

Component 1 Photography

Standard Mark – 50

	AO1	AO2	AO3	AO4	TOTAL
Mark	12	13	13	12	50
Level	4	5	5	4	
	Fully competent and consistent ability	Just confident and assured ability	Just confident and assured ability	Fully competent and consistent ability	

Keyword descriptors from the taxonomy:

Convincing

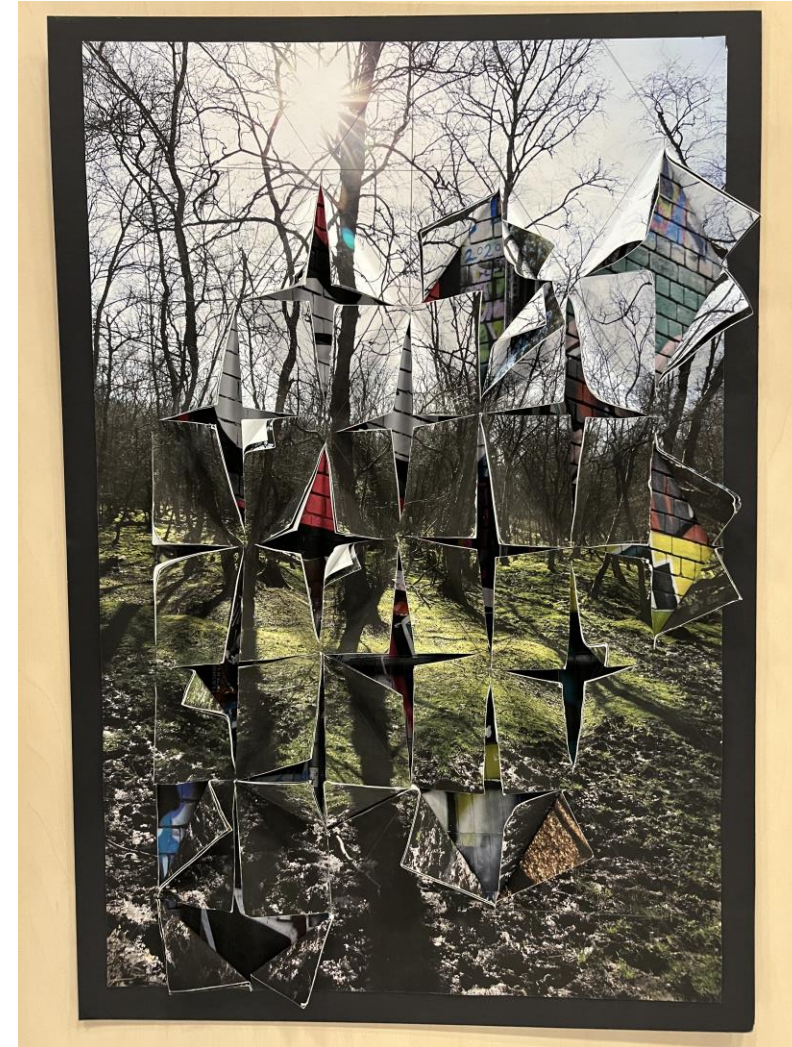
Examiner comments:

- This submission of work falls between level 4 and level 5 with a total of 50 marks.
- There is evidence of both digital and physical manipulations of photographic investigations.
- The project is developed in a purposeful manner which presents as an engaging and skillful submission of work.
- There is evidence of a convincing control over the formal elements that have been explored within the submission, driven by insights gained through the exploration of ideas and reflections.
- The candidate's investigative process shows an informed and convincing understanding of the context of their own ideas and the sources, that have informed them.
- Annotation shows a purposeful understanding of the variety of sources that they have referenced.
- The outcomes for AO4 demonstrate a competent and consistent understanding of visual language through their application of the formal elements.

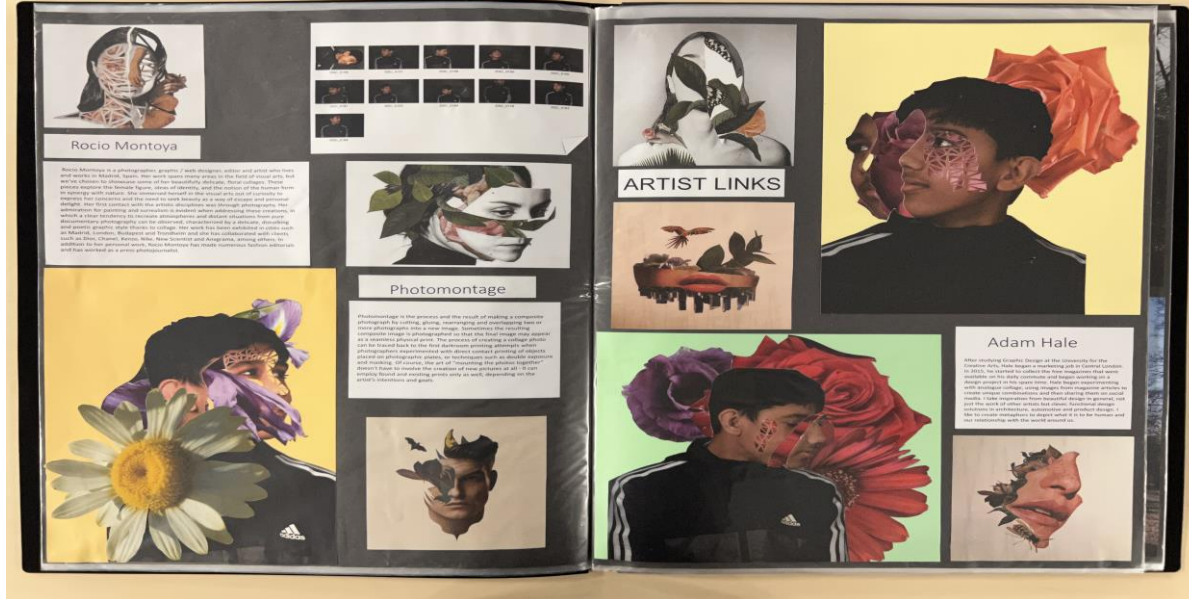


Pearson

Final outcome



Standard Mark – 50



Abigail Reynolds

Abigail Reynolds lives in St Just and has a studio in St Ives, Cornwall. She graduated from Goldsmiths University, London in 2002 following degrees at Chelsea College of Art and Design, London and at St Catherine's College Oxford University, Oxford. Whether working in sculpture, film or an event, Reynolds' practice is essentially collage. The Universal Now is an ongoing body of work which is created by splicing together photographs that depict the same place, taken from the same angle by different photographers often decades apart. The artist carefully and precisely cuts and folds the images onto themselves so that they create one new surface with both photographs being present in the given moment. This simultaneity is key to reading the work. Reynolds does not privilege one photograph, or one moment over another, both are present in the moment of looking. In so doing the artist explores photography's relationship to time and its ability to collapse the past in the present. Abigail Reynolds's fascination with books and photographs printed in them is longstanding. She studied English literature at Oxford University before degrees at Chelsea College of Art and Goldsmiths. The artist's practice regularly reuses photographs that she excavates from the pages of books. Often recognizable and uncannily familiar, these images have been widely circulated and shared via the mass printing process.



DEVELOPING AN OUTCOME



I was inspired by Abigail Reynolds to combine rural and urban using a cutting technique. She lay a surface underneath the main picture and cuts with precision lifting the paper and having the original background underneath. My work required intricate cutting as I had to print it flipped and print it regularly so once I lift the cutting I am able to fold it out giving me my desired outcome. One of my techniques is directly inspired from Reynolds, it is made up of cutting a diamond shape folding them outwards which will lead to four mini triangles that open up and reveal the background.

These outcomes are about the different surfaces produced in the natural or man-made environments. I have combined these to show a contrast. In addition, to showing the contrast between the pictures I have created my own surface by cutting into the images in a similar style to that of Abigail Reynolds.

