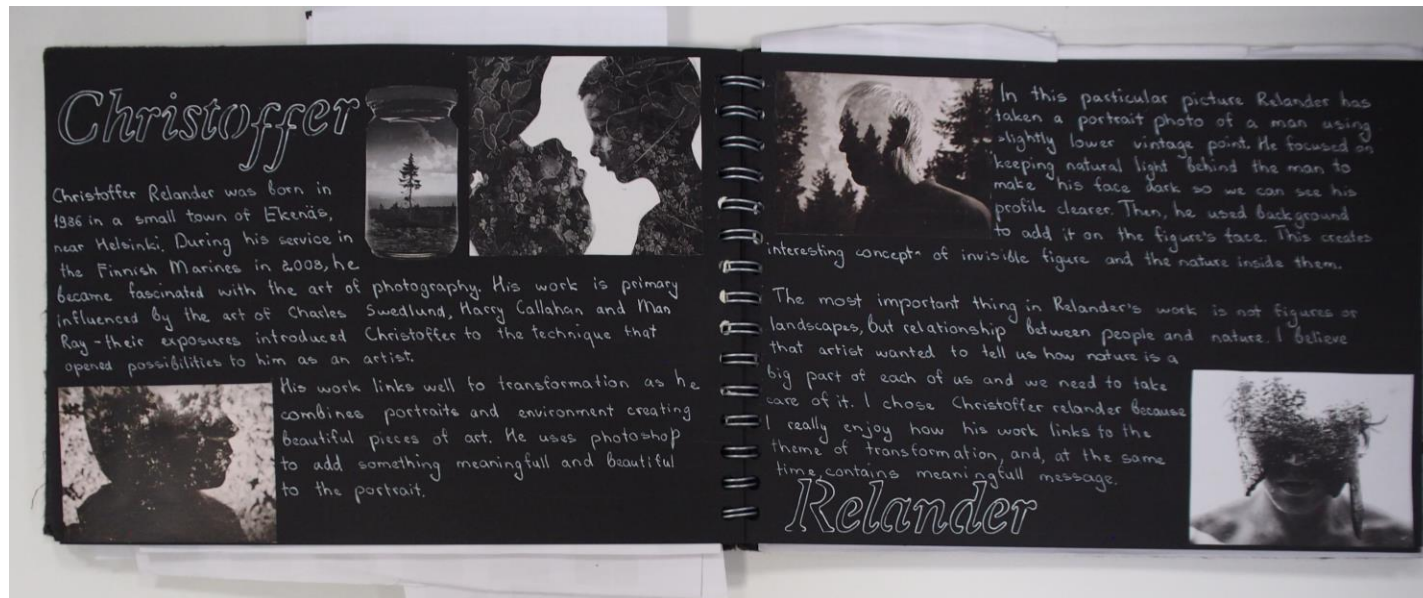
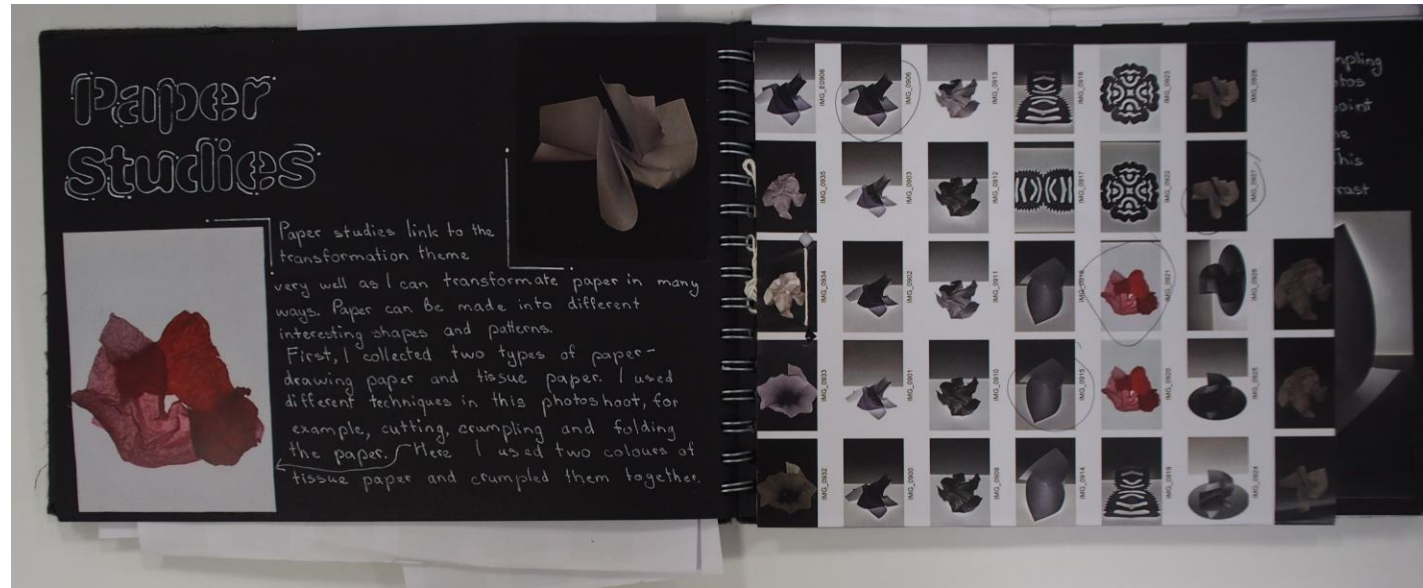


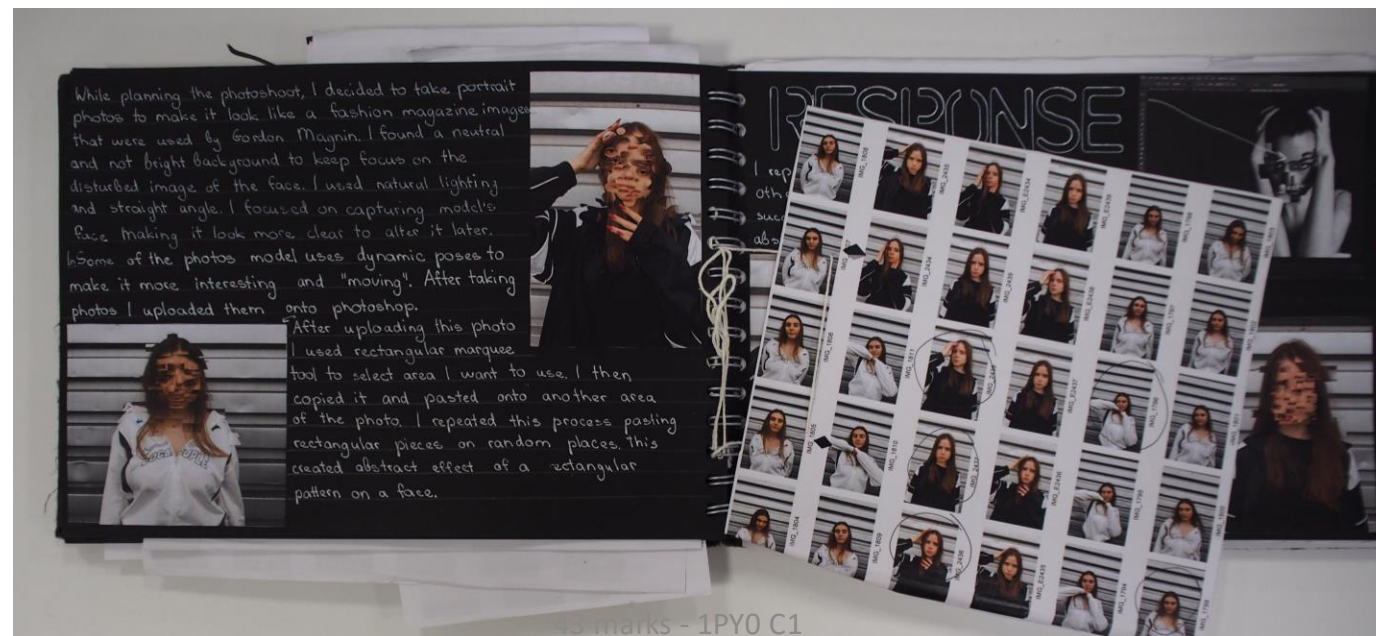
placed by using ed e and left the pattern colourful

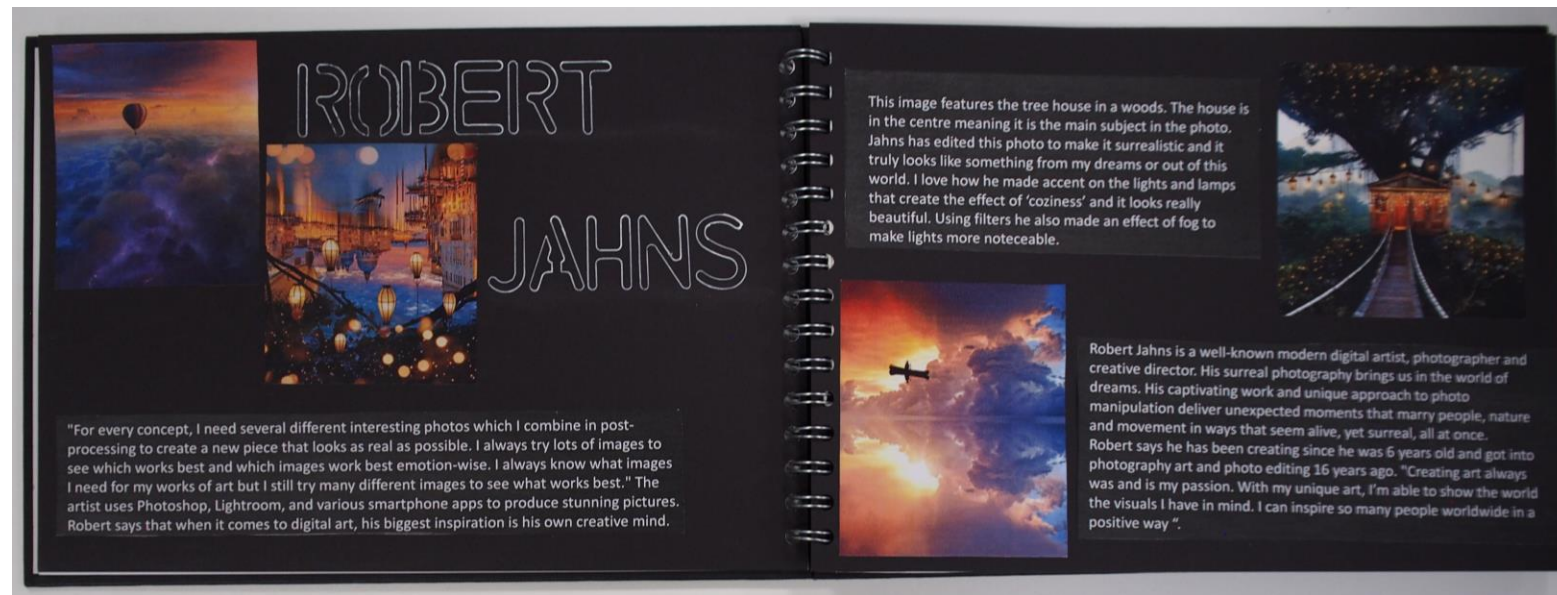












DEVELOPMENT

For my response to the photographer Robert Johns I took a sky and landscape photoshoot. I decided to try to connect his techniques and Gordon Magnin's technique where I cut out the parts of the picture and rearranged them. I planned to choose a picture of the sky and paste in cut out parts from others photos to create an abstract effect of multiple skies in one photo. This links well to the theme of transformation as I alter the photo and create a whole new piece. I think this idea is successful and I might consider it when planning an exam piece. However, I still have to explore other ideas and techniques to create the most successful and thoughtfull piece.



1st IDEA



Photo-shoot



I took these photos as an example of Ziquian Liu. A mirror and models are used in these photos. The very idea is to take a photo of a mirror in which a person or some object is reflected.

Ziquian Liu used people, fruits and flowers in her photos. I used people, leaves and water in my photos. At the time when I took the photo, it was autumn, so it will be a good opportunity to take advantage of the autumn atmosphere.





