Component 1: Photography Standard Mark – 58

	AO1	AO2	AO3	AO4	TOTAL
Mark	15	14	15	14	58
Level	5	5	5	5	
	Fully confident and assured ability	Mostly confident and assured ability	Fully confident and assured ability	Mostly confident and assured ability	

Keyword descriptors from the taxonomy:

Convincing
Comprehensive

Focused
Refined

Resolved

Examiner comments

This Photography Component 1 submission consists of an extensive body of work, separated into two PDFs of digital slides, with outcomes integrated as well as presented as standalone digital images. Images of the work selected here reflect the characteristics of work at mostly to fully evident of Performance Level 5, Confident and Assured ability, giving a total mark of 58/72.

The candidate starts from the thematic title 'World' but focuses this to 'Lost', which explores mental health. Using a variety of both written and visual sources to inspire their photographic work the photoshoots are relevant and perceptive, analysed prior to carefully considered selection and editing. Each photoshoot influences the next with new relevant influences to enable development, and allow for further experimentation with photographic formal elements; viewpoint, lighting and composition for example.

The candidate selects and explains through thoughtful analyses that articulates the perceptive thought behind each of the compositions to qualify the full appreciation of the chosen photographs. The films 'Perks of being a Wallflower' and 'All the bright places' are a direct influence on the composition of their photography.

The use of influence pages allows for summative reflections and an influx of new ideas to help the candidate to make imaginative but informed developments. This results in planning and realising further photoshoots, followed by in-depth contextual analyses, including that of photographer Toni Frissell. The candidate convincingly uses the sea to help capture the emptiness. Mini themed photoshoots based on the titles 'Sleep' and 'Wake', 'Lost and Found' conclude this first body of work.

The final PDF explores a range of themes such as 'Unlock', 'Illusion', 'Misconception' and 'Ghost'. All include influence taken form critical understanding of sources focused around films. The photoshoots show skill, development, selection and analyses prior to selecting final photographs. Digital software is comprehensively used to edit the images, explore the thematic ideas, and to present a more meaningful response. It then concludes with a striking selection of images on 'Identity' before a final pyramid edit. The final portfolio of images is then included with details such as print surface finish and size, showing how all elements are considered by the candidate in the realisation of their intentions.

For the submission to fulfil the expectations across Performance Level 5, the candidate could demonstrate further refinement in their imagery through techniques and processes to help them produce a more informed and meaningful response.

LOST

space - galaxy - stars - undiscovered - unseen - unknown - future - life - alien - planets - moon - discoveries - voyages - historical - illness - mental health - reality - fictional - stories - past - underneath - gravity - air - floating - peace - war - destruction - time - family - love - connections - relationships - marriage - divorce - heartbreak - fighting - problems - natural problems - global warming - broken - weak - fractured - repair - build - growth - new beginnings - purity - religion - beliefs - traditions - magic - witchcraft -

WORLD

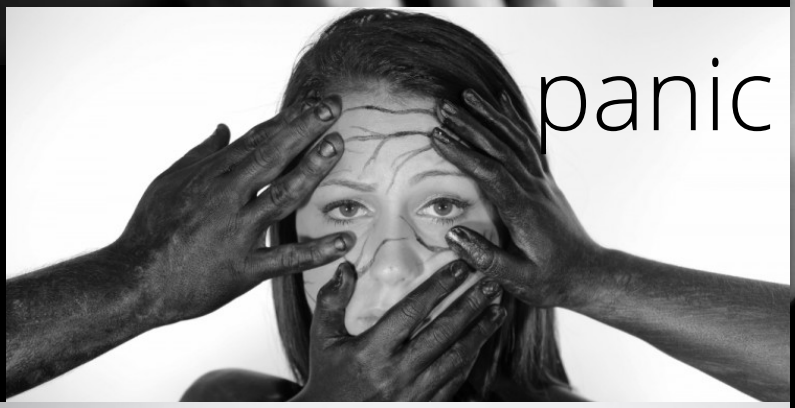
supernatural - ghosts - afterlife - death - darkness - alone - loneliness - depression - anxiety - PTSD - trauma - hallucinations - suicide - endings - deadly - cold - isolated - abandonment - terror - horror - evil - nightmares - memories - fake - social media - insecurities - disorder - eating disorder - bipolar disorder - social anxiety - schizophrenia - insomnia - images - overthinking - therapy - help - danger - scared - hyperventilating - panic attack - breathing - living - nature - seasons - winter -summer - spring - autumn - deforestation destruction

hidden

anxiety

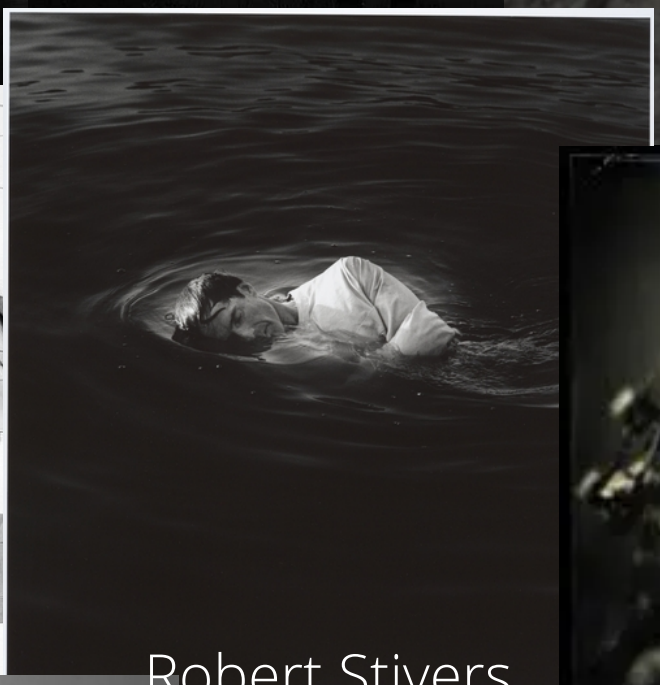
overthinking

panic

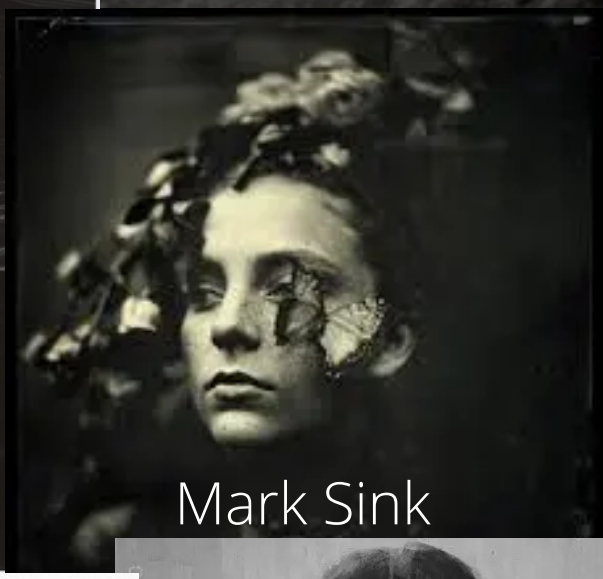


abandonment

PTSD

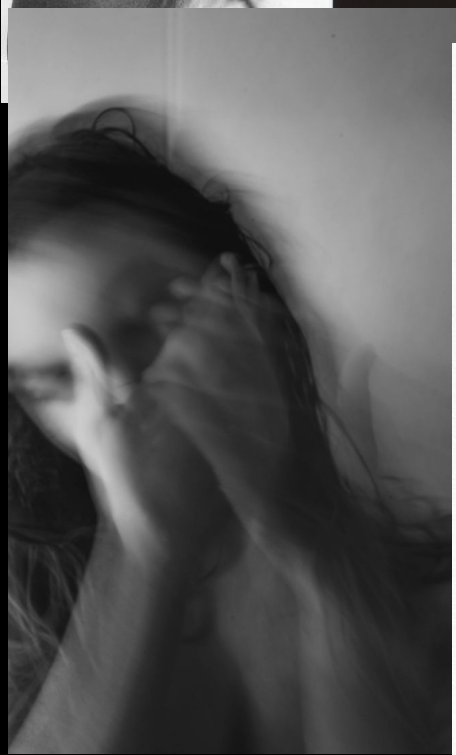


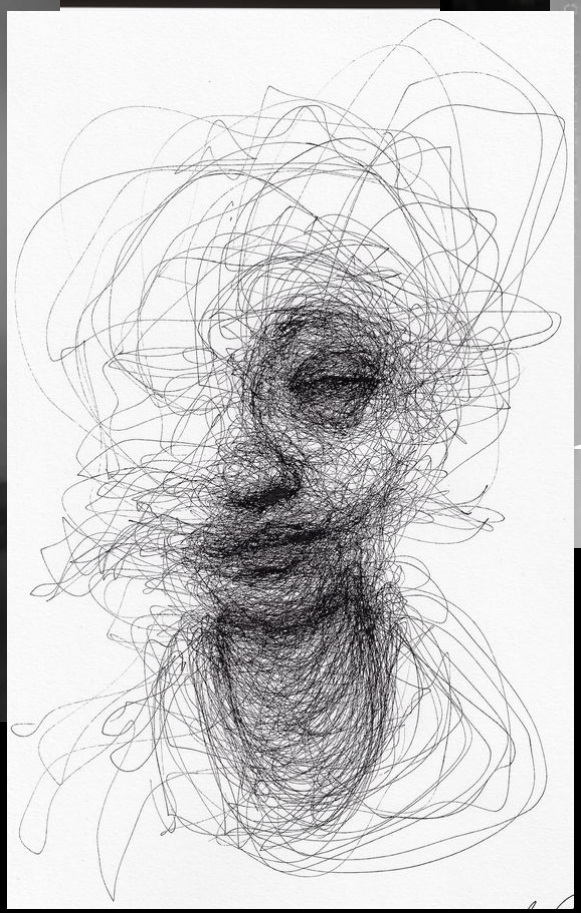
Toni Frissell



Mark Sink

Robert Stivers

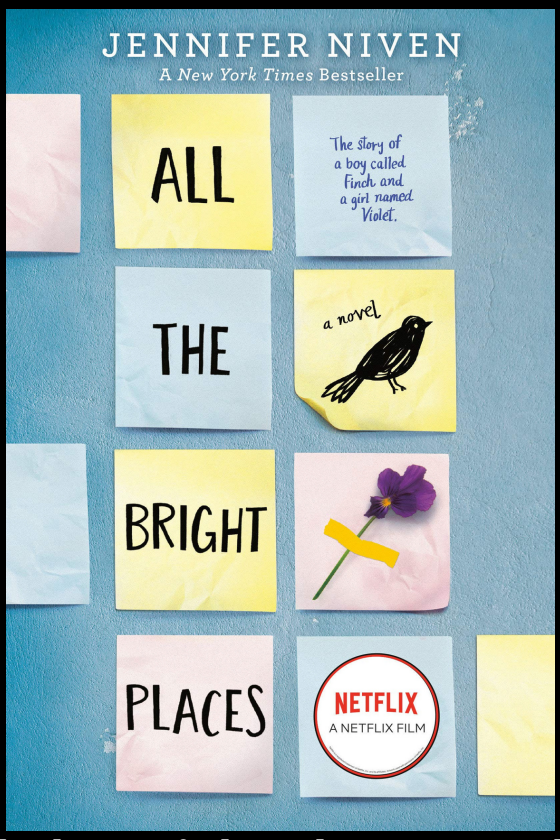




trapped

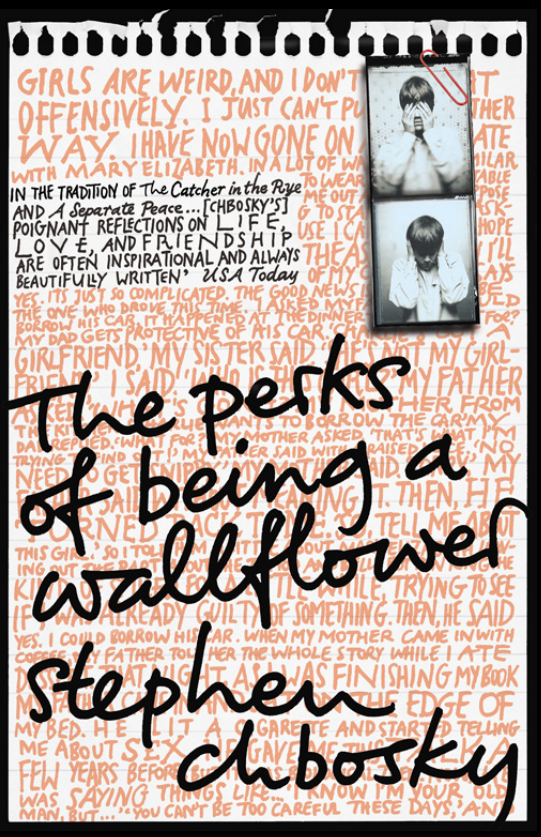
www.vforum.vn

Influence Pages



All The Bright Places: Book / Movie

- dealing with memories and nightmares from the past

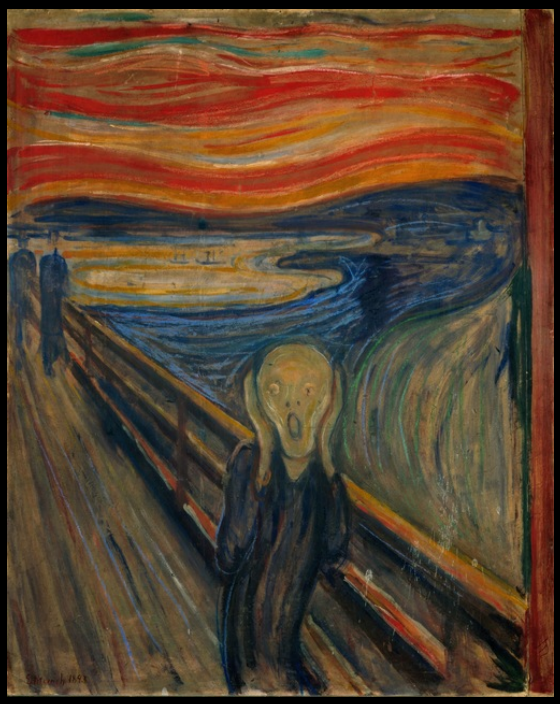


Book / Movie

- looks at the issue of social anxiety and the trauma of suicide

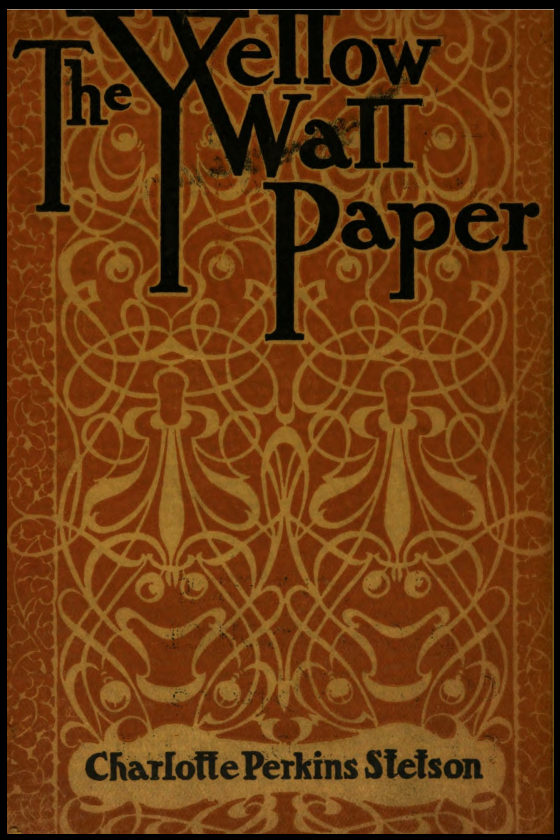
Christian Sampson : Photographer

Photographer that looks at the issues of mental disorders



The Scream : Painting

Artist Edvard Munch suffered from hallucinations and anxiety and put his trauma and mental health into a painting to try and depict what he was feeling



Literature Book

published in 1892.Written about the mental and physical health of women in the 19th century

I am not the way I used to be.
I am stronger and wiser, as you can see.
Remember my words, my father said,
As he cradled me up and laid me to bed.
You will someday be a lady with a life of your own,
With someone to love you as I have shown.
I will always be here to lend a hand,
To help you and guide you when you don't understand.
Somehow I believed his words; I'd see
He was not the father he promised to be.
Instead, he was a man who did not care.

A Lost Promise : Poem

- Family abandonment and dealing with the feelings and problems that come with it

Where Did The Time Go?

Canon EOS 450D
1/6 | f/6.3 | 27 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/15 | f/5 | 40 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/10 | f/5 | 41 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/20 | f/4 | 27 mm | ISO: 400 | Flash: No

Canon EOS 450D
1/6 | f/6.3 | 27 mm | ISO: 200 |
Flash: No

Canon EOS 450D
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Flash: No

Canon EOS 450D
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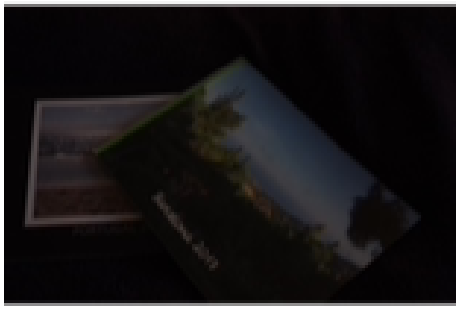

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Flash: No

Canon EOS 450D
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Canon EOS 450D
1/20 | f/4 | 27 mm | ISO: 400 | Flash: No

Canon EOS 450D
1/10 | f/5 | 41 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/40 | f/6.3 | 41 mm | ISO: 200 |
Flash: No

Canon EOS 450D
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Canon EOS 450D
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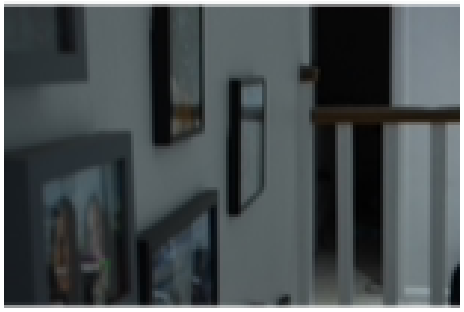

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Canon EOS 450D
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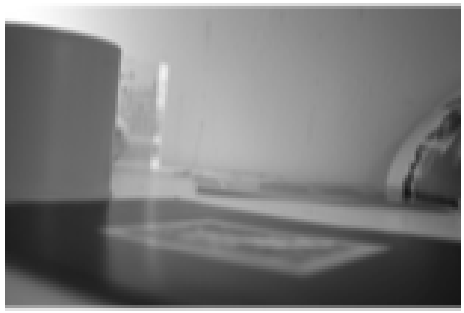

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Canon EOS 450D
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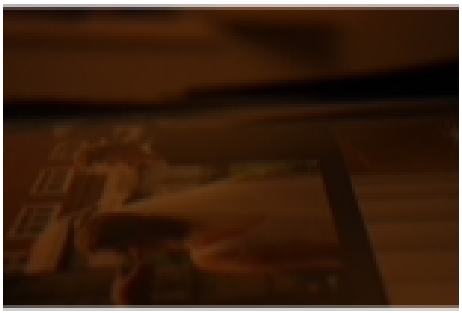

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Canon EOS 450D
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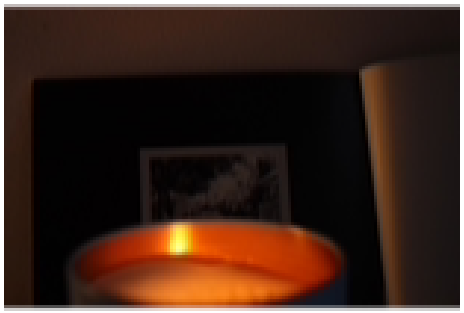

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Canon EOS 450D
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Canon EOS 450D
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Canon EOS 450D
1/10 | f/5 | 40 mm | ISO: 200 | Flash: No

Canon EOS 450D
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Flash: No

Canon EOS 450D
1/15 | f/5 | 40 mm | ISO: 200 | Flash: No

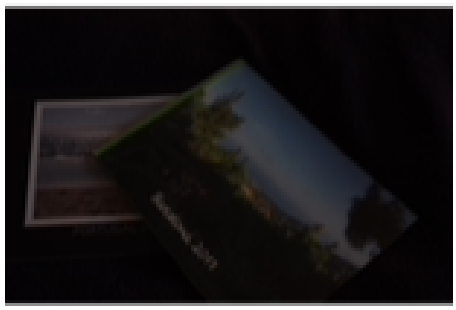
Canon EOS 450D
1/10 | f/5 | 41 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/20 | f/4 | 27 mm | ISO: 400 | Flash: No

Canon EOS 450D
1/6 | f/6.3 | 27 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/15 | f/6.3 | 41 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/40 | f/4 | 27 mm | ISO: 200 | Flash: No



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Flash: No

Canon EOS 450D
1/6 | f/5 | 40 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/20 | f/4 | 27 mm | ISO: 400 | Flash: No

Canon EOS 450D
1/10 | f/5 | 41 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/40 | f/6.3 | 41 mm | ISO: 200 |
Flash: No

Canon EOS 450D

1/40 | f/5 | 40 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/40 | f/5 | 40 mm | ISO: 200 |
Flash: No

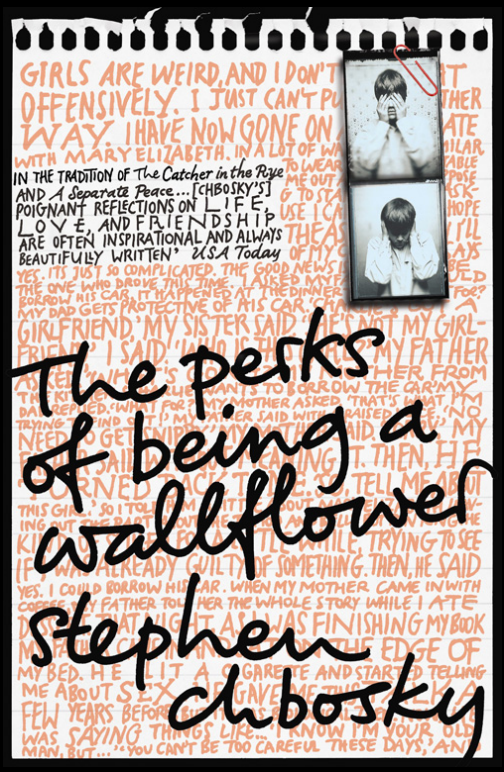
Canon EOS 450D
1/125 | f/4 | 27 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/8 | f/8 | 41 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/100 | f/5 | 40 mm | ISO: 200 |
Flash: No

Where Did The Time Go?

This shoot was based on the idea of abandonment and hanging onto memories. I used different photo albums and old framed photos around the house to specifically link to the ideas of memories. I developed this idea as I was inspired by the book 'the perks of being a wallflower' that looks at the ideas and issues of abandonment and memories after a suicide. For some of these photos I used a large aperture to create a shallow depth of field and keep one thing in focus. I think the thing that I did well in this shoot was that it came out how I wanted it to and I feel like the message is very clear through the photo, I was also happy with the quality of the photos. The tone of most of the photos is quite smooth but it still has a mysterious and almost negative mood to it. For my next shoot I want to use one of my influences that I relate to Perks Of Being A Wallflower to connect the two shoots together which would be the book 'All The Bright Places'

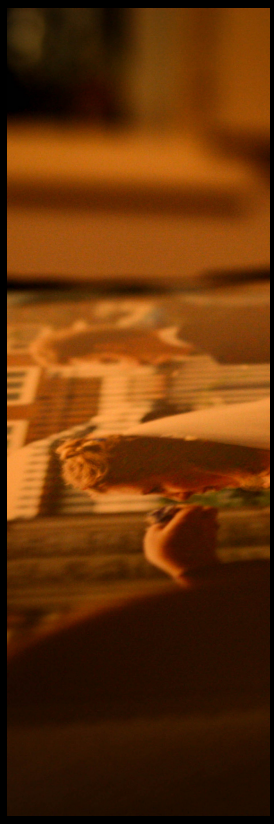


The Perks Of Being A Wallflower is a coming of age epistolary novel written by American writer Stephen Chbosky and was first published in 1st February 1999.

Set in the early 1990's, the novel follows Charlie, an introverted and observant teenager through his freshman year at high school. Chbosky took five years to develop and publish 'the perks of being a wallflower', creating the characters and other aspects of the story from his own memories. The novel adresses themes including suicide, sexuality, drug use, rape, body image, eating disorders and mental health. In 2012 Chbosky adapted and directed a film version starring Logan Lerman, Emma Watson and Ezra Miller. Chbosky appreciates the importance of entertainment in adolescence: "Books, songs, and movies are more than entertainment when we're young. They help all of us discover who we are, what we believe, and what we hope our life can be."

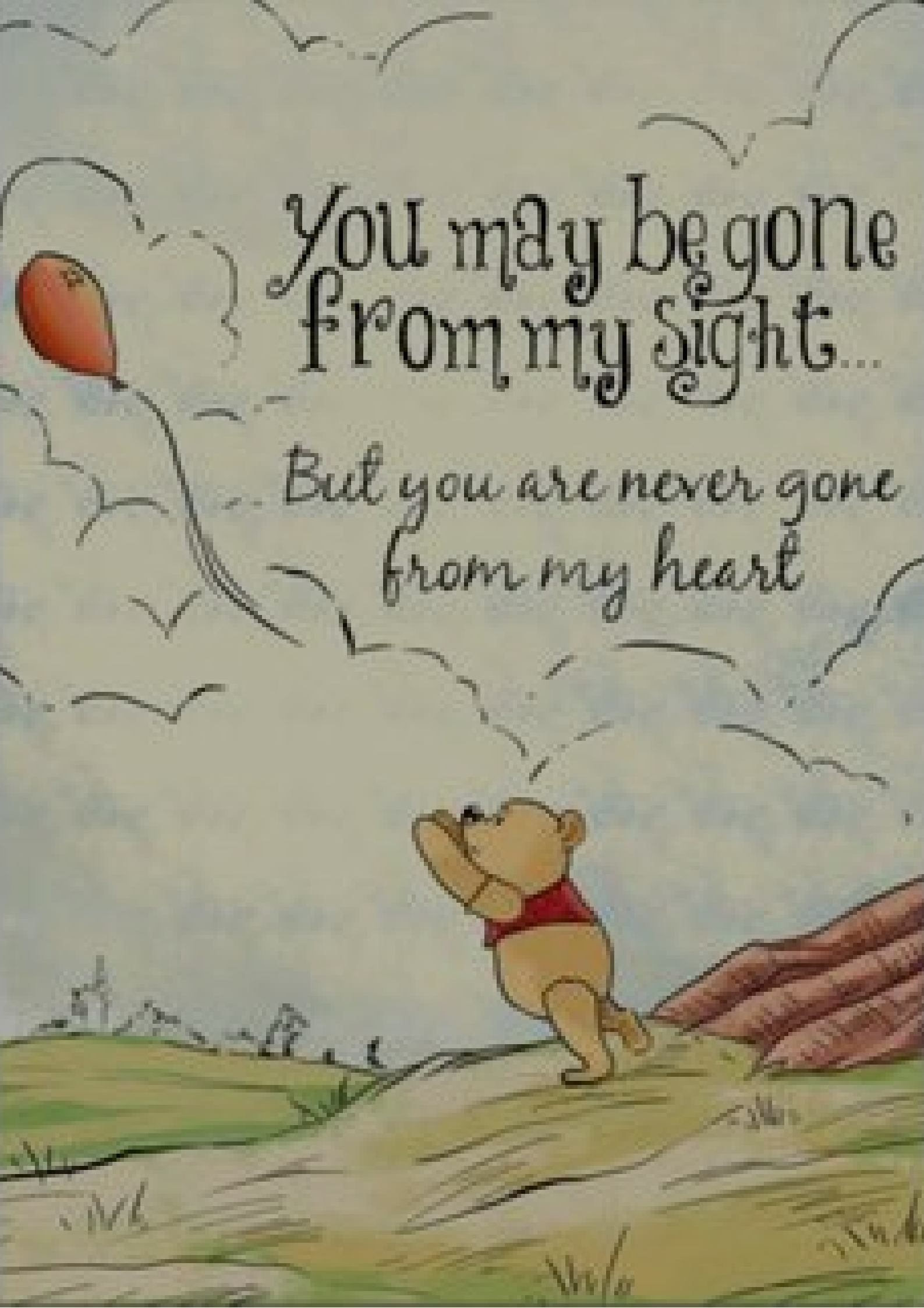
Dealing With The Past

From this particular shoot I chose this photo as my impact photo as I thought the fact it was blurry linked most to the idea of memories. I think the overall tone of the photo is quite harsh and dramatic, and the fact it is blurred makes me think of someone trying to shake a memory out of their head like they don't want to remember it at any cost. I think that the overall tone of the photo is quite powerful as you can interperet the photo in many different ways. Eg. if it reminds someone of memories, then it could be happy memories that you love looking back on, or something like a nightmare where you are scared to remember the memory. The form of the photo is overlapping and I think that showing the photo albums one ontop of another, could also be symbolic of multiple different memories, some good, some bad. Thinking further about this started to remind me of a movie called inside out, and about all the memories building up, all from different emotions. I felt that this photo particularly reminds me of one of my influences; *'all the bright places'* as the idea of not wanting to deal with past trauma and memories is shown throughout the story.



LOOKING BACK AT MEMORIES

For this cutaway I decided to focus on the light source on this photo. I think the blade of light could represent a past sense of hope but the fact the light is sharp could symbolise the hope being taken away in an instant without you even noticing. I chose a photo album for this photo because the layers of pages and photos shows the layers of memories everyone has, whether they are good or bad. I think the light fading from the sides of the photo portrays the idea of memories slipping away after having been held on to for so long.


You may be gone
from my sight...
But you are never gone
from my heart

HOLD ON

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Flash: No

Canon EOS 450D
1/640 | f/4.5 | 30 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/640 | f/5 | 30 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/640 | f/5 | 30 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/640 | f/5 | 30 mm | ISO: 200 |
Flash: No

Canon EOS 450D
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Flash: No

Canon EOS 450D
1/640 | f/5 | 30 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/640 | f/5 | 30 mm | ISO: 200 |
Flash: No

Canon EOS 450D
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Flash: No

Canon EOS 450D
1/640 | f/5 | 28 mm | ISO: 200 |
Flash: No

Canon EOS 450D
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Canon EOS 450D
1/640 | f/5 | 28 mm | ISO: 200 |
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Canon EOS 450D
1/640 | f/5 | 28 mm | ISO: 200 |
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Canon EOS 450D
1/640 | f/5 | 28 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/640 | f/5 | 28 mm | ISO: 200 |
Flash: No

Canon EOS 450D
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Flash: No

Canon EOS 450D
1/640 | f/5 | 43 mm | ISO: 200 |
Flash: No

Canon EOS 450D
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Flash: No

Canon EOS 450D
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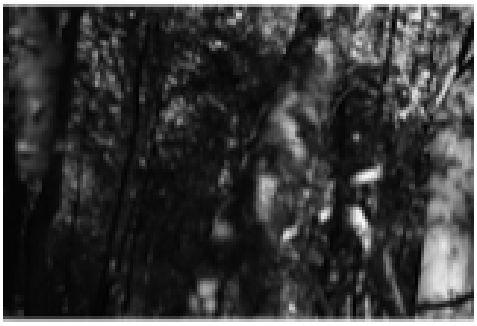
Flash: No



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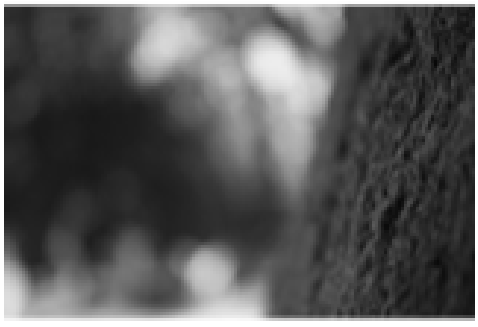

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Canon EOS 450D
1/60 | f/5 | 43 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/60 | f/5 | 43 mm | ISO: 200 | Flash: No

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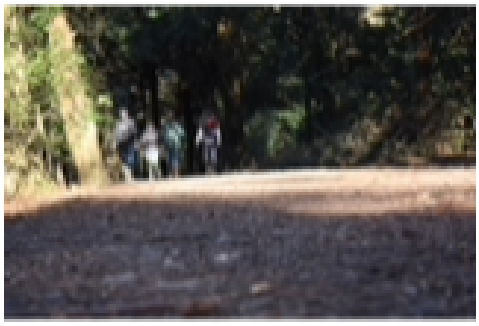

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Canon EOS 450D
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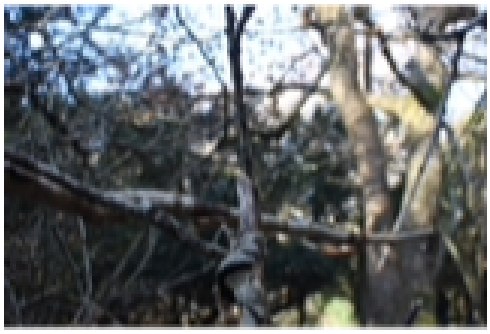

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Canon EOS 450D
1/80 | f/5 | 25 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/320 | f/5 | 25 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/320 | f/5 | 25 mm | ISO: 200 |
Flash: No

HOLD ON

The aim of this shoot was to try and show anxiety at a younger age. The main camera settings I used were monochrome to set lonely atmosphere in my shoot.I also used a deep depth of field by using a high aperture. I did this to give the effect of when children feel small against the world and get overwhelmed when multiple things are going on at once. The tone of most of the photos is quite dark and smooth and the mood is quite foreboding and sad. I think using the location I used worked well as it was a large open space as well as woods which gave me lots of opportunities to experiment with the sort of photos that worked and what I wanted them to mean. The time of day definitely affected how I took the images as I was outside. When I was in an open space I had to fiddle around with the camera settings because when the sun was facing directly into the camera it was affecting the end product of the photos, so I had to adjust the shutter speed to control how much light I let in. One of the problems I addressed in this shoot is the abandonment of children. So many people have children and decide they don't want them and just leave them but don't think about how that could affect them in the years to come. I think that overall, the result did meet the intention because it created the overall mood and meaning I wanted it to.

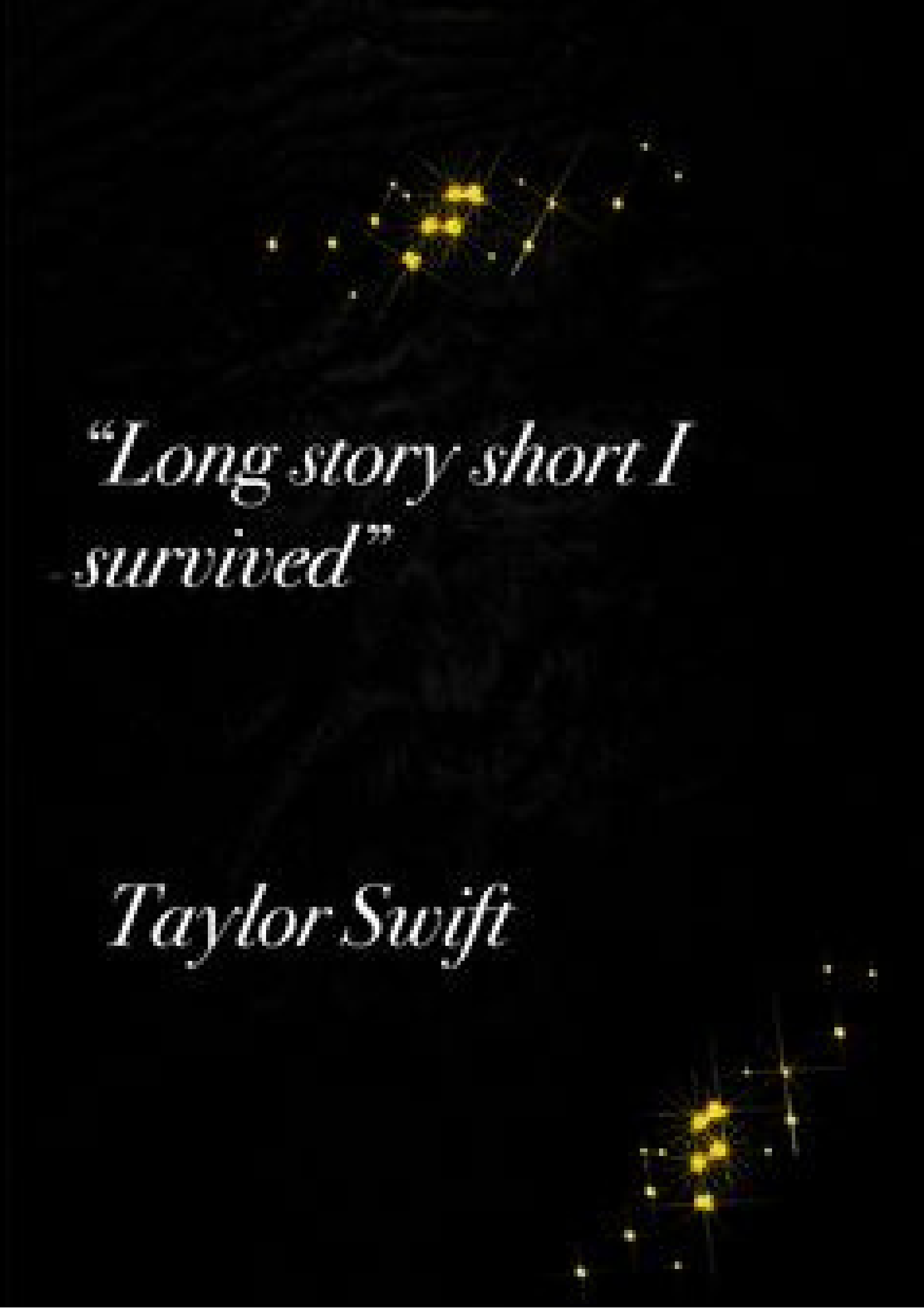
Why Are You Running ?

I chose this photo as an impact photo as I felt like it connected to the shoot the best. I think that the form of the photo is quite delicate and faint, which I think links well with showing the innocence of children and showing how sometimes they can't think clearly and be confused easily. Even though the message is quite sad and gloomy, I feel that the overall mood from the photo is quite calm and restful. The background of the people think is quite effective as it shows the theme of being left behind and abandoned. Because of the tree in the foreground of the photo, I think the pattern of the photo is a bit irregular as there is lots of things in the photo all of different shapes and sizes. Especially in the foreground, the pattern of the picture is a bit repeated, for example, the tree stumps infront of the people in the background. When I took the photo, I thought the tree stumps could be symbolic of a barrier of some sort separating a child from the freedom and life they deserve to live.

SLOWLY LOSING HOPE

For this cutaway shot I decided to use this photo and cut away to the hand as I felt it represented a loss of hope. The fact that the hand is getting more and more of the centre of the photo, relates it to the theme of the shoot and how children look for guidance because otherwise they don't know what to do.

The idea that more and more of the photo is gradually gets taken away, represents the fear that children fear of losing that guidance and shows the importance of having someone to show them how to live their life.


"Long story short I survived"
Taylor Swift

the perks of being a wallflower

Based on the novel written by Stephen Chbosky, this is about 15-year-old Charlie (Logan Lerman), an endearing and naive outsider, coping with first love (Emma Watson), the suicide of his best friend, and his own mental illness while struggling to find a group of people with whom he belongs. The introvert freshman is taken under the wings of two seniors, Sam and Patrick, who welcome him to the real world.

The form of the whole movie was quite fast paced as the story is talking about suicide right from the start. The scripting of the movie was one of my favourite things about it as it was like the main character talking to himself and no one else knew what he was thinking apart from himself. The music that was used in the film was a variety of different genres. In some scenes there was quite a lot of tension so the music was quite slow and intense. However, for other scenes the music was a lot more upbeat and fast paced. Overall, music was used constantly throughout the movie.

The subject of the movie overall has a meaning to me because don't like being around a lot of people and being part of a big crowd. The subject of suicide in this movie reminds me of another movie called *"all the bright places"* as that story also deals with suicide as the main storyline instead of combining it with other things, as this movie has done. After watching this movie many times, each time I watch it, I feel the same thing. At the beginning of the movie, it's sad listening to all of Charlie's thoughts but also strikes curiosity about what happened to make him feel this way. As the movie progresses, you feel a sense of calmness as he slowly gets over his fear of public places and having a group of friends instead of just one.

The film first came out in 2012 and was directed by Stephen Chbosky, who wrote the book that came out in 1999. The author said that the purpose of the film was that it champions and celebrates inclusivity and tolerance by showing how people can blossom when they are accepted for who they are and how painful life can be for people who are ignored or mistreated. He said that; *"one of the most beautiful parts of The Perks Of Being A Wallflower is that people from very different backgrounds and age groups can relate to this story".* In an interview, he explains how he came up with the idea of Charlie; "I do see life the way Charlie does. Actually, it was writing the book that made me understand I had so many of these thoughts and feelings about people and the world."

I chose this influence to study as I felt it had the most connections to all of my pieces put together. The idea of abandonment after suicide and anxiety at quite a young age and having to find a way to deal with it, immediately thought of this piece as an influence and found it very easy to connect to the subject of it. The film overall has inspired me for my next shoot.The idea of finding certain people that you trust and slowly help you heal overtime inspired me and gave me something to maybe use for future ideas and shoots.

RUIN THE LIGHT

For these heavy edits, I decided to use trees and the photos of pictures from both shoots to combine the meanings and make the picture have a separate purpose. Both photos together makes the meaning completely different. The photo of the picture album from the first shoot was supposed to be about looking back at happy memories. After editing the trees into the photo, it changes the mood of the photo completely. The trees could represent a thorn bush and combining it into the photo makes the entire meaning of the photo switch around. The shoot that I got the second photos from, was about abandonment, and I think adding them into the picture of the photos, makes the theme more exaggerated and clear than what it was of the branches on their own. The sharp feel of the branch, creates almost a threatening feeling and a much more oppressive mood. After editing, the tone is a lot more intense as I increased the intensity of the black and white toned areas in the photo. This then makes the whole photo more intense. It also increases the meaningfulness of the photo as it gives the photo more of a story and more things that you could possibly infer about it.

INFLUENCE

Pages

Overwhelmed : Song

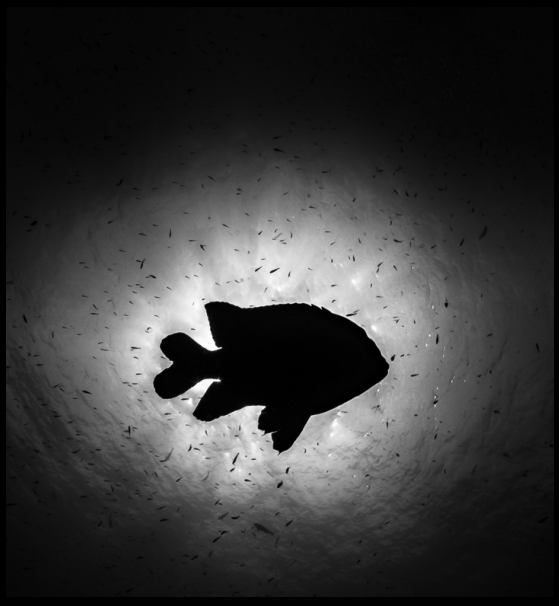
talks about the affect of anxiety in real life and how it affects people in certain situations.

Dear Evan Hansen : Movie

Movie that talks about a lot of effects from a traumatic event of suicde including social anxiety and depression.

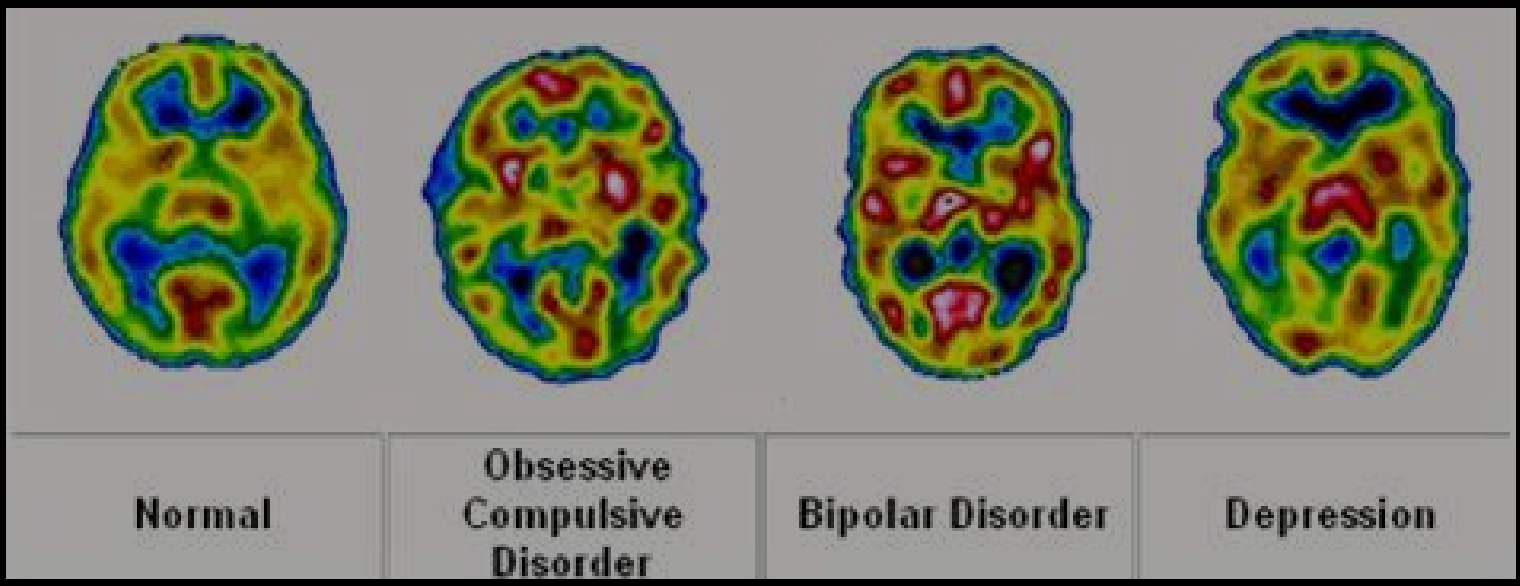
Inside Out : Movie

Shows how much of our daily actions are controlled by our emotions and how different emotions control different things and each emotion has a different outcome. (this influencem particularly focusds on anger and fear)

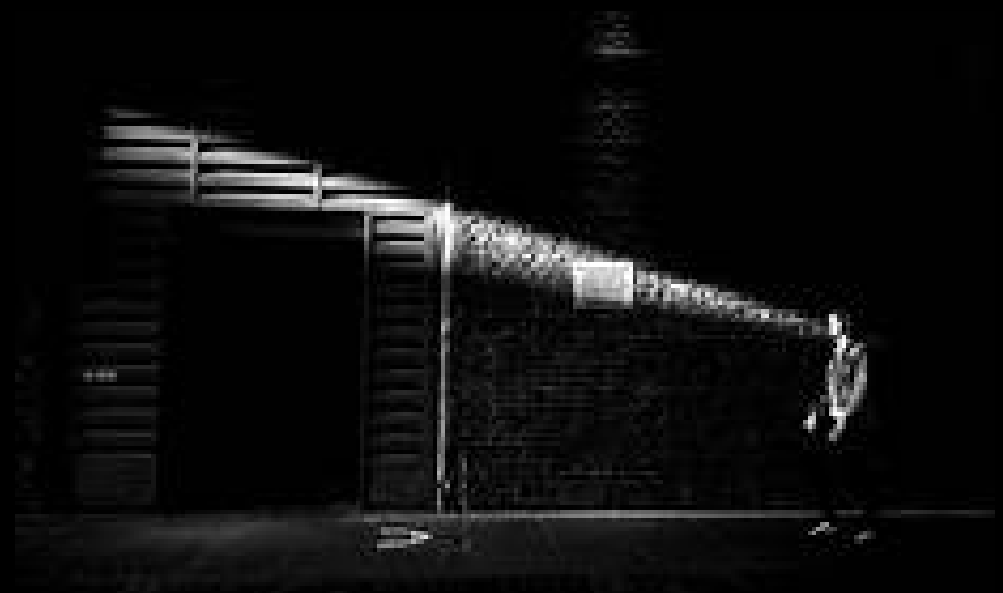


Jason Bradley : Underwater Photographer

Previously wanted to be a marine biologist but had a change of motivation and decided to become an underwater photographer

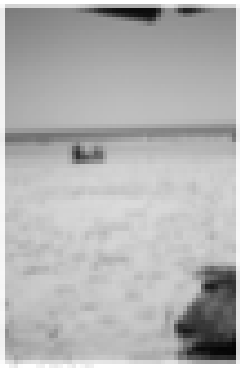


Brain scan of multiple people with different mental health conditions compared to someone without. This also shows the medical side to mental health conditions.



Alan Schaller is a photographer who uses darkness as his inspiration to take photos and uses light to contrast with the darkness

Emptiness

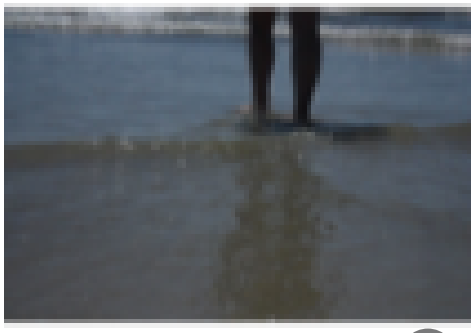


Canon EOS 450D
1/4,000 | f/4 | 28 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/4,000 | f/5.6 | 55 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/4,000 | f/5.6 | 53 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/4,000 | f/5.6 | 55 mm | ISO: 200 | Flash: No



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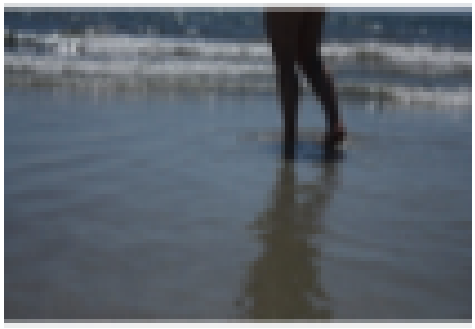
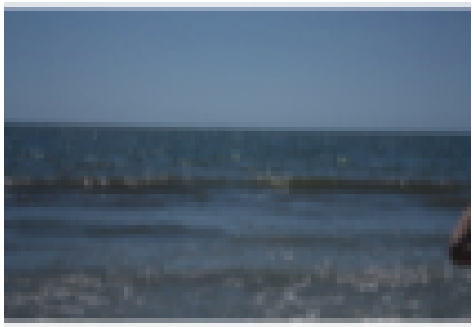
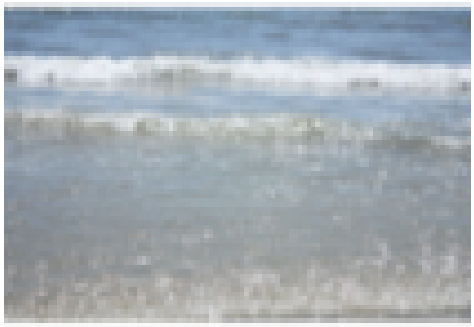


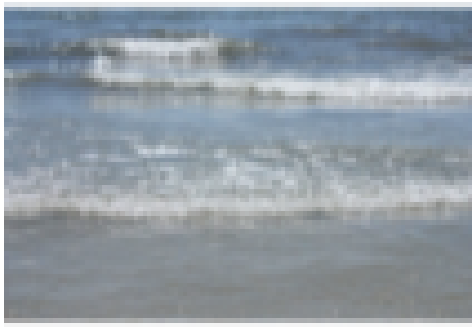
Canon EOS 450D
1/4,000 | f/5.6 | 55 mm | ISO: 200 | Flash: No



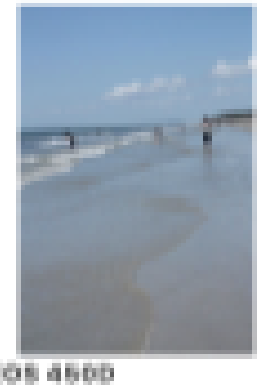
Canon EOS 450D
1/4,000 | f/5.6 | 55 mm | ISO: 200 | Flash: No



Canon EOS 450D
1/1,250 | f/5.6 | 55 mm | ISO: 200 | Flash: No



Canon EOS 450D
1/1,250 | f/7.1 | 55 mm | ISO: 200 | Flash: No

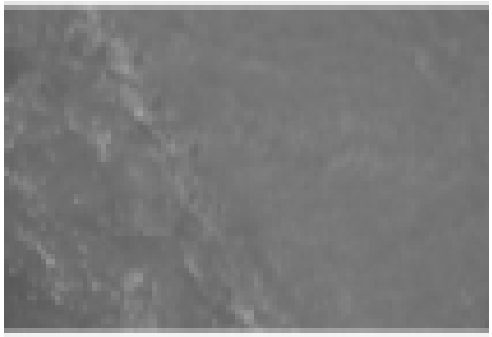


Canon EOS 450D
1/1,250 | f/7.1 | 55 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/1,250 | f/7.1 | 55 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/1,250 | f/7.1 | 55 mm | ISO: 200 | Flash: No

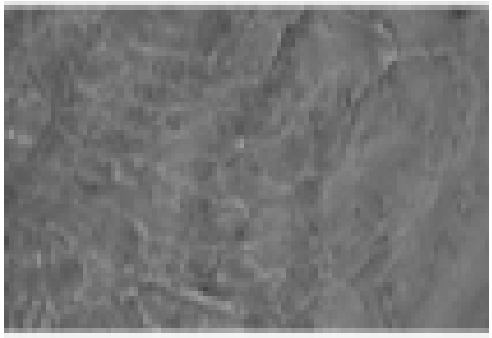
Canon EOS 450D
1/1,250 | f/7.1 | 55 mm | ISO: 200 | Flash: No



Canon EOS 450D
1/1,250 | f/7.1 | 55 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/1,250 | f/7.1 | 55 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/1,250 | f/7.1 | 55 mm | ISO: 200 | Flash: No

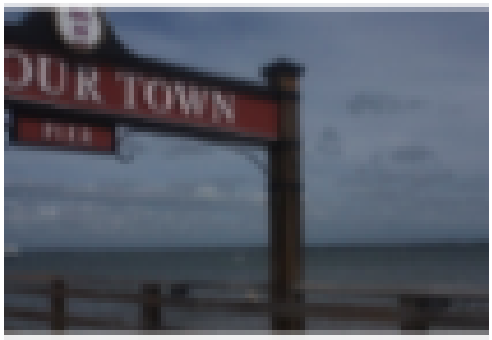


Canon EOS 450D
1/1,250 | f/7.1 | 55 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/1,250 | f/7.1 | 33 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/1,250 | f/7.1 | 55 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/1,250 | f/7.1 | 55 mm | ISO: 200 | Flash: No



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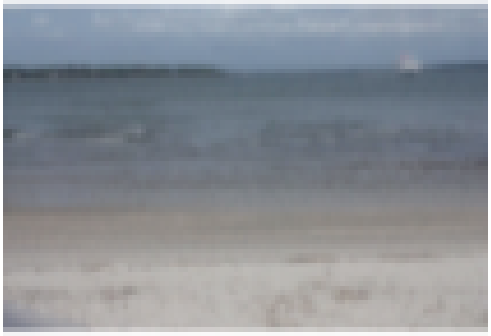
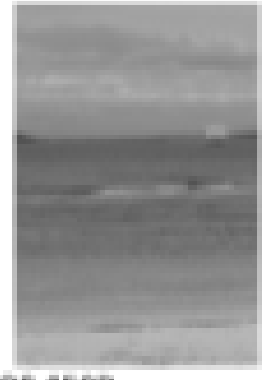
1/2,500 | f/8 | 39 mm | ISO: 200 | Flash: No



Canon EOS 450D
1/1,250 | f/8 | 41 mm | ISO: 200 | Flash: No



Canon EOS 450D
1/1,250 | f/8 | 55 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/1,250 | f/8 | 55 mm | ISO: 200 | Flash: No

Canon EOS 450D

1/1,250 | f/8 | 55 mm | ISO: 200 | Flash: No

Canon EOS 450D

1/1,600 | f/8 | 46 mm | ISO: 200 | Flash: No

Canon EOS 450D

1/1,600 | f/8 | 46 mm | ISO: 200 | Flash: No

Canon EOS 450D

1/2,000 | f/8 | 200 mm | ISO: 400 | Flash: No

Canon EOS 450D

1/1,600 | f/9 | 140 mm | ISO: 400 | Flash: No

Canon EOS 450D

1/1,600 | f/9 | 140 mm | ISO: 400 | Flash: No

Canon EOS 450D

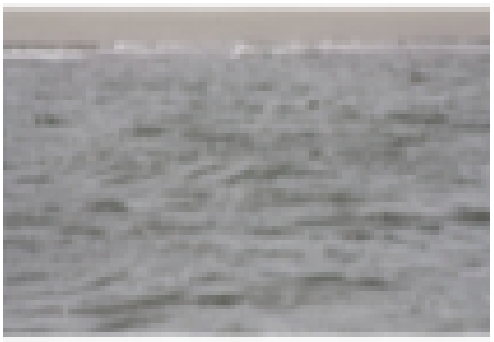
1/1,600 | f/9 | 140 mm | ISO: 400 | Flash: No

Canon EOS 450D

1/2,000 | f/7.1 | 210 mm | ISO: 400 | Flash: No

Canon EOS 450D

1/2,000 | f/7.1 | 210 mm | ISO: 400 | Flash: No

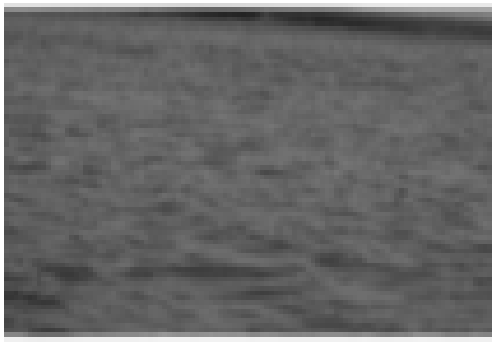


Canon EOS 450D

1/2,000 | f/7.1 | 210 mm | ISO: 400 | Flash: No

Canon EOS 450D

1/1,600 | f/8 | 75 mm | ISO: 200 | Flash: No

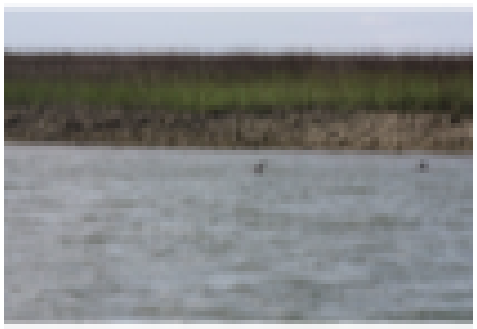


Canon EOS 450D

1/1,600 | f/8 | 75 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/1,600 | f/8 | 75 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/500 | f/7.1 | 210 mm | ISO: 125 |
Flash: No



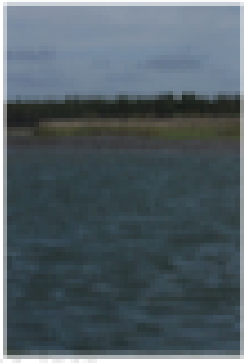
Canon EOS 450D
1/500 | f/9 | 135 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/500 | f/8 | 150 mm | ISO: 160 |
Flash: No

Canon EOS 450D
1/500 | f/9 | 110 mm | ISO: 160 |
Flash: No

Canon EOS 450D
1/500 | f/10 | 150 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/1,600 | f/8 | 80 mm | ISO: 200 |
Flash: No



Canon EOS 450D
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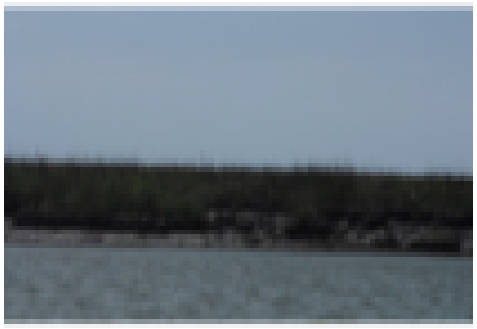
Flash: No



Canon EOS 450D
1/1,600 | f/8 | 135 mm | ISO: 200 |
Flash: No

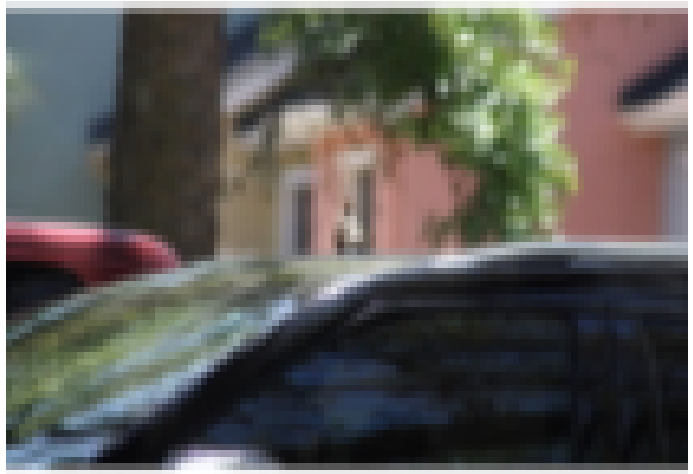
Canon EOS 450D
1/400 | f/7.1 | 300 mm | ISO: 500 |
Flash: No

Canon EOS 450D
1/200 | f/5.6 | 200 mm | ISO: 250 |
Flash: No

Canon EOS 450D
1/125 | f/5.6 | 300 mm | ISO: 800 |
Flash: No

Canon EOS 450D

1/125 | f/5.6 | 300 mm | ISO: 800 |
Flash: No

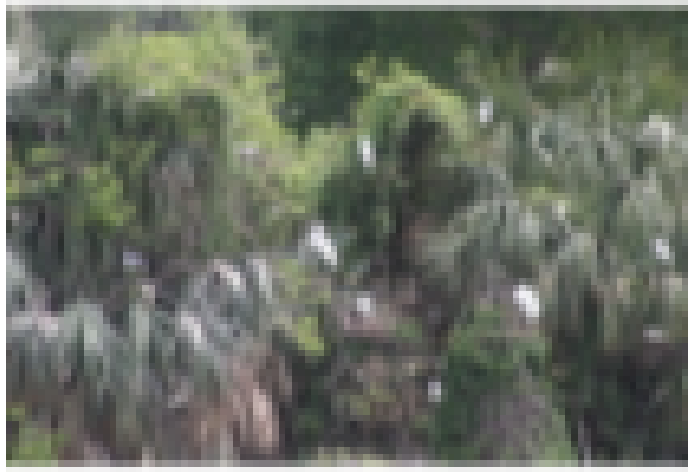


Canon EOS 450D

1/400 | f/7.1 | 300 mm | ISO: 400 |
Flash: No

Canon EOS 450D

1/500 | f/9 | 130 mm | ISO: 125 |
Flash: No



Canon EOS 450D

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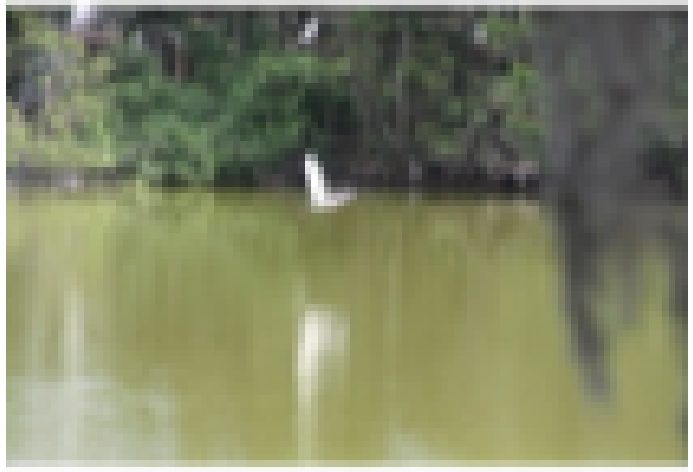
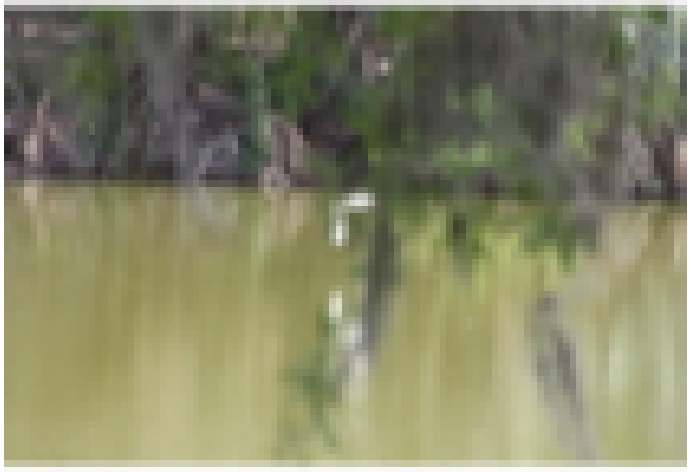
Flash: No



Canon EOS 450D

1/400 | f/7.1 | 300 mm | ISO: 400 |
Flash: No



Canon EOS 450D

1/400 | f/7.1 | 300 mm | ISO: 400 |
Flash: No

emptiness

The intention of this shoot was to use the ocean to try and portray how someone with mental health might be feeling. If you look at the ocean, the first thing you see is nothing. The ocean looks completely empty but underneath the layers of water there is a whole other world that no one sees. I thought that the ocean was a good way to portray this because the photos are open to interpretation.

The lighting definitely affected some of these photos because for some the camera was facing the sun so the angle had to be right for the sun to not affect the photo. The shutter speed was also important in this shoot as I was photographing the waves that were moving. I made the shutter speed really quick so that I could capture the waves and not have them blurred.

I think using the ocean as inspiration worked really well because there is multiple things you can do with it. This meant that I didn't have to plan what photos I was going to take, I just took them when I felt inspired, which I prefer to do rather than planning what I'm going to take before I take it. It also links to trust, which i talked about in my contextual study, so I tried to link it all together.

The shoot reminds me of a book I read about a girl who had a fear of multiple things and the ocean was one of them, as well as the darkness. This then inspired me to do my next shoot about the darkness.

I used this photo for my cutaway because I think the photo is quite symbolic. The waves could symbolise freedom, while the feet could symbolise taking the risks that come with that freedom. The water surrounding her feet looks like it's almost clinging to her skin, waiting for that last piece of hope.

The ripples of the ocean also intrigued me as I took notice of the way they are repetitive and by nature, don't let anything get in their way, they just move past it like nothing happened. This links to the theme of my shoot which was emptiness as the sea feels almost empty when it harshly brushes against your skin.

In the foreground of this picture, all we can see is water, we can also see a light of some sort reflecting off the top of the water, but it is impossible to tell what it could be. Also in the foreground, there is a girl. She looks like she is drowning, but her head is still above the water. She is wearing a white, flowy dress that reaches her ankles, and her hands are laying by her side, motionless almost looking as if she can't move them. The girl is wearing a bracelet on her left wrist and her dark coloured hair is loose and floating behind her head loosely. One of her legs are bent and her foot looks like it could be in the process of getting tangled with the dress. In the background of the photo, it is pitch black but at the bottom of the image there is what looks like could be the bottom of the sea or ocean.

The form of this photo is very fluent and free, so much so it sems as if it is controlled. The tone is dark and dramatic and also contrasting. The element of contrast in this particular image comes from the darkness of the sea and the glowing innocence of the girls dress. The texture is soft and smooth, whilst the colours are subtle and complementary. The composition of this image is very calm and still and looks quite structured. A short shutter speed was used in this photo as we can see that everything is frozen in their place and nothing has a trace of movement. Although the focus is on every part of this photo, the audience is instantly drawn to the girl in the centre and it makes the audience question who the girl is and why she is there. The girl and the water are fully clear and have no aspect of graininess at all, however the land at the bottom does have that effect so it brings about the question of whether it is there at all in reality, or is it just an aspect of some dream?

This photo makes me think of a memory. An event or feeling that floats around in your brain that you remember once in a while. This can then be inferred by someone else to mean drowning in feelings and emotions. The plainness and emptiness of the photo shows tat it can be the simplest of emotions that can pull you under and make sure you never return to the surface. The subtle position of her hands makes it look like she is trying her hardest not to be submerged completely underwater and so this therefore suggests that the girl has no choice but to be pulled under and she has been struggling for so long that she now gives up. A emotion that I feel when looking at this image is curiosity, there are so many questions you can ask after only looking at the photo once. Who is the girl? Why is she there? Is she there on purpose? What is she feeling? This photo reminds me of the movie 'Titanic' and how what seemed like the safest journey possible turned into a horrific nightmare and ended in more than 1,500 deaths.

Antoinette Frissell Bacon (March 10, 1907 – April 17, 1988), known as Toni Frissell, was an American photographer, known for her fashion photography, World War II photographs, and portraits of famous Americans, Europeans, children, and women from all walks of life. Mainly self-taught, she found work as a caption writer and then as a fashion photographer for Vogue. During World War II, she was the official photographer for the American Red Cross and for the Women's Army Corps of the U.S. Office of War Information. Frissell's major contribution to fashion photography was her development of the realistic (as opposed to the staged) fashion photograph in the 1930s and 1940s. Like Martin Munkacsi, she mastered the appearance of unselfconscious spontaneity in fashion pictures by working outside and on location with her models. She had a tendency to use uncommon perspectives, which she achieved by placing her camera on a dramatic diagonal axis, and/or using a low point of view and a wide-angle lens against a neutral background, thus creating the illusion of elongated human form. With her preference for close-ups and straightforward, unembellished images of winsome, sportswear-clad models, Frissell's action-fashion photographs are landmarks in the development of post-war fashion imagery. She started to take photos to help her cope with her mother's illness and never stopped.

I feel like the photographer has used a style very similar to mine in the fact that she has used the model in a specific way and positioned her in a specific way that conveys the message without there having to be any other significant objects in the frame. I think location wise it differs as I have never shot underwater before but is something I would definitely like to attempt if I get a chance to in the future. However, something that I would like to pull out of this image is the fact that the photographer was inspired by a change in her life that was unexpected and so she didn't know exactly how to deal with it, and as a result, turned to photography. I would love to do this by perhaps diving deeper into the issues of mental health and perhaps disorders that are less common or less noticeable, such as social anxiety and insomnia.

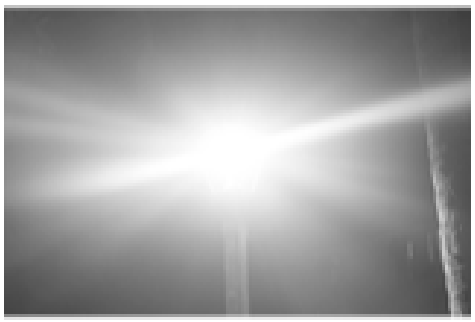
A LITTLE BIT OF HOPE

Canon EOS 450D
2.5 | f/8 | 45 mm | ISO: 200 | Flash: No

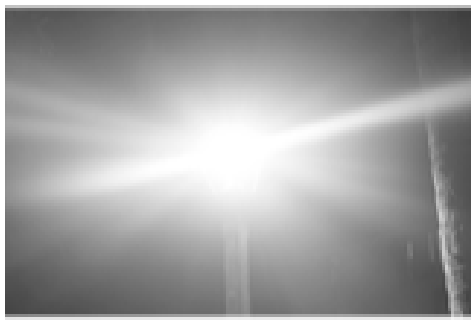
Canon EOS 450D
2.5 | f/8 | 45 mm | ISO: 200 | Flash: No

Canon EOS 450D
4.0 | f/8 | 45 mm | ISO: 200 | Flash: No

Canon EOS 450D
4.0 | f/8 | 45 mm | ISO: 200 | Flash: No



Canon EOS 450D
2.5 | f/8 | 45 mm | ISO: 200 | Flash: No



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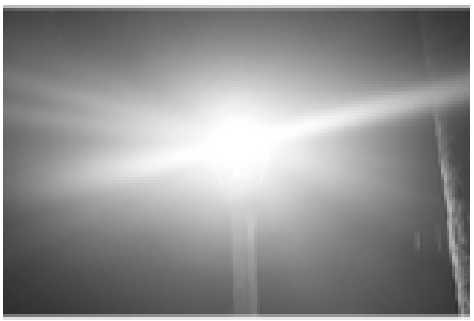

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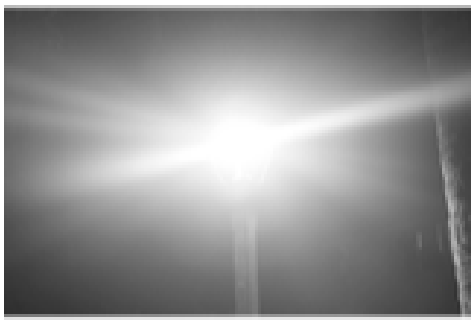

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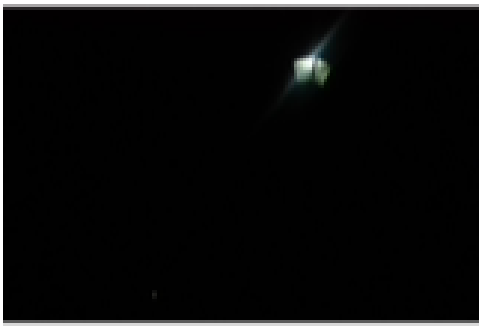

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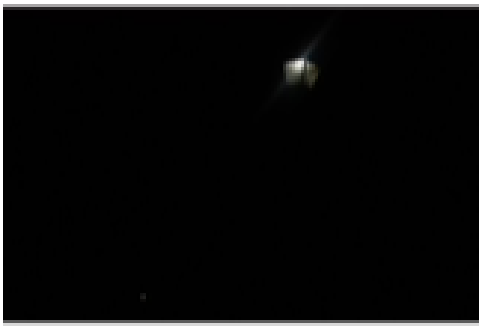

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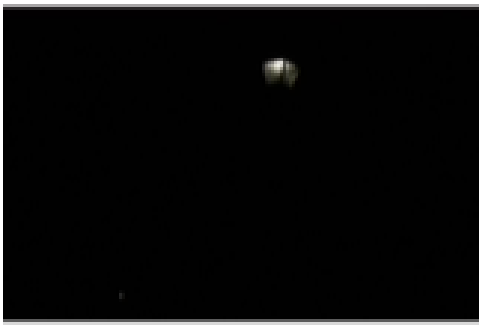

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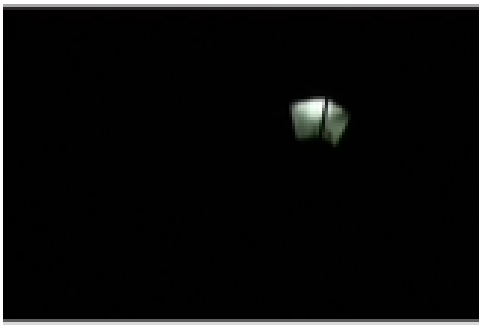

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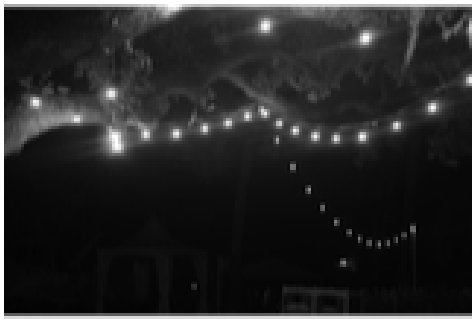

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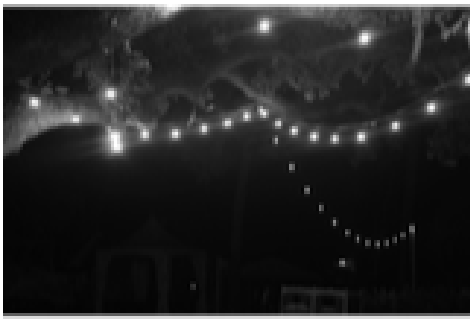

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Canon EOS 450D
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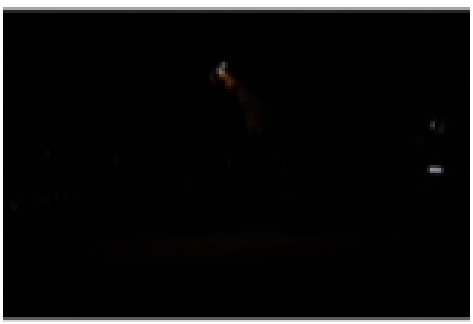

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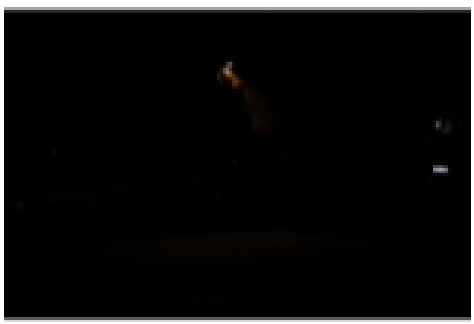

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Canon EOS 450D
1.0 | f/8 | 32 mm | ISO: 200 | Flash: No

Canon EOS 450D
1.6 | f/8 | 32 mm | ISO: 200 | Flash: No

A LITTLE BIT OF HOPE

The main idea for this shoot was to use the dark to present something unknown, such as death, and using something with a little bit of light to represent hope or reassurance.

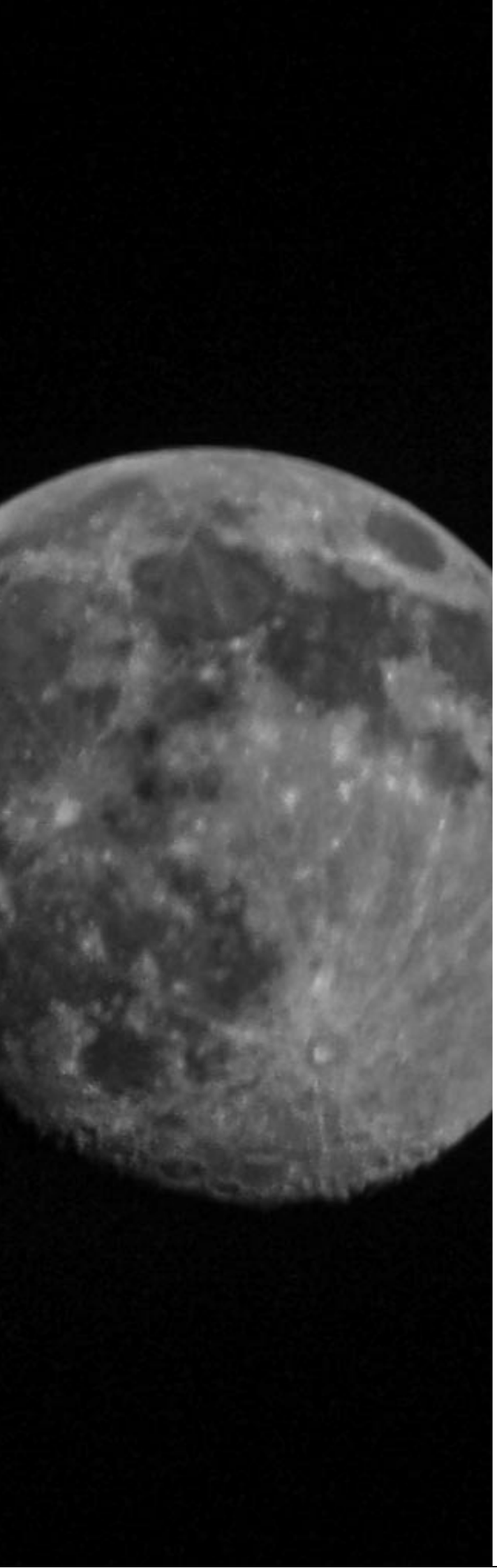
I think this concept works really well with the rest of my shoots and it really connects them all together with the emptiness from the last shoot with the ocean and then the darkness relating to being alone in my earlier shoots.

In this specific shoot, the struggle was the camera settings and trying to figure out which setting worked best at which number, because of the time of day it was.

I am pleased with how the majority of the photos turned out because most of the time it was trial and error with the settings until I got them all in the right place. So I am pleased with the final result of the shoot overall.

I think these photos could be developed by maybe having a variety of photos and I feel like I have had multiple photos of the same thing just at different angles. So maybe next time, I could try to have more of a variety.

Some of the inspiration for the photos of the night / moon was when the night was very clear and I saw the moon and it reminded me of space movies I like to watch such as *The Martian*, *Interstellar* and *Armageddon.*



UNKNOWN

I decided to use this photo for my impact photo as I felt it was the best photo out of the shoots. Even though it is probably the simplest, it's the one I'm most proud of.

One of the reasons I like this one is because even though the sky is pitch black, the moon is completely contrasting that and is outweighing the dark.

The first thing I thought about is the fact that no matter how many trips to the moon people take, there is always going to be something unknown, especially about space. This then also links to the idea of hope and trust and that you have to trust that things will be better in the future.

After light editing this photo, it became a lot more detailed and I like the idea that the details were hidden until somebody took time to find them out and look closer.

A RAY OF LIGHT

I decided to group these photos together as they al have one thing in common. A beam of light.

The common theme of my entire shoot was darkness and light being a symbol of hope. The thing that struck me about these photos is that after I took them they had a definite beam of light going through the photo or highlighting something specifically in the photo.

The ray of light is symbolic to me as striking through a bad place or thing that's happening and givi g a solution or providing help and eventually lighting the whole place up.

One of the main purposes of this shoot was to present the message of reassurance and hope. The thing that comes to mind specifically is people struggling with any kind of disorder or mental disorder and are in a really bad place in their mind. All they need is that little bit of hope to keep them going and someone or something that reassures them that everything will turn out ok eventually.

The next thing to do with my images is heavy editing. I have chosen a few photos I thought would either look good together or look good if they were completely changed in a way. I might also do some work with printing or the darkroom.

I chose these two photos as I wanted one of my heavy edits to possibly include the moon and I thought that with the water, I cold make it look like an almost reflection.

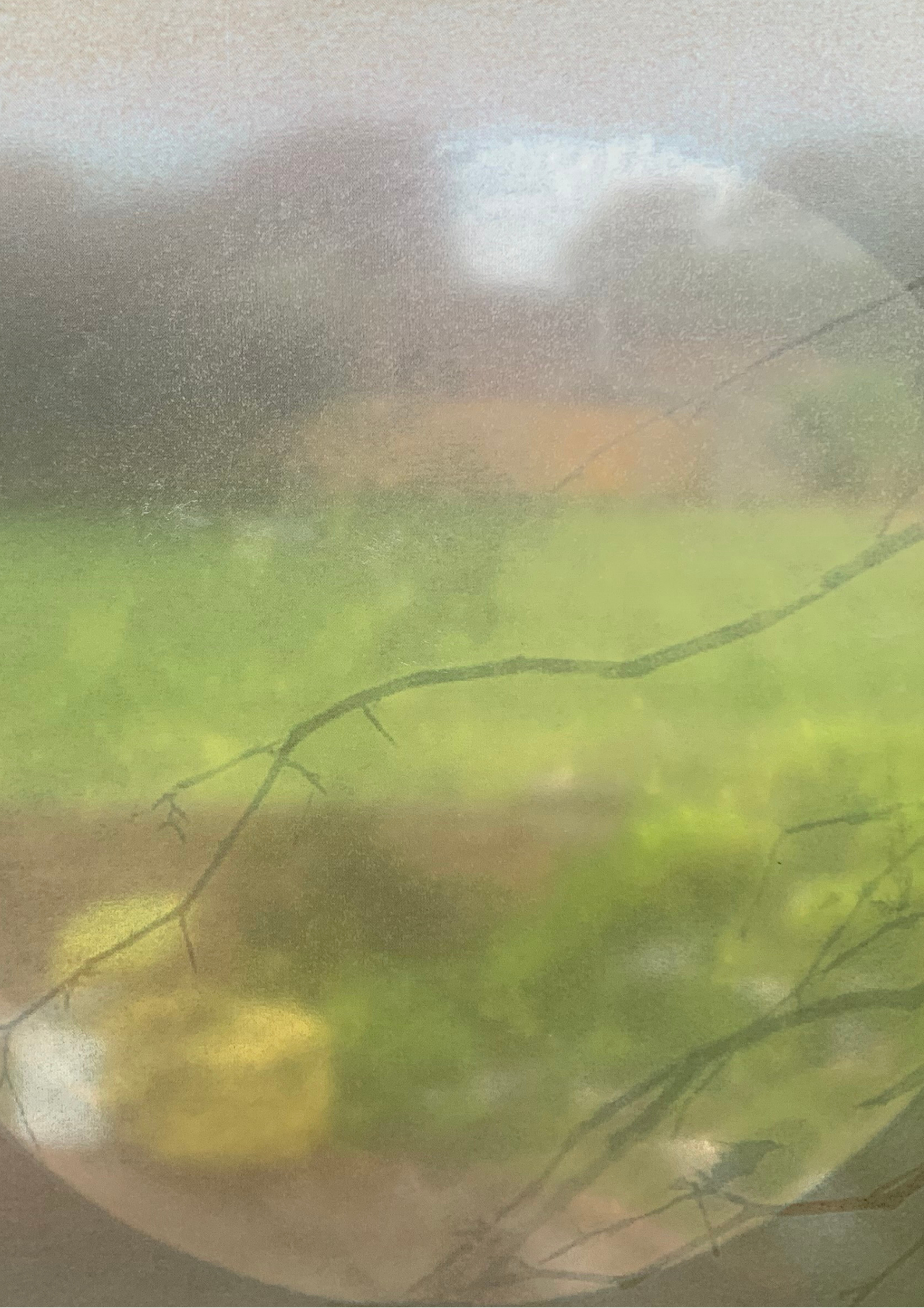
This is quite a simple photo and so I think I am going to dramatically change something about the photo, maybe the colour. However, I'm not going to layer it as I feel that it is nicer without anything layering it or putting anything with it.

I used the tree branches in my last set of heavy edits and wondered if putting it with something such as the water would work or not. It could symbolise the sea being dangerous and risky instead of empty and calm, which is what the original shoot was about.

HEAVY EDITS

AND

EXPERIMENTS



This was one of my favourite heavy edits because it was my favourite final piece. I decided to capture the way the branch almost looking like veins which makes the moon look like an eye.

I think this was quite a powerful piece because it showed the message I have been showing throughout the whole project. The idea that there is more to what meets the eye and there is more than what you see with the first glance at something. I had the photo of the moon and branches printed on acetate so that I could put it over or on multiple things to change the meaning each time. When it gets put over something, The moon makes the background lighter and draws your attention to it. It could suggest that some people only have a part of their personality that they want people to see and keep the rest hidden beneath the surface.

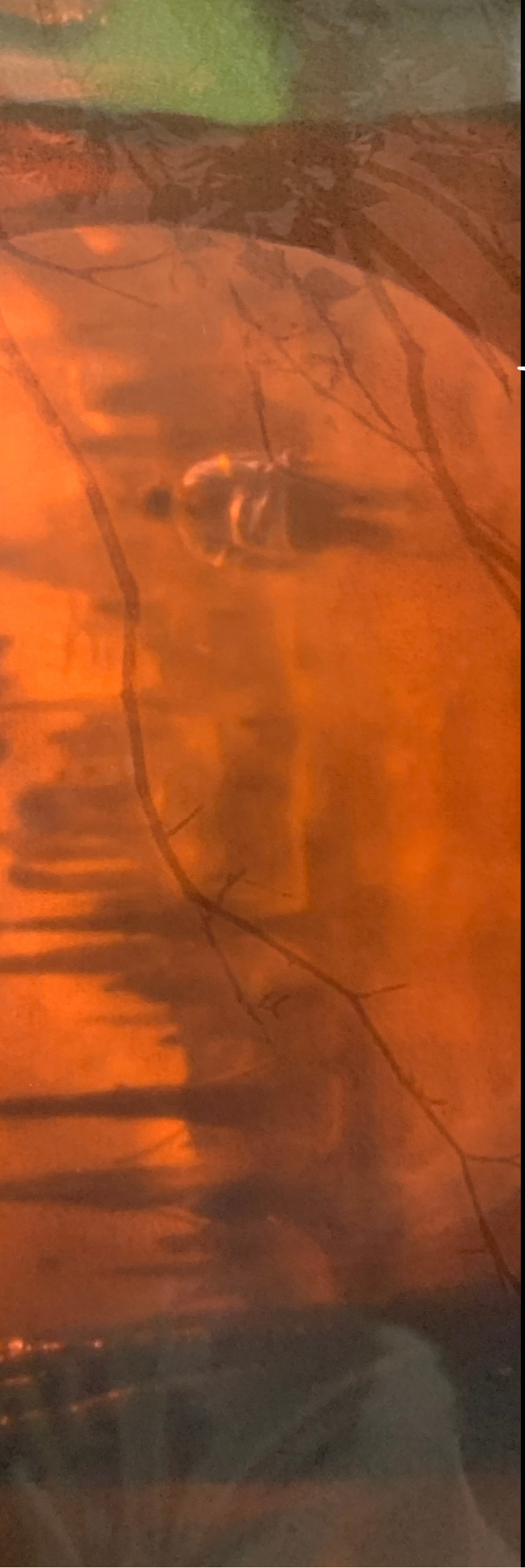
it Trees
housands
FR
del

rearranged

For this heavy edit, I ripped up one of the photos and put it back together randomly. I liked how it turns out as it looks almost like it's deformed in a way. It could represent something being ripped apart but then put back together in an odd way that completely changes the purpose or function of the thing or person that was ripped apart. It could also represent someone being ripped apart mentally and then even when they are trying to be fixed, for example therapy, they are never the same again because of the thing or person that ripped them apart.

hidden beneath the surface

I chose this photo to write about as I thought it fit the theme of the whole project really well. The water over the top of the photo shows the real photo being hidden because the water is covering it. Even though the you can see the photo through the water, the picture is still going to be altered. The running tap is like the constant things that can happen to someone that makes them want to hide their true personality, and the fact that the water is running in the photo makes it seem like those things are never ending and don't seem to want to stop. the whole photo is to represent how those things can effect a person on the inside more than the outside. People can hide what they feel on the inside extremely well, by not showing an ounce of hurt on the outside, which is the proble. The problem is that no-one can see how their actions can truly effect a person.



MOVING TOWARDS THE UNKNOWN

THIS HEAVY EDIT CAME ABOUT WHEN I WAS WATCHING THE TV SHOW 'STRANGER THINGS' AND THERE WAS A SCENE WHEN A CHARACTER WAS TRAPPED IN AN UNKNOWN PLACE AND I THOUGHT IF I COULD PUT THE PICTURE OF THE MOON OVER THE TOP TO CAPTURE THE UNKNOWN PLACE, IT COULD LOOK QUITE GOOD. ORIGINALLY I WANTED TO TAKE THE PHOTO AS I WAS REMINDED OF THE FILM 'INTERSTELLAR' WHICH IS ABOUT A GROUP OF PEOPLE HAVING TO GO TO AN UNKNOWN PLANET TO SAVE EARTH.. I THOUGHT THAT LINKED IN WITH THE PICTURE AS I HAVE THE MOON AND AN UNKNOWN SETTING THAT COULD DESTROY MANKIND ITSELF.

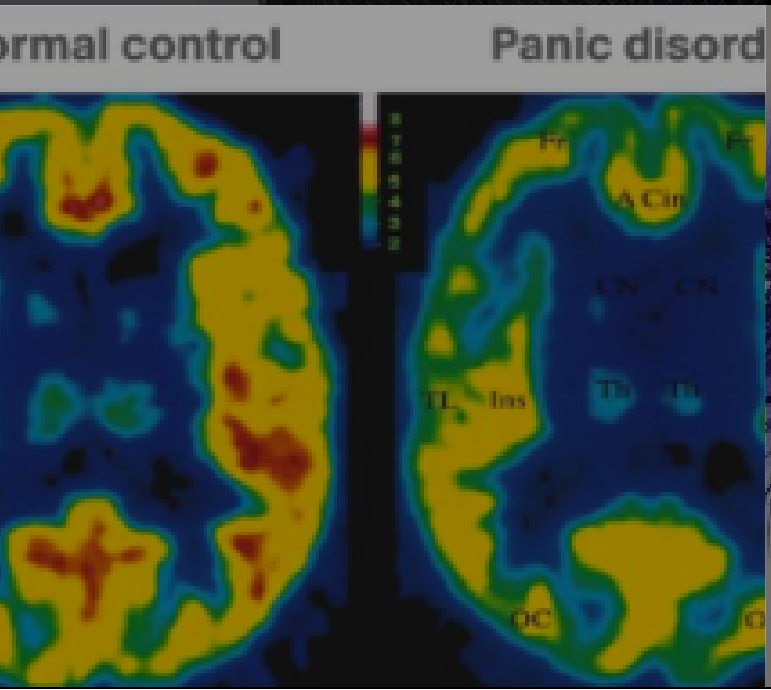
INTERSTELLAR

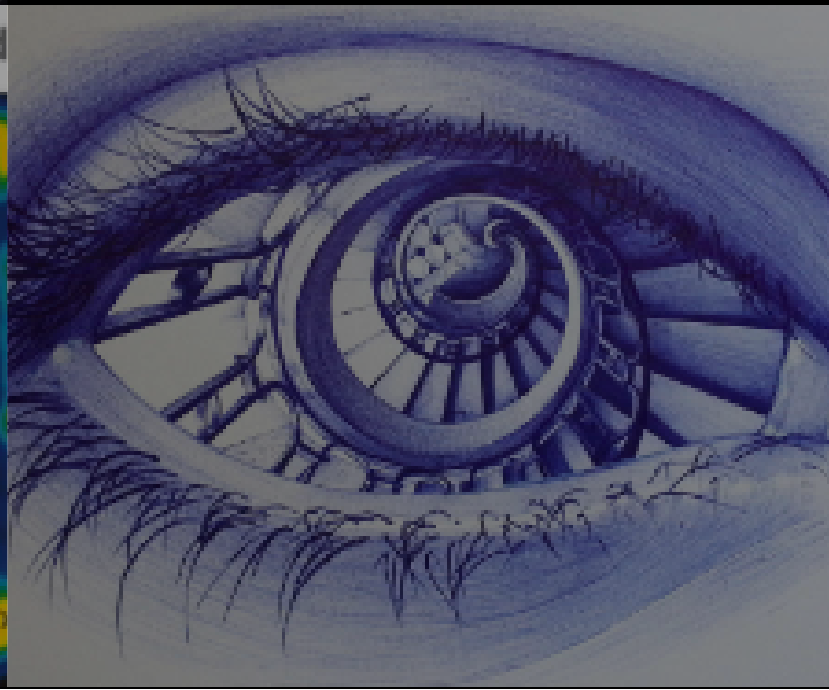
I have linked these two influences together with this project as Interstellar is a movie about discovering the unknown which links to my past shoots and most recent heavy edits and this image taken by a NASA telescope taken of the Helix Nebula deep into space resembles an eye which links my next few shoots about insomnia and not being able to close your eyes long enough to sleep.

10:49pm

To me claustrophobia extends farther than just being trapped in small spaces. I'm scared of being trapped in relationships. I'm scared of being limited to one thing. I'm scared of people thinking they're protecting me when really they're smothering me. I'm scared of being in a position where I am completely and fully dependent on someone else, and I myself am helpless.

INFLUENCES





10:49pm

To me claustrophobia extends farther than just being trapped in small spaces. I'm scared of being trapped in relationships. I'm scared of being limited to one thing. I'm scared of people thinking they're protecting me when really they're smothering me. I'm scared of being in a position where I am completely and fully dependent on someone else, and I myself am helpless.

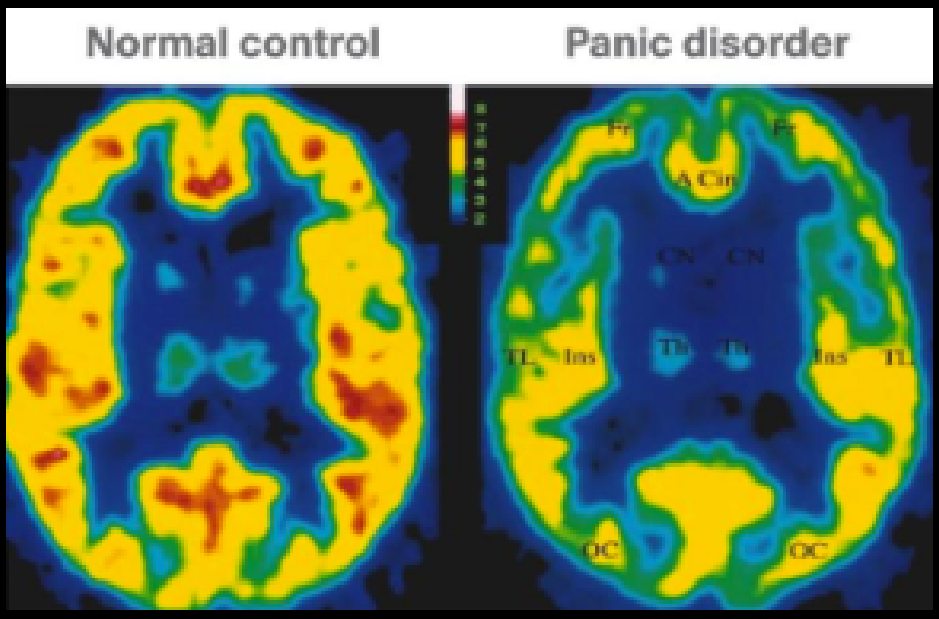
1. Poem about claustrophobia - describes the raw emotion of feeling the initial panic or shock.

2. Gregory Crewdson - photographer who photographs tableux of American homes and neighbourhood

- I felt I could use it to show that the panic can set in in the most normal and unexpected places

3. Jackie Nickerson
- photographs claustrophobia
- this photo especially shows how it suffocates you completely on the outside as well as the inside

4. Buried
- A movie that shows the struggles of having to get out of that tight space you feel trapped in and if you don't get out in a certain amount of time, the consequences are bad
- I thought it could represent the mental state of having to get out of that indset before a particular time.



5. brain scan of somebody with a panic disorder, for example anxiety, compared to a brain scan of somebody without that condition

- shows that it can be medical not just mental which shows just how much it affects everyday life

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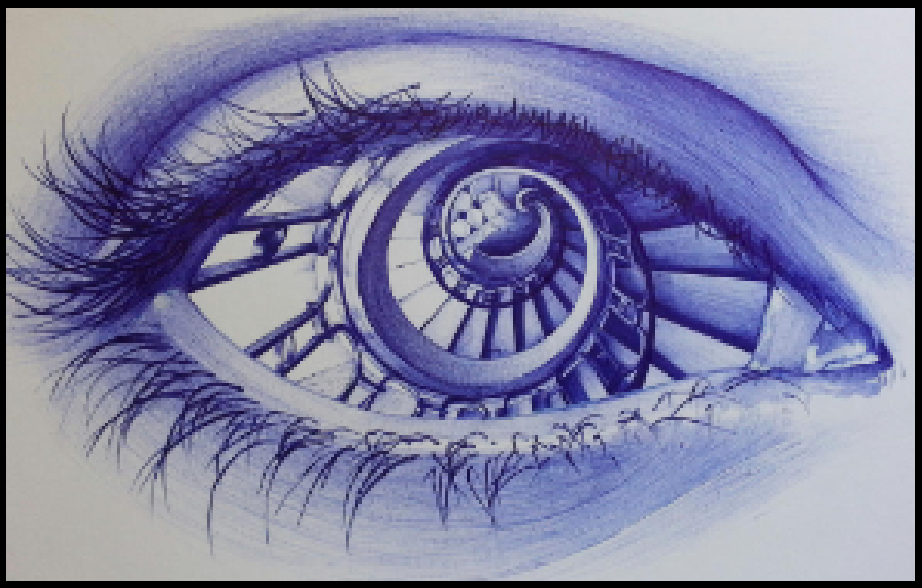

6. drawing found on the internet

- shows the pain of having to deal with a fear or mental illness in general, not specifically claustrophobia.

- shows the feeling of spiralling out of control very simply but effectively

In the foreground of this image, there is a woman lying on the ground with her face towards the camera and it looks like her arms and legs are sinking into the flloor, almost like she is floating in water. We can make this assumption because there is a reflection of the room she is lying in that we can see in the water. In the background of the image It looks messy but neat all at the same time. To the left of the background, there is a coffee table and a couch and the table has what looks like some books and perhaps bottles and drink glasses. Behind the couch there is a bookshelf with books and a clock on it. Behind that there is a staircase going directly diagonally upwards however the top is not visible to us. The wall behind the staircase is decorated with flowery wallpaper and tree photos of people in a line following the direction of the staircase. In the middle of the background, we see where the staircase begins and takes a sharp left to continue going up. To the far right of the background there is a window with thin curtains and so there is light shining through. There is also a chair in between the front door and a lamp sitting on a smaller sized coffee table.

There are a lot of colours in this photo so at first glance the mood might seem joyful and vibrant but as you look for longer it becomes apparent that it is actually deeper and more negative than it was at first. So the contrast in this particular photo comes from the meaning and intention of the photo and the appearance of the image, which in this case, was the exact opposite. This photo we can tell has been taken with a short shutter speed as it looks like it is frozen in time and everything else is moving while this one image is stuck where it always has been. We can also tell that a large aperture was used as it is a very deep depth of field and every single part of the photo is in focus. The form of the image is overlapping but in a way that is almost delicate and calming instead of chaotic. The composition of the photo is asymmetrical but the way the girl is lying and the simple dress she has got on makes her look poised and precise, like she knew she was going to end up like this.

This image evokes a feeling of sadness and depression from me as the first thing that comes to my mind when I look at this photo closely is drowning in emotions. This links to personal experience of being close to people dealing with the same thing and sometimes you can't tell what is going on in their head. On the outside they could seem calm and collected, but on the inside it may be chaotic and almost dangerous. This image reminds me of a movie 'The Edge of Seventeen' about a teenage girl who is struggling after losing her dad but nobody notices and so she has to deal with it all on her own and it eventually became too much for her.

Gregory Crewdson is an American photographer who is known for he staged and surreal colour images of American suburbia. His psychological allegories, which often tackle the themes of isolation and solitude, are elaborately constructed studies in what he calls 'hyper-realism'. By the late 1980s Crewdson had abandoned real life situations to create still life and dioramas of natural environments, which he built in his studio and then photographed. Crewdson expanded on a concept by artist Cindy Sherman in the 1990s, creating extensive and elaborate staged tableaux in which he too created a new fiction by combining every day reality with the extraordinary. Gregory Crewdson's photography style is narrative driven, mysterious, conceptual and cinematic/painterly. Crewdson has been taking his photos in Massachusetts - the locale of his earliest childhood memories and his home since 2011. The main inspiration Gregory Crewdson has is from films such as The Night of the Hunter, Blue Velvet, Safe Close Encounters of the Third Kind and Vertigo.

The similar style that Gregory Crewdson has used is his use of light. He said, 'If there's one characteristic that separates my work from other artists, it is the light. And to me it's the most important thing about the entire enterprise – the light. It's how you tell the story in photography, through light.' He has also used a similar setting,, using a model in a house setting, although his is staged. The main concept and idea of this particular picture is drifting away into another reality, perhaps without even realising it. I think that I can use this concept to really help advance my work by adapting it to my own skills and presenting it in my own way by linking it to other things I have done so far, for example, I could possibly use the idea of lost and found to maybe being lost in a different reality, perhaps mentally, and having to find yourself again, which is what I want my project to tell overal.

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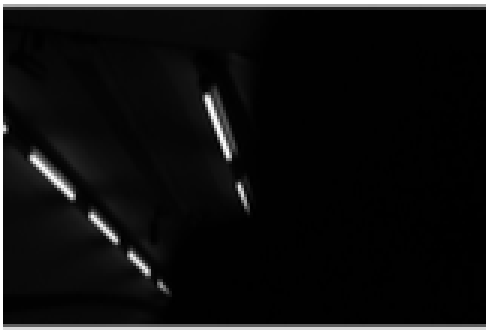

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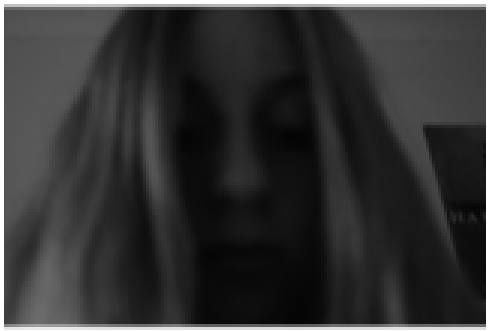

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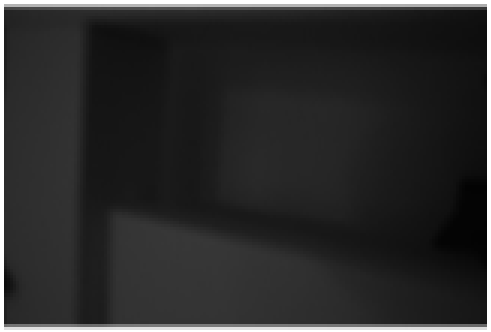

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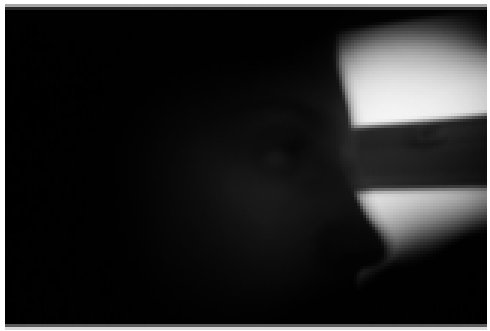

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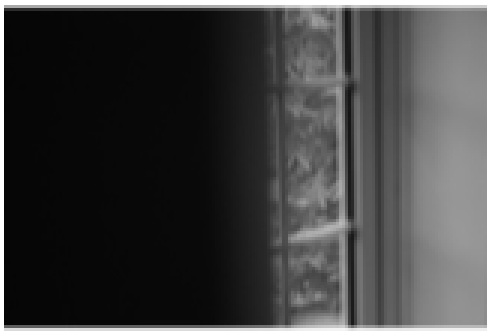

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Flash: No

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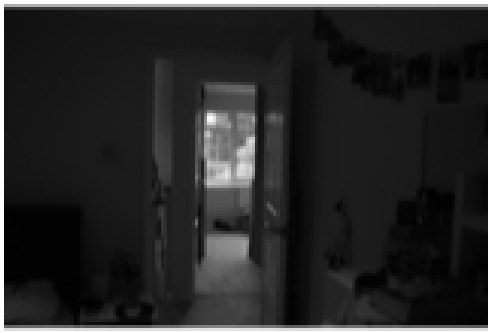
1/8 | f/8 | 39 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/200 | f/4 | 21 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/60 | f/4.5 | 30 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/20 | f/4 | 28 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/125 | f/8 | 39 mm | ISO: 200 |
Flash: No



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Flash: No

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1/20 | f/4 | 27 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/125 | f/8 | 39 mm | ISO: 200 |
Flash: No

Canon EOS 450D
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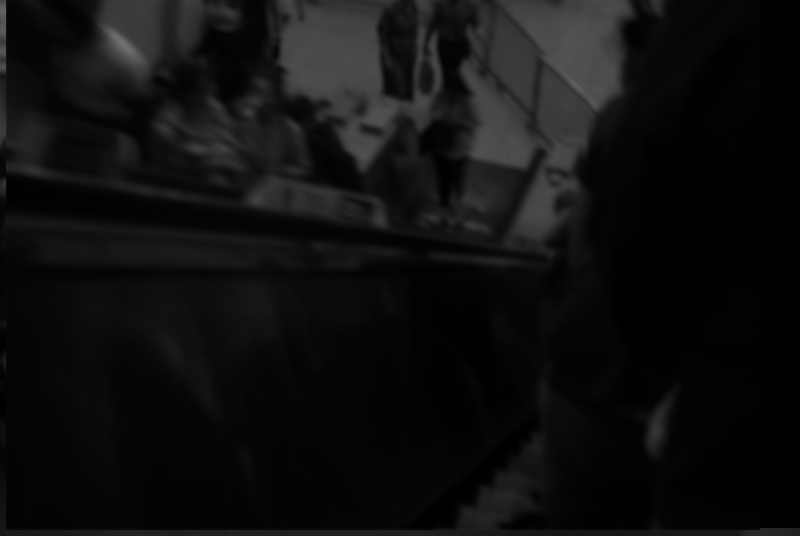
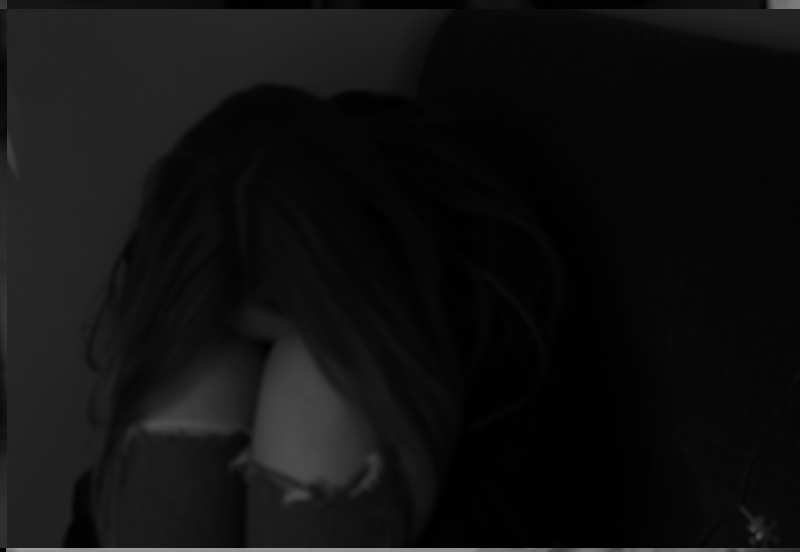




SLEEP

This shoot was inspired by claustrophobia and the fear and panic around it. The majority of this shoot was set in London, which was where I originally thought of the idea to do a shoot surrounded by lot's of people. The lighting was a big part of this shoot was the lighting as some of the photos were in a place that had little lighting. This meant the shutter speed had to be larger which resulted in some of the photos blurring in the end. However, looking back on them, I like the effect of them and how the blur links to the theme and could represent the feeling of panic and fear. I had the camera setting on monochrome so that people can focus on what the picture represents rather than the colour and how the picture actually looks. The form of the photos can be looked at in two ways. It could be delicate which would be a complete contrast to what the shoot was actually representing. Or it could be looked at as broken and interrupted, which would go with the shoot. I was originally inspired by the photographer Jackie Nickerson who particularly focuses on the feeling and panic of claustrophobia. I used that as inspiration but also focused on the surroundings and what the actual fear of claustrophobia is and what causes the initial panic to set in.

sleep *n*

1.state of rest characterized by unconsciousness
2.period of this
3.(this shoot): the fear and panic based around not being able to control what you see when you sleep

I have chosen this photo as my cutaway and have zoomed in on these two people i the foreground of the photo. What made me really want to use this photo was that this photo was completely unintentional

and taken in the heat of the moment and yet thesetwo people seem like the centre of attention if you look at the photo with a first glance.

I wanted to connect this with the original theme of the shoot which was claustrophobia and not just by the fact that there are a lot of people in the photo. Claustrophobia can trigger a lot of symptoms of anxiety, specifically social anxiety in public places. When dealing with social anxiety you often think that everyone is looking at you even when they're not, which is one of the reasons people dealing with this are a lot more prone to things sych as panic attacks.

It can also feel like there is an invisible camera everywhere you go taking photos of everything you do and critisising your every move. I had this thought because even though the photo is slightly blurry, The girl on the left looks like she could be unintentionally looking directly at the camera.

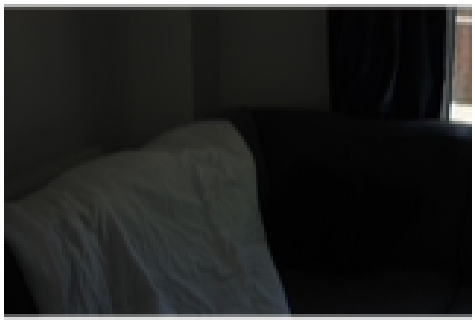
I chose this photo as my impact shot as it is a very empty shot. But that's what I like about it.

The tone of the photo is very dark and gloomy and could seem quite miserable and negative to somebody seeing it from first glance but the thing I like about it is the little bit of light that managed to sneak it's way into the photo

I think what a lot of people don't talk about enough is that when dealing with something, wether it be a fear or illness of any kind, hope is a massive factor in recovery or calming fears. You have to have hope that you will either get better or calm down pr whatever it is and that evrything will work out you just have to trust that it will.

I put this painting by Edvard Munch in here beause I really think that it portrays the feelings of somebody with social anxiety which is what my last shoot was about.

This is a photograph I found online taken by American student Halie Greenslait and I really think that it connects with my past and shoot after this as well as the painting by Edvard Munch.



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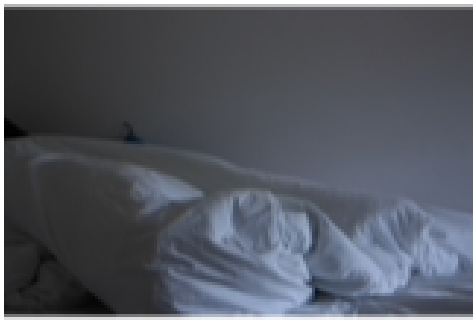

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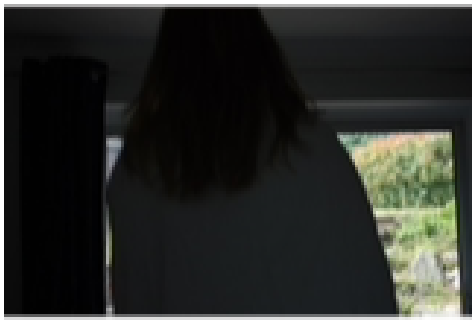

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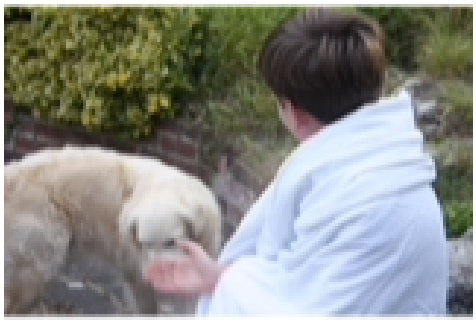

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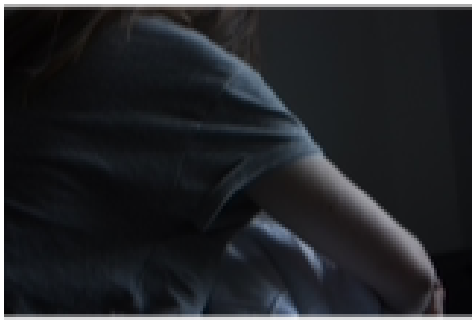

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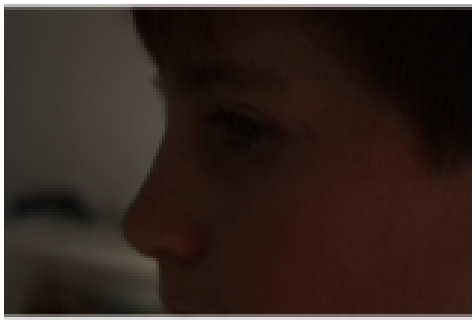

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Canon EOS 450D
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Canon EOS 450D
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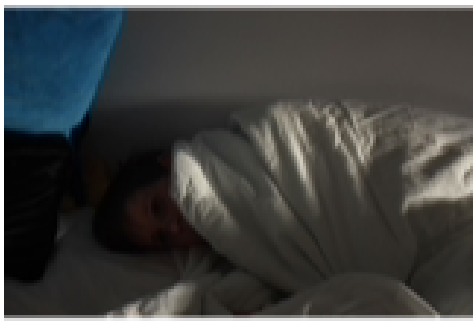

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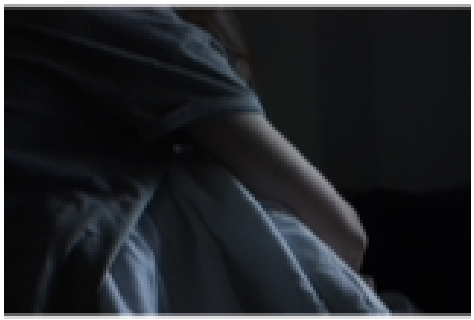

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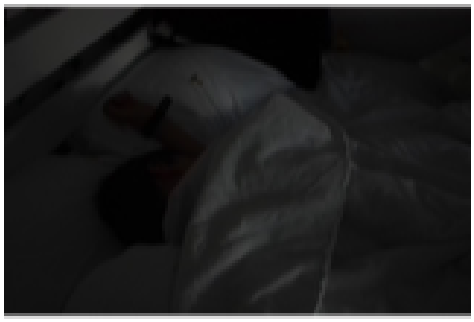

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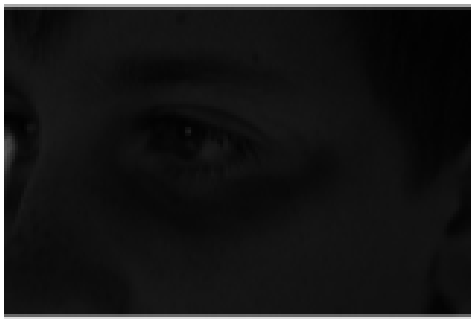

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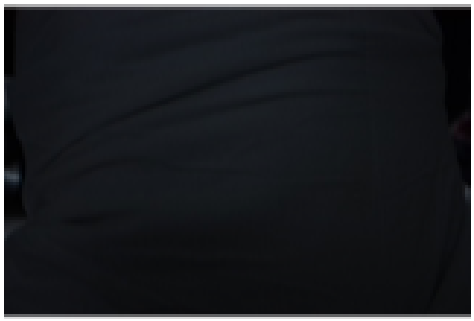

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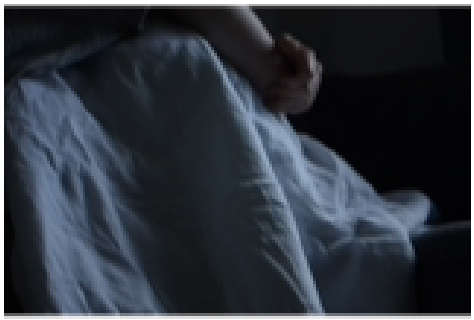

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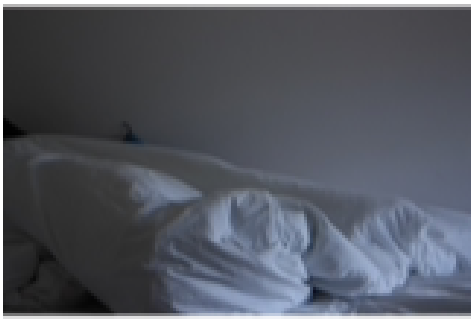

Canon EOS 450D
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Canon EOS 450D
1/80 | f/5 | 46 mm | ISO: 200 | Flash: No

Canon EOS 450D
1/125 | f/5 | 46 mm | ISO: 200 | Flash: No

Canon EOS 450D
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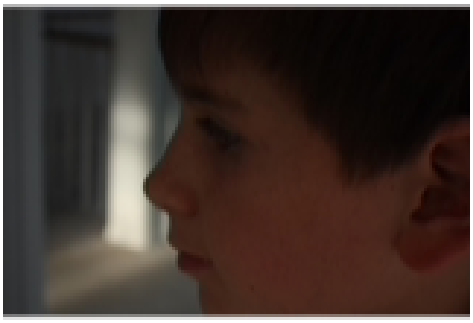
Canon EOS 450D
1/125 | f/4.5 | 34 mm | ISO: 200 |
Flash: No



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Canon EOS 450D
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Canon EOS 450D
1/60 | f/4.5 | 36 mm | ISO: 200 |
Flash: No

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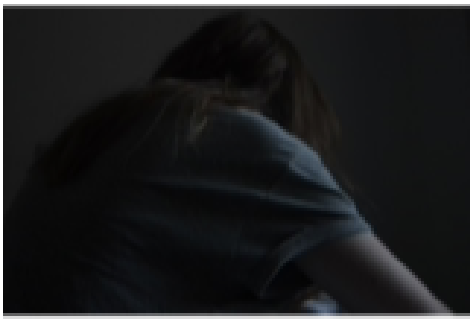

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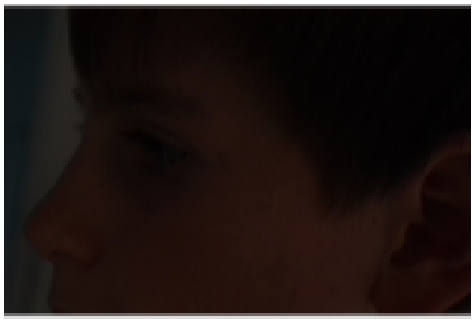

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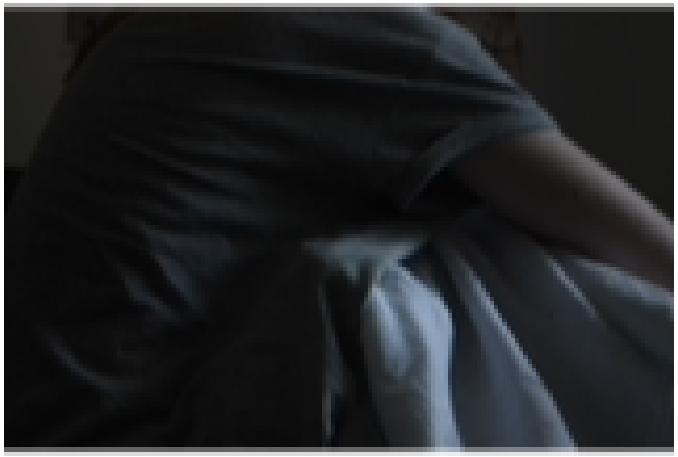
Canon EOS 450D
1/10 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/60 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/125 | f/4.5 | 34 mm | ISO: 200 |
Flash: No



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1/125 | f/4.5 | 37 mm | ISO: 200 |
Flash: No

Canon EOS 450D
1/50 | f/4 | 24 mm | ISO: 200 | Flash: No

Canon EOS 450D
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Flash: No

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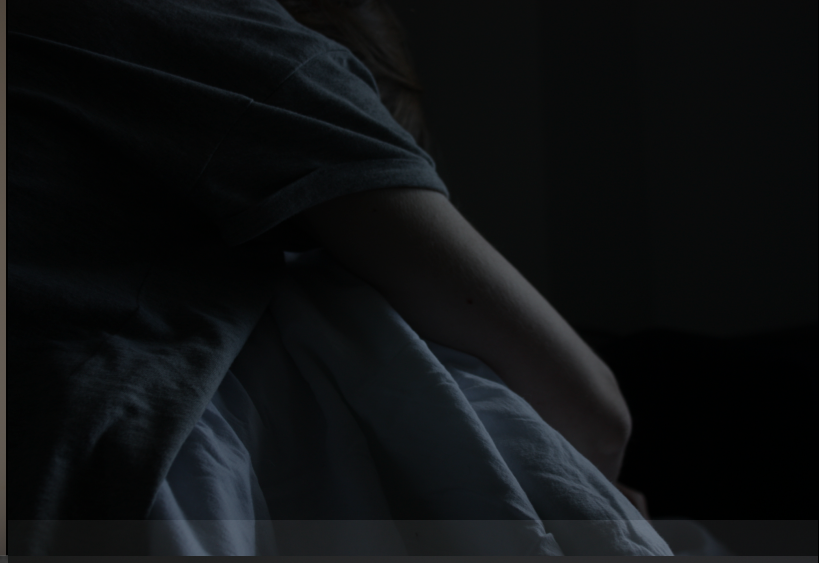
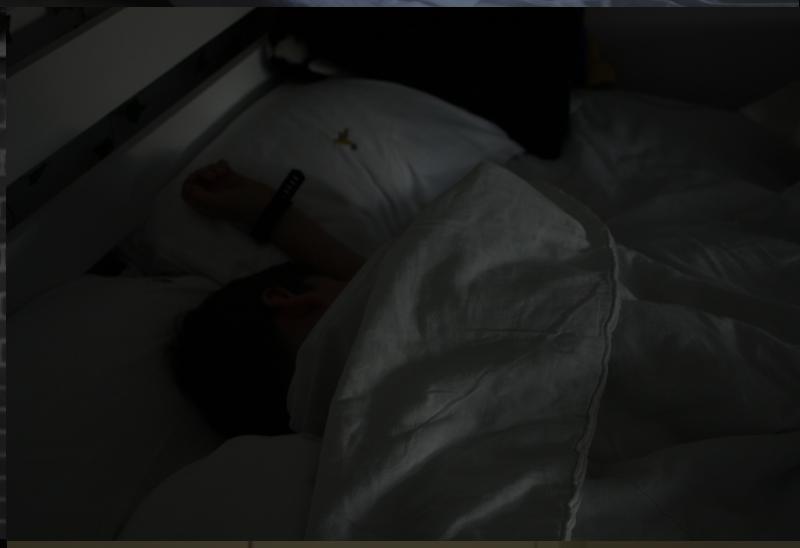
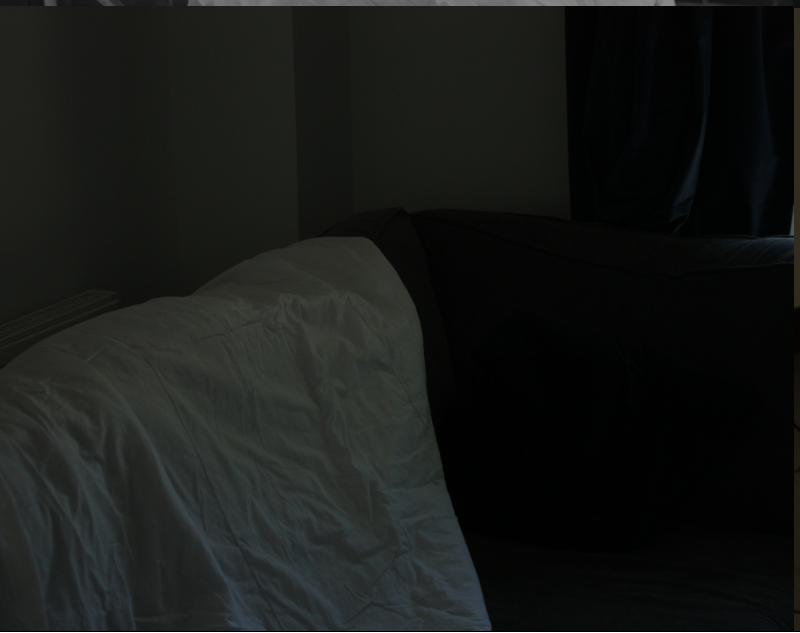
Flash: No



WAKE

This shoot was based on the idea of insomnia. The white sheet was used as a motif and appears in every photo. I felt like this was important as it shows the repetition of each night that somebody with insomnia might face. For this particular shoot the lighting wasn't as complicated as some of my past shoots as most of the photos were taken in the same conditions, which meant I could keep the camera settings the same for most of the time. The shoot is very contrasting in terms of the photos themselves. Some photos are dark and others are contrasting with more light. I think that this is a very good way to represent the idea of the shoot and how with insomnia, time slowly passes and the lights change and the sky changes. I am particularly pleased with the storyline in this shoot and how the photos turned out. In my next shoot I plan to focus more on texture and close-ups. Maybe something t do with nature and focus my shoot on something a bit more hopeful.

wake *v*

1.rouse from sleep or inactivity

2.(this shoot): not being able to sleep and being crowded with thoughts and so the brain doesn't turn off

halo of light

I have chosen this picture as my impact picture as I think the way that light is used in this photo is extremely effective and can be used to reflect on what the shoot is about.

The ray of light coming through the window I like to think of as like a halo and almost a sign of peace and comfort and something telling soeone it will be okay eventually.

I think that the simplicity of this photo is very important as well as the background is plain white and the bedsheet is plain white. White often is used to symbolise purity, peace and calmness.

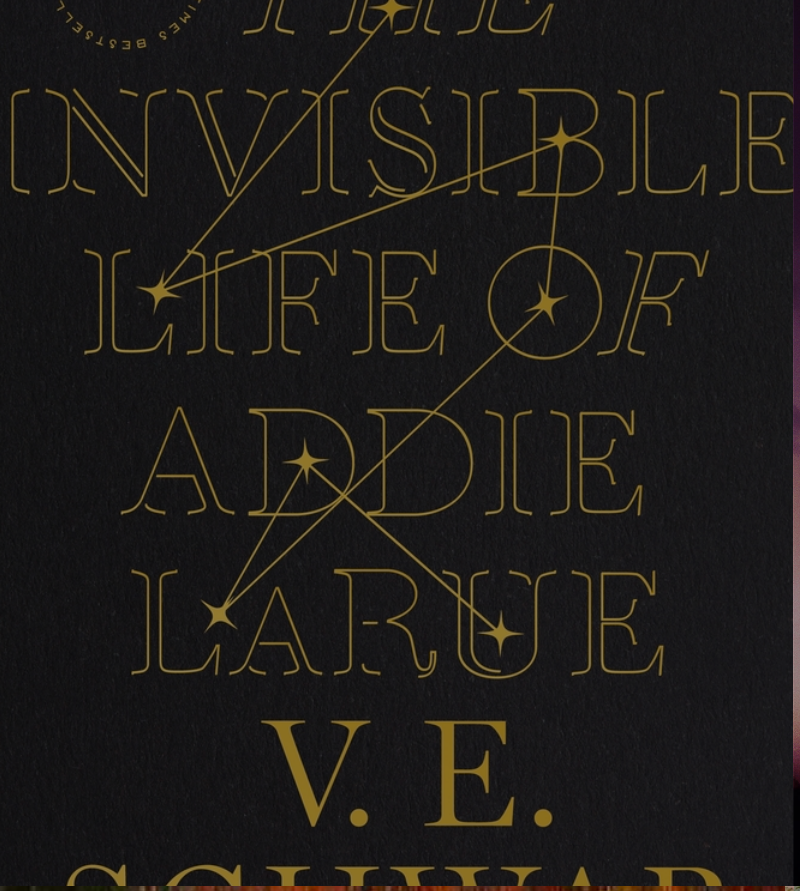
Insomnia is an extremely difficult illness to understand if you don't have it and calmness is a very simple remedy that helps a lot of people suffering with it and I feel like this picture is showing somedody on the verge of calmness struggling to move that one bit to finally relax and sleep

searching

I have grouped these photos together particularly because the boy in the photo seems to be searching for something each time.

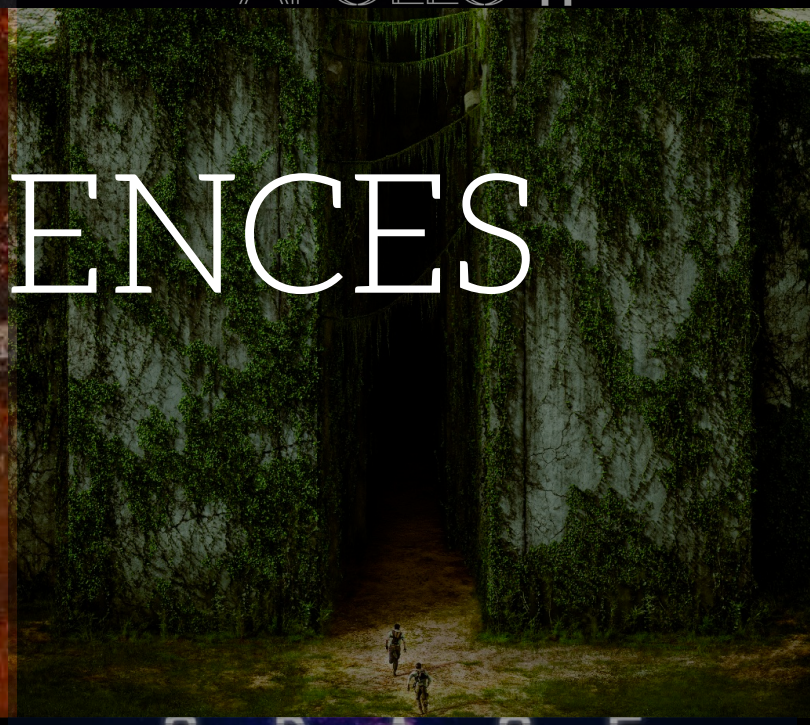
The definition of insomnia is the 'inability to sleep' and I feel that when people with the illness are trying to sleep they try to find something to distract them so that their head doesn't overload them with thoughts and get so overwhelmed that they find it even more of a struggle to sleep.

All 3 of these photos all have different backgrounds and I think it is a good way of representing time passing and the night slowly passing and the cycle continuing repeatedly and it seems like there is no end and it is just a loop. The photos are all very similar as well and I think that is important to recognize as well as it shows the struggle of not being able to sleep never changes and it carries on and there is nothing anyone or yourself can do about it.

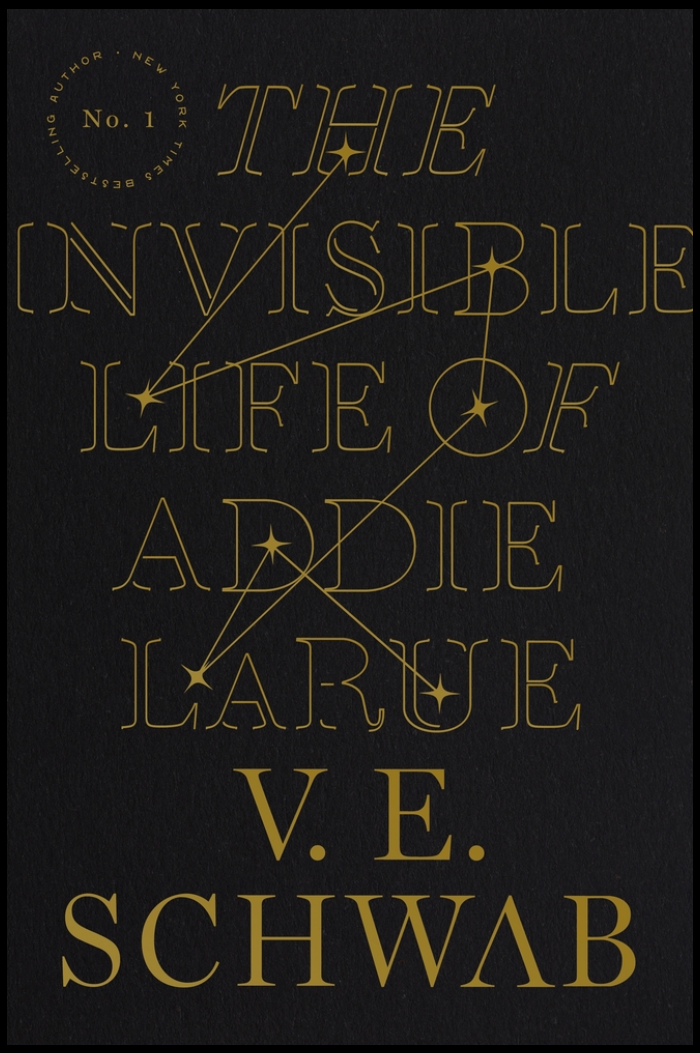

THE
INVISIBLE
LIFE OF
ADDIE
LARUE
V. E.

A FILM BY TODD DOUGLAS MILLER
APOLLO 11

INFLUENCES



SPACE



The Invisible Life Of Addie LaRue - Book

This book tells the life of a girl who goes through life being forgotten by everyone she meets until she is found by a boy who remembers her. I thought that this could be an incredibly important influence because it covers the themes of getting lost and then being found, which I want to base both my shoots on.

abandoned nature - photograph

Abandoned nature that has got los and wants to be found. Could also mean that maybe it is better for it not to be found as it discovers beauty without the burden o humans and things like pollution and global warming

The Maze Runner - Movie

- Being lost in a place you don't know
- The only way out is through a maze
- the maze is impossible to get through
- through the maze is the only way to gain your freedom back

Lost - Photography

- symbolism of a lost object
- being found again

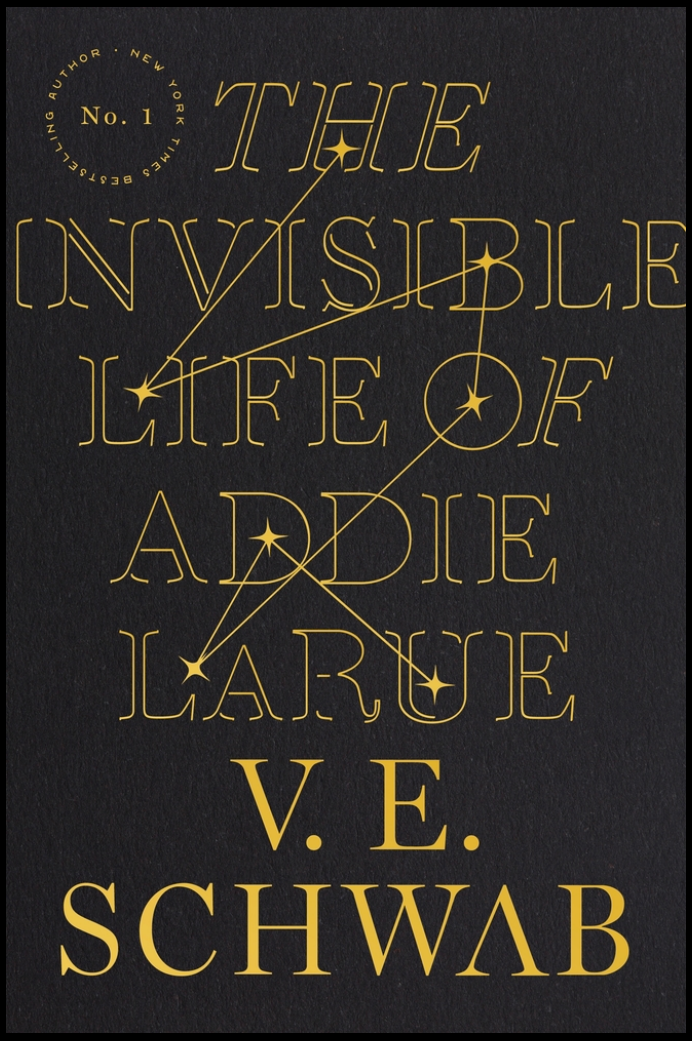
Lost In Space - TV Series

- Family getting lost in space
- end up on an abandoned and unknown planet
- have to try to be found

Apollo 11 - Documentary

- space has finally been discovered in the way humans have dreamed of since we knew what the moon was
- the place has finally been found

Title : The Invisible Life Of Adddie LaRue



Author : V.E. Schwab

Published : 1st September 2020

The plot of Addie Larue fits so well with the theme of my shoot that I just had to have it as an influence. It is also set in the past, which creates a link to one of my early shoots in this project. It begins in the early 1700s and goes inbetween then and modern day. In 2014, Addie meets a man named Henry Strauss who can somehow remember her and speak her name. This links incredibly well to both my shoots as the second shoot is about being found and Addie was found by Henry

When the author got asked what inspired her to write this book, she answered: "My first idea for The Invisible Life of Addie LaRue came from Peter Pan, actually, and thinking about how sad it is to forget and how much sadder it would be to be forgotten."

She also got asked what her favourite trait was about Addie who is the main character. She responded :
"My favorite quality about Addie is her stubbornness. I wrote on a postcard when I was first starting the book, ‘a defiant kind of joy’. That became the kind of core tenet for Addie’s character—that’s how you survive 300 years. For Addie, she is a relentless optimist and in the face of so much, so much hardship, she just wants to be defiantly joyful."

I would use this concept to enhance my own work by taking the idea of being lost for so long and then being found to portray the links in this book to my own work. I would do this by using an object that I continually use throughout the shoot, just like Addie was in evry place throughout the book but it was years before she was ever found by somebody.

LOST

only one way to go

IMG_3306.JPG
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IMG_3307.JPG
Canon EOS 450D
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Flash: No

IMG_3308.JPG
Canon EOS 450D
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Flash: No

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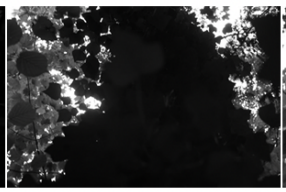
Flash: No



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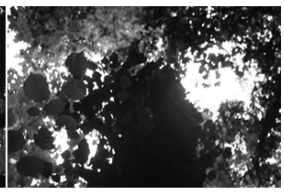

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Flash: No

light leading the way

IMG_3322.JPG
Canon EOS 450D
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Flash: No

IMG_3326.JPG
Canon EOS 450D
1/50 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3329.JPG
Canon EOS 450D
1/13 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3331.JPG
Canon EOS 450D
1/13 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3332.JPG
Canon EOS 450D
1/13 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3334.JPG
Canon EOS 450D
1/100 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3335.JPG
Canon EOS 450D
1/160 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3336.JPG
Canon EOS 450D
1/160 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3337.JPG
Canon EOS 450D
1/160 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3338.JPG
Canon EOS 450D
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IMG_3339.JPG
Canon EOS 450D
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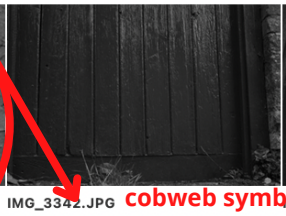

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IMG_3343.JPG
Canon EOS 450D
1/100 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

cobweb symbolising time passing and things getting old

IMG_3344.JPG
Canon EOS 450D
1/100 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3345.JPG
Canon EOS 450D
1/100 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3346.JPG
Canon EOS 450D
1/100 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3347.JPG
Canon EOS 450D
1/100 | f/4.5 | 30 mm | ISO: 200 |
Flash: No

IMG_3348.JPG
Canon EOS 450D
1/100 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

signposting the way home or somewhere else

empty space, no clue as to which way is the right way

only coloured photo showing light in the darkness

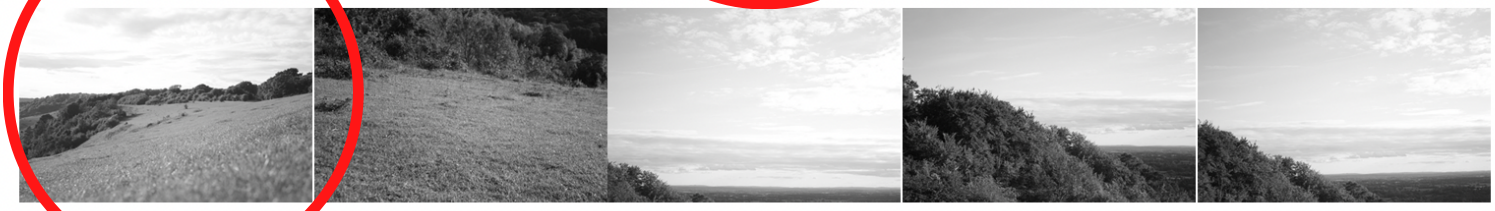
IMG_3334.JPG
Canon EOS 450D
1/100 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3335.JPG
Canon EOS 450D
1/160 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3336.JPG
Canon EOS 450D
1/160 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3337.JPG
Canon EOS 450D
1/160 | f/4.5 | 28 mm | ISO: 200 |
Flash: No

IMG_3348.JPG
Canon EOS 450D
1/100 | f/4.5 | 30 mm | ISO: 200 |
Flash: No



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Flash: No

IMG_3354.JPG
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Flash: No

IMG_3355.JPG
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Flash: No

IMG_3360.JPG
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IMG_3361.JPG
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IMG_3362.JPG
Canon EOS 450D
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Flash: No

IMG_3363.JPG
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Flash: No

IMG_3364.JPG
Canon EOS 450D
1/800 | f/4.5 | 32 mm | ISO: 200 |
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IMG_3365.JPG
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Flash: No

IMG_3367.JPG
Canon EOS 450D
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Flash: No

IMG_3368.JPG
Canon EOS 450D
1/800 | f/4.5 | 32 mm | ISO: 200 |
Flash: No

IMG_3369.JPG
Canon EOS 450D
1/800 | f/4.5 | 32 mm | ISO: 200 |
Flash: No

IMG_3371.JPG
Canon EOS 450D
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Flash: No

IMG_3372.JPG
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Flash: No

IMG_3376.JPG
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IMG_3379.JPG
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IMG_3380.JPG
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Flash: No

IMG_3381.JPG
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Flash: No

IMG_3384.JPG
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IMG_3385.JPG
Canon EOS 450D
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Flash: No

IMG_3388.JPG
Canon EOS 450D
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Flash: No

IMG_3389.JPG
Canon EOS 450D
1/400 | f/4.5 | 33 mm | ISO: 200 |
Flash: No

empty view

IMG_3395.JPG
Canon EOS 450D
1/500 | f/4.5 | 34 mm | ISO: 200 |
Flash: No

IMG_3397.JPG
Canon EOS 450D
1/80 | f/4.5 | 34 mm | ISO: 200 |
Flash: No

IMG_3398.JPG
Canon EOS 450D
1/80 | f/4.5 | 34 mm | ISO: 200 |
Flash: No

IMG_3399.JPG
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1/80 | f/4.5 | 32 mm | ISO: 200 |
Flash: No

IMG_3400.JPG
Canon EOS 450D
1/100 | f/4.5 | 32 mm | ISO: 200 |
Flash: No

world seems bigger because of the perspective

looking up, overwhelmed with the feeling of being lost

18 UNDERBEECHES
THE COACH HOUSE

LETTERS

LOST

The entirety of this shoot was in black and white and I think that it can either be seen as dramatic and contrasting or calm and almost soothing as there are no colours and so it is almost as if there is nothing else that matters apart from the focus of the photo. Some of my favourite photos from this shoot are taken with a shallow depth of field and are taken quite close up to the focus of the photo. This meant I could really focus on textures a lot more than I usually do with things such as grass or thorns. Zooming in on both grass blades and thorns makes the feel of the shoot sharp and jagged.

This shoot was taken late in the day and so the sun was set quite low in the sky. A few of my photos are in darker areas such as woodlands or behind a bush. This meant that the settings on my camera settings had to be changed around a lot, specifically the shutter speed. However, I wanted to do this relatively late in the day as the lighting is not too bright but also not too dark. My next shoot that is going to be connected to this one is going to be taken very early in the morning almost to show a fresh start or new beginning with each new day.

The aim of this shoot was to make it look like it was in the perspective of an object that was lost or maybe had been lost for a while. Some of the photos were taken from the ground almost like they had been dropped and left there without a second thought. Others were taken looking directly up, trying to portray looking for any clues to find the way back. This inspired me to directly connect my shoot after this by taking photos in the same place but with an object to try and express the idea and feelings of being found after being lost and perhaps forgotten for a long time. This idea makes both of these shoots almost symbolic.

One of the influences that greatly influenced my shoot was the book; The Invisible Life Of Addie LaRue. This is one of my favourite books and really wanted to feature it in one of my shoots. I think the shoot being monochrome mirrors the whole feel of the book and how for Addie it is the same situation every time. She meets someone and when they look back at her, they have already forgotten. This is very much like the feel of black and white. No matter how many times you look at the photo, it is always going to be black and white.

lost *v*

1.unable to find one's way
2.unable to be found
3.(this shoot): perspective of an object that has been lost

finding your way

I wanted to use this as my impact photos as it was one of my favourites. This photo demonstrates the use of shallow depth of field and the texture of the grass itself came out extremely well.

This photo came out better as I expected as I just held the camera on the grass and took the photo without looking at the photo before taking it.

This photo was specifically inspired by an American photographer named Ted Gore who specialises in landscapes and focusing on one thing in the photo.

Although the photo is monochrome, which could be interpreted as being gloomy and depressing, I feel like the picture actually holds a sense of calmness because of the texture of the leaves are quite soft and delicate. The entirety of the picture could be interpreted as finding comfort in being lost and perhaps there was something that meant running away or getting lost was a safer option.

I was pleased with the final turnout but I think in my next shoot I would want to work more on the contrast between multiple colours in the photo.

a sign

I decided to group all of these photo together as they all have one thing in common.

They all have some sort of signpost in them. This I think is very symbolic, especially with the theme of the shoot being lost. A signpost you would probably account with somebody being lost and trying to find their way back home or back to a place they are familiar with.

These photographs are also all monochrome and so all link in one way or another.

This group of photos in particular really relate to my main influence which was the invisible life of Addie LaRue. Throughout the

I have chosen this picture for my cutaway shot as I think although it is incredibly simple, there is a lot of things that you could say about it.

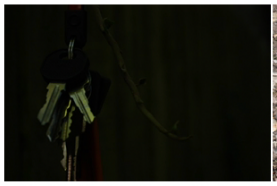
I wasn't originally going to use this shot as my cutaway until I noticed The small flower in the background of the photo. And it was only when I zoomed in when I noticed the plant was actually dying.

When somebody mentions a flower or plant dying, the human mind immediately thinks something negative and sad. However, a plant dying can also mean new beginnings, this can be a positive thing although many people find it a horrifying thought.

This can link to the theme of the shoot about getting lost as although it can be a scary thought for anybody, it can have some surprising outcomes, and not all can be negative. Sometimes the thing you least expect can turn into something beautiful.

FOUND

same door from the last shoot but in colour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Flash: No

IMG_3450.JPG
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Flash: No

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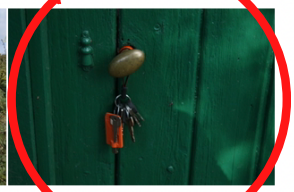
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IMG_3448.JPG
Canon EOS 450D
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Flash: No

IMG_3415.JPG
Canon EOS 450D
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Flash: No

IMG_3465.JPG
Canon EOS 450D
1/1,000 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

IMG_3439.JPG
Canon EOS 450D
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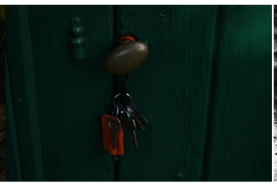
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Flash: No

IMG_3464.JPG
Canon EOS 450D
1/500 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

half shadows half light

keys blurred - not being noticed

IMG_3438.JPG
Canon EOS 450D
1/125 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

IMG_3405.JPG
Canon EOS 450D
1/250 | f/4.5 | 30 mm | ISO: 200 |
Flash: No

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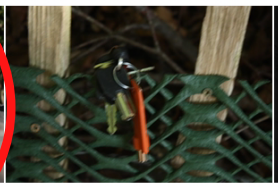
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Canon EOS 450D
1/60 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

IMG_3413.JPG
Canon EOS 450D
1/320 | f/4.5 | 30 mm | ISO: 200 |
Flash: No

IMG_3463.JPG
Canon EOS 450D
1/500 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

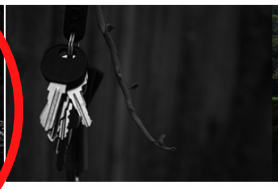
IMG_3430.JPG
Canon EOS 450D
1/40 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

IMG_3421.JPG
Canon EOS 450D
1/40 | f/4.5 | 30 mm | ISO: 200 |
Flash: No

IMG_3428.JPG
Canon EOS 450D
1/20 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

hidden by nature

IMG_3412.JPG
Canon EOS 450D
1/320 | f/4.5 | 30 mm | ISO: 200 |
Flash: No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Flash: No

IMG_3436.JPG
Canon EOS 450D
1/125 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

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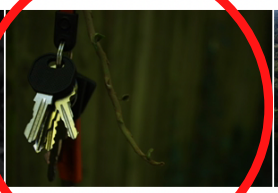
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1/60 | f/4.5 | 30 mm | ISO: 200 |
Flash: No

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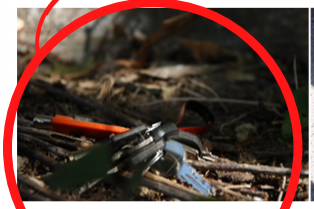
Flash: No

shallow depth of field

keys at the centre of the photo



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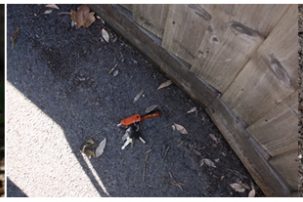

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Flash: No

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Flash: No

IMG_3426.JPG
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IMG_3459.JPG
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Flash: No

IMG_3410.JPG
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Flash: No

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IMG_3460.JPG
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Flash: No

IMG_3401.JPG
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IMG_3408.JPG
Canon EOS 450D
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Flash: No

IMG_3451.JPG
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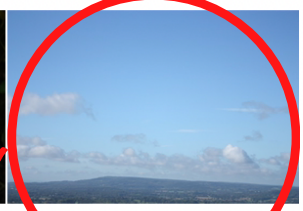
Flash: No



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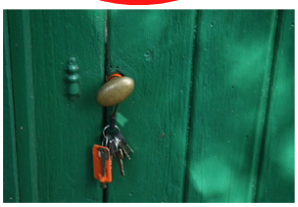

IMG_3442.JPG
Canon EOS 450D
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Flash: No

hidden by the shadows but is still somehow found

large open space - symbolises hope and freedom

OPUS

FOUND

This shoot was lighter than my last one but they are very connected. When I did this shoot I started off with most of the photos being black and white as the first shoot was completely black and white, and then as i got further into the shoot, the photos started being more in colour and by the end of the shoot almost all the photos were in colour. This symbolises the feelings of being found after being lost for a long time. The overwhelming feeling that tells you everything is only going to get better from now on and that your whole world turns to colour.

This idea was also taken from the main influence of my last shoot: The Invisible Life Of Addie LaRue. This is because she had spent her whole life being lost to other people and when she was finally found it was very overwhelming for her and she almost chose not to believe it as she thought she could not be found by anyone.

This shoot was taken early in the morning and so shows a cyclical structure connecting this shoot and the last shoot. The last shoot was taken late at night and so there is a whole section of the day when anything g could have happened and yet the object still managed to be found the next morning which symbolises hope which has been a key theme in many of my past shoots.

The colours of this shoot are very contrasting as some are bright and luminous while others are negative and quite harsh looking for example the thorns. I am particularly pleased with the story behind this shoot as I think that it is something my past shoots may have been lacking. Whilst on this shoot I noticed I enjoyed taking photos of things up close rather than a large landscape so I think I could use this to help me be inspired by my next shoot.

found *v*

1.discover by chance
2.discover by search and effort
3.(this shoot): symbolises the feelings of being found after being lost for a long time, physically or metaphorically

HIDDEN

I have chosen this as my other impact picture as I like the way it connects to the past shoot. The colour of the keys blend in with the floor making it seem like they are never going to get found. The one orange key stands out more as I changed the colour saturation to make red stand out more. Red represents passion and warmth but also creates a sense of danger, violence and aggression.

This photo was taken in a shaded area so the camera settings that I used had a slow shutter speed to ensure that enough light was captured in the photo.

Keys are symbols of opening and closing. Locks and keys affect our lives in various ways. Sometimes a key means the difference between freedom and incarceration, or life and death. Keys also affect our lives in other ways; they give us security - we can lock our doors knowing that no one else has the key.

The textures in the photo are very sharp, jagged and broken. The sticks and woodland pieces the keys are placed on are very messy and are not in a neat order at all. It looks like the ground has almost snapped as the keys have fallen on them.

I think that using multiple keys instead of just one has the effect of there being multiple outcomes of being found. Maybe each key opens a different pathway and leads to somewhere different. There could be a possibility that perhaps the keys were found by the wrong person or at the wrong place, and so they actually don't make it back to where they originally got lost.

For this heavy edit I decided to combine two photos that I had that were the same but one was in black and white and one was in colour. I did this to show how they are so different but also incredibly similar.

Black and white represents loss of hope while colour represents the opposite. I wanted to put these two photos together as when they are combined it looks almost as if the photo is from somewhere that is inbetween a memory or dream and reality.

I thought that this could really represent somebody being confused about wether when a particular obstacle hits them, will it have been for the better or would it have made everything worse.

When people think of a bright blue sky, they instantly think of happiness and it being a good day and the whole world has been brightened around them.

For this heavy edit, I edited in a thorny branch into the sky. I wanted to represent that even though the sky is happy and everywhere is brighter because of it, everyones lives are different and there are going to be people having the worst days of theyre life and the sun will be shining brightly above them.

This can work the other wayb around, the sky could be dull and gloomy and it could feel like we have thorns penetrating every part of our body, but somewhere, there will be someone who will be having the greatest day pf their life.

The world is far to big for everyone to be feeling the same thing on the same day

THE
MAZE RUNNER
BASED ON THE BEST-SELLING NOVEL
SEPTEMBER
THEMAZERUNNERMOVIE.COM
#MAZERUNNER

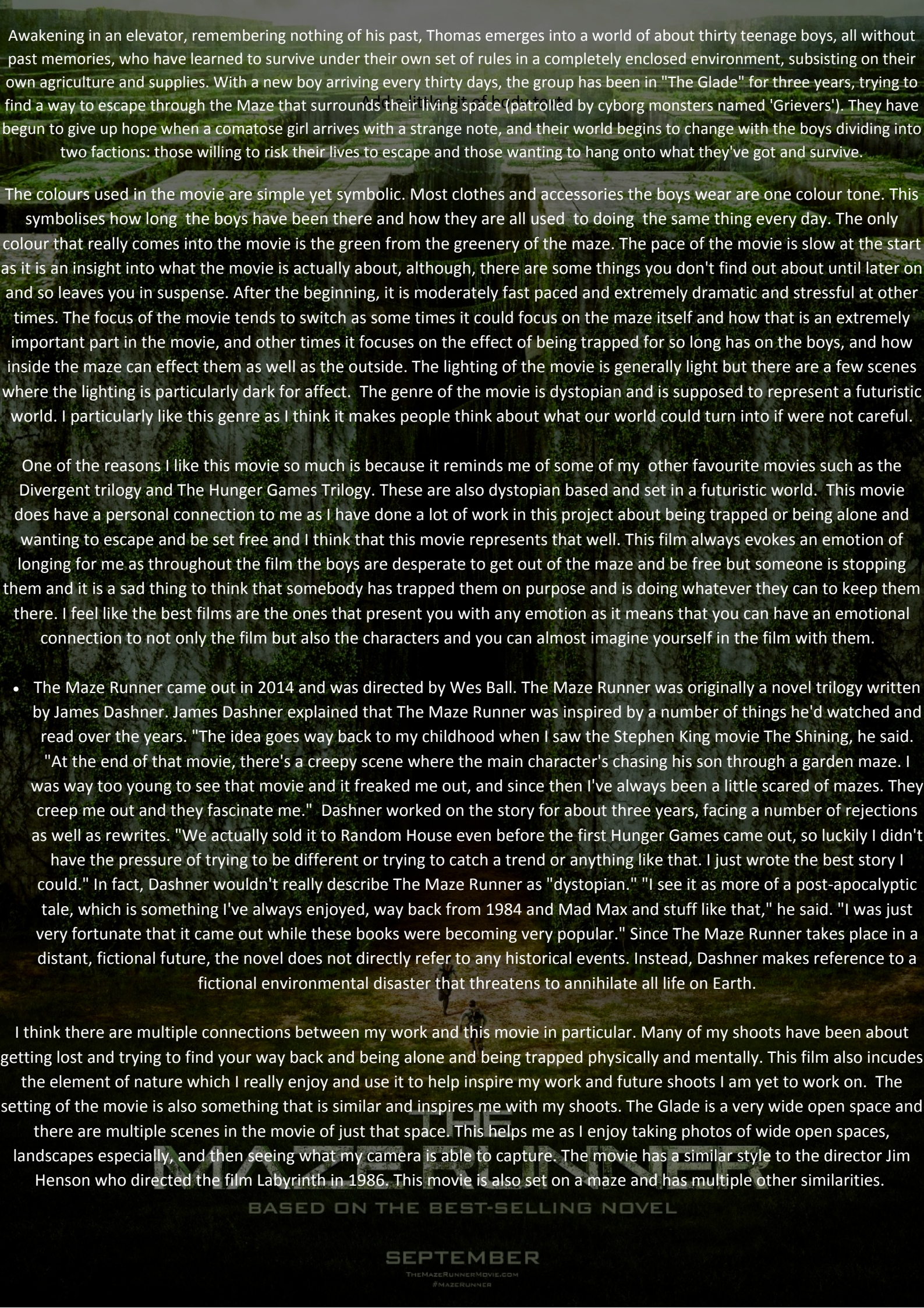
Awakening in an elevator, remembering nothing of his past, Thomas emerges into a world of about thirty teenage boys, all without past memories, who have learned to survive under their own set of rules in a completely enclosed environment, subsisting on their own agriculture and supplies. With a new boy arriving every thirty days, the group has been in "The Glade" for three years, trying to find a way to escape through the Maze that surrounds their living space (patrolled by cyborg monsters named 'Grievers'). They have begun to give up hope when a comatose girl arrives with a strange note, and their world begins to change with the boys dividing into two factions: those willing to risk their lives to escape and those wanting to hang onto what they've got and survive.

The colours used in the movie are simple yet symbolic. Most clothes and accessories the boys wear are one colour tone. This symbolises how long the boys have been there and how they are all used to doing the same thing every day. The only colour that really comes into the movie is the green from the greenery of the maze. The pace of the movie is slow at the start as it is an insight into what the movie is actually about, although, there are some things you don't find out about until later on and so leaves you in suspense. After the beginning, it is moderately fast paced and extremely dramatic and stressful at other times. The focus of the movie tends to switch as some times it could focus on the maze itself and how that is an extremely important part in the movie, and other times it focuses on the effect of being trapped for so long has on the boys, and how inside the maze can effect them as well as the outside. The lighting of the movie is generally light but there are a few scenes where the lighting is particularly dark for affect. The genre of the movie is dystopian and is supposed to represent a futuristic world. I particularly like this genre as I think it makes people think about what our world could turn into if were not careful.

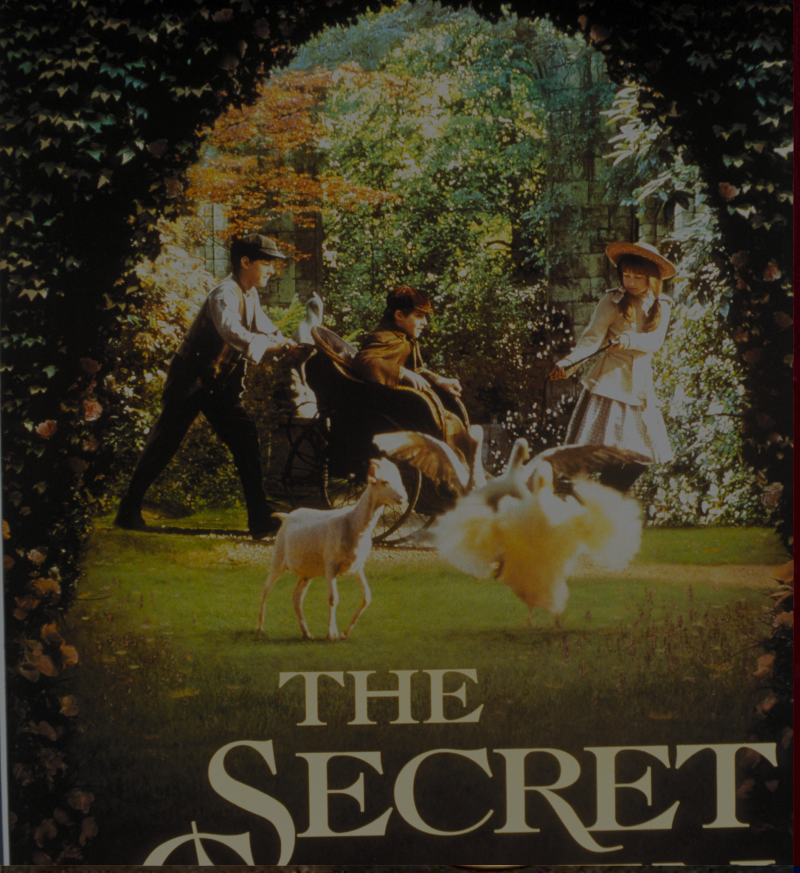
One of the reasons I like this movie so much is because it reminds me of some of my other favourite movies such as the Divergent trilogy and The Hunger Games Trilogy. These are also dystopian based and set in a futuristic world. This movie does have a personal connection to me as I have done a lot of work in this project about being trapped or being alone and wanting to escape and be set free and I think that this movie represents that well. This film always evokes an emotion of longing for me as throughout the film the boys are desperate to get out of the maze and be free but someone is stopping them and it is a sad thing to think that somebody has trapped them on purpose and is doing whatever they can to keep them there. I feel like the best films are the ones that present you with any emotion as it means that you can have an emotional connection to not only the film but also the characters and you can almost imagine yourself in the film with them.

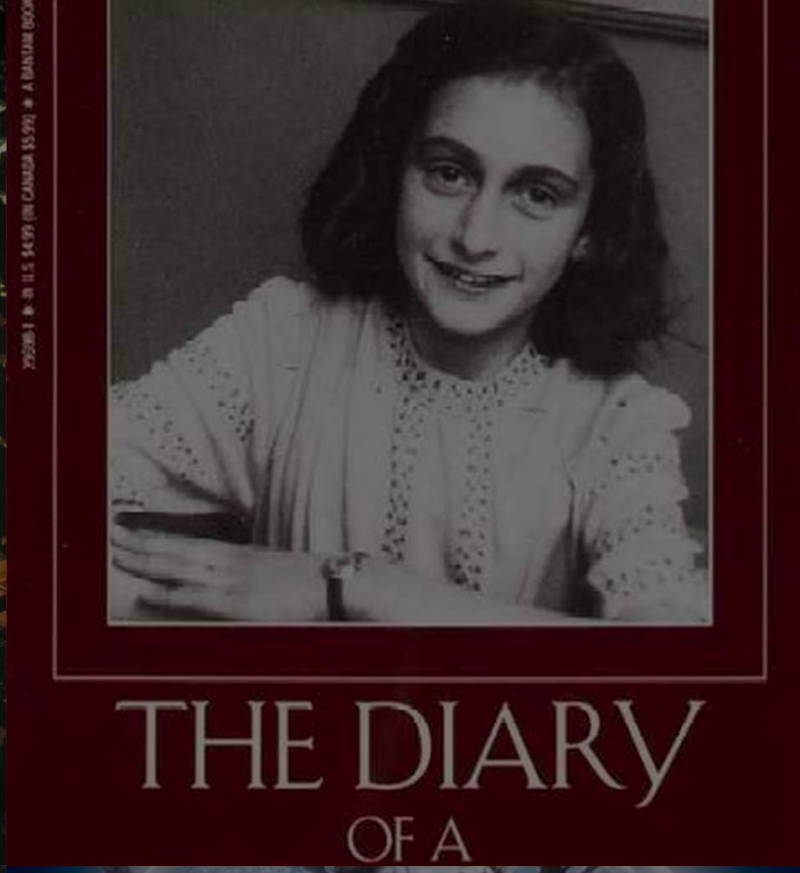
- The Maze Runner came out in 2014 and was directed by Wes Ball. The Maze Runner was originally a novel trilogy written by James Dashner. James Dashner explained that The Maze Runner was inspired by a number of things he'd watched and read over the years. "The idea goes way back to my childhood when I saw the Stephen King movie The Shining, he said. "At the end of that movie, there's a creepy scene where the main character's chasing his son through a garden maze. I was way too young to see that movie and it freaked me out, and since then I've always been a little scared of mazes. They creep me out and they fascinate me." Dashner worked on the story for about three years, facing a number of rejections as well as rewrites. "We actually sold it to Random House even before the first Hunger Games came out, so luckily I didn't have the pressure of trying to be different or trying to catch a trend or anything like that. I just wrote the best story I could." In fact, Dashner wouldn't really describe The Maze Runner as "dystopian." "I see it as more of a post-apocalyptic tale, which is something I've always enjoyed, way back from 1984 and Mad Max and stuff like that," he said. "I was just very fortunate that it came out while these books were becoming very popular." Since The Maze Runner takes place in a distant, fictional future, the novel does not directly refer to any historical events. Instead, Dashner makes reference to a fictional environmental disaster that threatens to annihilate all life on Earth.

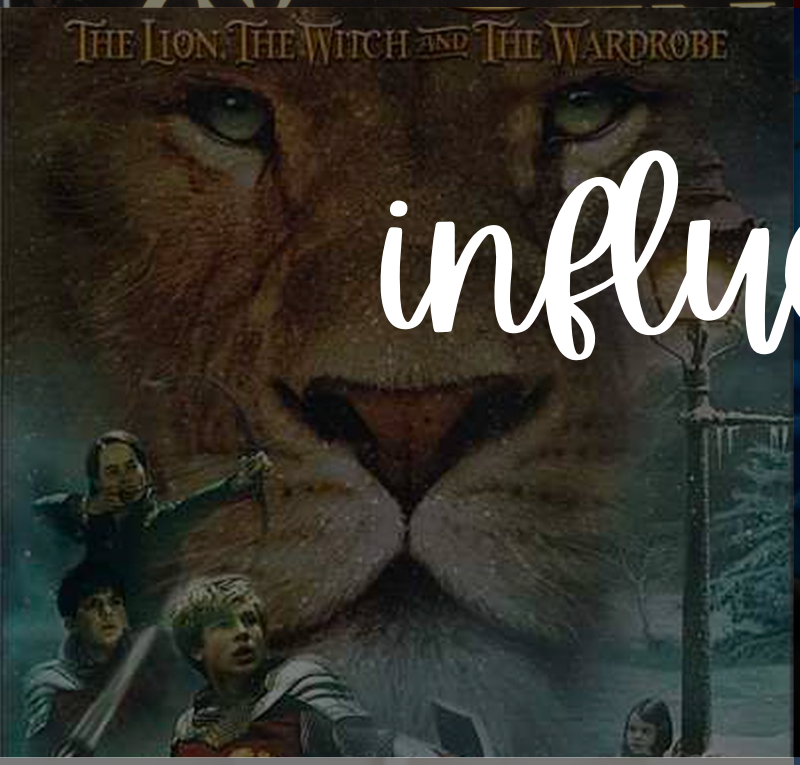
I think there are multiple connections between my work and this movie in particular. Many of my shoots have been about getting lost and trying to find your way back and being alone and being trapped physically and mentally. This film also incudes the element of nature which I really enjoy and use it to help inspire my work and future shoots I am yet to work on. The setting of the movie is also something that is similar and inspires me with my shoots. The Glade is a very wide open space and there are multiple scenes in the movie of just that space. This helps me as I enjoy taking photos of wide open spaces, landscapes especially, and then seeing what my camera is able to capture. The movie has a similar style to the director Jim Henson who directed the film Labyrinth in 1986. This movie is also set on a maze and has multiple other similarities.



LOST

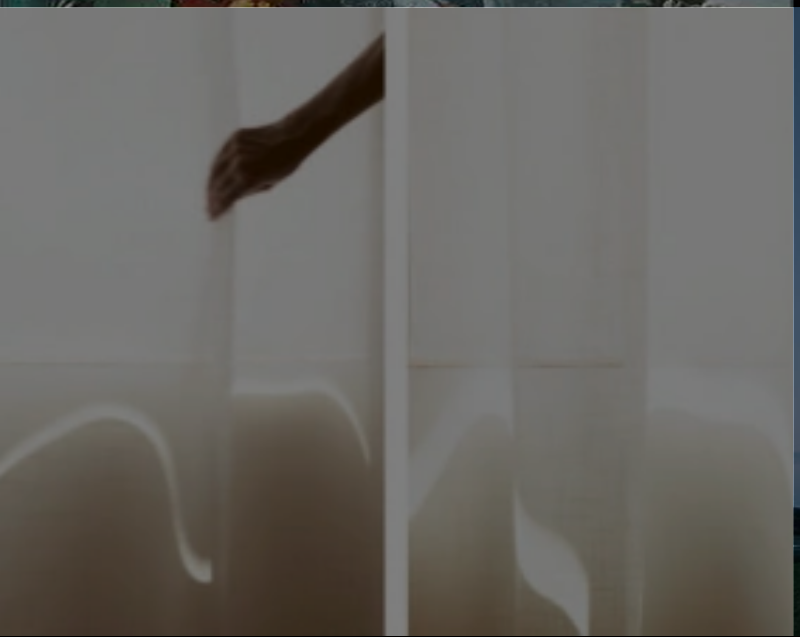

THE
SECRET


THE DIARY
OF A


THE LION, THE WITCH AND THE WARDROBE

influences

PAN'S



The Secret Garden

The Secret Garden is a novel published by Frances Hodgson Burnett and was first published in book form in 1911. Set in England, it is one of Burnett's most popular novels and seen as a classic of English children's literature. Several stage and film adaptations have been made.

At the time Burnett began working on The Secret Garden, she had already established a literary reputation as a writer of children's fiction and social realist adult fiction. She had started writing children's fiction in the 1880s, with her most notable book at the time being her sentimental novel Little Lord Fauntleroy (1886). Little Lord Fauntleroy was a "literary sensation" in both the United States and Europe, and sold "hundreds of thousands of copies. "Prior to The Secret Garden, she had also written another notable work of children's fiction, A Little Princess (1905), which had begun as a story published in the American children's magazine St. Nicholas Magazine in 1887 and was later adapted as a play in 1902.

In the twenty-first century, The Secret Garden continues to be well regarded among readers. In 2003 it ranked No. 51 in The Big Read, a survey of the British public by the BBC to identify the "Nation's Best-loved Novel" (not just children's novel). Based on a 2007 online poll, the U.S. National Education Association listed it as one of "Teachers' Top 100 Books for Children". In 2012, it was ranked No. 15 among all-time children's novels in a survey published by School Library Journal, a monthly with a primarily US audience. (A Little Princess was ranked number 56 and Little Lord Fauntleroy did not make the Top 100.) Jeffrey Masson considers The Secret Garden "one of the greatest books ever written for children". In an oblique compliment, Barbara Sleigh has her title character reading The Secret Garden on the train at the beginning of her children's novel and Roald Dahl, in his children's book Matilda, has his title character say that she liked The Secret Garden best of all the children's books in the library.

I chose this as one of my influences as the baseline of the story is that the girl is taken to this house but doesn't want to be there, until she finds the key to the secret garden. After this everything seems to get better for her. She finds beauty, love and friendship through this garden and it shows that even if there is something rough in your life, something will come along when you least expect it and it will turn your life around for the better when you least expect it and think you don't want anything to change.

The Diary Of Anne Frank

Anne's diary begins on her thirteenth birthday, June 12, 1942, and ends shortly after her fifteenth. At the start of her diary, Anne describes fairly typical girlhood experiences, writing about her friendships with other girls, her crushes on boys, and her academic performance at school. Because anti-Semitic laws forced Jews into separate schools, Anne and her older sister, Margot, attended the Jewish Lyceum in Amsterdam.

The Franks had moved up to the Netherlands in the years leading up to World War II to escape the persecution in Germany. However, when the Germans invaded the Netherlands in 1940, the Franks were forced into hiding. They ended up hiding with another family and they all hid in a secret annex above Otto Franks office. The employees from Otto's firm helped hide the Franks and supplied them with things such as food, medicine, and information from the outside world.

Anne often wrote of her feelings of isolation and loneliness. She has a tumultuous relationship with the adults in the annex, particularly her mother, whom she considers lacking in love and affection. Anne matures considerably throughout the course of her diary entries, moving from detailed accounts of basic activities to deeper, more profound thoughts about humanity and her own personal nature. She finds it difficult to understand why the Jews are being singled out and persecuted.

During the two years recorded in her diary, Anne deals with confinement and deprivation, as well as the complicated and difficult issues of growing up in the brutal circumstances of the Holocaust. Her diary describes a struggle to define herself within this climate of oppression. Anne's diary ends without comment on August 1, 1944, the end of a seemingly normal day that leaves us with the expectation of seeing another entry on the next page. However, the Frank family is betrayed to the Nazis and arrested on August 4, 1944. Anne's diary, the observations of an imaginative, friendly, sometimes petty, and rather normal teenage girl, comes to an abrupt and silent end.

The Frank family was transported to Westerbork, a transit camp in the Netherlands, and from there to Auschwitz, in German-occupied Poland, on September 3, 1944, on the last transport to leave Westerbork for Auschwitz. Anne and Margot were transferred to Bergen-Belsen the following month. Anne's mother died in early January, just before the evacuation of Auschwitz on January 18, 1945. It was established by the Dutch government that both Anne and Margot died in a typhus epidemic in March 1945, only weeks before the end of the war.Friends who searched the hiding place after the family's capture later gave Otto Frank the papers left behind by the Gestapo. Among them he found Anne's diary. The book was published in 1947, just over five years after Anne's thirteenth birthday, the day she had received her diary. She had come up with the title of the book herself: Het Achterhuis (The Secret Annex). Looking back, Otto Frank wrote: 'How proud Anne would have been if she had lived to see this. After all, on 29 March 1944, she wrote: "Imagine how interesting it would be if I published a novel about the Secret Annex."

I chose this as one of my influences as I think Anne used her diary as a distraction and an escape from all the trauma she was going through and although her story did not have a happy ending, she helps other people understand what she and millions of other people like her went through in that time of suffering.

Uta Barth

Uta Barth was born in 1958 and is a contemporary German - American photographer whose work addresses themes such as perception, optical illusion and non-place. Her work emerged in the late 1980s and 1990s and brings awareness to the viewers attention to visual information within the photographic frame.

Her work is as much about vision and perception as it is about the failure to see, the faith humans place in the mechanics of perceptions, and the precarious nature of perceptual habits. Uta Barth says this about her photography : "I keep trying to find ways to shift the viewers attention away from the object they are looking at and towards their own perceptual process."

Her more recent works include shots in which you can see Barth's arm or shadow, taking in her explorations about photographic space even further.
Born on January 29th 1958 in Berlin, Germany, she moved to the United States as a teenager and went on to receive her Master of Fine Art from the University of California, Los Angeles

I have chosen this as one of my influences as I think it really represents the idea of escaping through a portal and into another world. The fact the photo is like a reflection shows that there is two different sides to things and two different ways a situation could turn out. I think this links well to the themes of my shoot as it links to two different outcomes and something small could be an escape or a way to something bigger.

Pans Labyrinth

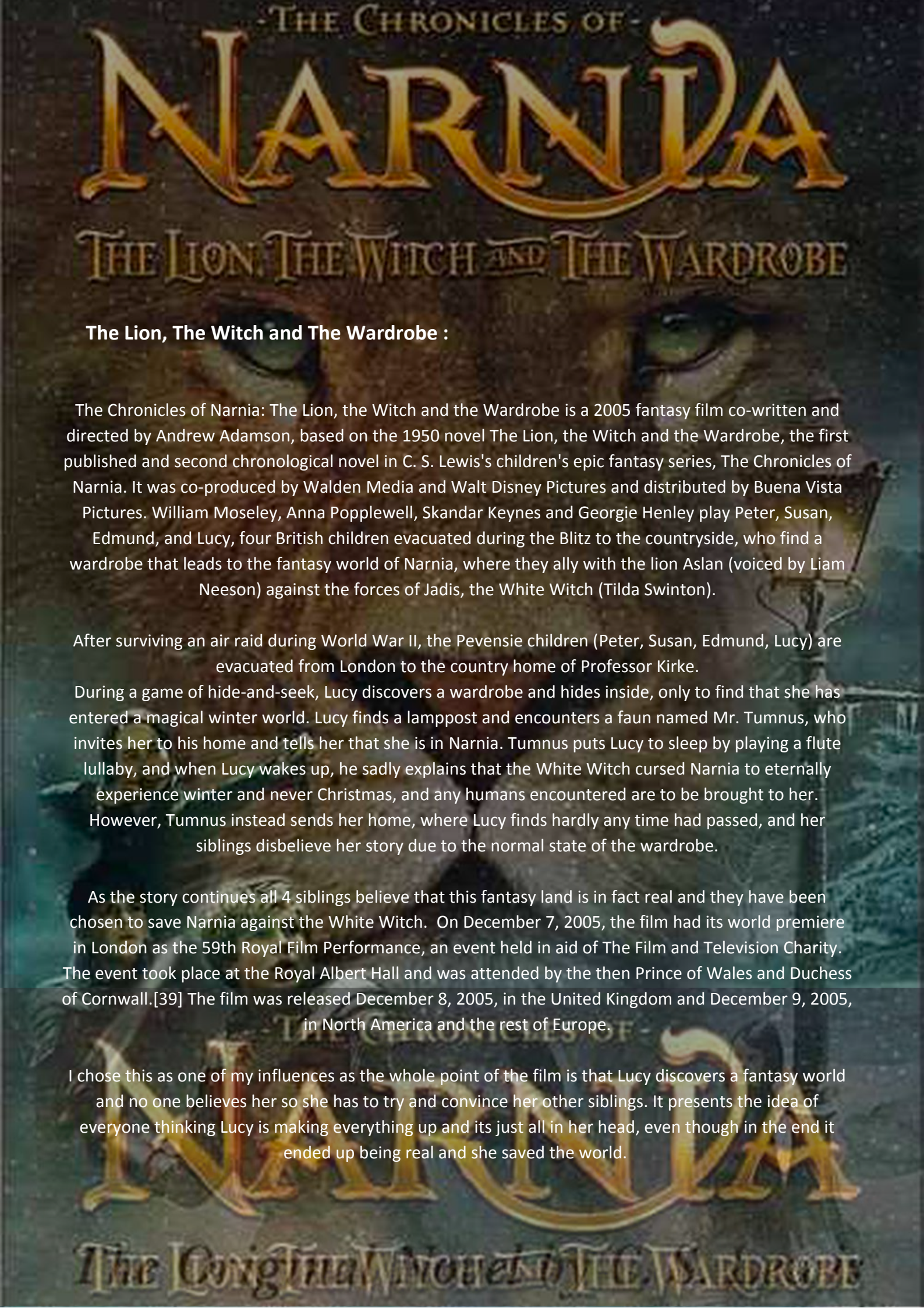
The story of Pans Labyrinth is set in the summer of 1944 in Spain, 5 years after the Spanish Civil War. The narrative intertwines this real world with a mythical world centred on an overgrown, abandoned labyrinth and a mysterious faun creature, with whom the main character, Ofelia, interacts. This story is considered a fantasy, but the dark fairy tale has a deeper meaning behind it.

Pans Labyrinth is both a period piece rooted in historical events and a fantasy exploring childlike fantasies and wonders, but the true meaning of the film lies between the ability to reflect these two aspects as parallel experiences. Director Guillermo del Toro is well known for his sensibilities to combine the fantastical with the mundane, blurring the line that separates mythical creatures from everyday people. The film is considered a cinematic masterpiece and is perhaps the crown of his storytelling style.

Pans Labyrinth has been a frequent subject for critical analysis, with many seeing the film as an allegory for the affects of trauma and war. In an interview, the director stated the the simplicity is what scares people and delivers a clear message in narratives such as this.

The lack of explanation about the magical happenings that Ofelia experiences in Pans Labyrinth is both unsettling and poetic, allowing the story to flow within it's own world and through it's imagery.

I chose this as one of my influences as the idea of a maze and trying to find your way out connected well with my theme. This film is supposed to be considered a dark fairytales and most fairytales end with a happy ending, which in the real world is very unrealistic. I liked the idea of an opposite reality.



The Lion, The Witch and The Wardrobe :

The Chronicles of Narnia: The Lion, the Witch and the Wardrobe is a 2005 fantasy film co-written and directed by Andrew Adamson, based on the 1950 novel The Lion, the Witch and the Wardrobe, the first published and second chronological novel in C. S. Lewis's children's epic fantasy series, The Chronicles of Narnia. It was co-produced by Walden Media and Walt Disney Pictures and distributed by Buena Vista Pictures. William Moseley, Anna Popplewell, Skandar Keynes and Georgie Henley play Peter, Susan, Edmund, and Lucy, four British children evacuated during the Blitz to the countryside, who find a wardrobe that leads to the fantasy world of Narnia, where they ally with the lion Aslan (voiced by Liam Neeson) against the forces of Jadis, the White Witch (Tilda Swinton).

After surviving an air raid during World War II, the Pevensie children (Peter, Susan, Edmund, Lucy) are evacuated from London to the country home of Professor Kirke.
During a game of hide-and-seek, Lucy discovers a wardrobe and hides inside, only to find that she has entered a magical winter world. Lucy finds a lamppost and encounters a faun named Mr. Tumnus, who invites her to his home and tells her that she is in Narnia. Tumnus puts Lucy to sleep by playing a flute lullaby, and when Lucy wakes up, he sadly explains that the White Witch cursed Narnia to eternally experience winter and never Christmas, and any humans encountered are to be brought to her. However, Tumnus instead sends her home, where Lucy finds hardly any time had passed, and her siblings disbelieve her story due to the normal state of the wardrobe.

As the story continues all 4 siblings believe that this fantasy land is in fact real and they have been chosen to save Narnia against the White Witch. On December 7, 2005, the film had its world premiere in London as the 59th Royal Film Performance, an event held in aid of The Film and Television Charity. The event took place at the Royal Albert Hall and was attended by the then Prince of Wales and Duchess of Cornwall.[39] The film was released December 8, 2005, in the United Kingdom and December 9, 2005, in North America and the rest of Europe.

I chose this as one of my influences as the whole point of the film is that Lucy discovers a fantasy world and no one believes her so she has to try and convince her other siblings. It presents the idea of everyone thinking Lucy is making everything up and its just all in her head, even though in the end it ended up being real and she saved the world.

Lottie Davies :

Lottie Davies was born in Guildford, UK, in 1971. She grew up in Surrey and was educated in Alton and Godalming. After a degree in philosophy at St Andrews University in Scotland, she moved back to England to pursue a career in photography. She is currently based in London and Cornwall.

Davies' unique style has been employed in a variety of contexts, including newspapers, glossy magazines, books and advertising. In recent years she has developed her practice to employ moving image, audio, text and interactive installation. This mixed media approach is crystallized in her long-term project Quinn (2014-2020). Her work has garnered international acclaim with the image Quints, which won First Prize at the Taylor Wessing Photographic Portrait Awards 2008 at the National Portrait Gallery in London, with Viola As Twins, which won the Photographic Art Award, Arte Laguna Prize in Venice in 2011, and her collaboration on Dreams of Your Life with Hide & Seek/Film 4.0 which was BAFTA-nominated in 2012.

Davies' work is concerned with stories and personal histories, the tales and myths we use to structure our lives. She takes inspiration from classical and modern painting, cinema and theatre as well as the imaginary worlds of literature. She employs a deliberate reworking of our visual vocabulary, playing on our notions of nostalgia and visual conventions with the intention of evoking a sense of recognition and narrative. Sandy Nairne, former director of the National Portrait Gallery in London, described Davies' work as "brilliantly imaginative".

I decided to use her as one of my influences as she has some beautiful photography and links to my themes very well. This photo I specifically chose for my influence linked well as the moon in the photo looks like it could be some sort of portal. This also links to the theme of things not being as they seem.

UNLOCK

reflection in the mirror showing an opposite world

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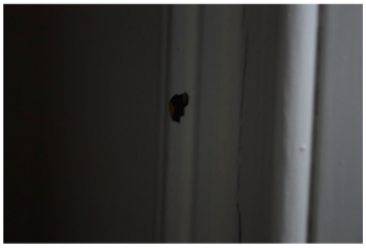

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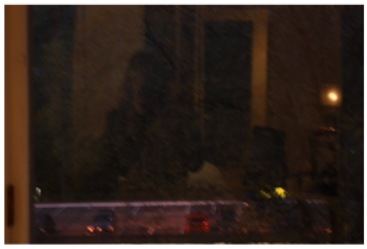

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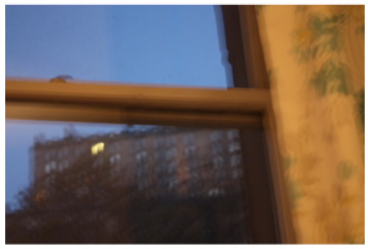

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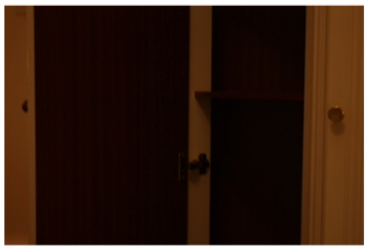

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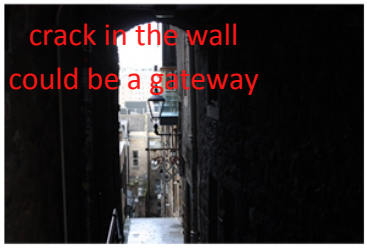
crack in the wall could be a gateway



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complicated pattern suggesting a complicated future or past

stain glass window representing a more colourful world on the other side of the glass

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Flash: No

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Flash: No

IMG_3521.JPG
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castle being hidden behind the branches - not wanting to be found

single light on - link to portal (another world)

IMG_3509.JPG
Canon EOS 450D
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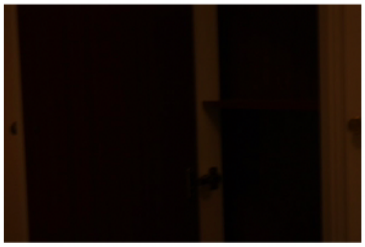
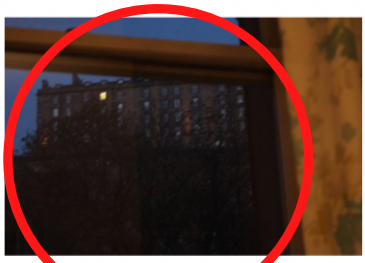


IMG_3516.JPG
Canon EOS 450D
1/13 | f/5 | 42 mm | ISO: 200 | Flash: No



IMG_3523.JPG
Canon EOS 450D
1/5 | f/5 | 42 mm | ISO: 200 | Flash: No

IMG_3518.JPG
Canon EOS 450D
1/6 | f/5 | 42 mm | ISO: 200 | Flash: No

IMG_3525.JPG
Canon EOS 450D
1/5 | f/5 | 42 mm | ISO: 200 | Flash: No

IMG_3471.JPG
Canon EOS 450D
1/320 | f/4.5 | 35 mm | ISO: 200 | Flash: No

IMG_3473.JPG
Canon EOS 450D
1/320 | f/4.5 | 35 mm | ISO: 200 | Flash: No

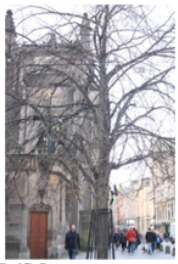
IMG_3480.JPG
Canon EOS 450D
1/50 | f/5 | 42 mm | ISO: 200 | Flash: No

IMG_3529.JPG
Canon EOS 450D
1/125 | f/5 | 42 mm | ISO: 200 | Flash: No

IMG_3468.JPG
Canon EOS 450D
1/320 | f/4.5 | 36 mm | ISO: 200 | Flash: No

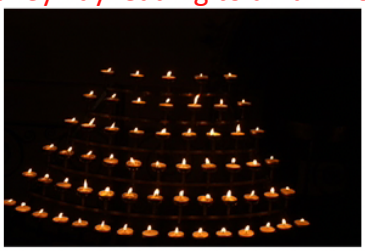
IMG_3475.JPG
Canon EOS 450D
1/80 | f/4.5 | 35 mm | ISO: 200 | Flash: No

alleyway leading to an unknown place



IMG_3477.JPG
Canon EOS 450D
1/50 | f/4.5 | 35 mm | ISO: 200 | Flash: No

IMG_3561.JPG
Canon EOS 450D
1/125 | f/5.6 | 55 mm | ISO: 200 | Flash: No



IMG_3479.JPG
Canon EOS 450D
1/50 | f/4.5 | 34 mm | ISO: 200 | Flash: No

IMG_3486.JPG
Canon EOS 450D
1/15 | f/5.6 | 55 mm | ISO: 200 | Flash: No

IMG_3563.JPG
Canon EOS 450D
1/125 | f/5.6 | 55 mm | ISO: 200 | Flash: No

IMG_3488.JPG
Canon EOS 450D
1/10 | f/5.6 | 55 mm | ISO: 200 | Flash: No

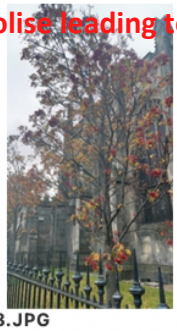
IMG_3495.JPG
Canon EOS 450D
1/400 | f/5.6 | 55 mm | ISO: 200 | Flash: No

IMG_3146.JPG
Flash: No

IMG_3160.JPG
iPhone 13
1/1,339 | f/1.6 | 5.1 mm | ISO: 50 | Flash: No

repetition of the red in the staircase - could symbolise leading towards danger

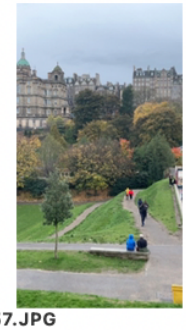
IMG_3567.JPG
Canon EOS 450D
1/125 | f/5.6 | 55 mm | ISO: 200 |
Flash: No



IMG_3148.JPG
Flash: No

IMG_3567.JPG
Canon EOS 450D
1/125 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

IMG_3569.JPG
Canon EOS 450D
1/125 | f/5.6 | 55 mm | ISO: 200 |
Flash: No



IMG_3157.JPG
Flash: No

IMG_3572.JPG
Canon EOS 450D
1/125 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

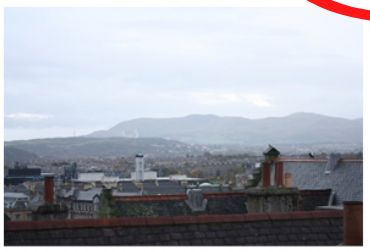
IMG_3574.JPG
Canon EOS 450D
1/125 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

IMG_3159.JPG
iPhone 13
1/1,372 | f/1.6 | 5.1 mm | ISO: 50 |
Flash: No

motif of red throughout the shoots

IMG_3583.JPG
Canon EOS 450D
1/60 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

IMG_3585.JPG
Canon EOS 450D
1/60 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

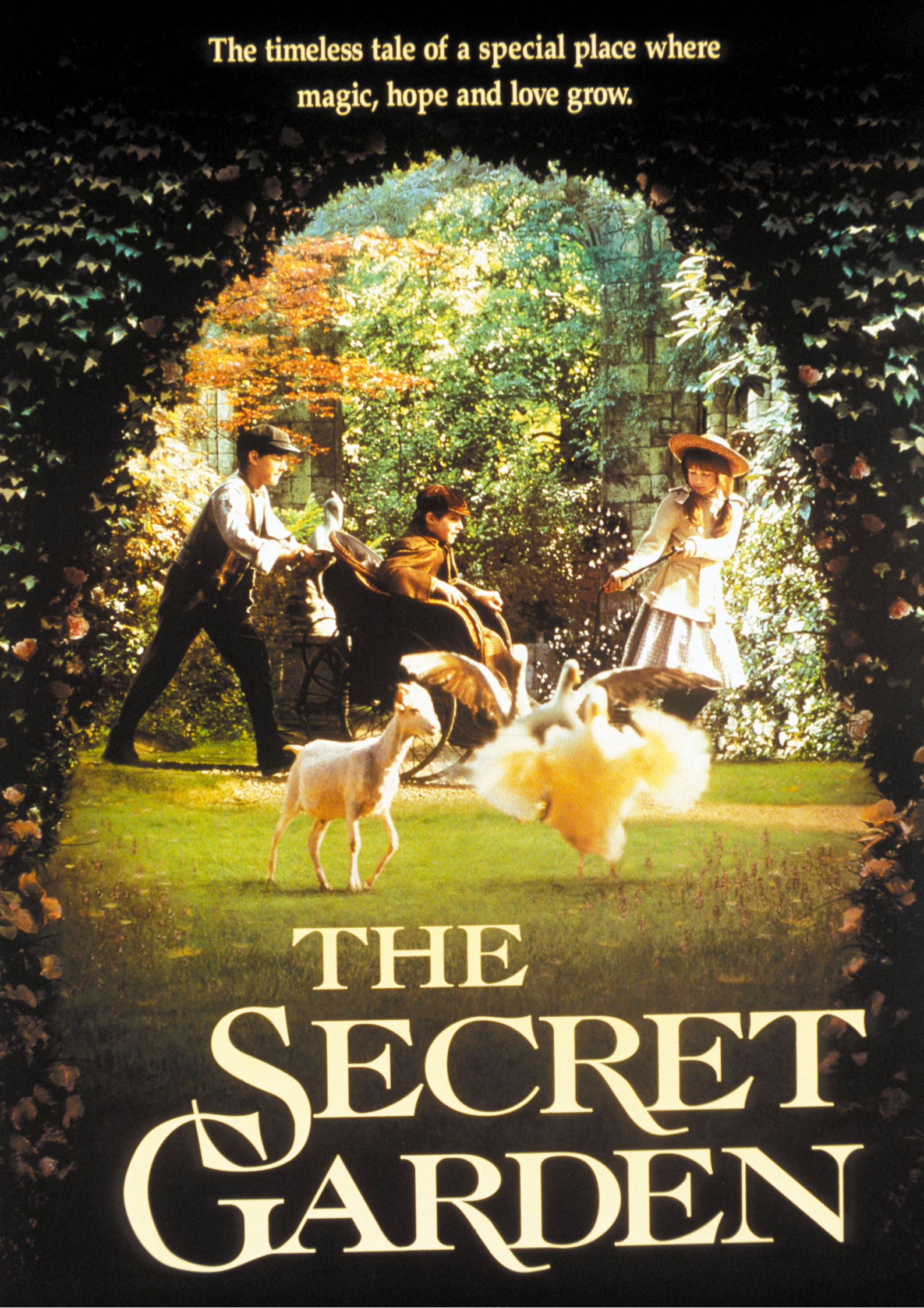


IMG_3587.JPG
Canon EOS 450D
1/100 | f/5.6 | 55 mm | ISO: 200 |
Flash: No

bird in large landscape representing new begginings or a new start

Mexican
Mariachi
THIRSTY?

The timeless tale of a special place where magic, hope and love grow.



THE SECRET GARDEN

Mary Lennox is a spoiled 10-year-old girl of rich parents who grew up in India. After her parents die from cholera, Mary is sent to live in Misselthwaite Manor in Yorkshire with her uncle Archibald Craven and the housekeeper Mrs. Medlock. Mary discovers that the house holds many secrets. There she finds a key that leads her to a garden held locked for years by her uncle after his wife's death. Soon she finds a room in the manor where her sick cousin Colin has spent his entire life in his bed, completely unable to walk. But Mary and her new friend Dickon manage to bring the garden back to life, and in the garden Colin learns to walk and becomes a healthy, happy boy. When Lord Craven sees the children playing in the garden one day, he is amazed by the sight of his son walking. He feels joy for the first time in years.

The secret garden has a contrasting effect in tone and colour. At the beginning of the movie the tone is dark and deals with dark issues such as death and Mary becoming an orphan. These dark tones continue further on when she arrives at the large house she is staying at and the mood is very ominous. When the tone changes, is when Mary finds the garden and it represents the light that not only enters her life literally, but also metaphorically. The pace of the movie starts slow and gradually gets faster, especially after the discovery of the garden. Since the book is set in the early 1900's the film has tried to stay on track with this and so the script has some more old fashioned language than perhaps you would normally see, but it is still modern. The music in the movie is dark and slow at the beginning of the movie, but picks up pace when something dramatic happens. For example, Mary's parents deaths. However, much later on in the movie the music changes to light and happy and a much higher pitch. This makes it seem like Mary is in a dreamlike state and I think that the music in this movie was one of the most important parts and is what made the movie as good as it is.

The film for me has a meaning because it shows the story of a young girl who is struggling with finding out who she is as a person while still at a young age, and while she thinks she is at the worst stage of her life, it ends up being a blessing in disguise. It evokes a feeling of sadness when I watch this movie because Mary is a misunderstood kid and has gone through things no one at her age should ever experience. Later on in the film, her curiosity and her happiness creates a feeling of happiness for myself as the character of Mary, in my opinion, is a very easy character to relate too, and it is easy to relate your own experiences and your own feelings to hers. The movie reminds me of the book 'Swallows And Amazons' as both have the same idea of adventure and are written and directed in very similar ways.

The Secret Garden is a novel published by Frances Hodgson Burnett and was first published in book form in 1911. Set in England, it is one of Burnett's most popular novels and seen as a classic of English children's literature. Several stage and film adaptations have been made. At the time Burnett began working on The Secret Garden, she had already established a literary reputation as a writer of children's fiction and social realist adult fiction. She had started writing children's fiction in the 1880s, with her most notable book at the time being her sentimental novel Little Lord Fauntleroy (1886). Little Lord Fauntleroy was a "literary sensation" in both the United States and Europe, and sold "hundreds of thousands of copies. "Prior to The Secret Garden, she had also written another notable work of children's fiction, A Little Princess (1905), which had begun as a story published in the American children's magazine St. Nicholas Magazine in 1887 and was later adapted as a play in 1902. Frances Hodgson Burnett had originally written the book because she was intrigued by the idea of seances and communication with the departed, which was consolation to her after the death of her son. Despite illness, grief, and exhaustion she went on to write her most beloved tale, The Secret Garden. The movie was then an attempt to capture the original meaning behind the novel, and in my opinion, they did a very good job of doing that.

I think the director has used a similar style to mine in the sense that he has used emotions combined with nature to portray a beautiful story that may be unexpected to most people. The movie also includes a lot of close up shots to objects, nature and people that help influence my work and inspire it to be better. Another similarity is that the director has used similar directions that I have throughout my work, there are home hots inside with people as the focus but also focussing on why they're there and other shots of a large open space garden with some large landscape shots but also shallow depth of field and close up shots.

UNLOCK

This shoot was taken on a trip in Edinburgh, and I really like how this shoot turned out because I love the aesthetic of Edinburgh. My last shoot was about being lost and then being found and I used a set of keys for the centre of the shoot. I hen had the idea that the keys could unlock a door or a portal to somewhere or something. Around the city and the flat I was staying in I tried to find things such as holes in the walls or cracks in the floor to represent almost a pathway to a different universe or dimension.

This shoot was very landscape based, and that's what I like about it as I have not done many shoots with landscape but rather people and nature. The aesthetic of Edinburgh is very dark which is emphasised by the dark stone used to build most of the buildings. This makes the mood of the photos very strong and dramatic.

I liked how the final photos turned out but I think that they could be developed by focussing more on the smaller details in the photos, for example, the texture of the walls of the buildings.

I used a deep depth of field in order to take these photos as I wanted to get the entire landscape in the photos. The time of day definitely effected how the images turned out as I had to play around with the shutter speed to try to figure out the best speed to make sure too much light doesn't get in as well as enough light being able to get in. The idea to do landscapes came from the photographer Justin Minns who works specifically on landscapes.

Being in Edinburgh, the dark academia aesthetic particularly reminded me of the books The Strange Case Of Dr Jekyll And Mr Hyde, and Sherlock Holmes, both of which, had authors that lived and grew up in Edinburgh, and inspired the settings for their books.

I used this photo for my impact photo as I liked how the historical focus of the piece was contrasted against the pale sky and how it overlooks the city in the background.

Edinburgh has lots of historical background including monarchs and literary writers. The dark coloured buildings have a bit of history as well. By the 1950s most of Edinburgh's buildings were obscured by layers of black grime, a legacy of household coal fires. In the past few decades many buildings have been cleaned, revealing their true original colours and the structures and textures of the building stones.

The contrast between the darkness of the building and the light and paleness of the sky could represent many things. Generally speaking, light serves as a symbol of light, happiness, prosperity, amd in a wider sense, a perfect being. As a symbol of life, light could also serve as a symbol of immortality. Darkness, on the other hand could be associated with chaos and death. This could also represent the contrast between old and new. While many of the buildings have a historical background going back hundreds of years, many other buildings are incredibly modern and have only been around for a few decades.

There is historical background in terms of wars. Scotland was involved in World War II and in 1018 the Scottish King Malcolm II defeated invading Northumbrian Forces, and Edinburgh's future as part of Scotland was finally secured.

In the photo, there is a modern building you can see through the two parts of the main building. This shows how modern day is catching up with the past and some people would say it is destroying the historical past of Edinburgh and people don't appreciate the past enough.

SECOM

I have grouped these photos together as they are all very symbolic. All three photos have a section of red imbedded somewhere in the photos. The colour red has many connotations including danger and anger, but also passion. In all three photos, the red looks like it's leading to something. In the first photo the red element is a door and so is leading into a different world, which links to my past shoots. The second photo has red lights in an upwards direction, almost symbolising how the light is lifting you up. In the final photo the staircase is leading downwards almost symbolising the underworld and evil, therefore could be that the staircase is leading to danger.

The direction of the red is all in different directions symbolising that danger could be all around us, in every direction, without us realising us. This links to past shoots and planned future shoots about illusions and illusion of identity and how the concept of the unknown is incredibly dangerous.

The idea of an illusion is that you think something is one thing but it actually is another that you have to focus and think about to see. The picture of the red door symbolises and action you have to take in order to come face to face with danger. You have to turn the door handle in order to open the door, and consequently, open the door to danger.

The picture of the red light shows that you could just be in the wrong place at the wrong time when coming face to face with danger, and like the lights turning on and off, you have no control of the outcome.

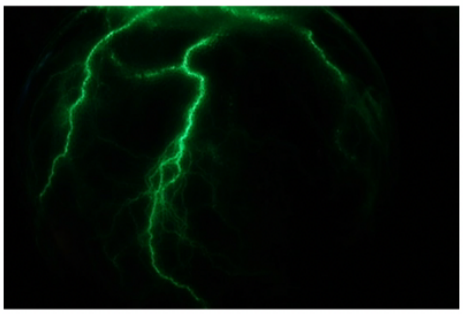
In contrast to danger, red has opposite connotations of hope and positivity. Although at first glance, the picture with the red stairs looks like the stairs are directing downwards, it could also be walking up the stairs and getting to the door that leads you away from danger. This could also have symbolic connotations of religion, and links to escaping evil and hell and turning around from sin and walking up to heaven.

illusion

reflection presents the idea of never being able to escape yourself

IMG_3606.JPG
Canon EOS 450D
1/40 | f/5.6 | 51 mm | ISO: 200 | Flash: No

IMG_3555.JPG
Canon EOS 450D
1/10 | f/5 | 40 mm | ISO: 200 | Flash: No



IMG_3547.JPG
Canon EOS 450D
1/13 | f/5 | 40 mm | ISO: 200 | Flash: No

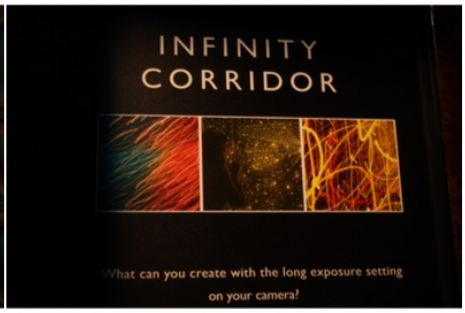
IMG_3590.JPG
Canon EOS 450D
1/80 | f/5.6 | 55 mm | ISO: 200 | Flash: No

never ending

IMG_3593.JPG
Canon EOS 450D
1/80 | f/5.6 | 55 mm | ISO: 200 | Flash: No

IMG_3577.JPG
Canon EOS 450D
1/160 | f/5.6 | 48 mm | ISO: 200 | Flash: No

IMG_3596.JPG
Canon EOS 450D
1/80 | f/5.6 | 51 mm | ISO: 200 | Flash: No



IMG_3540.JPG
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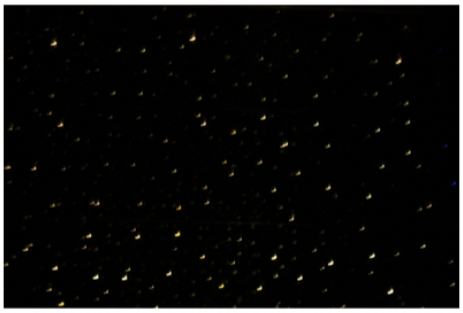
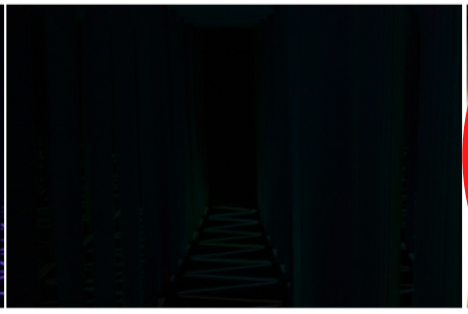
1/25 | f/5 | 39 mm | ISO: 200 | Flash: No



IMG_3532.JPG
Canon EOS 450D
1/13 | f/5 | 39 mm | ISO: 200 | Flash: No

IMG_3602.JPG
Canon EOS 450D
1/40 | f/5.6 | 51 mm | ISO: 200 | Flash: No



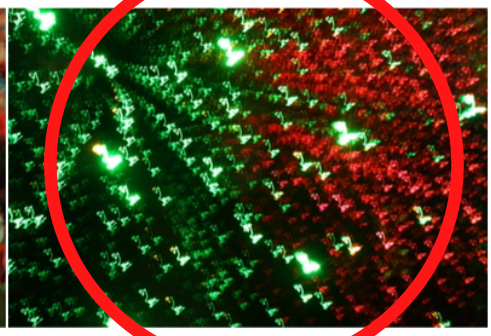
IMG_3599.JPG
Canon EOS 450D
1/80 | f/5.6 | 51 mm | ISO: 200 | Flash: No

IMG_3551.JPG
Canon EOS 450D
1/13 | f/5 | 34 mm | ISO: 200 | Flash: No

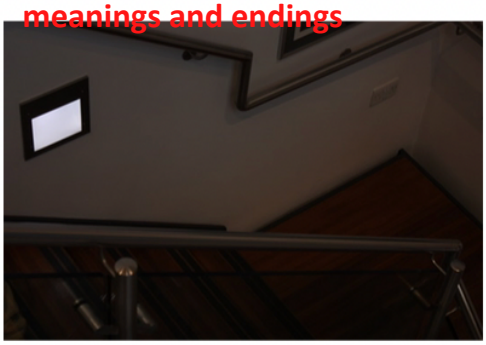
lights representing a guide to a never ending place into the unknown

multiple images made from the same thing - representing multiple different meanings and endings

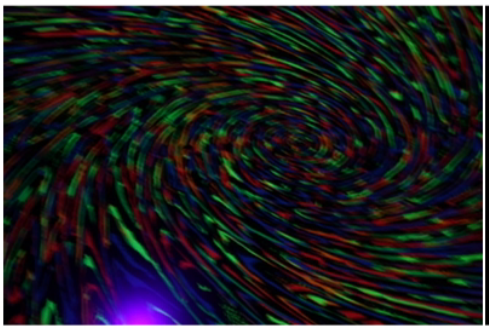
IMG_3543.JPG
Canon EOS 450D
1/15 | f/5 | 39 mm | ISO: 200 | Flash: No



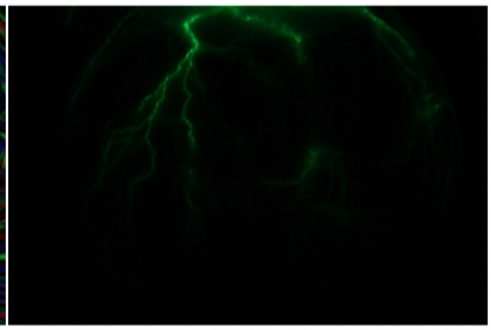
IMG_3535.JPG
Canon EOS 450D
3.2 | f/10 | 39 mm | ISO: 200 | Flash: No



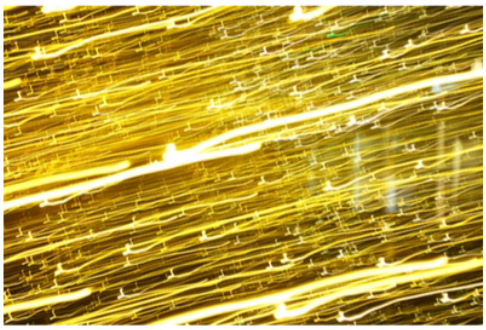
IMG_3605.JPG
Canon EOS 450D
1/40 | f/5.6 | 51 mm | ISO: 200 | Flash: No



IMG_3554.JPG
Canon EOS 450D
1/10 | f/5 | 40 mm | ISO: 200 | Flash: No



IMG_3546.JPG
Canon EOS 450D
1/20 | f/5 | 40 mm | ISO: 200 | Flash: No



IMG_3538.JPG
Canon EOS 450D
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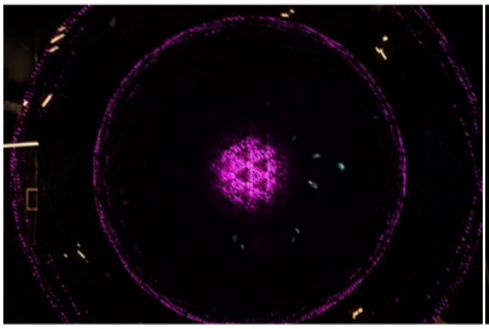
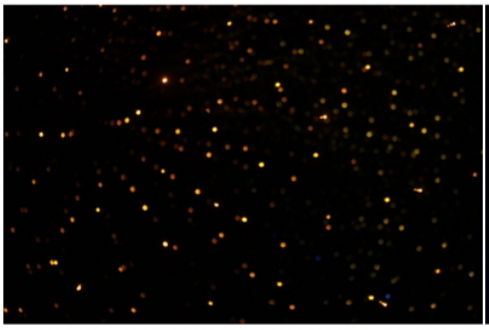


IMG_3549.JPG
Canon EOS 450D
1/13 | f/5 | 33 mm | ISO: 200 | Flash: No

IMG_3592.JPG
Canon EOS 450D
1/80 | f/5 | 24 mm | ISO: 200 | Flash: No

IMG_3595.JPG
Canon EOS 450D
1/80 | f/5.6 | 51 mm | ISO: 200 | Flash: No



IMG_3531.JPG
Canon EOS 450D
1/40 | f/5 | 39 mm | ISO: 200 | Flash: No

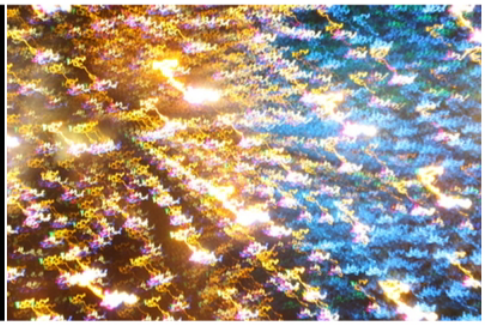
IMG_3601.JPG
Canon EOS 450D
1/40 | f/5.6 | 51 mm | ISO: 200 | Flash: No

IMG_3550.JPG
Canon EOS 450D
1/13 | f/5 | 34 mm | ISO: 200 | Flash: No

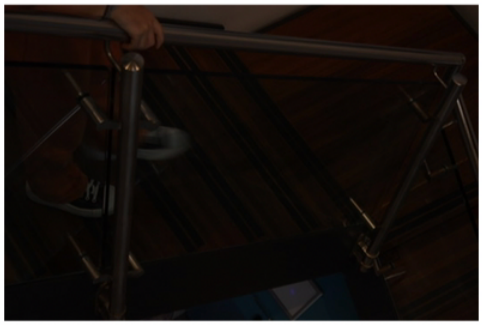
things could be different if you look at them from a different angle

if you want something badly you have to look hard enough

IMG_3542.JPG
Canon EOS 450D
1/15 | f/5 | 39 mm | ISO: 200 | Flash: No



IMG_3534.JPG
Canon EOS 450D
15.0 | f/10 | 39 mm | ISO: 200 | Flash: No



IMG_3604.JPG
Canon EOS 450D
1/40 | f/5.6 | 51 mm | ISO: 200 | Flash: No

IMG_3553.JPG
Canon EOS 450D
1/10 | f/5 | 34 mm | ISO: 200 | Flash: No

IMG_3545.JPG
Canon EOS 450D
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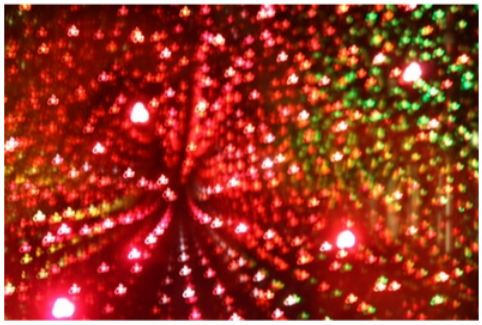

IMG_3537.JPG
Canon EOS 450D
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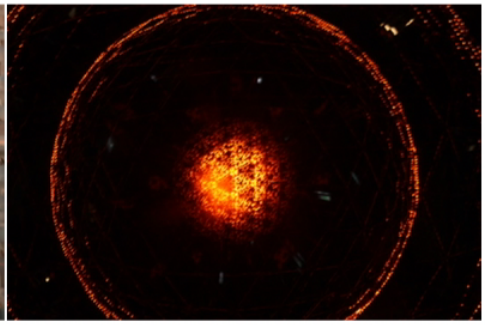
IMG_3556.JPG
Canon EOS 450D
1/10 | f/5 | 40 mm | ISO: 200 | Flash: No



IMG_3548.JPG
Canon EOS 450D
1/13 | f/5 | 40 mm | ISO: 200 | Flash: No

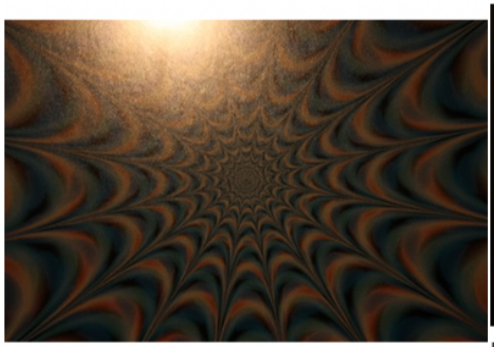
IMG_3591.JPG
Canon EOS 450D
1/80 | f/5 | 28 mm | ISO: 200 | Flash: No

IMG_3594.JPG
Canon EOS 450D
1/80 | f/5.6 | 51 mm | ISO: 200 | Flash: No

IMG_3530.JPG
Canon EOS 450D
1/125 | f/5.6 | 39 mm | ISO: 200 | Flash: No

IMG_3600.JPG
Canon EOS 450D
1/40 | f/5.6 | 51 mm | ISO: 200 | Flash: No

the shutter speed was too short here and so the photo came out too dark



IMG_3597.JPG
Canon EOS 450D
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IMG_3589.JPG
Canon EOS 450D
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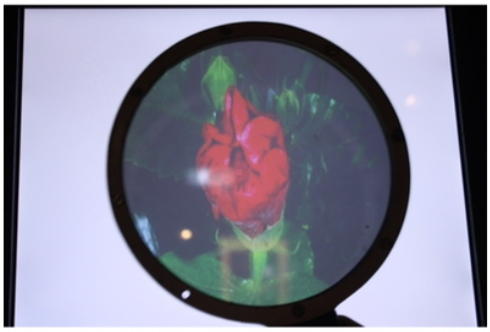
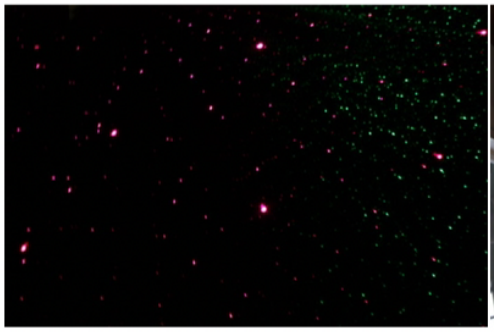
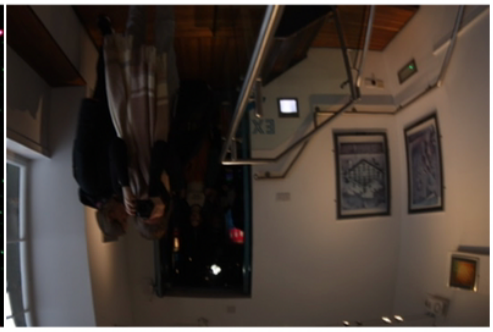


IMG_3541.JPG
Canon EOS 450D
1/25 | f/5 | 39 mm | ISO: 200 | Flash: No



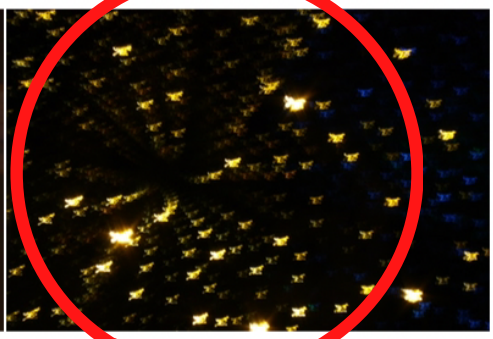
IMG_3533.JPG
Canon EOS 450D
1/5 | f/10 | 39 mm | ISO: 200 | Flash: No



IMG_3603.JPG
Canon EOS 450D
1/40 | f/5.6 | 51 mm | ISO: 200 | Flash: No

IMG_3552.JPG
Canon EOS 450D
1/13 | f/5 | 34 mm | ISO: 200 | Flash: No

IMG_3544.JPG
Canon EOS 450D
1/15 | f/5 | 34 mm | ISO: 200 | Flash: No



IMG_353[illegible].JPG
Canon EOS 450D
3.2 | f/32 | 3[illegible] mm | ISO: 200 | Flash: No

long shutter speed - gets the effect of infinity and means I could create all of the different images

illusion

This was an extra shoot that I took on my trip to Edinburgh and was originally unintentional. We went to a place just on the outskirts of Edinburgh castle called 'Camera Obscura', this was an illusion experience and it wasn't until I got inside the place and started to walk around when I decided that I wanted to make a shoot out of it.

The place was incredibly interesting as it had multiple different types of illusions, there were the original kinds of illusions, first there were the ones where you can see two different things in one picture and everybody sees different things. And then, surprisingly there were some that you wouldn't expect. Nearer the beginning of the experience, there was a tunnel and the corridor was surrounded by these tiny lights, you were then able to use a camera and use long shutter speeds to create lots of different images and patterns using these lights, which I did use quite a bit.

After I had taken the shoot I wasn't really sure what to do with it and I was just going to add a contact sheet in and have it as an extra shot and not do anything with it. However, when I really started to look at the photos I decided that I did want to develop them and use them for other things and I finally decided that I wanted to use them for heavy edits and decided not to light edit them.

Based of of this conclusion that I came to, I decided that this shoot would link and influence my next shoot, in which I would try to recreate some sort of illusions. This would be directly linking to this shoot and therefore able to unlock different ways I can continue this project.

Another reason I particularly like this shoot is because it managed to capture the texture of things very well and that is one of the things I have wanted to do more with during this project. This shoot is also a contrast to most of my other shoots as it is a very bold and colourful shoot which contrasts many of the monochrome shoots I have done in the past.

Because of the colours in the photos the shoot can seem happy and gentle at first glance, but once you realise all of the illusions are hiding in the photos it can actually seen quite threatening and mysterious. I particularly like that that is the case with this shoot as it links to the idea of there being multiple meanings behind the shoot which I have done throughout this project continuously.

illusion *n*

1.deceptive appearance or belief
2.(this shoot): being tricked through images and patters to think something is the opposite to what it actually is

The photo is black and white. You walk into the room and it looks like you're in a hospital. There are hospital curtains scattered around the room. The curtains have photos of normal people projected onto them, the pictures are nothing special, they look like cutouts of normal family photos. Behind the curtain, there is a light accentuating the face of the person in the picture, the light. In the background, there are empty, dark photo frames, all rectangular, with a panel of glass over the top. These are also scattered around the room, hanging off the walls, very frequent and are all different sizes.

The photo has a repeating pattern of rectangles, squares and horizontal and vertical lines. The repetitive pattern has an effect on the photo where the repetition is not the main focus of the photo but draws in the audience anyway. Even though the photo is monochrome, and has no bold colours in it, the light behind the curtains is bold and stands out as it draws your focus to many things at once.

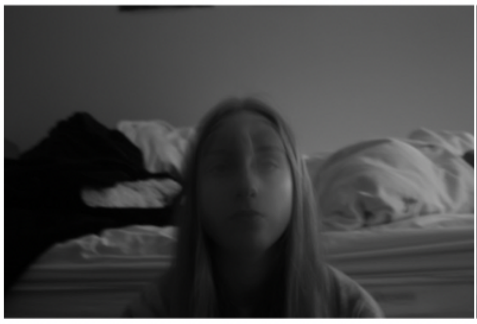
The photograph reminds me of a memory, the photo looks like many memory's being almost displayed in someone's mind. It reminds me of somebody having flashbacks and feeling overwhelmed with lots of emotions all at once. This photo in particular, feels like it should bring out curiosity in people when looking at it. It feels as if there is an entire backstory behind every single one of the photos displayed on the curtains and people should want to know more about it when looking at it.

Christian Boltanski was a French artist and photographer. He was born 6th September 1944, in the middle of World War II. His early wartime experiences deeply affected him, especially as he grew up, and later would affect his artwork. This could affect the purpose of this photo and could mean the purpose of this photo links to the photographers own experience. It could show flashbacks symbolising what Christian Boltanski went through himself.

In this photo, I feel like it links with my photo in terms of the purpose. Having a simple photo that can be interpreted in different ways and that brings out a strong message. Christian Boltanski has also used monochrome which brings out the main purpose of the photo more and enhances the mood of the photo. It could be interpreted in different ways. You could interpret it in a happy way and say that the flashbacks are loving memory's or you could say that they are nightmares and are memory's that bring pain to look back on. This photo inspires me for my next shoot with ideas such as using lots of different shapes and using sheets to tell a story. It also inspires me to create a photo that can have lot's of different meanings instead of just one, which almost makes it like an illusion of a sort.

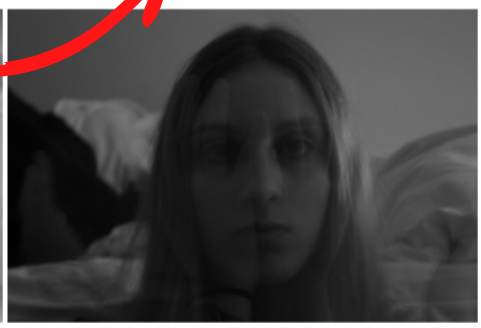
misconception

running through time

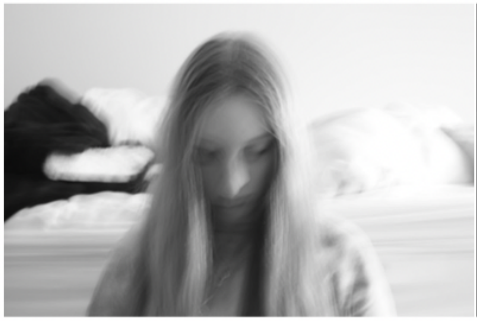


IMG_3622.JPG
Canon EOS 450D
1/3 | f/4.5 | 32 mm | ISO: 200 | Flash: No

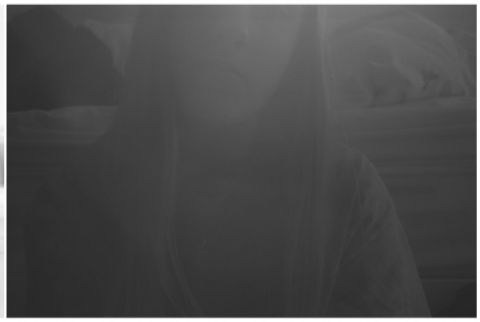
IMG_3672.JPG
Canon EOS 450D
1.6 | f/4.5 | 18 mm | ISO: 200 | Flash: No



IMG_3646.JPG
Canon EOS 450D
1/1 | f/5.6 | 53 mm | ISO: 200 | Flash: No



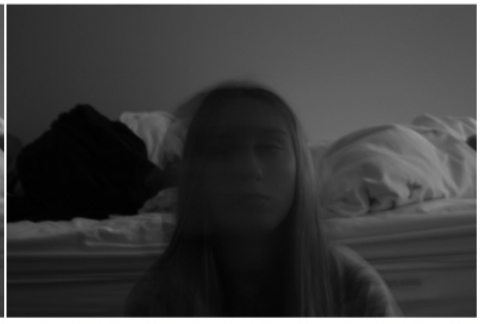
IMG_3613.JPG
Canon EOS 450D
3.2 | f/5 | 32 mm | ISO: 200 | Flash: No



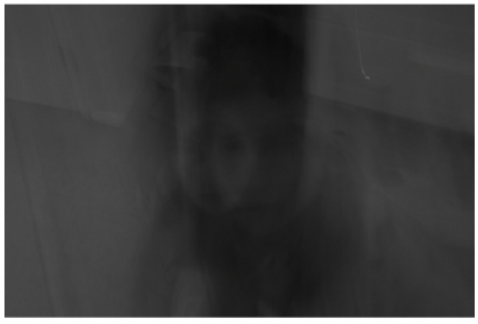
IMG_3637.JPG
Canon EOS 450D
1/13 | f/4.5 | 32 mm | ISO: 200 | Flash: No

IMG_3654.JPG
Canon EOS 450D
1/3 | f/4.5 | 37 mm | ISO: 200 | Flash: No

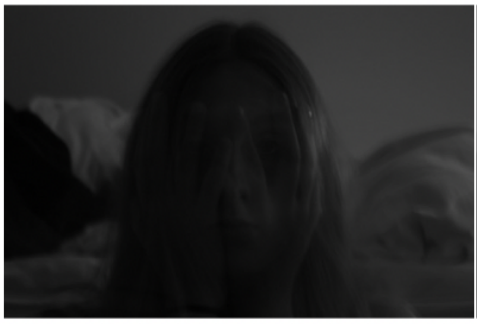
IMG_3621.JPG
Canon EOS 450D
1/3 | f/4.5 | 32 mm | ISO: 200 | Flash: No



IMG_3628.JPG
Canon EOS 450D
1/3 | f/4.5 | 32 mm | ISO: 200 | Flash: No

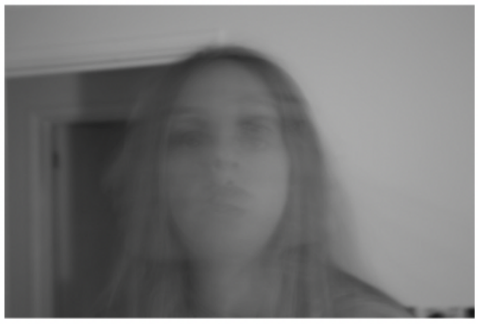


IMG_3671.JPG
Canon EOS 450D
1.6 | f/4.5 | 35 mm | ISO: 200 | Flash: No



IMG_3645.JPG
Canon EOS 450D
1/3 | f/5.6 | 53 mm | ISO: 200 | Flash: No

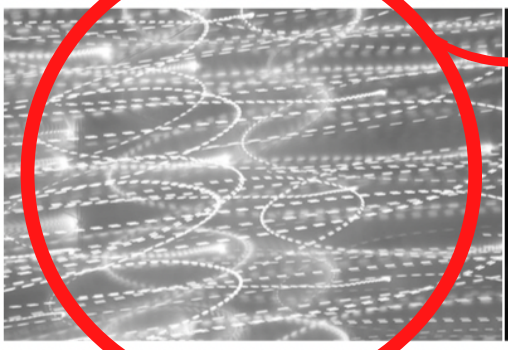
IMG_361[illegible]JPG
Canon EOS 450D
1/2 | f/4.5 | 32 mm | ISO: [illegible]00 | Flash: No



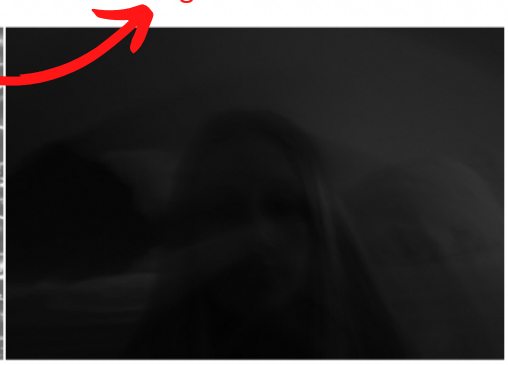
IMG_3662.JPG
Canon EOS 450D
1.3 | f/4.5 | 36 mm | ISO: 200 | Flash: No

being in 2 places at time
(different realities)

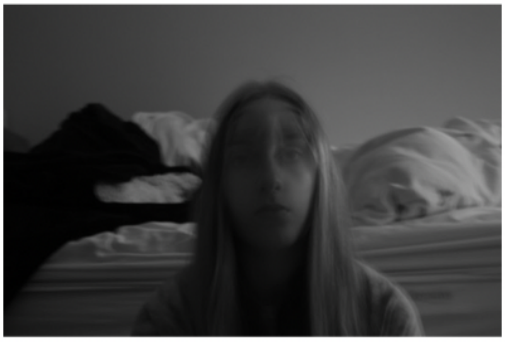
light shows the chaos of moving between time and universes



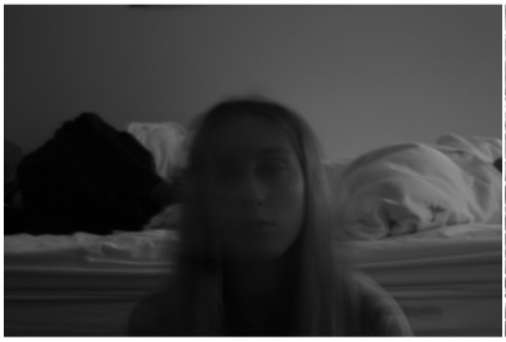
IMG_3661.JPG
Canon EOS 450D
1/2 | f/4.5 | 36 mm | ISO: 200 | Flash: No



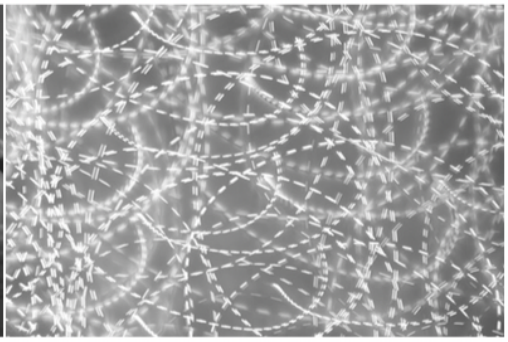
IMG_3635.JPG
Canon EOS 450D
1/2 | f/4.5 | 32 mm | ISO: 200 | Flash: No



IMG_3668.JPG
Canon EOS 450D
1.6 | f/4.5 | 35 mm | ISO: 200 | Flash: No



IMG_3652.JPG
Canon EOS 450D
1/4 | f/4.5 | 37 mm | ISO: 200 | Flash: No

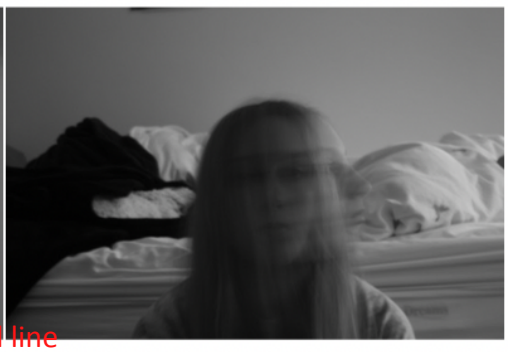


IMG_3659.JPG
Canon EOS 450D
1/3 | f/4.5 | 36 mm | ISO: 200 | Flash: No

IMG_3626.JPG
Canon EOS 450D
1/3 | f/4.5 | 32 mm | ISO: 200 | Flash: No

blurred line between two realities

IMG_3643.JPG
Canon EOS 450D
1/6 | f/4.5 | 32 mm | ISO: 200 | Flash: No



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Canon EOS 450D
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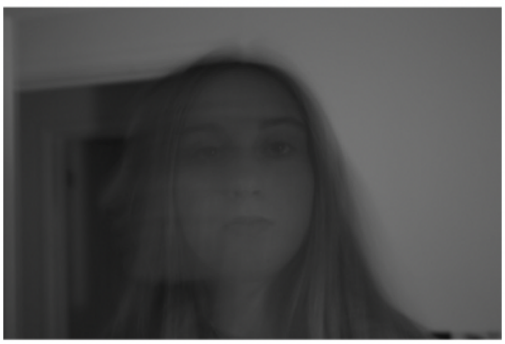
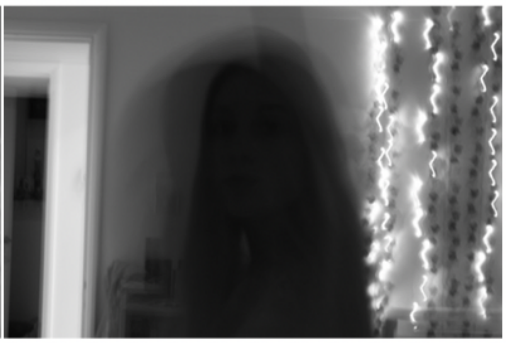


IMG_3660.JPG
Canon EOS 450D
1/2 | f/4.5 | 36 mm | ISO: 200 | Flash: No

IMG_3667.JPG
Canon EOS 450D
1/2 | f/4.5 | 36 mm | ISO: 200 | Flash: No



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Canon EOS 450D
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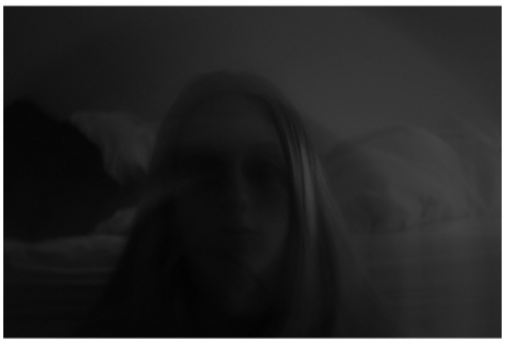
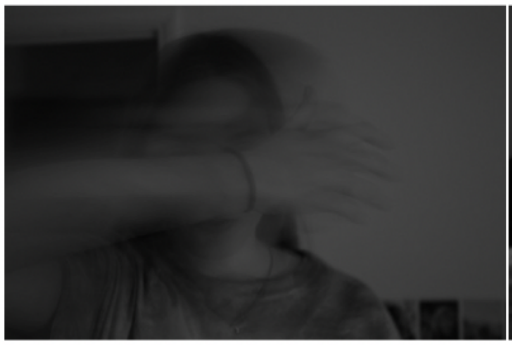
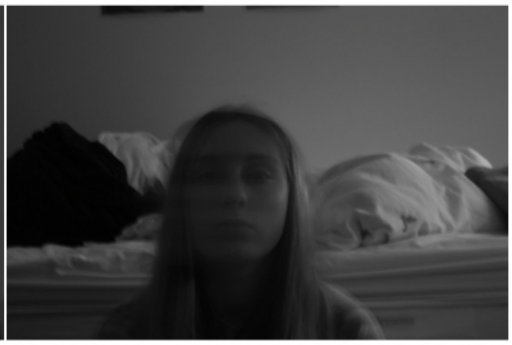


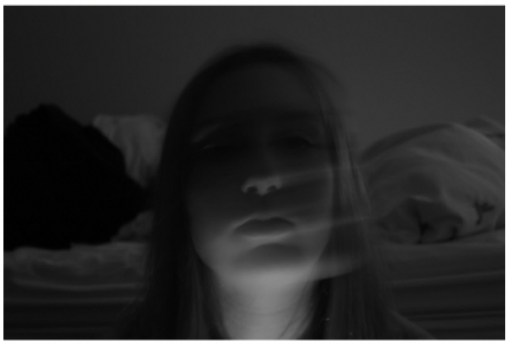
IMG_3658.JPG
Canon EOS 450D
1/3 | f/4.5 | 36 mm | ISO: 200 | Flash: No



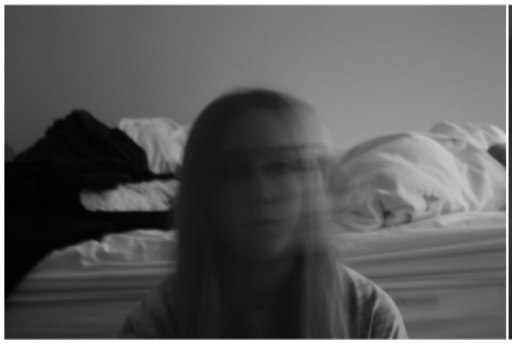
IMG_3623.JPG
Canon EOS 450D
1/3 | f/4.5 | 32 mm | ISO: 200 | Flash: No



IMG_3673.JPG
Canon EOS 450D
2.5 | f/4.5 | 18 mm | ISO: 200 | Flash: No



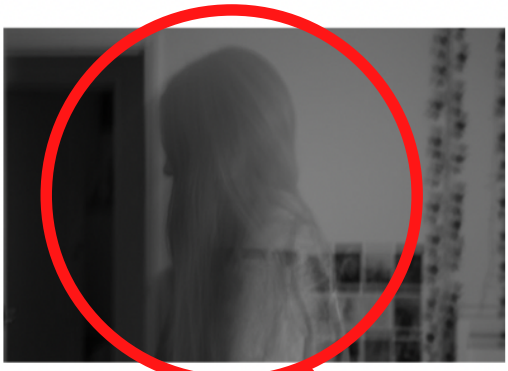
IMG_3647.JPG
Canon EOS 450D
1/1 | f/5.6 | 53 mm | ISO: 200 | Flash: No



IMG_3664.JPG
Canon EOS 450D
1/2 | f/4.5 | 36 mm | ISO: 200 | Flash: No

IMG_3631.JPG
Canon EOS 450D
1/2 | f/4.5 | 32 mm | ISO: 200 | Flash: No

transparent- not really present



IMG_3667.JPG
Canon EOS 450D
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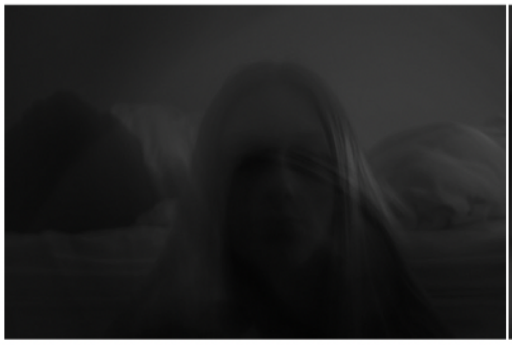
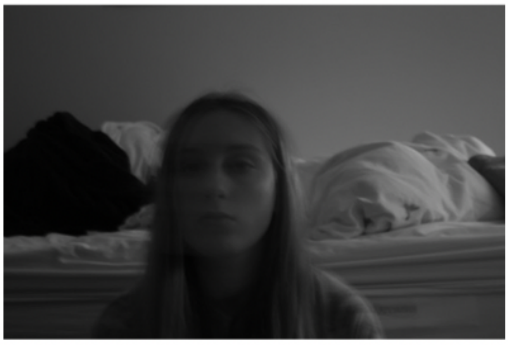


IMG_3651.JPG
Canon EOS 450D
1/4 | f/4.5 | 37 mm | ISO: 200 | Flash: No

IMG_3658.JPG
Canon EOS 450D
1/3 | f/4.5 | 36 mm | ISO: 200 | Flash: No



IMG_3625.JPG
Canon EOS 450D
1/3 | f/4.5 | 32 mm | ISO: 200 | Flash: No

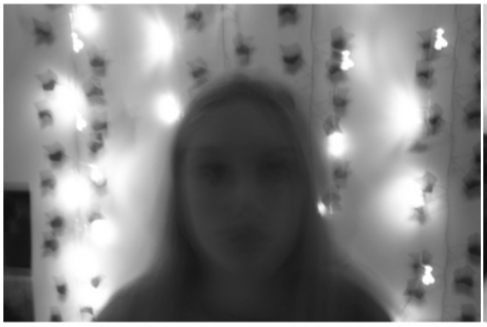
IMG_3667.JPG
Canon EOS 450D
2.5 | f/5 | 39 mm | ISO: 200 | Flash: No

IMG_3649.JPG
Canon EOS 450D
1/1 | f/4.5 | 36 mm | ISO: 200 | Flash: No

IMG_3666.JPG
Canon EOS 450D
1/2 | f/4.5 | 36 mm | ISO: 200 | Flash: No

long shutter speed

over exposure links to the idea of moving realities

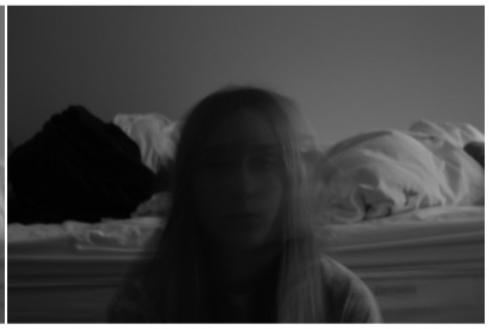


IMG_3674.JPG
Canon EOS 450D
2.5 | f/5 | 39 mm | ISO: 200 | Flash: No

IMG_3615.JPG
Canon EOS 450D
3.2 | f/4.5 | 32 mm | ISO: 200 | Flash: No

IMG_3665.JPG
Canon EOS 450D
1/3 | f/4.5 | 36 mm | ISO: 200 | Flash: No

IMG_3632.JPG
Canon EOS 450D
1/2 | f/4.5 | 32 mm | ISO: 200 | Flash: No



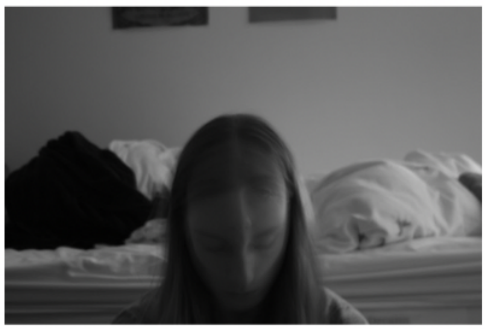
IMG_3623.JPG
Canon EOS 450D
1/3 | f/4.5 | 32 mm | ISO: 200 | Flash: No

blurriness - experience being dreamlike

IMG_3673.JPG
Canon EOS 450D
2.5 | f/4.5 | 18 mm | ISO: 200 | Flash: No

IMG_3647.JPG
Canon EOS 450D
1/1 | f/5.6 | 53 mm | ISO: 200 | Flash: No

IMG_3664.JPG
Canon EOS 450D
1/2 | f/4.5 | 36 mm | ISO: 200 | Flash: No



IMG_3631.JPG
Canon EOS 450D
1/2 | f/4.5 | 32 mm | ISO: 200 | Flash: No

hands on the face - shows struggling without people realising and being somewhere physically but not mentally

misconception

This shoot was more of me playing around with the shutter speed especially to create something different and almost like creating my own illusion. Something different to what people think it is. This was taken from inspiration of an illusion place I visited in Edinburgh.

I used a long shutter speed to create the illusion that there are almost two people at the same place at the same time. I liked how this shoot turned out and the fact that it wasn't really planned makes it better.

The whole shoot is connected in itself as it is all one tone and one story. The tone is very dark it at the same time it feels somewhat faint and smooth which is very much a contrast. The mood is also a contrast as people could interpret this shoot in different ways, which is what I like about it as two people could see two different things and therefore it feels like an illusion. One person could see it as depressing and pessimistic as it feels like she is hiding from the world and is trying to escape to another one. On the other hand, it could be a happy and optimistic thing as perhaps she is escaping something from her past and so it is a happy thing.

This was also inspired by the photographer Radek Standera who uses long shutter speed and has a series of images featuring light trails on forest roads and makes it looks like time has stood still while the light is moving. This has also inspired me for some ideas for future heavy edits by using light and layering it on top of photos to change the meaning completely.

I am particularly pleased with how the overlapping form turned out in this shoot and I think that playing around with the shutter speed to see what works really helped me achieve the final product.

In my next shoot I aim to focus on the idea of identity which stemmed from working on this shoot. This also links to one of my past influences, The Invisible Life Of Addie LaRue, which talks heavily on the idea of having many different identities and stories but as the same person.

The composition of most photos in this shoot is very distorted and asymmetrical but I think that it is a good thing as it shows lack of structure and normality, which is what an illusion should be.

misconception *n*

1.wrong idea or belief

2.(this shoot): the images showing two different things at once and it is up to the person to decide which one they see

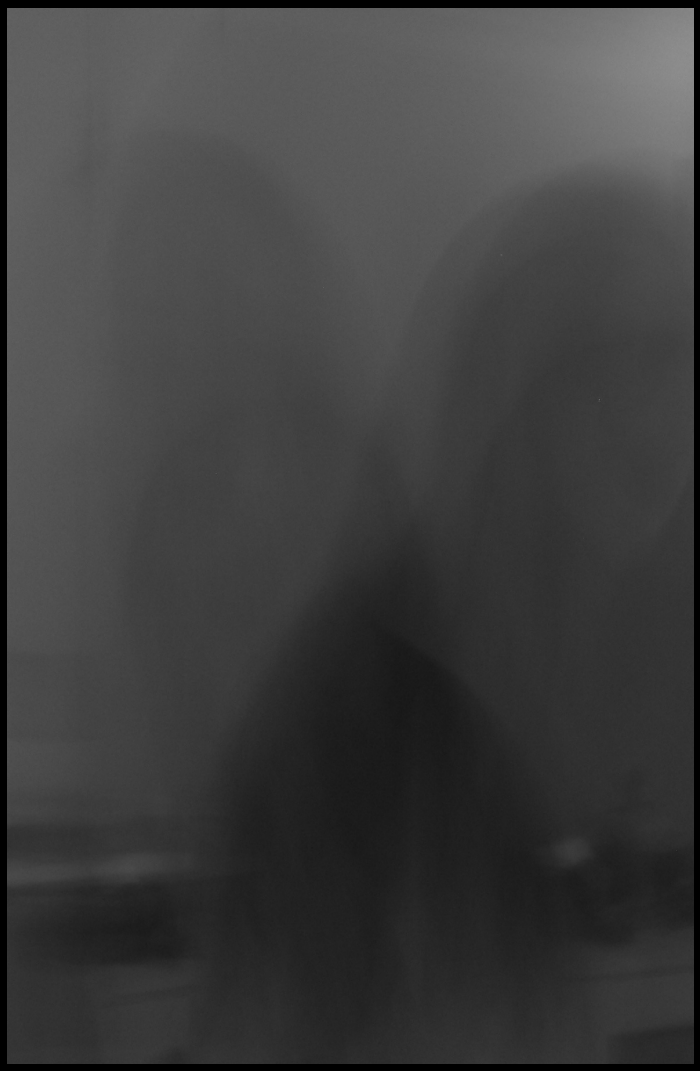
I decided to use this photo as an impact photo as I felt it had really deep and thoughtful meanings behind it. This whole shoot was created using a long shutter speed and I especially like how this one turned out as it shows the ghost of her hands on her face.

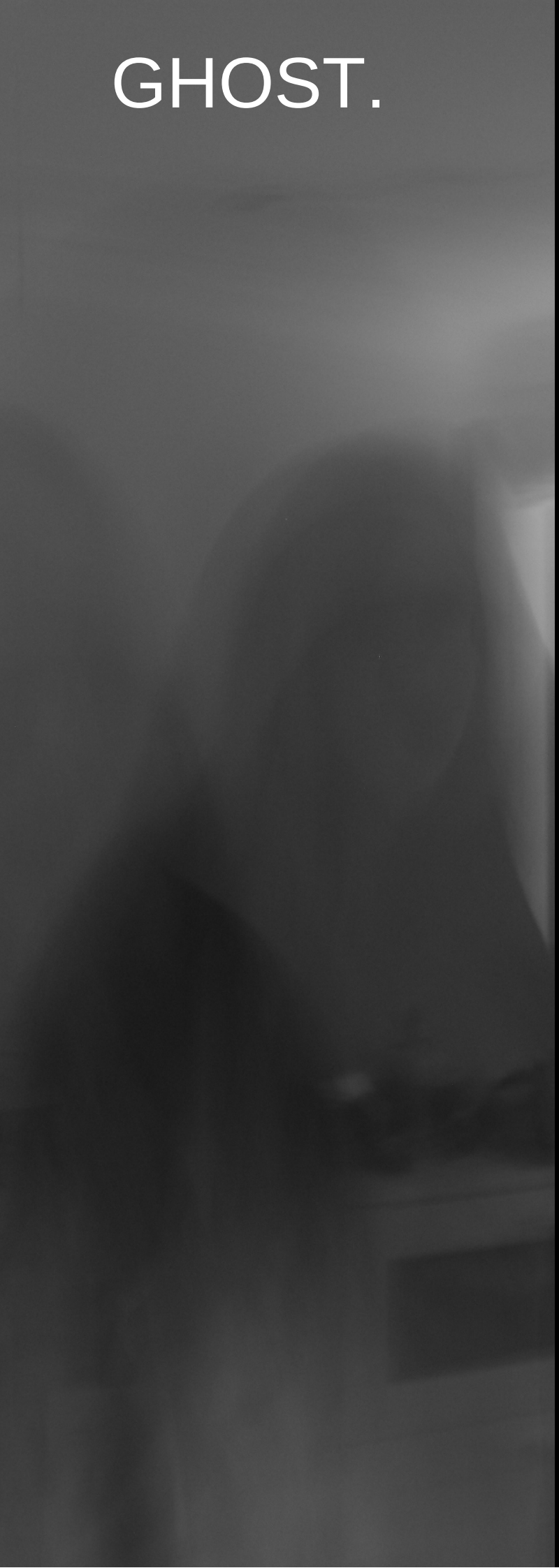
The idea of this shoot was misconceptions and illusions and I feel like this photo especially shows the concept of the shoot well. With how it turned out, you can't tell if her hands are actually covering her face or not, it is like an illusion.

The inspiration behind these shoots was the idea of hiding an identity, which links to one of my inspirations and how Anne Frank hid to avoid being arrested and put into a concentration camp. This photo shows the idea of hiding your identity and also having to put on a façade daily to hide something you might not want others to see. I think this concept of identity being hidden really ties into the theme of all of my shoots together really well.

This particular photo was taken up close and I think that not only did it help the textures and the faint image of the hands on the girls face come up more clearly, it also helped convey the message of the shoot overall. The camera being so up-close suggests that no matter how close you get to someone and no matter how well you think you know someone, they could always be hiding something.

The texture of this photo is quite soft and symmetrical, and although the meaning is a complete contrast, it helps convey the idea of mistrust and how one secret someone could be holding is all it could take to slip out of someone's life.





GHOST.

I decided to use this photo as my cutaway as the effect of using a long shutter speed creates the idea of a ghost being behind her and looking over her shoulder almost.

The idea of having a ghost of yourself behind you at all times could represent having a separate personality hiding behind a facade.

The reason that I zoomed in on the ghost in particular, is because I feel as if it could represent something traumatic happening and losing yourself and leaving your old identity behind to leave a new identity.

The blurriness of the photo leaves the inference of hesitation and being unsure. Blurring means the edges are soft instead of sharp meaning they are a lot more less defined. Photos with undefined edges are a lot harder to make out and hard to tell what they actually are, meaning lots of people could interpret it as many different things. Much like this photo, which has undefined meaning and interpretation.

The fact that the ghost is black and white shows there is no emotion there and perhaps it is not even real and might be there as an illusion.

This links to past shoots of everything being inside your head and being an illusion to the point you have no idea whether something is real or not in everyday life.

"LOVELY, MYSTERIOUS, AND COSMIC"
- Joshua Rothkopf, Time Out New York

A GHOST STORY

CASEY AFFLECK
ROONEY MARA

IT'S ALL ABOUT TIME.

AN A24 RELEASE SAILOR BEAR PRESENTS
IN ASSOCIATION WITH ZERO TRANS FAT PRODUCTIONS AND IDEAMAN STUDIOS "A GHOST STORY" CASEY AFFLECK ROONEY MARA
ORIGINAL SCORE DANIEL HART DIRECTOR OF PHOTOGRAPHY ANDREW DROZ PALERMO COSTUME DESIGNER ANNELL BRODEUR PRODUCTION DESIGN JADE HEALY & TOM WALKER
EXECUTIVE PRODUCER DAVID MADDOX PRODUCED BY TOBY HALBROOKS JAMES M. JOHNSTON AND ADAM DONAGHEY WRITTEN AND DIRECTED BY DAVID LOWERY

WRITTEN AND DIRECTED BY DAVID LOWERY A24

A Ghost Story is a 2017 American supernatural drama film written and directed by David Lowery and starring Casey Affleck and Rooney Mara, with Will Oldham, Liz Cardenas Franke, Sonia Acevedo, and Rob Zabrecky in supporting roles; Kesha appears briefly and has a few lines during a party scene. It is about a man who becomes a ghost and remains in the house he shared with his wife.

A woman mentions to her musician husband that she moved a lot as a child and took to hiding little notes wherever she lived. The couple are planning to move from the small house they rent in suburban Dallas to an apartment in the city. Occasionally they hear strange noises and one night there is a loud bang, the source of which they are unable to define. The next morning the husband is killed in a car accident a short distance from the house. At the hospital his wife views his body, covering it with a sheet before departing. The husband awakens and, still covered by the sheet, wanders through the hospital. He is invisible to the living, as he is now a ghost. A door of light opens before him but he makes no attempt to approach it and it closes. The ghost walks home and sees Linda, his landlord, drop off a pie. When the wife gets home she sits on the floor and eats the pie until she vomits. Unable to communicate, the ghost watches while the wife grieves and then begins to proceed with her life. In the house next door he sees a ghost covered by a flower-print sheet who communicates that it is waiting for someone, though it does not remember who.

The wife comes home with a man whom she kisses in the doorway, and the ghost makes the lights flicker and knocks books from a shelf. Later, the wife listens to one of her husband's songs and recalls when he played her the recording for the first time. She moves away but first writes a short note and hides it in a gap between some molding, which she paints over. The ghost picks at the paint but he is unable to reach the note. A Spanish-speaking mother moves into the house with her young son and daughter. The ghost watches them eat, play the piano and celebrate Christmas. The children begin to sense his presence and become frightened. One night, the ghost knocks a framed photo of the family off the piano and smashes dishes in the kitchen. The family moves out and the ghost again scrapes at the paint. At a party thrown by the next occupants a woman says she has stopped working on her novel and a man responds by musing about what the point is of any creative pursuit, even one as uplifting and universally known as Beethoven's 9th Symphony, given that the sun will eventually engulf Earth and the universe will eventually rip itself apart. The partygoers notice the lights flicker. The house is abandoned and becomes derelict and the ghost's efforts to retrieve the note are interrupted by a bulldozer crashing through a wall. The house next door is also torn down and the flower-print ghost communicates that it does not think whoever it is waiting for is coming, and it disappears from beneath its sheet. A skyscraper is built where the house was and, when the work is done, the ghost looks at a futuristic cityscape from a balcony before jumping off the ledge.

The celestial sphere rotates in reverse, and the ghost finds himself in a field in the 19th century with a man who is driving stakes into the ground. The man's wife and three daughters arrive in a covered wagon, and the family prepares to build a house. The youngest daughter writes a note and hides it under a rock while humming the tune of the husband's song. Native Americans attack and kill the family, and the ghost watches the girl's corpse decay. Back in the house, which is empty except for the piano, the ghost sees himself and his wife enter and look around, and his life in the house repeats itself. The husband's resistance to the wife's desire to move causes tension in their relationship and, the night before his death, he finally acquiesces. Hearing this, the ghost sits down heavily at the piano, causing the bang that had earlier startled himself and his wife. Later, the ghost watches his earlier ghost-self watch the wife leave the house for the last time. He retrieves the note and, upon reading it, disappears, his empty sheet collapsing to the floor.

David Lowery had wanted to make a film featuring a man in a rudimentary ghost costume "for a while", telling Comingsoon.net: "I just loved that image. I love taking something that is understood to be funny or charming or sweet or naïve and instilling it with some degree of gravity. "When he and his wife got in an argument about moving back to Texas, he began to write down the argument "thinking about my own attachment to physical spaces." After he thought to combine this with the idea about the ghost costume, he came up with the basic concept for the movie fairly quickly and began to write the screenplay in the spring of 2016. Lowery also used the film to work through what he termed "An existential crisis" brought on by reading an article about the possibility of a catastrophic earthquake, saying: "I was not feeling optimistic about the future of mankind. I felt the world was on its way to ending. The film became my way of dealing with those issues. "The film's atypical 1.33:1 aspect ratio was chosen by Lowery partially because he thought it was thematically appropriate: "It's about someone basically trapped in a box for eternity, and I felt the claustrophobia of that situation could be amplified by the boxiness of the aspect ratio."

Inspired by an argument the filmmaker had with his wife (he didn't want to abandon the old house where he could feel the echoes of not only the memories they had shared, but also the past tenants who had inhabited it), A Ghost Story anthropomorphises a given space in time. Sort of. Lowery's film offers an alternative view of the supernatural -- and audiences expecting a straightforward horror movie will be disappointed. In fact, A Ghost Story could actually be better suited to a museum setting, where this intermittently effective conceptual experiment's patience-testing approach might be most appreciated.

I want this to inspire my work and link to my theme because the movie is about an unexpected separation but eventually it works out. I want this to influence my work because it will add to the aspect that this whole project is a story and the idea of an unexpected separation but they are actually always together. I also want the colour scheme like the one used in this movie to enhance my work. Although plain, it helps add to the story and I want my work to be the same.

heavy
edits

This heavy edit was made by printing one of my light edits and scrunching it into a ball. I like to use this technique with a lot of my physical heavy edits as it reminds us that it is a photo and there is a photographer behind the making as the creases were clearly made that way. This creates the effect of mystery and curiosity, in more than one aspect.

The final product of the picture gives the idea that you have too look hard and overcome obstacles to see what the original picture looked like and what the 'perfect version' was before the process. On the other hand, this could be taken as a way to represent the idea of beauty being on the inside and not reflected in the appearence of people. Although the picture may look confusing first hand, the harder you look, the better the picture may slowly seem to you.

This heavy edit is one of my favourites so far, not only because of the look but also because of the meaning and connection behind it. This photo was digitally edited and the two photos were taken from different shoots. One of the reason I like this picture so much is that the girl fits perfectly with the shape and outline of the flower and you can see that by the faint image of the flower on the top. The other reason is the meaning and connection behind it. The original photo shows a magnifying glass being held up to a blank screen to reveal something beautiful. After the diting, it now reveals a not so beautiful feeling masked behind something beautiful. This photo demonstrates the message I have portrayed in many of my shoots and that is that you never know what someone could be hiding behind their own mask.

This photo has a similar meaning to many others but I particularly like the appearence of this one. I think that the sharpness of the slashes of lines across the photo presents the idea of destruction, wether that is self destruction or a targeted destruction. It looks like someone has purposefully tried to destroy the photo, and therefore destroy the person in the process. Another thing that I particularly like is that the contrast between the monochrome photo and the neon yellow photo layered on top of it. This to me shows that anybody can do anything, good or bad, if they put their minds to it. The original monochrome photo was showing an attempt escape from herself and perhaps her personality. The edited version shows a person who is stuck somewhere and can't escape, the conplete opposite to the original meaning.

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This photo looks like two images have been cut in half and put together to make a brand new picture. Both look like the same person but the expressions are different and the clothing is different. On the left, the woman's hairstyle is slicked back and pin straight and she has a concerned look on her face. She is also wearing a hat that looks like a bonnet. However, on the right, she has a happy expression on her face, she is smiling and has a stripped blouse on. Her hair is let down and is extremely curly. The eyebrows, nose and lips join up in both photos, making it even more clear to the audience that this may be the same person.

In this photo, the contrast does not come from the colour but from the two images themselves as they are completely contrasting to one another. The textures are also contrasting as on the left they are more rough and coarse whereas on the right they are smooth and glossy. Because of these contrasts it makes the composition of the photo very asymmetrical and irregular which portrays the image of almost distorted.

My personal interpretation of this image is that it is the same person, at different points in her life, and being a completely different person. To me this shows that it does not take much to change a person, and if they do change it is often noticeable and dramatic. This thought evokes a feeling of fear for me as the future is unpredictable and we don't know what is going to happen let alone when it is going to happen and that is a scary thought.

The artist, John Stezaker, is a British conceptual artist and was born in 1949 in Worcester, England. In his work, Stezaker uses only existing photographs by other artists, always driven by the idea of bringing to light the energy and secrets hidden within them. Tired of the conceptualism of his day, which he perceived as being almost anti-image, Stezaker increasingly turned his focus to popular pictorial media in the mid-1970s. I particularly like the fact that he brings out the secrets behind photos and reveals those secrets to society. The purpose of these conceptual images he creates started in the 1970's when he was among the first wave of British conceptual artists to react to what was then the predominance of Pop Art.

One of the reasons I liked this image and I wanted to do research on it when I first came across it is the fact that it is a distorted looking photo and has the aspect of an illusion hidden within the image, which is similar to recent work I have been producing. To advance my work, I would take the idea of revealing secrets through photos, maybe a small story inside a shoot. Light is a big part of my project so I could use a lighting technique to show this in my future work.

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BROKEN

presented like a storyboard

IMG_3811.JPG
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IMG_3783.JPG
Canon EOS 450D
1/30 | f/5.6 | 47 mm | ISO: 200 | Flash: No

IMG_3802.JPG
Canon EOS 450D
1/20 | f/5.6 | 50 mm | ISO: 200 | Flash: No

IMG_3774.JPG
Canon EOS 450D
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IMG_3809.JPG
Canon EOS 450D
1/20 | f/5.6 | 49 mm | ISO: 200 | Flash: No

IMG_379[illegible].JPG
Canon EOS 450D
1/15 | f/5.6 | 50 mm | ISO: 200 | Flash: No

trail of broken pieces

IMG_3810.JPG
Canon EOS 450D
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IMG_3782.JPG
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IMG_3773.JPG
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IMG_3808.JPG
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IMG_3777.JPG
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IMG_3822.JPG
Canon EOS 450D
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IMG_3794.JPG
Canon EOS 450D
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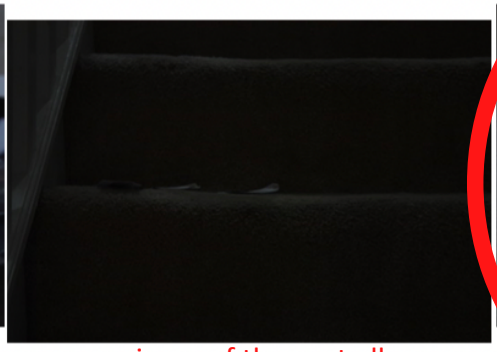

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IMG_3804.JPG
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pieces of the past all come together

IMG_3776.JPG
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IMG_3821.JPG
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IMG_3778.JPG
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IMG_38[illegible].JPG
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1/20 | f/5 | [illegible]7 mm | ISO: 200 | Flash: No

IMG_3814.JPG
Canon EOS 450D
1/20 | f/5.6 | 49 mm | ISO: 200 | Flash: No

shallow depth of field - creates the effect of focusing on one thing

IMG_3803.JPG
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IMG_3775.JPG
Canon EOS 450D
1/30 | f/5 | 28 mm | ISO: 200 | Flash: No

IMG_3820.JPG
Canon EOS 450D
1/20 | f/5 | 37 mm | ISO: 200 | Flash: No

IMG_3792.JPG
Canon EOS 450D
1/15 | f/5.6 | 50 mm | ISO: 200 | Flash: No

Broken pieces are fixed but the final product is still damaged

shows that sometimes when something or someone is damaged physically or mentally it is simply impossible for them to go back to the way they used to be

BROKEN

This shoot was an extra shoot that I processed just to add to the story of my project. I am not that keen on how the final shoot turned out but I am pleased with how it demonstrates the meaning behind it and how I presented it how I did.

This shoot was inspired by my previous shoot 'misconception' where I presented the idea of people putting on facades in public and to other people and how it is all some sort of illusion. This shoot explores the idea behind that and presents ideas of why somebody might be putting on that illusion for other people to see.

The shoot is in a chronological order and it sows the story of the process of a photo getting ripped up and getting put back together. Although, all of the pieces of the photo are there the photo is still not fixed correctly and looks completely different to the original photo. Therefore, presents the concept of something even the slightest bit damaging can have a huge impact on things that you wouldn't expect it to impact normally, for example, mental health.

I wanted to include a heavy edit into one of my shoots and so the photo that gets ripped up is one of my most recent heavy edits I processed earlier on in the course.

Although the tone of the shoot altogether is quite dark, I like that about the shoot as it works well of what I was trying to convey with the shoot. In the shoot I used a shallow depth of field for a few of my photos and this is because I wanted to present to the audience that even destroying one part of something can cause the whole thing to fall apart.

One of the things I have done all the way throughout the project is use metaphors to make sure people can interpret my photos in whatever way they want to, and I think that although I didn't like the appearance of the final shoot I liked it in the terms of interpretation and meaning and connection

This painting is by American artist Eddie Glass and shows a lovers broken heart

In the foreground of the picture, there is a tree and it looks like it is leaning and the picture has been taken whilst the branches are being moved by the wind. Also in the foreground there is a patch of grass stretching across the photo but it makes it almost look like an island. In the background there is an ocean and way back in the distance there is a patch of land. Just below one of the branches to the tree, on the left side of the tree trunk, there is a moon that is just about to move below horizon, or it has just come up and will continue to rise further on into the night.

There is contrast in this photo due to the brightness of the moon and the dark colours of the tree due to the bark. The tone of the photo is quite dark overall and gives a mysterious sort of feel. Furthermore, the form of the photo is flowing but has a harsh element because of the sharpness of the branches. The shutter speed used in this photo is a short shutter speed as the photo is completely still and looks like it's frozen in time. There is no direct focus n the photo as the focus is spread throughout the photo. The pattern and texture is very soft and glossy, and it is not very grainy giving a comforting feeling to the image. The pale colour and plain background of the sky gives a soothing feel to the photo.

This photo really corresponds to my influences because the moon reminds me of a sort of portal and then relates to the fact of being trapped there, whether it be another reality or your house. This image evokes a feeling of curiosity but also peacefulness because of the way the photo is taken. This photo definitely connects to some of my own experiences as when I go camping I like to watch the moon and stars as he night begins and ends and so this photo reminds me of that.

Lottie Davies, the photographer takes inspiration by her own memories and experiences and lets that guide her through her photography. She also wants to influence people and make changes in the world using her photography and that is what drives her. She has a cinematic photography style and portrays tales, myths and personal histories. This particular photo is part of a shoot that she named 'HERE' (2012-2013), and was taken in Coastal Path in Cornwall, and was based on her childhood experience of walking up and down it in the 1970's. She stated that ''here' was a special time and place, where my child self felt independent, exploratory and somehow part of the landscape. This place is not the 'same place' as it was then, nor will it be in fifty years' time - plants will grow, the gate will age and eventually be replaced (or not), but even if that were not the case, simply by virtue of time itself passing, 'here' will not be the same 'here' as it was. That path, that place, exists as 'here' for only the shortest time, and we are there ever so briefly.'

This photo links to my work in several ways, but the one I noticed first, is the use of light to enhance the photo. A big part of my coursework is the use of light and using that to enhance the meaning as well as the appearance. The mood is similar and the fact that Lottie Davies has left this image open to interpretation i a lot similar to what I like to do with all of my shoots and meanings, making them have multiple interpretations. I want to use this photo to influence and advance my own photography by doing more work with large landscapes and use lighting in a new way that I haven't before. I have used light in the same way as there is one bit of light but in a way the focus is drawn to that light and s the part of the photo that most people to relate to but in different ways.

past

see through sheet of plastic with patterns

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NIKON D5100
1/125 | f/1.8 | ISO: 100

NIKON D5100
1/125 | f/1.8 | ISO: 100

NIKON D5100
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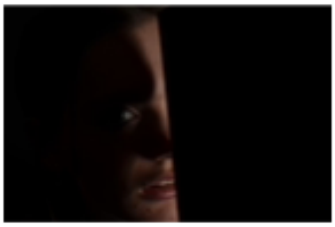

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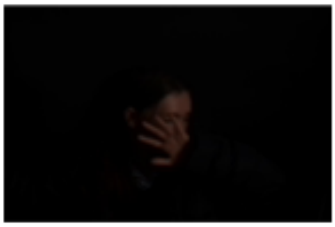

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NIKON D5100
1/125 | f/1.8 | ISO: 100

trying to mask her true feelings by putting on a facade

NIKON D5100
1/125 | f/1.8 | ISO: 100

NIKON D5100
1/125 | f/1.8 | ISO: 100

NIKON D5100
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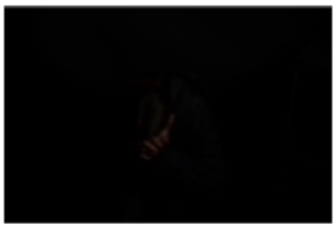

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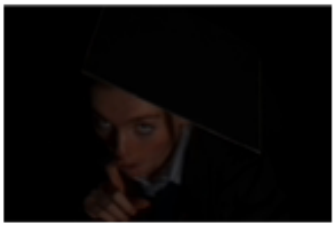

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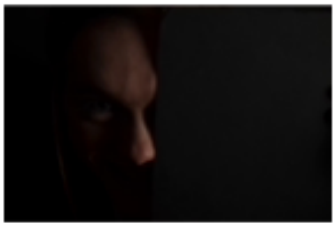

NIKON D5100
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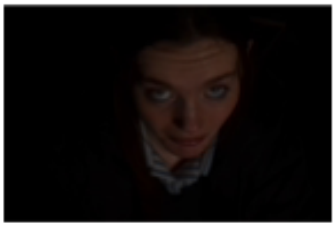
NIKON D5100
1/125 | f/1.8 | ISO: 100

pane of glass creating an effect of different photos

NIKON D5100
1/125 | f/1.8 | ISO: 100



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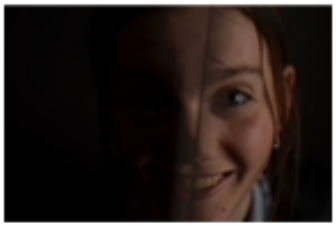
1/125 | f/1.8 | ISO: 100

NIKON D5100
1/125 | f/1.8 | ISO: 100



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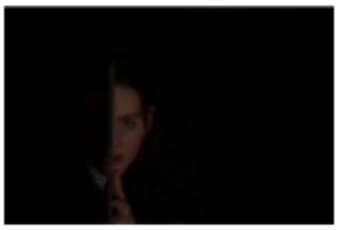
NIKON D5100
1/125 | f/1.8 | ISO: 100



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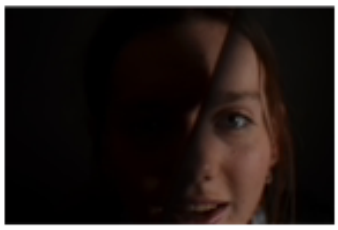
1/125 | f/1.8 | ISO: 100

NIKON D5100
1/125 | f/1.8 | ISO: 100



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1/125 | f/1.8 | ISO: 100

NIKON D5100
1/125 | f/1.8 | ISO: 100

NIKON D5100
1/125 | f/1.8 | ISO: 100

NIKON D5100
1/125 | f/1.8 | ISO: 100

NIKON D5100
1/125 | f/1.8 | ISO: 100

hiding behind the past and the future

NIKON D5100
1/125 | f/1.8 | ISO: 100

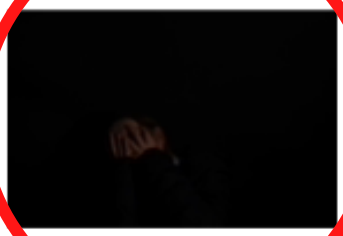
NIKON D5100
1/125 | f/1.8 | ISO: 100

NIKON D5100
1/125 | f/1.8 | ISO: 100

NIKON D5100
1/125 | f/1.8 | ISO: 100

NIKON D5100
1/125 | f/1.8 | ISO: 100

NIKON D5100
1/125 | f/1.8 | ISO: 100



NIKON D5100
1/125 | f/1.8 | ISO: 100

not only hiding from the
past but also her true self
for protection

Past

This shoot was shot using chiaroscuro lighting. This creates the idea of past and future. I named the shoot past because it also creates a cyclical structure with the beginning of the project and presents the idea of the project coming full circle as one of my first shoots was also named 'past' and so it gives the idea of finality.

This shoot was more about having the individual photos tell separate stories on their own rather than the whole shoot becoming a story when put together. The lighting of the shoot is very deep and dull putting the audience in the mindset of why that is the case and think about the true meaning behind the photos.

The camera settings I used for this shoot were different and more complicated than I would usually do for a shoot as this shoot was taken in low light conditions. I had a long shutter speed to get enough light in but because of this I had to have the camera balancing on a tripod to make sure the image wasn't blurry.

Throughout the shoot, I had the model pose in lot's of different ways to present a story using the low level lighting. During the shoot we used lot's of different props and other things to advance the shoot. For example we used a pane of clear plastic and I put it directly against her face to create the idea of two different realities being within the same person.

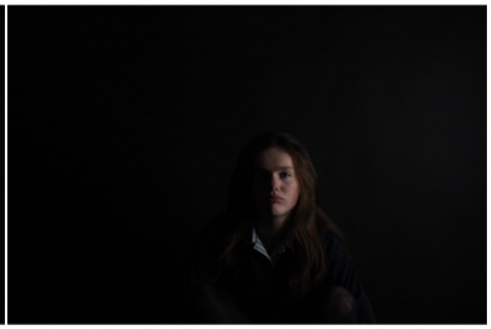
While on this shoot I discovered I really enjoyed working with chiaroscuro lighting and so I had ideas to continue working with it in further shoots. And so my next and final shoot of the project is going to be a continuation of this shoot and is almost going to be the ending of the story that is this entire project.

You can't have a better tomorrow, if you keep thinking about yesterday.
Taylor Swift

IDENTITY

different perspectives

IMG_384[illegible].JPG
Canon EOS 450D
1/40 | f/5 | 34 mm | ISO: 200 | Flash: No



IMG_3849.JPG
Canon EOS 450D
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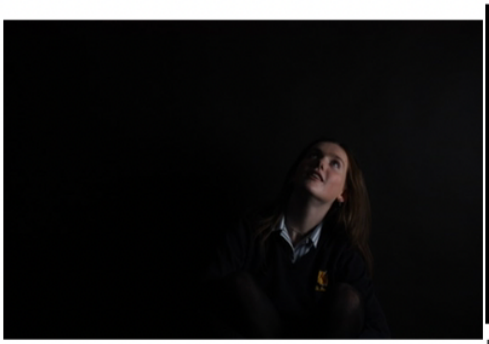
IMG_383[illegible].JPG
Canon EOS 450D
1/40 | f/5 | 43 mm | ISO: 200 | Flash: No



IMG_3850.JPG
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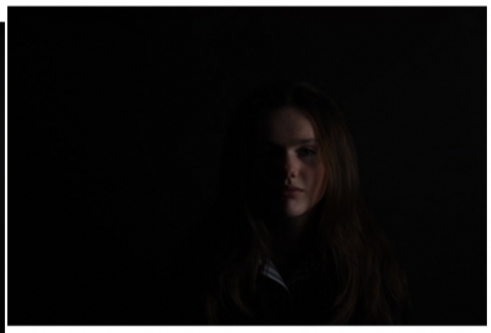
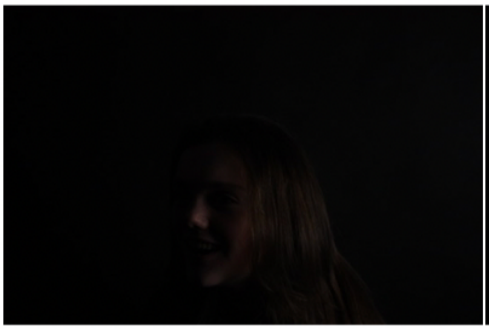


IMG_3857.JPG
Canon EOS 450D
1/25 | f/5.6 | 55 mm | ISO: 200 | Flash: No

over exposed

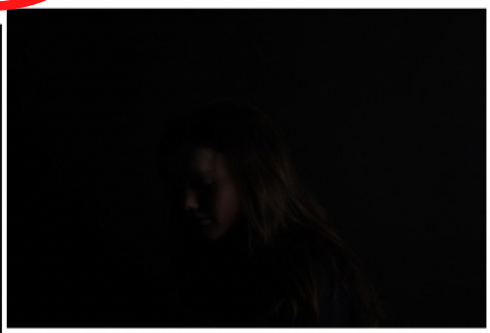
IMG_3[illegible]24.JPG
Canon E[illegible]50D
1/10 | f/5 | 35 mm | [illegible] | Flash: No



IMG_3841.JPG
Canon EOS 450D
1/40 | f/5 | 34 mm | ISO: 200 | Flash: No

change of emotion and therefore identity

IMG_3848.JPG
Canon EOS 450D
1/25 | f/5 | 34 mm | ISO: 200 | Flash: No



IMG_3865.JPG
Canon EOS 450D
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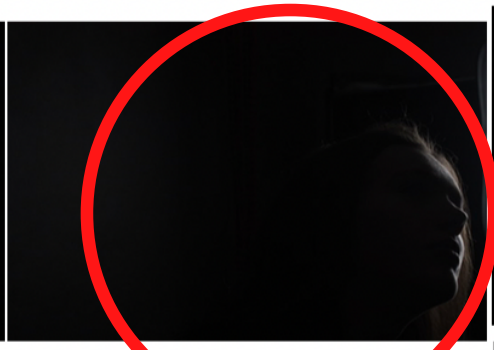
IMG_3832.JPG
Canon EOS 450D
1/40 | f/5 | 43 mm | ISO: 200 | Flash: No



IMG_3839.JPG
Canon EOS 450D
1/40 | f/5 | 34 mm | ISO: 200 | Flash: No

IMG_3856.JPG
Canon EOS 450D
1/25 | f/5.6 | 55 mm | ISO: 200 | Flash: No

using the light to create a silhouette type of feel

IMG_3840.JPG
Canon EOS 450D
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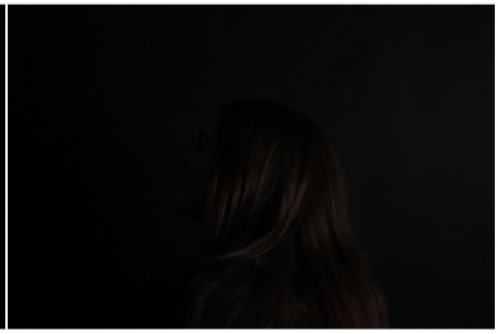

IMG_3847.JPG
Canon EOS 450D
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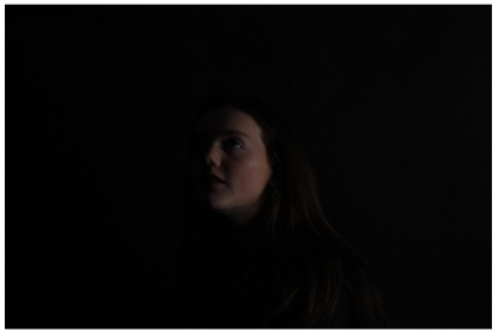
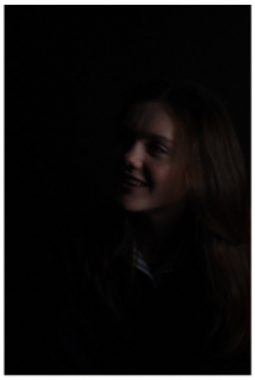


IMG_3864.JPG
Canon EOS 450D
1/25 | f/5.6 | 55 mm | ISO: 200 | Flash: No



IMG_3831.JPG
Canon EOS 450D
1/40 | f/5 | 35 mm | ISO: 200 | Flash: No

IMG_3838.JPG
Canon EOS 450D
1/40 | f/5 | 34 mm | ISO: 200 | Flash: No

IMG_3855.JPG
Canon EOS 450D
1/25 | f/5 | 34 mm | ISO: 200 | Flash: No

IMG_3829.JPG
Canon EOS 450D
1/40 | f/5 | 35 mm | ISO: 200 | Flash: No

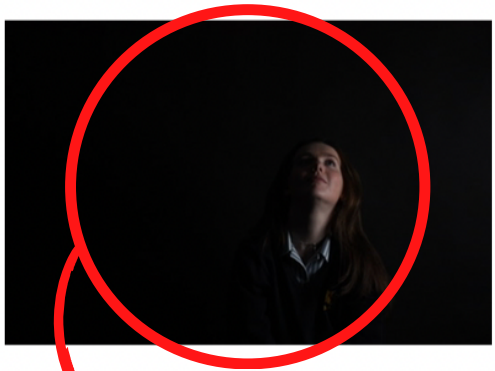
looking over shoulder as if in danger

IMG_3846.JPG
Canon EOS 450D
1/25 | f/5 | 34 mm | ISO: 200 | Flash: No

IMG_3863.JPG
Canon EOS 450D
1/25 | f/5.6 | 55 mm | ISO: 200 | Flash: No

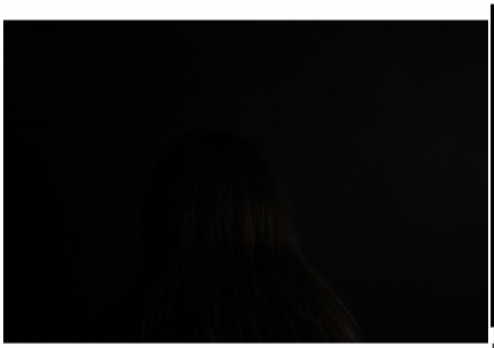
IMG_3830.JPG
Canon EOS 450D
1/40 | f/5 | 35 mm | ISO: 200 | Flash: No

IMG_3837.JPG
Canon EOS 450D
1/40 | f/5 | 34 mm | ISO: 200 | Flash: No



IMG_3854.JPG
Canon EOS 450D
1/25 | f/5 | 34 mm | ISO: 200 | Flash: No

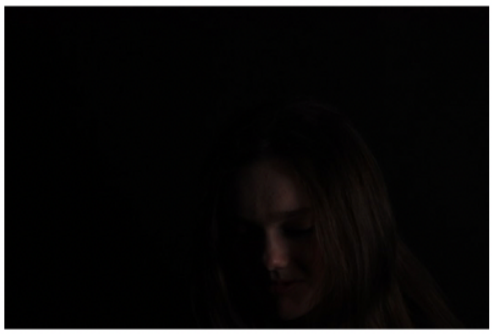
looking in different directions conveys the idea of looking for a new identity or trying to find an old one



IMG_3844.JPG
Canon EOS 450D
1/40 | f/5 | 34 mm | ISO: 200 | Flash: No

IMG_3861.JPG
Canon EOS 450D
1/25 | f/5.6 | 55 mm | ISO: 200 | Flash: No

wanting or needing protection



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Canon EOS 450D
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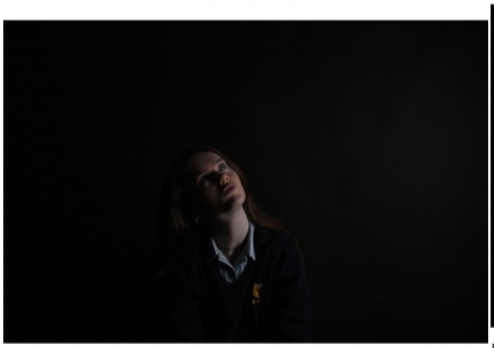
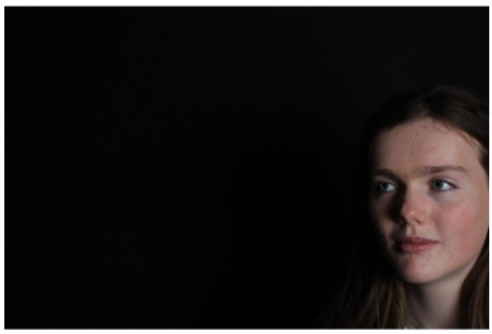


IMG_3852.JPG
Canon EOS 450D
1/25 | f/5 | 34 mm | ISO: 200 | Flash: No

IMG_3859.JPG
Canon EOS 450D
1/25 | f/5.6 | 55 mm | ISO: 200 | Flash: No



IMG_3826.JPG
Canon EOS 450D
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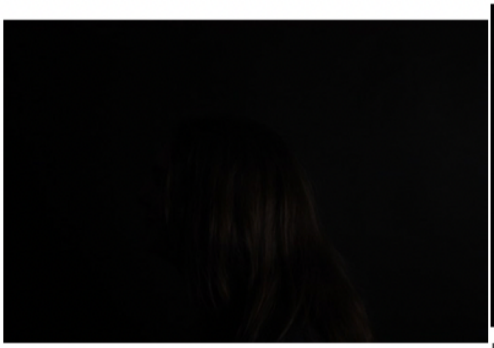

IMG_3843.JPG
Canon EOS 450D
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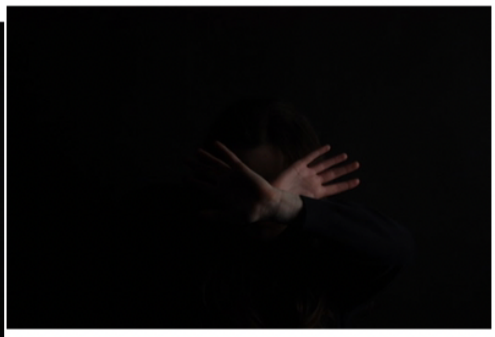
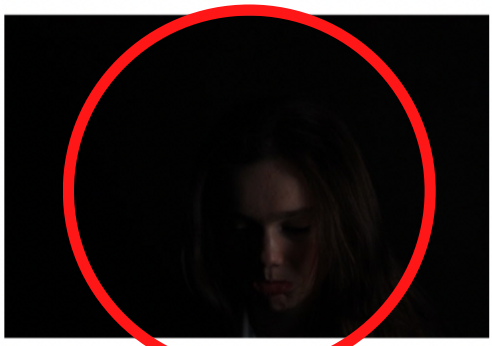


IMG_3860.JPG
Canon EOS 450D
1/25 | f/5.6 | 55 mm | ISO: 200 | Flash: No

the feeling of exhaustion or giving up



IMG_3834.JPG
Canon EOS 450D
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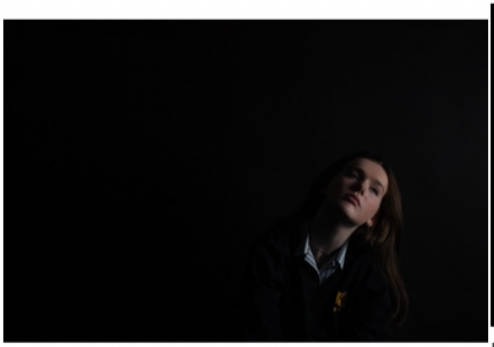

IMG_3851.JPG
Canon EOS 450D
1/25 | f/5 | 34 mm | ISO: 200 | Flash: No

IMG_3858.JPG
Canon EOS 450D
1/25 | f/5.6 | 55 mm | ISO: 200 | Flash: No

IMG_3825.JPG
Canon EOS 450D
1/10 | f/5 | 35 mm | ISO: 200 | Flash: No

hiding from someone or herself - perhaps hiding from a past that haunts her

finding an identity but is it what she wants or is it just what everyone else expects

IMG_3828.JPG
Canon EOS 450D
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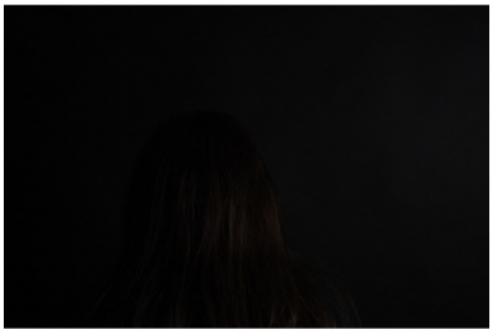

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Canon EOS 450D
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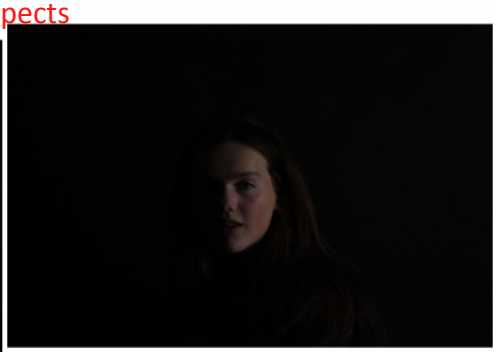
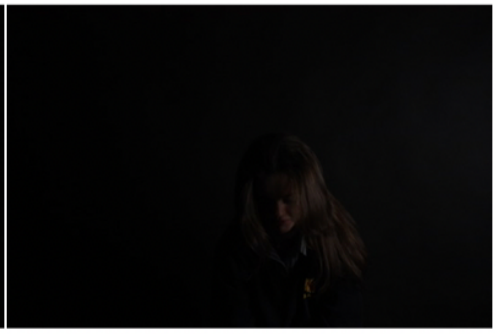


IMG_3862.JPG
Canon EOS 450D
1/25 | f/5.6 | 55 mm | ISO: 200 | Flash: No

IMG_3836.JPG
Canon EOS 450D
1/40 | f/5 | 34 mm | ISO: 200 | Flash: No



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Canon EOS 450D
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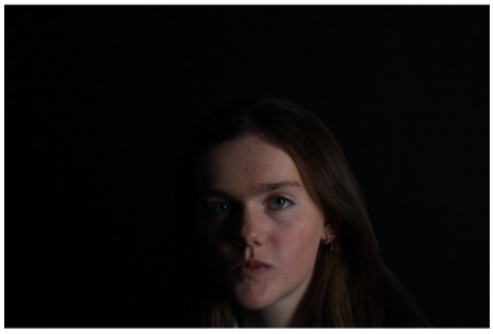


IMG_3827.JPG
Canon EOS 450D
1/25 | f/5 | 35 mm | ISO: 200 | Flash: No

people see different things from different perspectives

IDENTITY

The idea of this shoot was to develop that idea of finding yourself and finding your identity, which is what some of my past shoots have been about. This shoot was developed using chiaroscuro lighting. I felt like using this lighting technique would work especially because it shows the contrast between light and dark beautifully, which was the aim of the whole shoot.

The message I want to portray with this shoot is that one person can feel like they have multiple different identities in a short time. If somebody is struggling to find who they are as a person, they can go through the process of going through lots of different personalities to find who they are as a person.

In this shoot the chiaroscuro lighting has portrayed this well and most of the images have come out with her face half in darkness and half in light. I feel like this presents the theme of the shoot well as it shows two different things in the same photo which represents confusion and misconception, which as also been a theme off some of my past shoots.

The fact that the colours are completely contrasting, gives the idea of the photo being broken and that the side of the face in the darker side is also complete contrast to the side of the face in the light. The background of the photos is completely plain as I used a black backdrop for the shoot and I like this as it makes the complete focus of the fce and the contrast between the colours as that is the only thing in the photos.

One of the reasons I like the final product of this shoot is that it incorporates ideas from shoots all the way from the beginning of this project. As one of my final shoots I like how it shows all or at least most of the shoots all linked into one.

As well as a contrast in colour in most photographs, there is a contrast in mood throughout the entirety of the shoot. In some photos the mood is happy and optimistic, contrasting some of the others which have mysterious and almost sinister feel to them. I think this showcases the story behind this whole project very well. Most of my shoots have been in pairs and they often contrast each other. For example, Lost and Found, Sleep and Wake. There being a contrast in most elements of this shoot is a good way to wrap my whole project up.

identity *n*

1.state of being a specified person or thing
2.individuality or personality
3.(this shoot): the idea of trying to find the right personality for yourself and is not just a façade

I chose this photo for my impact photo for many reasons but a big one was the light. At the angle that this picture was taken, we can only say for certain that she is smiling by looking at the side of her face where the light is. However, we don't know what is going on with the other side, where there s no light and there is no way for us to see everything.

I think this is a good representation of making people see what they want to see and when they want to see it. I think that this representation is especially linked to modern day society and people's issue, for example, mental health or physical issues, get overlooked because of the mask of feelings that people put on to cover up the truth of what they're feeling, when in reality they really don't know how to cope with what they're feeling and there is not somebody that they could immediately go and talk to.

The tone of this photo is very contrasting but I think that that makes the photo powerful. The texture of the photo is quite rough but I think the form is very fluent. The mood in itself is very contrasting at first glance it is a very positive looking photo, but if you look deeper the meaning becomes more negative and oppressive.

I have grouped these three photos together because I wanted the photos to tell a story and I think that these three photos do it best. The thing I liked about these photos s that if you mix up the order it creates a completely different story entirely and i like how it fits in with the idea of seeing things from a different angle gives you a whole different perspective. For example, if you switch the first and last photo, it changes the meaning from what it behind the mask to putting the mask on and covering up your true feelings and personality.

A big part of my project is the storytelling and I particularly like how there are smaller stories within the big stories. This links to the idea of there being more to someone than maybe what you first set your eye on and that we should never judge someone before we get to know them.

A big majority of my work I have done in black and white to leave the photo open to interpretation without colours getting in the way, but I decided to leave this shoot in colour as I felt that there was too much darkness for a monochrome effect to actually be effective.

pyramid
edit

feeder folder

A1

A2

A3

A4

A5

A6

A7

A8

B1

B2

B3

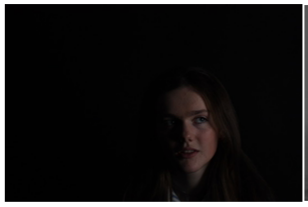
B4

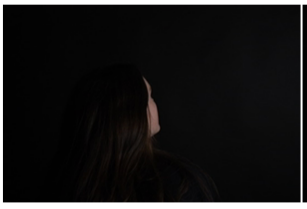
C1

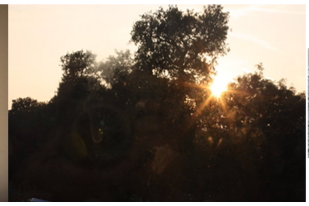
C2

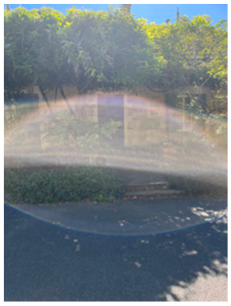
FINAL

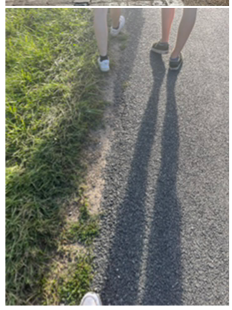
feeder folder

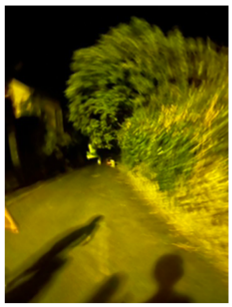


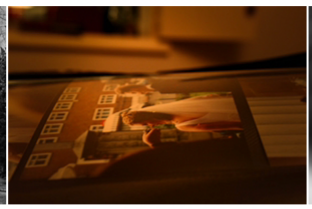


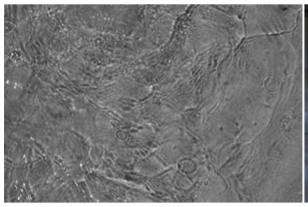




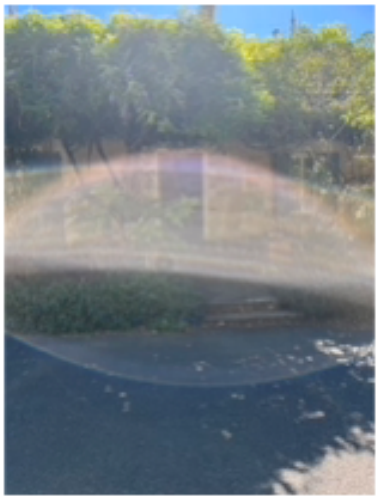


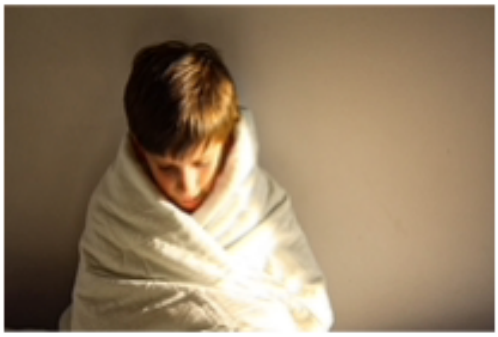




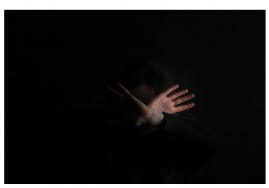


The photos in the feeder folder come from 13 different shoots. I am really proud of the outcome of all of these photos and believe that they reflect my ability as a photographer. Creating this feeder folder has given me a chance to reflect on my work throughout the entire GCSE course and to look deeper at what photos really belong together. My work heavily depicts the art of using monochrome an I think that this impacts my pictures in a good way as it means that the focus is drawn to the meaning and the look instead of just the colours of the photo, it leaves the audience in a sense of mystery and questioning but in a good way. I think that seeing the feeder folder and seeing my best photos all come together really creates the idea of lost and finding yourself through hardships in life well and shows it clearly throughout the photos. In the production process with all of my shoots I worked on sharpening the textures of the photos and really work on the meanings of the photos itself. This has given me an emotional connection to my work and I think has made me work harder to produce higher quality of work than I would have otherwise. Throughout the project I used a range of techniques and effects including editing, such as physical and digital heavy edits and production of the shoots themselves such as chiaroscuro lighting, which is an A-Level lighting technique.



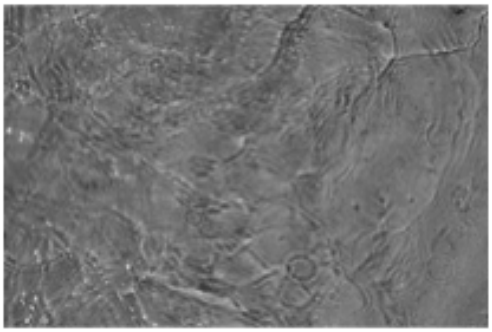


A1

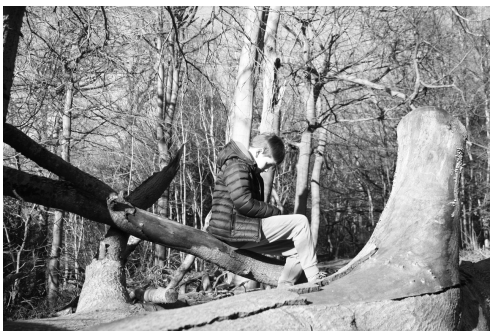


Folder A1 is one of the largest of the folders and includes 11 separate photos and one triptych. The mood of the folder is very contrasting and I like this as throughout the project, I realised different moods tell a different and possibly better story. Because of this, each photo is different and feels individual placed next to one another and so when placed together it is almost like a whole new story - representing detachment not only from society but also from yourself.

A2

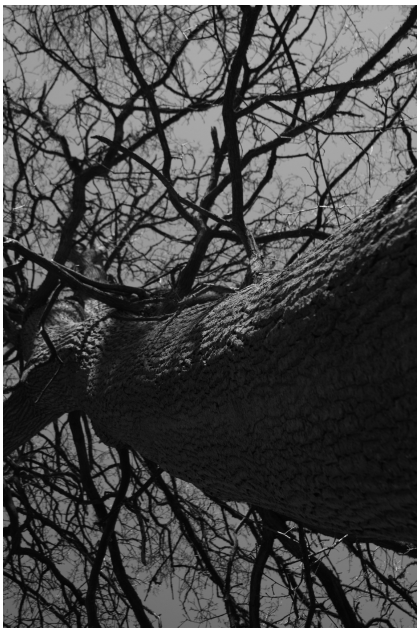


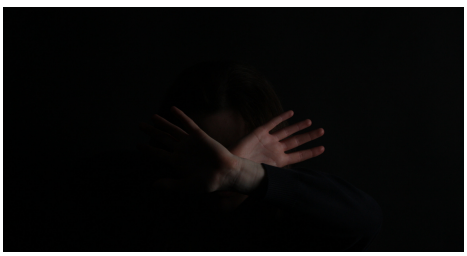
The first thing I noticed from transitioning from folder A1 to A2 is the change in colour, the colour is much the same throughout the folder and lacks some of the vibrancy that was in the last folder. This changes the meaning of the folder as a whole and I feel like it is a good representation of my project as a whole. The lack of colours represent the organisation throughout the folder but could also represent the lack of emotion that perhaps the photographer was trying to hide. This allows the audience to make their own interpretation to what the meaning is to themselves.



A3

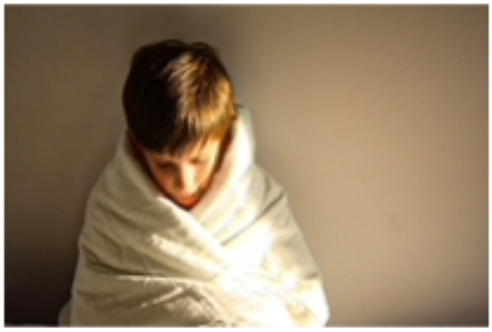
The first thing I noticed transitioning from folder A2 to A3 is that there is the start of colour focusing through the folder. The reason I did this was to allow the true meaning of my project to reflect in one of the folders. The flicker of light coming through the folder represents the hope I have been portraying through multiple things throughout the project since the beginning. It brings a soothing sense to the folder and makes the colour complementary to the meaning. As there is a less distinct connection between the folder and the audience due to the lack of colour it makes the images seem more closed off and quiet. In regards to the structure, it makes it seem irregular and almost broken, but it could be broken in a good way. It could be breaking the layers of the photos and revealing what truly lies within. The folder reminds me of the movie *'the edge of seventeen'* about a girl who feels like ending it all until she finds that one flicker of hope in her life that saves it all. I feel like that is what I have clearly represented through this folder.

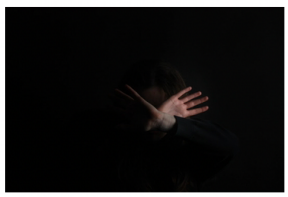




A 4

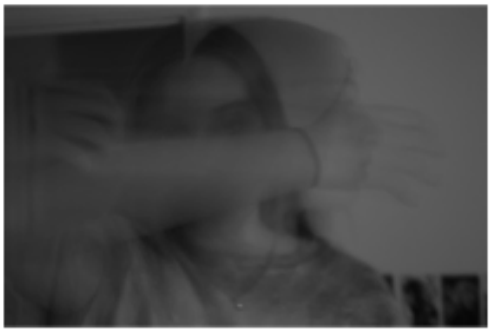
Overwhelmed, alone and protection are the three words that I think of when looking at this folder. Each individual picture shows this on its own, but when brought together, they create something greater than what they were on their own. Most of these photos are taken from a different perspective than normal, making them seem bigger than they are looking at them normally. This reinforces the idea that we make our problems seem bigger than they are and that we are smaller than we think in the world with 8 billion other people. I think this is the most accurate representation of the idea of lost & found and protecting your own identity to protect yourself from getting hurt. The collection as a whole feels very slow paced to me as it feels like a moment that is frozen in time. All of the photos looked like they were once moving, literally or metaphorically, at some point in time and something has affected it in every way possible.

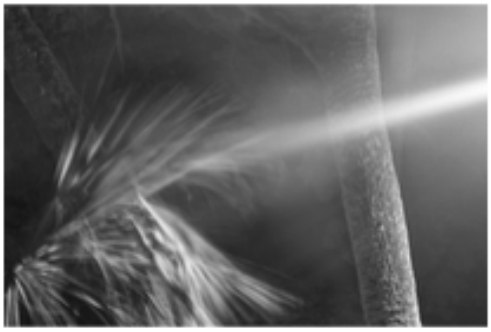


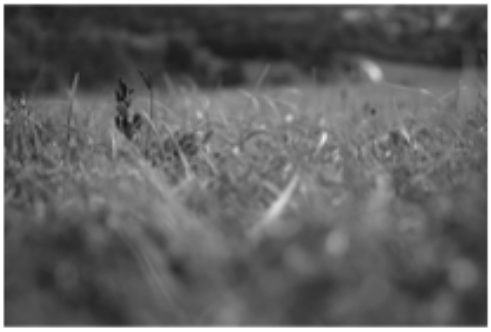


A5

One of the photos that stand out to me in this folder was the photo taken in the mirror and I think it brings the theme of the folder into one. This is because I feel like it captures the idea of being trapped well as the suggestion of seeing your reflection depicts the image of not being to escape a physical or mental state and how that can take affect on somebody as a person. Another thing that I noticed about this folder is that the colours are mostly warm and pale. There are no bold colours and even the black and white work together well to make the colour palette look smooth and soft.

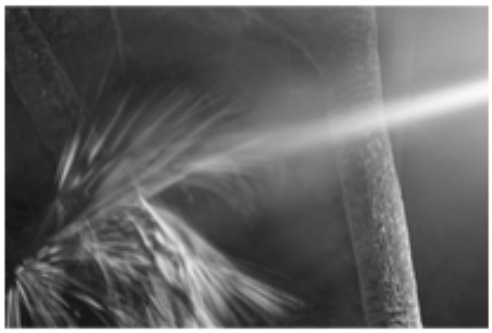


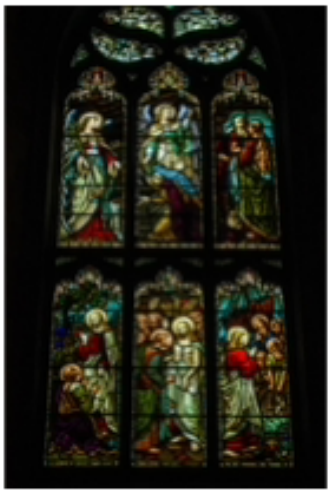


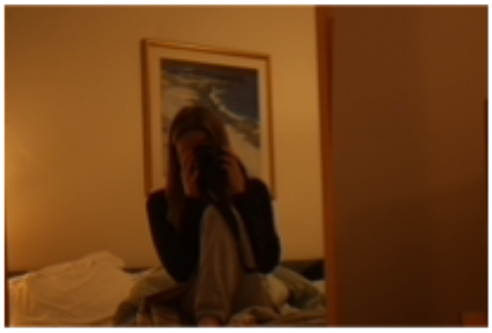


A6

The first thing I noticed about this folder was that most of the photos were taken from shoots focusing on mental health such as insomnia, depression and anxiety. This folder I am not so keen on as I want my final pieces to represent my project as a whole and I feel like only choosing photos from the shoots about mental health specifically doesn't present it as well as I want it to. One thing I like about this folder is the balance of photos focussing on nature and photos focussing on people. I haven't done as many photos with nature as I would like and so the nature is a good thing to have as a focus for me.

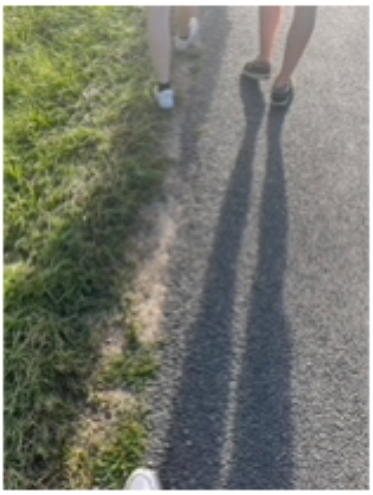


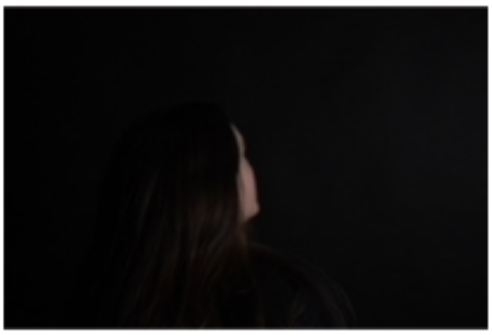




A7

Light is the one word I think of to describe this folder. All 12 images have aspects of light and so is a running theme throughout the folder. I like this about the folder as the light is sourced from different places and therefore can be interpreted differently. Some photos have the light reflecting from things and others the photo is the light, for example, the candles. Light is a massive part of my project as a whole and I liked the idea of having a folder completely dedicated to it and so when I pick and choose I know to specifically focus on this one.

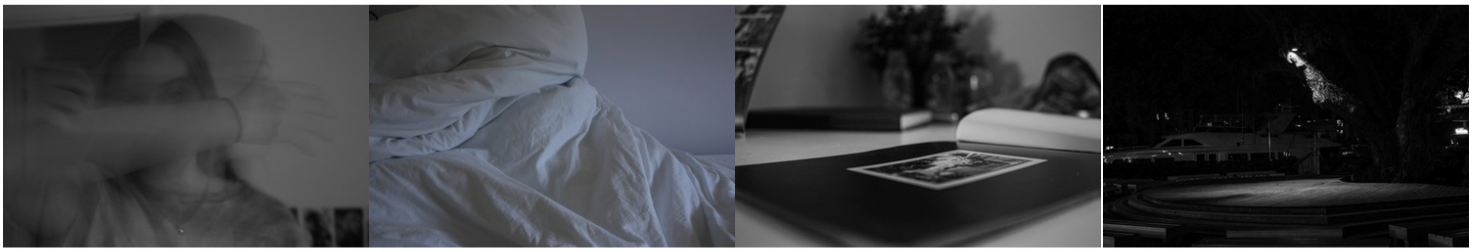




A

8

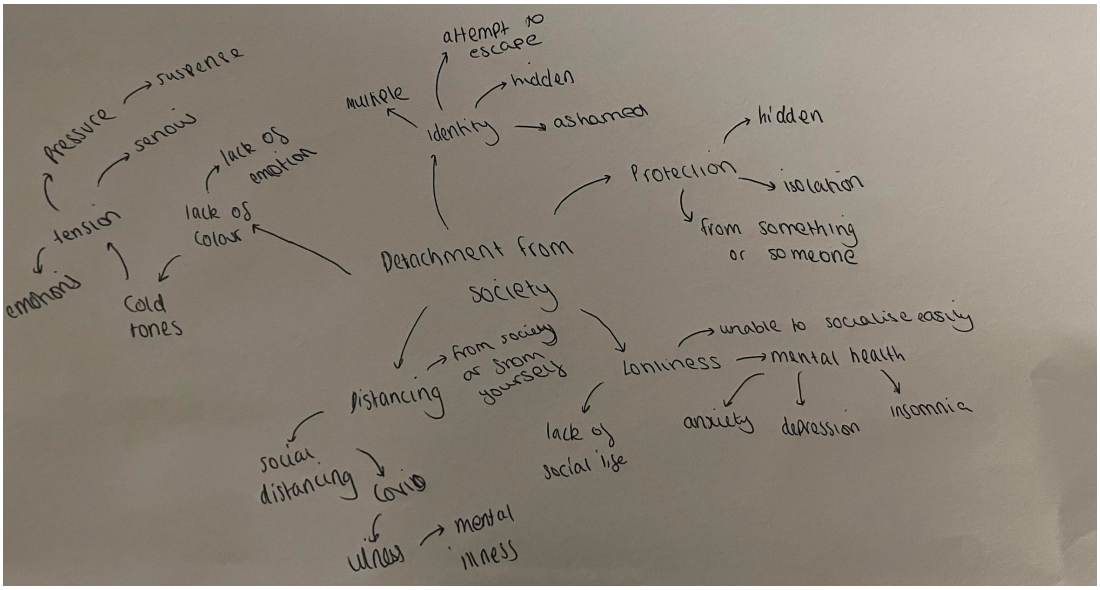
This folder really makes me think about the idea of comfort and finding a safety net in someone or something. One of the photos That really stands out to me in this folder is the photo of the bedsheet on it's own on the bed. Although this photo is simple it projects a deeper meaning behind it and I am now considering it to be one of my final photos. Another thing I particularly like about this folder is that some of the photos I would have never considered using if I hadn't gone back through all my photos and looked at them all again. To me that shows I have to consider every single photo carefully before narrowing down photos and I have to make sure not to do it more quickly.

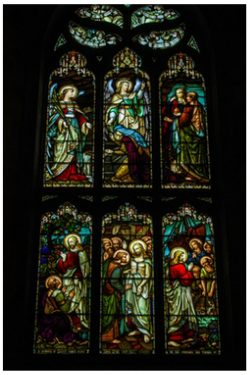


B

1

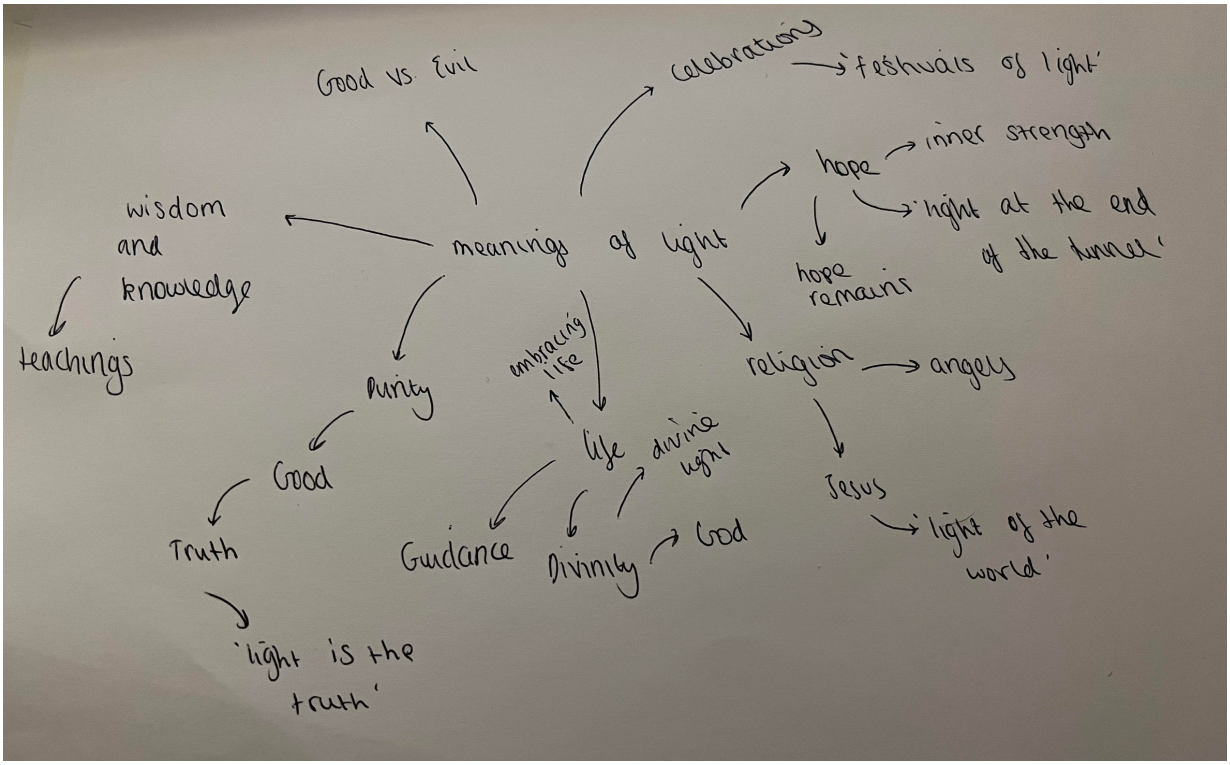
This folder was really a folder of my favourite photos from all of my A folders to try and visualise what photos would look good together. I like this folder because the photos are a chronological story of my project and I am very keen on the idea of my pictures telling a story instead of just choosing the best looking pictures. This folder represents detachment from society and isolating yourself from the pain that associating with certain things might bring you. I like this idea as particularly now, after COVID it means the audience can really connect to my story more.





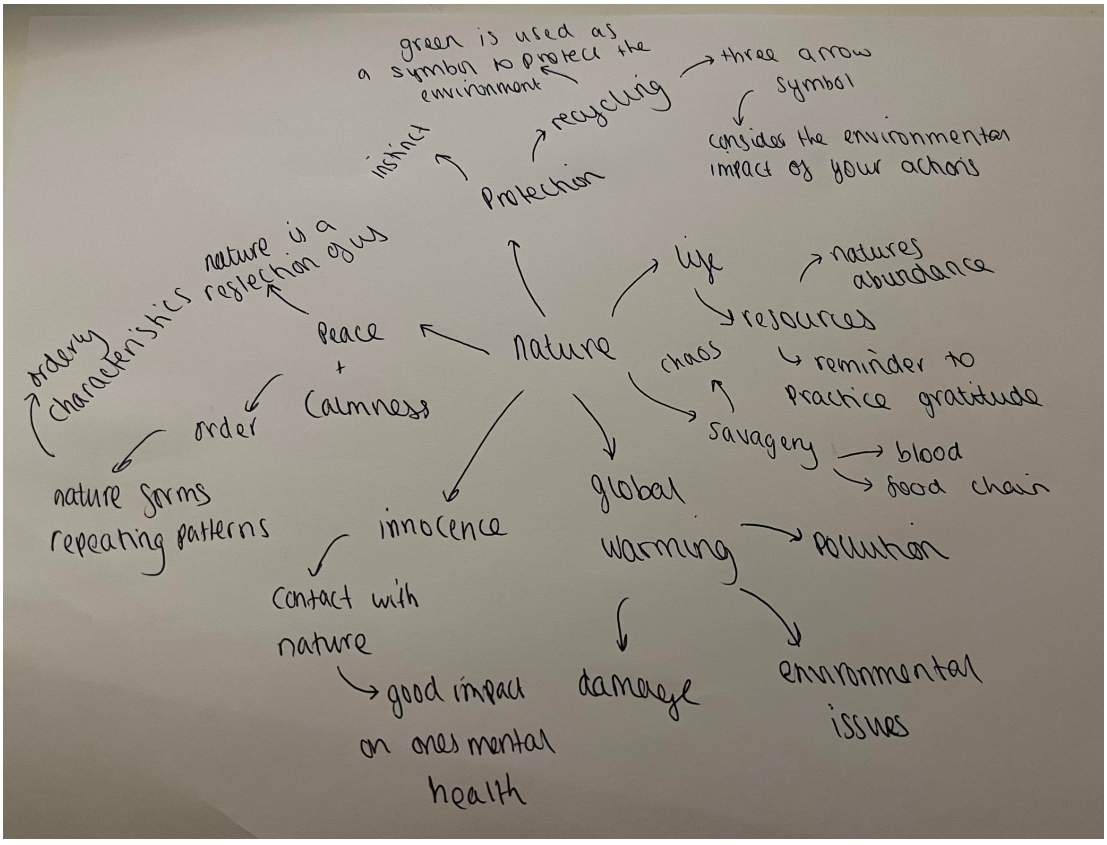
B2

This folder was another version of my A7 folder all about light and the meaning of it. I wanted to try and do that again but with some different photos to test out others as well. I particularly like the photo of the empty stage with the spotlight shining down as it represents that even the most invisible people and the people we might think don't deserve anything should always have light and hope in their lives.



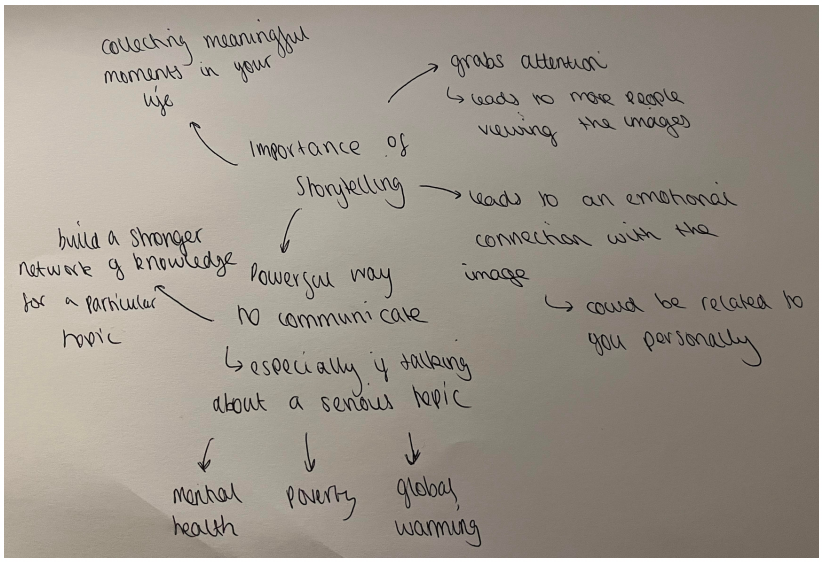
B3

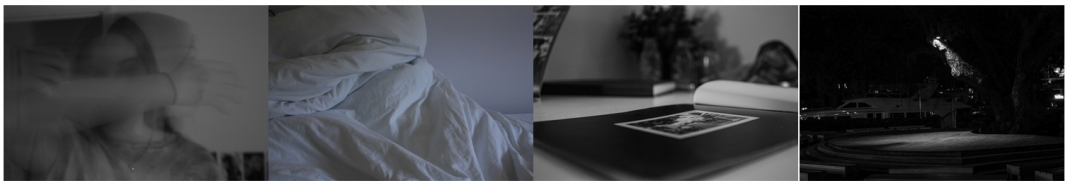
This folder is very much focused on the nature side of things. I really love photographing nature because it reminds me that we are not the only life that lives on this planet and we need to take more care of the things and nature around us. It puts things in perspective that the earth does not revolve around us as people and there are other things we need to look after and care for or there will end up being no planet.



B4

This folder takes into consideration all, of the three B folders and I have produced a folder that I think is pretty close to being the final 12 photos. The moon photo is one of my favourite throughout the whole course and so I have put it in every folder as I am certain I am going to chose it for one of the final 12. There is a balance between warm and dark colours in this folder and I like that as I think it shows the process and progress throughout the course. I also particularly like the sequence I have been putting in many folders as well. It shows a mini story of someone putting up a mask to shield their true personality to keep them from getting harmed.

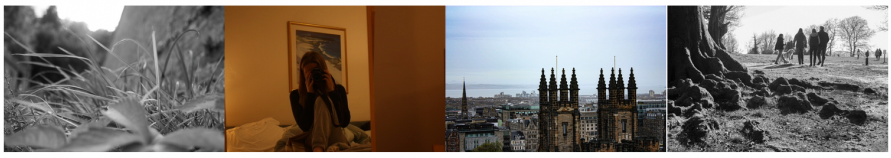


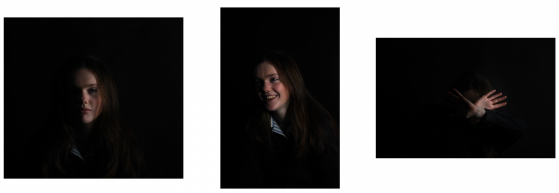


C1

There is not much difference between both of my C folders. I had narrowed down my photos far enough and the two photos are just two different varieties of photos with a few differences that I' m not sure about yet. I think my final 12 might be a mix of the two folders as I like the look of them both an so will pick and choose from both folders. They both do not have a direct focal point and require more searching and curiosity to find the focus. In terms of proxemics, C1 has many more photos that are close up and C2 has many more photos taken from a distance or more of a distance than the others which makes the audience more curious about the meaning behind them. The aesthetic of the two folders are similar and thy both have thee balance between cold and warm tones.

C2

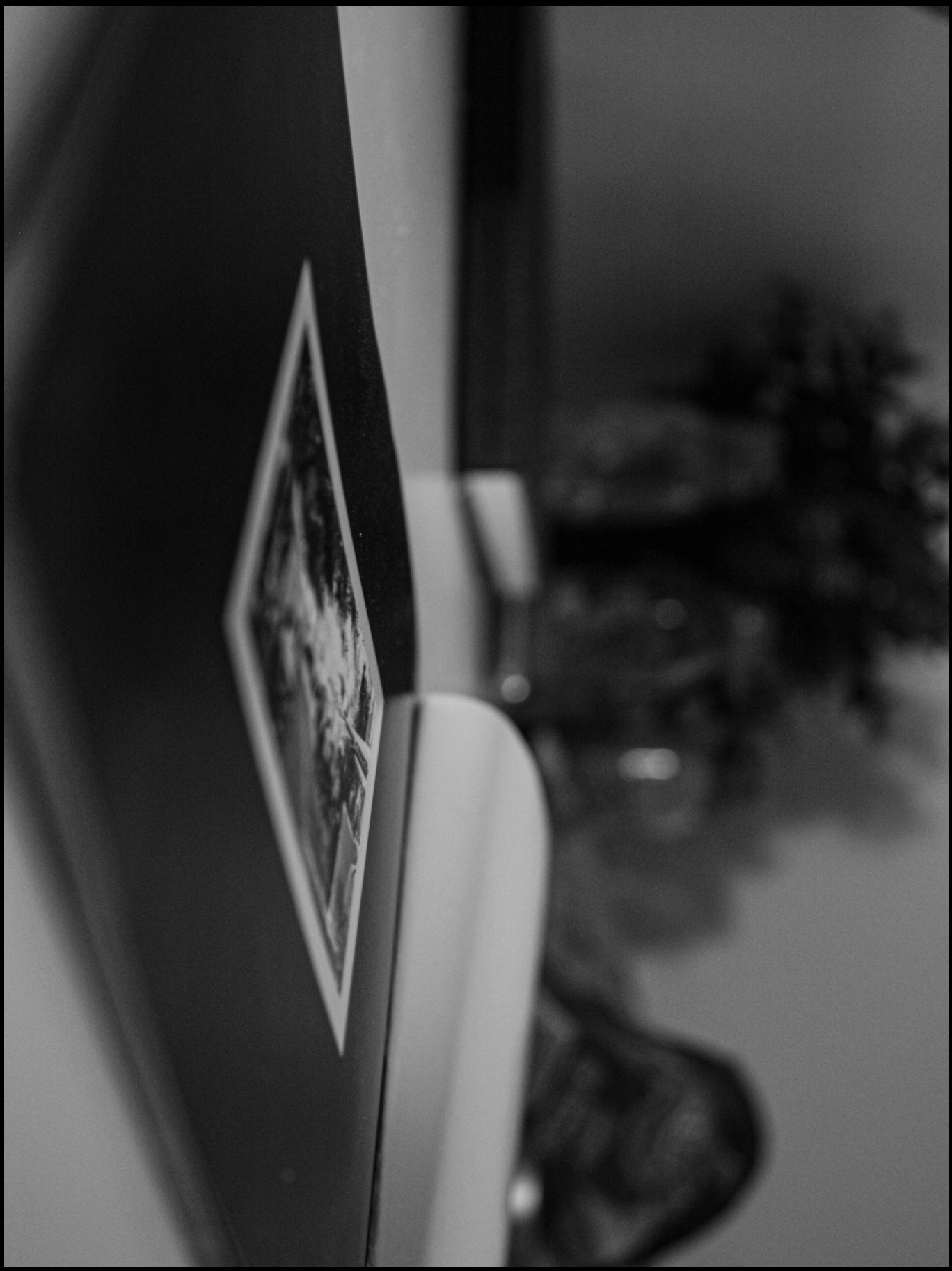




FINAL

These are my final photos that I have chosen to represent my coursework and it includes 11 separate photos and one triptych. I chose these photos as they show a range of photography skills all throughout this project, from the first shoot to the last, and I think they represent a story altogether which is what I was aiming for with my work.

Although there is not a large range of colours, I like that about it as it shows how powerful a message can be using photos even if there is a lack of colour. The textures and camera settings change within each photo and i think it shows a good range of my skills as a photographer, which I only hope to keep improving and making my photos better as I carry on with projects.



A4

matte

The appearance of a matte surface is one of no shine whatsoever. Matte takes away the fact that this is a photograph. it means that the audience are more focused on the meaning of the photo rather than the photographer behind it. The lack of gloss means there is no barrier and the audience can feel like they and just walk right into the reality of the photo. Because the photo has quite a lot of blacks they will become more charcoal in appearance, which I think is better for this particular photo. I chose the size of A4 as I don't want the audience to be looking for the meaning, I want them to feel like th meaning is right in front of them and they don't have to look too hard to find it.

A3 Semi Gloss

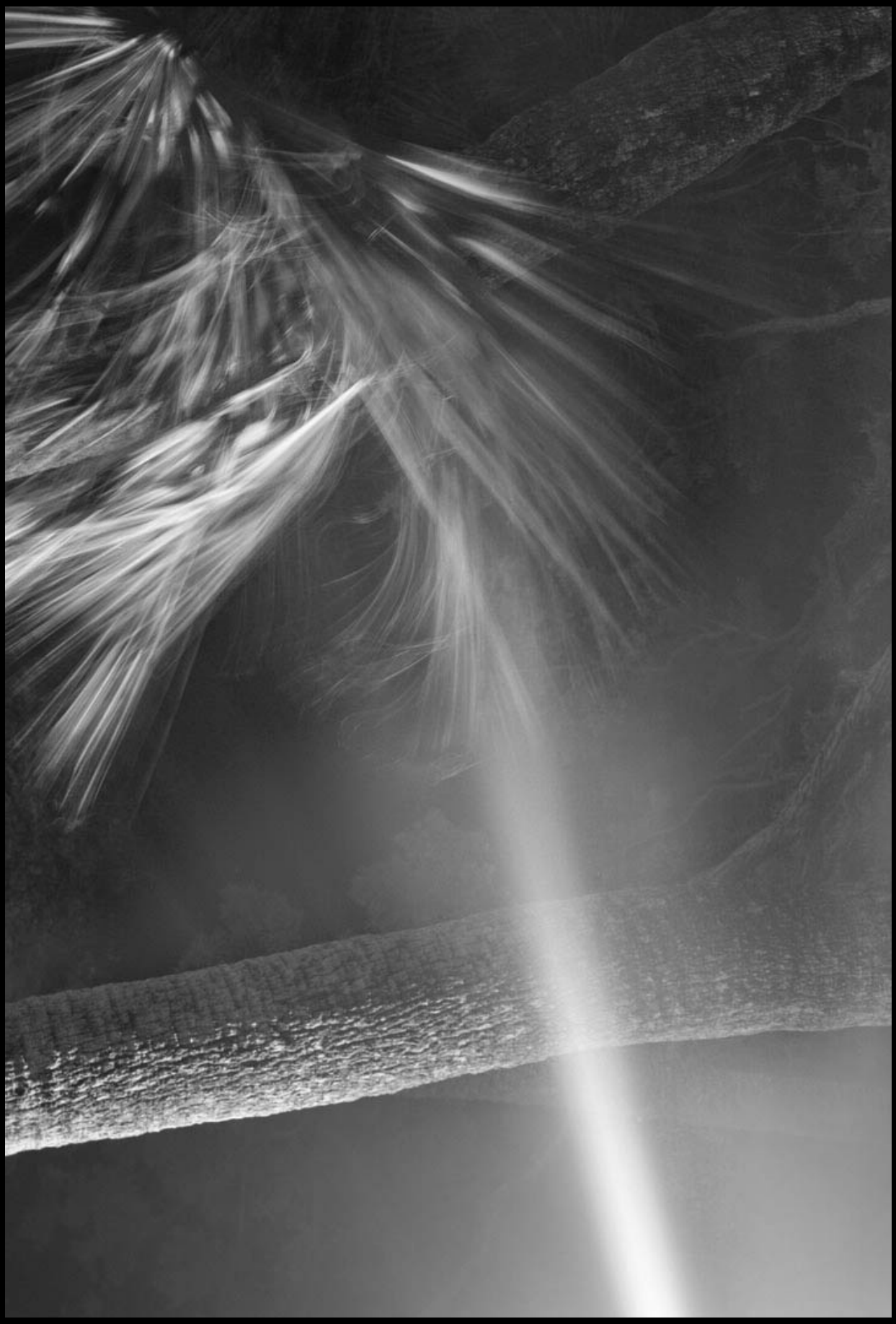
Semi Gloss was an interesting choice for this photo as the paper has a shine but unlike glossy the reflection is muted. I particularly wanted to use semi gloss for this picture as I wanted the message to be more unclear and leave the audience more curious when they look at it, but I wanted the photo to have some sort of shine to make the audience consider what is going on behind the camera as well. I chose A3 as the size to print as I wanted the meaning to be less clear but I also wanted to make sure all aspects of the photo can be seen clearly, even the background that is blurred brings importance to the photo.

A4 Matte

Choosing matte for this photo was also an interesting choice. I wasn't sure whether I wanted the audience to be more focused on the photo or to be curious about why the photographer took the photo in the first place. In the end I went wit matte because I wanted the audience to be thinking about why the boy is there and be more curious about the photo. I decided to print this on A4 as I wanted the main attention on the model and why he is there specifically rather than making it too big and the audience focussing on what is around him instead.

A3 Semi Gloss

I had a hard time choosing what t print for this photo but I decided on using Semi Gloss. I did this because I wanted the audience to have a slight awareness of the person behind the camera, but I also wanted some ambiguity to come with the image. I wanted the audience to think about why the image was taken at this angle and what it means. wanted the print between in between gloss and matte to give the idea of a dream state in between two realities. I wanted to print in A3 to give a more visual representation of never ending and the branche being like a maze but I didn't want the image to be too big and the audience to then be searching for the meaning



A3

Matte

I chose to print with matte for this photo because the leaves look like they're moving and I wanted to show that on a rough texture to present the idea of stopping something in time and I think matte is better to do that with than glossy would be. One of the reasons I like this photo so much is the natural stram of light I captured with my camera. I chose to print this photo onto A3 is because the light streams all the way across the photo and I wanted to capture that by using a bigger sized paper.

A4 Glossy

I decided to print this photo onto glossy paper because I wanted the audience to think about the photographer behind the photo and why the photo was taken where and when it was. Another reason is because there are little specs of light all the way across the moon and I think that they would look best and be showcased best on glossy paper as it gets the idea across about reflection and the importance of the light. I decided on the size of A4 to print because I wanted to show that you don't have to print on bg paper for the photo to look good and bring out the meaning.

A4 Glossy

I chose to print this photo in A4 as it's very much a photo that you have to think about why it was taken and who it was taken by. It is a very mysterious and sinister setting and I want it to make the audience think about why the photographer was there at all. I chose to print this in A4 as I thought the final product would look better on a smaller piece of paper instead of all spread out on a large one.

A3 Matte

Like one of my other final photos, this is one of my favourite photos because of the natural light that I have captured with the camera. I have chosen to do this in matte as, although the light may have looked better in glossy, I wanted the audience to focus on the meaning of the photo and the expression of comfort that is presented through this photo. I think that the texture of the bedsheet will look better in matte and the audience will connect with the model and the message I was trying to portray. I decided to print this image in A3 as I think that it deserves to be printed larger and I think on larger paper, the textures will come through how I want them too.

A4 Glossy

This photo I decided on glossy for because I wanted the audience to have a connection with the photo and a glossy finish gives the idea of the photo is a reflection of the audience and gives the idea of relatability to the photo. I wanted the photo to be printed in A4 because I wanted to present the idea of a small photo can have a much bigger meaning to the audience. Although the photo is extremely plain, I like that because the textures and shapes will come out nicely with the matte finish.

A3+ Matte

I chose this photo to be printed on matte because of the close up textures and the shallow depth of field will come out nicer on matte than they would glossy. A matte finish takes away the idea that this is a photograph. The idea of something as small as a blade of grass or a flower being a lot more important than most people think is important to me in this photo. Therefore having a matte finish takes away the idea of there being a photographer and so the audience can just purely focus on the objects in the image without being reminded that this is just a photograph. I decided that I would print on A3+ and that this would be my largest photograph because Its one of my favourites in terms of meaning as well as appearance.

A3 Matte

For this photo I couldn't decide between printing in matte or glossy but I ended up going with matte as I like this photo as a message to people rather than a physical image. The long shutter speed that I took this photo with caused the image to look like two images combined and it really portrays the idea I was trying to convey about having two different personalities to protect yourself. The appearance of matte is rough and textured and I think that it will go together well with the meaning behind this image. I decided to print in A3 as I think it will make the photo clearr and the silhouette of the second face more bold to the audience.

A4 Matte

For this entire sequence I wanted to print in matte because it takes away the idea of the photos being photos at all and all that is left is this short story that is created by only three images. The texture of these photos are rough and I felt that if I enhanced those textures with a matte finish the images would look even better. I wanted this sequence to be my final image as it brings everything together. The story tells that the model no longer needs to protect herself by putting on a fake smile and now she can truly smile without all the worrying that used to come along with it. I also decided to print all three photos in A4 as I felt that they didn't have any need to be particularly big and I thought that in a smaller size they could actually be more affective than they would in a bigger size.