



Pearson

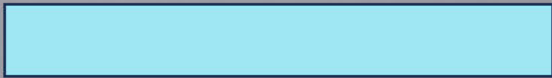
# GCE A Level Advanced Art and Design

**Photography  
Component 1  
Deja**

**Total Mark 65 (54+PS11)**

	<b>AO1 Develop</b>	<b>AO2 Explore and Select</b>	<b>AO3 Record</b>	<b>AO4 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	<b>14</b>	<b>13</b>	<b>13</b>	<b>14</b>	<b>11</b>
<b>Performance Level</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>5</b>	<b>4</b>
				<b>Total out of 90</b>	<b>65</b>

# A-level Photography



Composition:



Rule of thirds:

The rule of thirds is when you simply split your photo into 9 equal rectangles. The general idea is to put the subject of the photo or key points on the intersection or along the lines. This is a photo taken by,

Robert Capa a widely known Hungarian - American war photographer. This photo has good composition because the man (the subject of the photo) is along the left line and his head is on an intersection. This makes the photo look good because it looks natural and is just as centre, there is also a nice amount of negative space left that it does not take away from the focus. What's useful nowadays is that your digital camera will have a setting where you can view your photo with the grid overlaid. This is quite a new "rule" compared with the golden rule. I put the word rule is asterisks because rules are made to be broken and you can get lots of beautiful photos with good composition without using this rule, it's just the rule always makes for a good photo.

Rule of three: (Rule of odds)

This photo was taken by another famous photographer (Dorothea Lange) who has used the rule of three. This means, as the title suggests there are three things in a photograph, whether it is people or cars. This rule tends to work best on the subject of the photo and people. A photo tends to look better if there are three people in it not two or four because it's more visually appealing when there is a odd number of subjects. Dorothea Lange captured this very well and this photo is beautiful and interesting.



Leading lines:

The concept of leading lines is when you look at a photo your eyes will naturally follow strong lines or wherever they may take you in the photo. These lines can be diagonal, like along a corner or getting smaller and smaller as the lines go into the distance. Usually used in landscape and street photography, leading lines make for a good composition for it makes it interesting, emphasises something, tell a story or to draw a connection between two objects. This is my photo taken in Birmingham and as soon as you look at the leading lines draw your eyes through the photo, past the buildings and people to the tower in the background. I like this photo because it feels like your eyes are being a bit down the street.

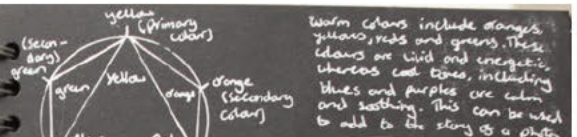
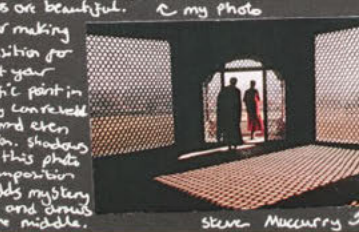
Framing:

Framing does not literally mean putting a photo in a frame, it's when you frame something within a photo by using elements of a scene to create a frame within a frame. Common examples include shading through fences, doorways, windows, or arches not just your lense. This is a photo of my next door neighbour's cat framed by all of focus leaves and greenery. Framing is used to draw attention to the subject or to demonstrate contrast. Here the frame draws the attention and the eyes to the cat's different colored eyes straight away. Both framing and leading lines are ways of leading the eyes around the photo.



Patterns/Symmetry:

There are a few things that instantly make the composition of a photo better including geometry, symmetry, patterns, shadows and textures. These all add interest and focus to a photo. This photo of the Ribbleshead Viaduct in Yorkshire is beautiful. There is a repeating pattern throughout the photo from left to right making it interesting and quite satisfying to look at. This photo also has a strong foreground and background that also make a good composition as though the arches you can see the mountain. Symmetry is used in photography to create harmony and aesthetically pleasing to look at and balance. This can be done through reflections, patterns or symmetrical buildings. This photo demonstrates this for it is pleasing to look at and calm because of the reflection in the calm water. I love this last photo because the pattern and shadows are beautiful. Shadows are good for making an interesting composition for they can help direct your interest to a specific point in the composition, they conceal hidden features and create mystery and emotion. Shadows are so effective in this photo and add to the composition hugely because it adds mystery to what they are and draws your attention to the middle.



Warm colors include oranges, yellows, reds and greens. These colors are vivid and energetic, whereas cool tones, including blues and purples are calm and soothing. This can be used to add to the story of a photo.

Complementary colors are opposites on the color wheel. In high contrast of the colors is vibrant so should not be used a lot, but can look really good especially when used on a high saturation.

Triad colors are quite vibrant and harmonious but should be carefully balanced.

There is a contrast to the green and the background is blurred.

Blue + yellow

these are photographs of blue and orange paint. These are an example of complementary colors and as you can see from the photos, create a dramatic effect.

Yellow and green in this photo are harmonious and blend naturally and nicely into each other, and have a mix of warm and cool colors.

These colors are harmonious together, so the photos look natural and gentle.

Yellow is such a bright colour and has connotations of a happy colour. The yellow is not so bright in this photo.

Blue and yellow are not complementary colors but are close and work really well together and with the green they are analogous colors.

Green + pink really stands out in this photo because it's such a contrast to the green and the background is blurred.

Blue + yellow

Split-complementary colour scheme

Rectangle (tetradic) colour scheme

Square colour scheme

analogous colour scheme. These colours match well and are harmonious and pleasing to the eye. This is often found in nature.

Asymmetrical balancing. This photo demonstrates this for it is pleasing to look at and calm because of the reflection in the calm water. I love this last photo because the pattern and shadows are beautiful.

Shadows are good for making an interesting composition for they can help direct your interest to a specific point in the composition, they conceal hidden features and then mystery and emotion shadows are so effective in this photo and add to the composition hugely because it adds mystery to where they are and draws your attention to the middle.

my photo

Scene Mercury

Shutter speed is responsible for how much light is let into the camera and creating dramatic effects with freezing action or blurring a motion. Shutter speed is how long the shutter opens for and is measured in seconds, so one second will make the action blurry but 1/5000 of a second will freeze your motion, but will let less light in. So you will need to be compensating by aperture and/or ISO.

Use shutter priority on your camera.

ISO defines how bright a photo is, how it actually works though it is easier to explain through film photography. For with these cameras you need to buy film that can come in a range of ISO from 100 to 800 and this determines how sensitive the film is to light therefore making it darker/brighter. ISO 1000 is really sensitive to light whereas ISO 100 is not so much. This brightness comes at a cost for the higher the more grainy the photo will be. This is called noise. ISO stands for International Organization for Standardization (or called ASA).

The exposure triangle Δ

Shutter Speed: 1/12, 1/14, 1/16, 1/20, 1/25, 1/30, 1/40, 1/50, 1/60, 1/80, 1/100, 1/125, 1/160, 1/200, 1/250, 1/320, 1/400, 1/500, 1/640

Aperture: f/1.4, f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22

Camera Shutter diagrams showing various aperture openings.

Aperture controls how far the shutter opens therefore how much light is being let in. It's measured in F stops, so the lowest F stop is the largest aperture meaning it will let in a lot of light, whereas a higher F stop (f/16) is a small aperture, only letting in a little bit of light. Aperture also controls depth of field, so by having a large F stop there will be a big depth of field (used for landscapes) but a small F stop means the background of a photo will be blurry because of a short depth of field. If you want to obtain a photo like this you will have to change the ISO and shutter speed to get the correct exposure or aperture priority.

These photos were taken with a long shutter speed causing the foreground to be blurry, this is called motion blur and can look good if done on purpose. Because I wanted a long exposure on these photos I put my camera on 'TV' (shutter priority) so I can set a 2 second shutter speed and the camera will automatically set the aperture and ISO to not over expose the photo for the shutter is open for a long period of time.

These photos of the colorful pencils are taken with a very short shutter speed as the pencils were falling onto the camera captured and froze the moment when they were in mid air. The camera therefore set the aperture to a low F-stop and a high ISO to compensate for the very little time the shutter is open for. This is good for taking photos of wildlife, for example birds or running dogs.

Side note - I like these photos because of the shadows in grey mirroring the color pencils.



This photo was taken with a small f-stop (F/2.8), so a large aperture. This means a lot of light is being let in, so the shutter speed will be slow, to get the right exposure. This also means that the foreground will be in focus and the background will be out of focus, as you can see in the photo.

Here it's the opposite there is a large f-stop (F/16) so a small hole. This therefore means the background will be in focus and the foreground (the birds) is blurred. This will subsequently mean there is a long exposure or the photo will be too dark (under-exposed)



f/4  
haybale in focus, back-ground blurred.  
Shallow  
in focus out of focus  
short depth of field

f/16  
flowers are blurred whereas the traffic light is in focus.  
out of focus in focus  
Long depth of field



### Layering (Affinity):



This photo was taken on the pedestrian bridge in stratford-upon-avon. The thing that is edited in is the 5 Seagals made to look like they are flying from in the distance on the left to in the foreground on the right. Originally I cut out all the seagals at the same time on the other photo but this then posted on the level-scape did not create a look I wanted, so I decided to do each seagal individually and edit around and change the slope of each one. I think at first glance you would not realise the birds were edited in, but may realise it later on as there are not certain seagals in stratford. But these techniques can really effect how people see a place even if they have never been there giving the photographer a lot of control.

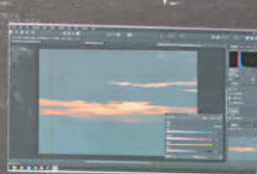


### Colour or Black and white



This photo was taken in stratford-upon-avon. The original photo looked good with the blue sky and green trees but I felt like the flowers were a bit lost and I wanted to draw attention to them. So I decided to keep their beautiful red colour and edit the background into black and white to make the blurred foreground stand out. To start off I made two copies of the original colour photo, I then edited one of them to be black and white, I then went back to the photo and cut around the flowers using the select tool and pressed control + C on the keyboard to copy the section I cut out. As I had both photos open on Affinity at the same time, I clicked on the now B/W photo and pressed control + V on the keyboard to paste it on top of the B/W versions of the flowers and used the brush tool to go around the edges of the flowers, changing the size from 6MPX to 100MPX depending on how much I wanted to remove. This allowed me to really focus on the finer details of things. I really like how this turned out and would definitely like to do this to other photos to make something stand out.

### Layering two photos



To create the image I layered two photos together. One (that you can see on the left), a sunset taken from my garden. The other photo is of Moor Street Station in Birmingham. I edited the sunset photo to be more vibrant by enhancing the yellows and oranges. I then cut a section out using the rectangular selection tool and copied and pasted it into the other photo. My initial idea was to have it in the sky but I thought it looked much better, abstract and interesting covering the bottom half of the photo, leaving the train tracks, platform and pillars on the left. A tool that was really helpful in this process was the remove tool as you can change the opacity of it meaning you can create a faded look and can see both pictures at the same time.



Birmingham Moor Street Station

• Boleh is a Japanese word and in photography means the aesthetic quality of the blur produced in a out-of-focus parts of the image. Boleh is often presented with small circles or hexagons that are out of focus in the background of a image, so the effect is created with a small F-stop on your camera therefore I put my camera as aperture priority mode to take these photos. Boleh can be 'good' or 'bad' not in terms of how good the photo is but either can be distracting or unpleasant to look at (bad bokeh) or gentle and aesthetically pleasing (good bokeh). Bad bokeh can be used to create a uncomfortable feel to the picture, to distract your eyes from something else in the photo unawaresly or a sinister feel, whereas good bokeh is used to create a gentle, complementary background and is nice to look at.

Bokeh:

These photos were taken in the woods and show how bokeh can be aesthetically pleasing:



In this photo the round effects of bokeh are caused by artificial lighting behind the subject but are very bright and contrast with the leaves of the softly curved succulent compared with the harsh circles in the right of the photo.



OPPORTUNITIES:

• Every Thursday I go ski training at a dry ski slope in the Centre of Birmingham from 7:30 to 9:00pm. I had this opportunity to photograph some of my friends. This is going for slalom ski racing.

• I really like this photo because the highlights (helmet and back protector) as the white really contrasts with the dark background. Also in the background you can see a bit of Bokeh that looks aesthetically pleasing to the eye.

• I also like the depth you can see in this photo as he is standing at the top of the slope looking down to the blurred building below and we can infer this even though we cannot see his face.

• ~~the woman is ready~~ emphasises the sinister look on her face contrasting with how softly she is holding a sharp object. He enjoys taking portraits with a deliberately blurred lens reflections and shadows and I really like his work for it is so different and 'out of the box' maybe due to the fact he did not formally study photography.



• because it was pitch black outside it creates really dramatic lighting and strong highlights and shadows.

• I also like the diamond shape the dry slope makes because it contrasts with curvy lines and complements straight lines.



• The flood lights at the slope were a very warm light, that could be corrected by changing the white balance but I think the warm tones look good/natural.

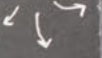


• caused by artificial lighting behind the subject but are very bright and contrast with the leaves of the softly curved succulent compared with the harsh circles in the right of the photo.

Illusions, forced perspective, Reflections:



Jack Davison



Jack Davison is, so he calls himself, a documentary photographer for beautiful and strange moments. I have selected four of his photos that I think are interesting and demonstrate how reflections and refractions can be used in photography to create a variety of looks/feelings. A reflection in a mirror in number 1 makes the photo a lot more prominent in showing the sadness and even numbness of the woman. number 2 is interesting and even a bit scary because the shard of mirror really emphasises the sinister look on her face contrasting with how softly she is holding a sharp object. He enjoys taking portraits with a deliberately blurred lens reflections and shadows and I really like his work for it is so different and 'out of the box' maybe due to the fact he did not formally study photography.



My Photos inspired by Jack Davison:



These photos are of me and were taken by me with my camera on a tripod, not for a long exposure but for stability. I used a shard of a mirror I accidentally smashed a little while ago. I like how my hand and the definite lines of the mirror are out of focus, meaning the eye is drawn direct to the face. And by not being able to distinguish the mirror to my hand to the background it adds a bit of confusion and softness meaning it's confusing to exactly know how the photo was taken adding mystery and gives it a general calm tone, in contrast to Jack's photo (number 2), I like how I am staring right into the camera in one and not the other making them both very different shots even though there were taken just seconds apart. I think these photos work much better in black and white as there is no colour distracting the eyes.



These two photos are the very opposite to the other page as I used a small f-stop meaning my hand and mirror edges are in focus and my face are dark and blurred. This creates a totally different effect as the focus is now more on the strong lines (made even stronger by using the rule of thirds) and the hand, making people think about why are they holding glass rather than about the emotions behind it. This takes away the calm, gentle aspect and makes the photo colder, more distant and more sinister. Also in these photos you can only see my mouth.

That is interesting for the eyes say a lot about a person's emotion and here I cut them off or hid them behind my fingers, making the photo more difficult to read/look at.

• Here I used two light bulbs to cover my eyes. For this I set a self timer and held up the lights closer to the camera than I was. It looks like the lights are really intruding on in the photo and are really out of place.



This photo has less to do with actual mirrors but is an example of mirroring as you have the circle of the magnifying glass then the circles of light across the middle that are then mirrored below a little more blurred. Although this photo is in B/W is the lights were multicoloured it would look good saturated.

**1**

**ambial lighting** (low power, warm):  
types of light in a room, look and a feel - mood is created.

**Back lighting:**  
light source behind the subject, creates a halo effect.

**Side lighting:**  
creates nice shadows and depth.

**front lighting:**  
brings out details of the subject's face. Behind the subject, it's simple to shoot but may look flat or boring.

• In these photos I used side on lighting on both sides but on 30 degree than the other to light the face nicely but had the highlights bright on one side is the face. I also used a black background and black clothes to make the results on the face stand out can make I think this simple effect is effective.

↳ 'the beauty shot'

**2**

**Lighting:**

• The blue eyes also make this photo beautiful and nice to look at as they stand out and add colour.

• I decided not to crop out the 'empty space/negative space'.

**mood:**

Lighting changes a lot in a photo and can completely change the mood as it. In photo 1 the mood created by the models face is highlighted by the soft overall lighting that does not distract from the facial expressions. The eyes are looking directly into the camera making it quite prominent and piercing creating a fierce look. The shadow going down the neck leads the eyes of the viewer straight to the face.

• Photo number 2 looks much calmer and relaxed and is arguably a nicer photo to look at. The lighting is very similar, soft and overall, but the model is not looking directly at the camera but up to the left. The black background blends in with the models clothes so the photo would look very different if it had backlighting.

• These photos are what the industry call the beauty shot as it helps the model look even more beautiful with perfect lighting.

• the black is not as dark as it could be for the model as it is in front of the background.

↳ not looking at the camera, raises questions/thoughts

↳ highlights the blue eyes and freckles



These photos create a **INTIMIDATING** feel to them as a collection. This is because the strong facial expressions are spot lit and the photos are very dark. Individually they show different things but all together they intimidate the viewer.

**Sense of place:**  
 The place I chose was my local park that I used to go to and enjoy as a child. The park has not changed since I used to go meaning it still has all the same old wooden climbing frames. In these photos I wanted to capture a connection with this place and the fact that time has passed. I think the soft natural lighting and detail in the photographs portray this well. I really enjoyed taking these photos.



the spiders web

I like the

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Beautiful natural lighting



I like the faded colour to the wood as it shows it's old

this photo looks slightly creepy as the 'eyes' are looking directly at the camera and there are no children playing on it I like there is supposed to be.



I like the composition of this, for your eyes follow the rope.



I changed this to black and white to emphasise and highlight the spiders web





↳ Cool lines make it feel cold



Reflections: My aim with these photographs is to show that reflections can be seen everywhere you just need to look hard enough and you will find a good photo opportunity as a reflection can make a photo 10x more interesting and less mundane. Therefore these are all taken in a cisco car park, somewhere where you would never think to take a photo and go to in your daily life and think nothing of it.



In photo num 1 you can see the reflection of the car clearly in the water the other side of the yellow lines. In this photo I like how the blue and yellow colours complement each other and are mirrored on the car and the road. I also like how you can see water droplets spewing from the wheel and that effects half of the puddle making it blurry in the right of the photo and still to the left. When looking at the photo your eyes are lead from the puddle up the leading lines and to the car boot.

Photo num 2 is bold for the colours are mainly black and red. In the foreground you can see a reflection of a 'ramp ahead' sign. In this photo the reflection is not the focus point as is an example of a photo that can casually include a reflection making it more interesting but not being the whole photo.



These photos are a bit more abstract. Photo num 3 was taken using a geometric globe causing half the image to flip and rainbow colours to blur into the photo. I love how this looks because of the autumn colours and simplicity of the illusion. Photo 4 is also kept simple with a plain background which I think was the right decision as something in the back ground could draw your eyes from the illusion.

If I have not edited these images the illusions are real.



↳ blurred flip side of image

↳ the image in the reflection is distorted like fish eye



↳ Sharp image

↳ unnatural colours as the leaves have gone pink

↳ blurred edges as globe

↳ beautiful autumn colours

Tamas Dezzo  
Photo analysis:



### Initial thoughts:

In this image the first thing your eyes are drawn too is the subject of the photo. The main focus is a boy wearing what looks like to be a scary, very realistic bear costume but before looking in more detail you can see that it may actually be an actual bear that has been skinned. This makes the image much more unsettling and disturbing. The bear is looking forward to eat. To the left and around or was it maybe a village or maybe a costume for a circus. The bear is small however so it could well be a cub, which means it was less likely to be killed to eat and killed to fit this little boy too keep him warm or as a costume. The boy's claws and teeth are still intact, there is also a long beaded into its nose, this could mean that it was in captivity before it was dead well before this photo was taken or it is used to be lifelessly hung up against the wall in the background. The contrast is the bear's face with its mouth wide open looking right at the side of the baby, makes him seem small and helpless even though he is an adult man. The image has a very dark and moody atmosphere that could kill an adult in a minute. This is what makes this photo so interesting the message that on the outside he may be a strong and brave but on the inside he is just a little scared boy. This also makes you wonder is this photo contrived because if we know this we may not feel as bad for the boy if we know he was told to stand there with a bleak expression compared with the thought that this is real making the audience feel bad for him and sad about. As far as composition goes the boy is just of centre going almost completely off to the right. The background is very dark and moody with a lot of detail. The lighting is very dramatic with a lot of shadows and highlights. The colours are very muted and dark. These colours don't give off a cool tone that the picture could seem to suit out a warm tone complemented but the brightness on the boy's left side of his face and the red, what look like to be fangs, up on the right. If the photo was just the boy it would not be as interesting as the ground and the surroundings give the photo a lot of context and meaning. Bringing up questions like why is there ground mud and stone and sand this means that there are outside or inside and where are they in the world. The ground does suggest that it is a photo taken in the back of a shed and that seems to have that a shed on maybe a farm or in a village. It is a very dark and moody photo. What is it about that is so interesting that it is so interesting that it is so interesting that unknown boy living conditions may be really bad and under the poverty line, indicating that this was probably not taken in England but a foreign country that struggles with poverty.

### Rhiannon Adams, Pitcairn Island Photo analysis:



### Photo analysis:

This photo was taken by Rhiannon Adams on Pitcairn Island. This is a very interesting image. The focus point that the eyes are lead to first is the woman, specifically the right side of her body that is lit up by the light coming through the window on the top right of the photo. She is an old woman with brown hair going slightly grey, highlighted by the sun hitting her forehead. She is not looking directly at the camera but out of the window with a neutral expression on her face, she looks content but also as if she is wanting something as she is ignoring her immediate surroundings and though into somewhere brighter and sunnier and therefore happier and better. She is sitting legs crossed diagonally on an old weary looking chair, she looks relaxed as if she is day dreaming. You can see a plaster on her foot making us wonder about the near past and what happened to her.

Out the window though where she is gazing we can simply see a shed with what looks like a big rubbish bin with the lid just off centre in the foreground and the side of a mountain behind, but we cannot exactly see what she is looking at as it is out of shot leaving it to our imaginations. This is what her is facing and wants and looks like whatever is outside she is longing for, but there is a lot to look at inside that is in the shadows that tell us a lot about her. In the left here is a dark carbonate protected by glass, showing its valuable, consoling lots of glass figures of jumping dolphins. This tells us that she obviously like dolphins but also that she lives near the coast, which is what could be she is looking out on or dolphins are part of her past in the shadows to be forgotten and left in the past to forget about. Behind her stuck on the wall a little off balance is a few photos. The photographer clearly knew they were there so wanted us to see them. They are of her younger self and a child that we presume is hers. These photos you can only see if you look long enough and the longer you look the sadder and powerful the image looks as we attract to think that something happened to the child she once had and took care of and loved. Is this is what she is longing for, her child to come back either from passing away or growing up and moving on leaving his mother behind.

After looking what's in the photo we look what's missing, we cannot see a man in any of the photos but we see a child, is it actually hers. She is alone in the photo and she wasn't always alone because sometime it was just her and her son. Everything that is in the past is in the dark but out the window in the future it is bright like she is trying to forget about her past working everyday out on the sea looking after her young son, but why would you want to forget something so happy, what went wrong.

### Typologies: →

I decided to do this typology using leaves that have fallen off trees as it is autumn time. Like the individual beauty of each leaf and the warm colour tones they create together. I was inspired by Karl Blossfeldt's work as the photos on there can all be not very interesting but work really well together to capture natural beauty.

(Leaves)



Looking through →

These photos were taken with the stimulus 'looking through'. I want these photos to show that we are looking through all the time through our eyes but also physical things that we see from our day to day life. We tend to ignore that natural things framing our vision so we can focus on what we want to look at. So looking at these photos take notice of what your eyes would naturally dismiss.



→ Cool tones caused by the blue seats and cold white walls

neutral dark area



→ leading lines through the train

eyes travel through the car and down the road.

foreground out of focus ←

Manipulating Photos:

Process - to achieve these photos I got prints of my film and took a pair of scissors to them to cut shapes in the front overlay photo like you would do in photoshop digitally.



→ this photo is unedited

→ window breaks up the photo

Flash shows in photo, may look better without it

I made this so it obscures your view of the train tracks, just enough to be annoying



→ naturally frames the photo



→ the leaves occupy the blank space that was in the sky - the lines are not straight showing that nature never consists of straight lines

→ whereas on the man-made platform I showed the nature underneath but using straight lines because it's not natural.



→ here I use geometry to show the difference between day light in nature and night time in the city



Paint:



• for this photo I used a double exposure to make the camera overlay the two photos I did this by taking a photo of a childrens playground, re-winding the camera

then taking a photo of the tree branches in the original photo but with the sky and clouds in the background. I think this creates a very look as it is confusing to look at to see what is going on in the photo.



- this photo is all jumbled up and takes a while to distinguish the two different photos  
- I think the blue and yellow complements each other making it nice to look at  
- I think the white lines add to it for the separate photos and highlight the angles



Here I used bleach to white out some of the printed photo. This obscures the photo making you wonder whats behind it and why has it been blocked out.

this photo is out of focus giving it a abstract look, your eyes travel from bottom left to the top right at a diagonal.

Leading Lines:

this photo shows symmetry and is very satisfying to look at as the lines match. The arch draws your attention to the door.

Symbolism

↑

intoxicated

↑

Conscious/ unconscious

↓

dead

↓

morning

↓

drunk

they/ them

↑

gender

↑

hate crimes

↑

LGBTQ

↓

rights

↓

Society/ 'alternative' people

↓

inequality

↓

pay gap

↓

cross dressing

↓

Political

↓

Race

1st class

↑

buses

↑

airplanes

↓

Effects on the world

↓

transport

↓

trains

↓

history

↓

public transport

urban/rural

millions

↑

money/ happiness

↑

charity

↓

party

↓

self

↓

Content

media

↑

Paintings/ Photographs

↑

art

↓

Films

↓

music

↓

words (poems)

# Relationships :

providing a sense of place though media

↑

exposed/ hidden

↑

Carriage

↓

what's not in the photo

↓

what you can't see with the naked eye

↓

telling a story

The relationship between:

Photoshop

↑

technology/ communication

↑

phones

↑

older generation

↓

letters/ email

↓

old/ new

del/ yang

↑

high/ low

↑

Viewpoints

↓

countries

↓

USA vs UK

↓

small/ tall

covid

↑

inside/ outside

↑

modern/ hybrid architecture

↑

architecture

↓

Culture

↓

abandoned/ collapsed

superstition

↑

relationship between people with different beliefs

↑

Religion

↓

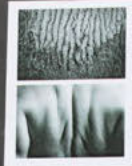
gods from many religions

↓

heaven/ hell

## The Relationship between Humans and Nature

- natural patterns, repetition, straight/curved lines, natural or constructed shapes
- mother nature, plants, flowers, animals, natural beauty
- destruction in nature, natural disasters, death of plants/animals
- man made, infrastructure, new, old (historical), labour, transport, abundant/overgrown
- how humans are affecting nature, pollution, farming, mining, housing, plastic, never degrading, deforestation
- edaw/lack of edaw in nature and urban areas.
- Alicja Brodowicz
- Lucas Foglia
- Clarence Lin



Alicja Brodowicz

Edward Weston



Adrian Branna



Clarence Lin



## - Adrian - Branna :

Adrian Branna is a contemporary artist who mainly enjoys creating photo collages focusing on urban areas. Nowadays most people choose to manipulate and create collages digitally on the likes of Photoshop but Adrian has chosen the traditional option of manually 'cutting and pasting' images together. He does this because he says it's 'more truthful and unclouded'. I think this makes his work more accurate and more realistic and representational of his subject matter. He grew up in the UK and studied with the Royal Glasgow Institute for fine art and many of his photos were taken in Glasgow and London but also Barcelona and Switzerland on travels.



Photo Analysis: I love this photo but don't know what Adrian was trying to show here but I see a photo that shows a place in every way you can from one point. It is all assembled but works really well so the longer you look at it the more interesting it becomes.



People adds a story what are they doing there

you can be connected to this place from the photo without being there.

Cars, some in focus some out

Light trails at night

Collage shows the beautiful colours in the sky

## Process:

Adrian does not use any digital editing in his work. He starts off by choosing a location and spending up to a few days there taking photos in different weather, lights, things. Then he develops his photos and sits down with hundreds of photos, sorts them and by hand picks them together bending the shapes and layering images. As you can predict this art work will end up being quite big and for his final images he takes a photo of the photos. I think this is really clever and a unique way of showing a place.



These photos were taken on a walk when I came across a water bottle standing up stuck into the muddy ground. I like these photos because they show the ugliness the plastic has set upon a rural field, carelessly discarded by a person years ago, without a second thought. This shows the physical impact someone has had on this landscape.



Lines on the packaging makes it ironic.

bokah - natural beauty

blurred foreground and background, creates sense of looking through.



blurred background to set focus on the plastic. (small f stop)

crumpled and dirty showing nature's best attempt to destroy the plastic

bottle just off centre maximising rule of thirds

I could develop this by looking at more one time use plastics and how it affects different environments positively and negatively and think of a way of creatively portraying this to get a message across.

Sunsets - what's classed as beautiful?

In this photo there is a tall telegraph pole just off centre completely obscuring the photo and the beautiful gradient of the sunset. This was put there so people can pick up the phone and call Australia.



but this compromises the natural beauty we see in the UK. You can also see the corner of a house and two telephone wires, which are also examples of what humans have done to a beautiful landscape that would have otherwise just been a oak tree forest.

This is a very similar photo of the gradient of the sunset from blue to orange but this time has a tree and its branches obscuring the photo. This photo looks better though because trees are classed as beautiful and the



curved lines of darkness look natural and good in the photo rather than the harsh straight lines of the other photo.

reflections of colours in the puddles on the land.

Respecting the landscape to keep it natural:

the tree has overgrown the sign showing how nature has taken over



pop of red colour in contrast to green.

blurred background

tree on a line from the rule of thirds

Warrickshire county councils attempt to protect the landscape



blurred background (small f-stop)

To develop this I look at nationally protected areas and document the UK's attempt to protect nature from the human race

green colour scheme means background blends together

I took this photo when it was quite dark outside therefore using the fill in flash. This really highlights the fuzziness on the leaves and spikiness at the ends.



Pattern starts at a compact middle point and works it's way outwards in a circle.

colours can be seen between branches showing how nature works together in harmony



fill in flash makes the green colour naturally show on the branches pop and show how colourful nature can be

blurred colours of night sky in the background.

black landscape line mirrored by red line from the setting sun.

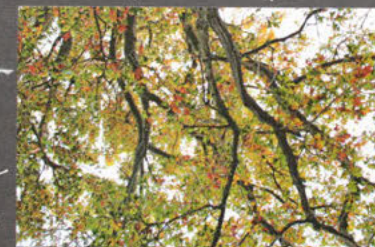
colours of background sun set

Patterns in nature one:

Pattern of lines but lines in nature are never straight but a pattern can still be identified.

white background intensifying colours

development: looks like veins as a human hand.



beautiful autumn colours of green orange and red.

Colour in nature VS manmade:

Is there any natural colour in man-made urban settings?

I edited the road in this photo to be purple to add colour to a boring man-made run by black tarmac put there for humans pleasure.







- This photo shows the relationship between natural winter trees and a bus carrying people on the pure mission of carrying people from A to B, disregarding the beauty it's hurrying past.
- I love this photo because the buses windows have been overtaken from the abstract light of the background. I think this creates an interesting effect.



These photos were inspired by the artist Adrian Bruns but were both done digitally scanning in the photos not getting prints. Photo two was taken in Stratford not long ago but looks like an old photo maybe from the 1940s or the 1950s. I created this look by changing the tones and color selection of the photo. In the images below show what the photo would look like if I edited the whole photo like some of sections. Each one really gives the photo a different look and meaning. I think in the actual photo

the black and white really adds to the photo and contrasted with the color especially as I was thinking of not including any overall I really like this photo and want to grow the idea.

Photo one was made by overlapping two photos, one of a train station with a shopping centre in the background and the other of a landscape off the side of a mountain. I took on a walk from the photos you can see how I copied and pasted the two photos together. I like how the photos don't fit together and clash, showing the difference between urban and natural landscapes in terms of shape and color.

← Photo 1      Photo 2 →



Adrian Branna

These are two photos taken by Adrian Branna. I chose these photos to put in my book because I am inspired by them because unlike his other photos these are in realistic places you see often. I also like the panna look and variations in light.

light one...

In these photos I want to show the difference and contrast between nature and things man made but also how nature is being manipulated by man, by trapping a plant in plastic or using light unnaturally and re-creating the sun for our own selfish use.

bold red light that contrasts from the blue tone of the photo

red haze of light

bright, over-exposed blue streak of light

straight, quite disruptive lines in the background that contrast with the smooth lines of the plant and flowing lines of light.

over-grain plant showing nature taking a hold of it's surroundings

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I took this by putting my camera on a tripod so I could use a long exposure of 2 seconds. I then turned off the lights and put a red/blue foil over two torches. Next I positioned the camera, set a timer and moved around the lights. I also had to use manual focus. The bars in the background was the back of the chair that the plant was placed on. When editing these photos I put up the saturation to make the photo and the colors in it more dramatic. I also put up the contrast to contribute to this. I tend not to normally edit my photos this dramatically but I like the surreal, unnatural, dramatic look of this shot.

curved line of light

geometric shape of plant pot

over-grain plant showing nature taking a hold of it's surroundings

## Colour

this photo is my favourite out of all the colours as I like the natural green colour of the plant. Even though it looks plastic it's living and the red could represent humans trying to hurt it.



→ this is the original photo I took using a long exposure and red light I waved around.

these photos are edited to change the colour quite drastically, making it very unrealistic and unusual.

I used the colour balance action on affinity photo

bright highlights



## Rene Magritte

Rene Magritte is a surrealist artist. His images are witty and unusual, challenging observers' preconceived perception of reality. I love his work and the topic of surrealism is very interesting but in his artwork I am taking inspiration from the dynamic relationship between humans nature and objects and how they intertwine.

Can't see his face, ← his emotions showing that they are not important



→ the photo is split in two halves breaking of the photo and showing difference

big section of black ← as a dark spot of the

→ the look of the man on this side is quite unsettling



Contrast of colour tones

it's interesting and it's refusing to look at. I would do it if a person was at their main facial features

## Is a beautiful photo boring?

When putting this photo together I was thinking about how humans and nature can work in harmony but also not complement each other and clash and feel's bad. This was a beautiful photo I took in the black mountains, beautiful and green, faded as your eyes would travel down the ridge of hills. But this was boring, just another generic photo of the landscape. I took thoughts from Rene's photo I liked and added many eyes, noses, mouths. This really disrupts the photo makes the viewer think, why on earth did the artist spoil a nice photo, what's going on in the photo? These questions are what im trying to instill in peoples minds, why would humans disrupt and destroy something beautiful? Once again I don't like this photo but it's interesting so does that really matter?



## Manipulating photos:



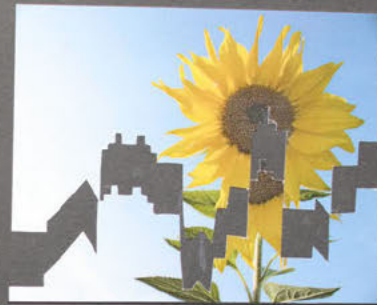
These images were created by physically using and painting photos to manipulate them. They are inspired by Abigail Reynolds work. The idea of a skyline of buildings is a bit cliché but work well as it makes it more clear im trying to disrupt the photo with the idea of buildings and how they are ruining plants, especially flowers.

## Abigail Reynolds: - British artist - lives in Cornwall



Abigail works in a range of forms from collages to sculptures or architectural intervention. Here are some of her examples of collage works. She physically takes two photos and cuts them up to show the other behind. I love her work because they get across a poignant image. I was inspired by the one on the left because it shows what was there in the past before it became built up, adding meaning and a story to it.





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Abigail works in a range of forms from collages to sculptures or architectural intervention. Here are some of her examples of collage works. She physically takes two photos and cuts them up to show the other behind. I love her work because they get across a point in time. I was inspired by the one on the left because it shows what was there in the past before it became built up, adding meaning and a story to it.



The original photo was a color photo of Grand Central railway in Birmingham.

I have done something similar to the photo on the left and set out to cut the photo into triangles that I could jumble up but could not find a geometrical selecting tool and so I circles and spontaneously decided to work in circles and colors into the photo.

I like the circles because they contrast with the many straight lines of the city and are pleasant to look at.

In these photos I want to show the effect color has on a photo and to highlight how little curved infrastructure we actually see.

Composition wise the street lamp has a big effect for it is on the rule of thirds.







original photo:  
- I thought the colours were a bit dull and did not do the beautiful sunset justice



edited photo:  
- I like the visible differences between colours and unusually adding the saturation so much worked.

The photo on the left is the final photo, inspired by Don Hays paintings. My original plan was to lay it out completely symmetrical and perfectly but it did not fit on the page and I'm glad it did not for I love the slightly wonky mashed up look and think it adds character to the photo. The contrast from the black of the trees and lines of colour shows how much of an effect the sun has, controlling all beauty and completely darkening a whole world while displaying beautiful gradient of colour in the sky. This photo also explores the relationship between the natural lines of nature and harsh lines caused by man as I destroyed this beautiful photo.



This photo was inspired by Don Hays and his photo on the right. I pointed on colour to this urban black/white photo, exaggerating the colours massively and using dots to leave space to see the parts underneath.

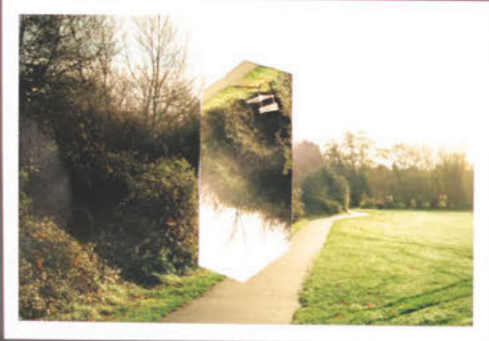


- he is a multimedia artist
- he lives and works in Paris
- currently he is teaching (fine arts school of Rennes)
- experiments

Reynald Drouhin

Reynald Drouhin inspired photos :

To create this photo I took my print of this photo and carefully used a scalpel to cut out the shape in the middle, that I then turned upside-down. I decided to do this not on photoshop because this photo is so authentic and has a lot of atmosphere it only felt right to manipulate it by hand. Other than my hands this photo has not been edited. The natural light is beautiful, and the bench tells a story.



road signs fading into the distance



layers of blue and green, urban and rural.

out of focus of leaves and berries

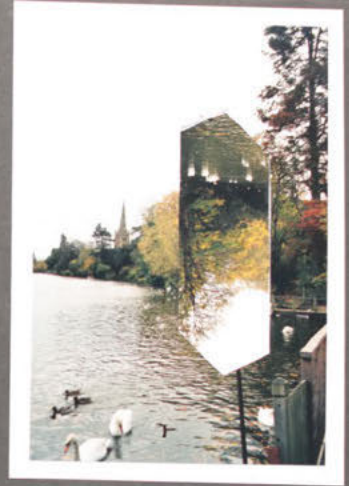
• the top photo is a very classical photo of stratford-upon-avon of the river but my photo looks unnatural and out of place because I have flipped some of it. It would be the sort of landscape you would see in your dreams.

• The bottom photo is inspired by Reynald but I developed it. Here I wanted to highlight how the black roof of this house interrupts the beautiful gradient of colour and clouds in the sky.



strong straight lines of building VS curved lines of nature

In this photo I want people to not necessarily like it but get the message of how harsh infrastructure is compared to nature.



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LAYERS...



- I love the photo on the left because it gently shows the contrast and harmony between man and nature.
- I edited the two photos on photoshop putting one on top of the other and lowering the opacity



- very cool
- disruptive infrastructure
- blue at the top complementing the other photo
- natural gradient of colours
- slight orange glow from sun rise
- small section of landscape
- rural landscape with no man-made structures

The two photos are quite interesting on their own but digitally layered together make a confusing beautiful photo. showing the light colours of nature posed on top of architecture and strong lines. But they work together and neither photo overpowers the others beauty.



LAYERS...

I like the shapes in this photo from lines of pipes, diagonals of windows and rectangles of slightly different colored bricks



Urban photo - but is also old fashioned to adds meaning.

Colour blend of contrasting orange and black

this is more of a strong image all in focus

both photos are boring on their own.

this is a gentle photo that is us a rural landscape but has been washed out and blends together out of focus



colours fading from orange to blue

washed out by light, warm tones

black point, in focus



This photo was taken in a underground car park where no nature can survive. The photo is quite dark but there is a green tint to it. This is not edited but is quite ironic as green is seen as the colour of nature like leaves and grass.



CARS ↗



I like the blurred background to this photo and the feel of leaving the trees behind. I want to show the journey away from the woods to get home as fast as possible.

I like this photo for the focus is on the house and the flag and the wall overgrown and overgrown by ivy out of focus but still there showing how nature can overtake man made structures



This is a light, picturesque compared to the photos on the left where there is no plants present but yet a theme of green running through them both.

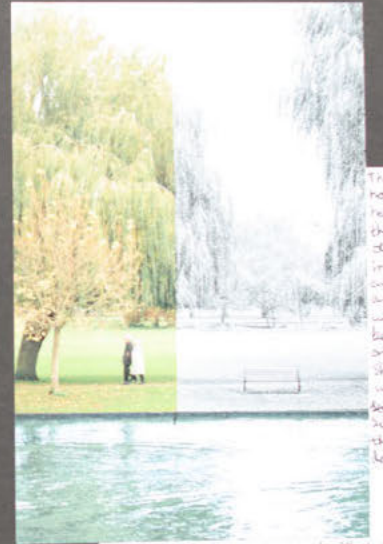


This photo shows the blend between infrastructure and nature. I don't find this photo very interesting but it does show how nature and plants have learnt to live with man made street lamps. The old street lamp with moss on it with a plant background shows this.

## Landscape :



In this photo I want people to look at it and first admire the beauty of the colours of the sun set then look across the black and white and finally realise the difference between nature and how we show a urban skyline and question why someone would intentionally take this photo during sunset. It means and runs the beautiful natural landscape



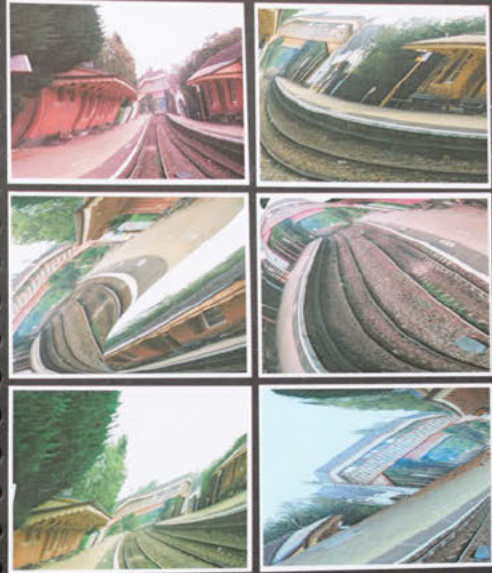
The photo shows how people use nature together. The scene is the old castle we're in without any green colour but the scene with the empty bench is black and white showing that when you're not done with nature you see the world a little better.

The nature is being left so flourish even when people are enjoying it's beauty. This is an example of humans letting nature live and not controlling and destroying it.



### Chloe Sells:

Chloe Sells is a photographer, she uses a large format camera and takes photos Botswana, Africa and England. She edits her prints herself making collages, layers and editing colour. I really like her work because it's slightly unnatural and untrue to the real world and it's a form of abstract art that's unusual but works all together.



I edited the original photo so times changing the colour and distorting it to change your perception.

### Distortion:

#### Distortion:

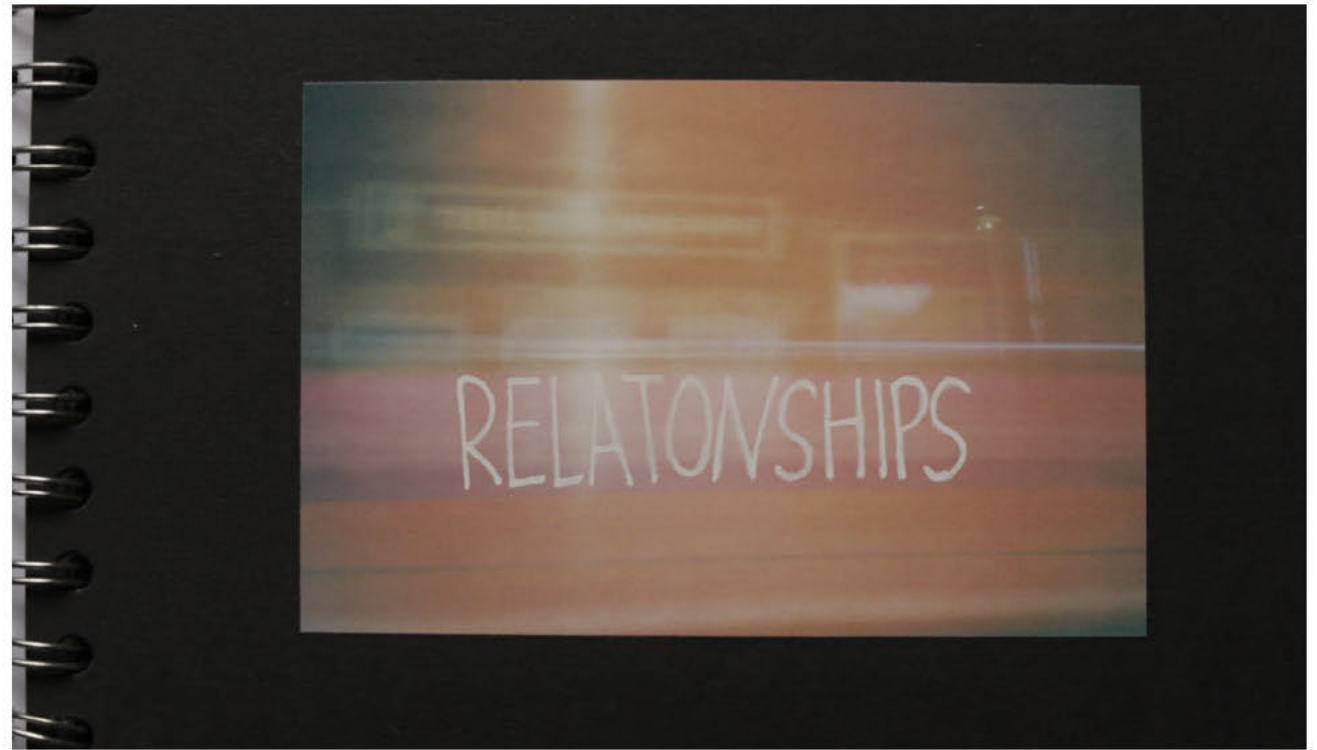
This makes you question reality, colour and what's 'normal'.



### Viewpoints:

I have asked four people what they initially thought about this photo I took and edited and all of them found it confusing but liked the photo because it's interesting and in its own beautiful. In the trees from the 'city' scene you can see the fields and in the fields you can see a obtrusive but fucked black side of a traffic light completely out of proportion. I put the photo in my book sideways because I didn't want to dictate how people look at it, with the flowers at the top or the path through the fields at the top, but each way shows a different image. In both images there are examples of how humans are interrupting the landscape but overall the photo looks idyllic because of the strong colours.



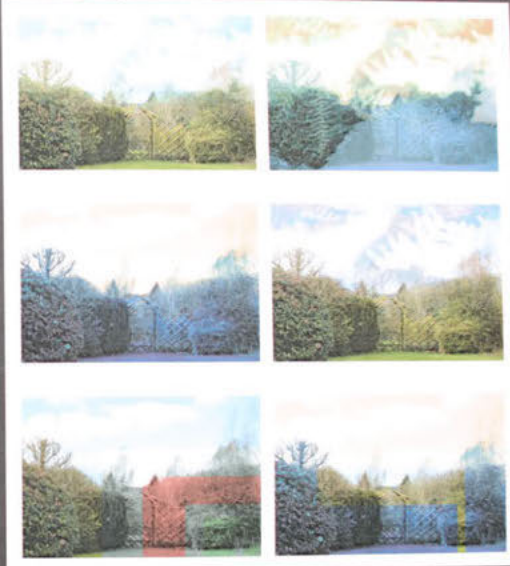


Absurd Sunsets



These three images are the same sunset, just with changes in colour. The middle one is the original and looks normal and the other two look pretty but something you could not imagine when looking out the window at a sunset, but everyone saw blue, yellow and a brownish blue. They would be considered as normal and the thought of a warm glow on the clouds of reds and yellows would seem absurd. So I wrote these three images to show the small difference between normal and edited and highlight the fact that peoples eyes are only ever going to see the middle photo but a camera can see much more.

### Colour typography



These photos would look boring on their own but as a group it's more interesting as each one is slightly different and it makes you think how many different ways are there of seeing one place. Also the human activity does not stand out and it looks like a all natural landscape until you notice the straight crossing lines of a plant covered fence in the middle.



These photos have been colour inverted in Photoshop to show another way in which we could see the world.



These photos look good as one because they mirror each other and add interest but still following the same colours.

View out the window

This photo is constructed from two photos layered over each other both photos of views out of windows. One is the blurred view of a train station through a train window and the other a photo looking through a camera lens of plants. I like the colors of this photo as the blue, green, pink and purple really blend together and looking at it has one piece you can barely detect what it is a photo of. The photo on the left is rippled to show the contrast as the white and create a abstract piece.



These photos are from experimenting on photoshop in order to create a photo that's abstract, un-natural and a mix of rural and urban settings. I love the light streaks of the photo taken in a basement car park.



Pixelation

Here I took a simple photo and expanded some parts into squares doubled in size to confuse the viewer and highlight parts of the photo. The eyes travel straight to the focus of the photo which is the colorful hot air balloon, then the pixels guide your eyes down to the road then up the right to the sky and back.



### Green VS Red

This looks like a normal landscape photo at first but then you notice the sky faded into the sky at the top right. This highlights the shape of nature compared to the shape of urban environments.



along with the hollow curved shape of the Ivy nature can be seen as a contrast to the red lines and straight lines of the town.



This photo is unedited and shows how beautiful nature can be and how calming the green on white is with circles in the whole mirroring the berries.



I think this photo is unattractive and just looks boring. But it does clearly show the complete contrast of nature's wall and humans wall.

This photo is a combination of the hot air balloon photo and like the landscape photo takes a double take to figure it out as it's been heavily edited and the un-enlarged parts of the sky has been flipped to spread the sunrise color throughout the sky. I have only edited the natural aspects as the road and house for example have already called the landscape enough combined.

ORIGINAL



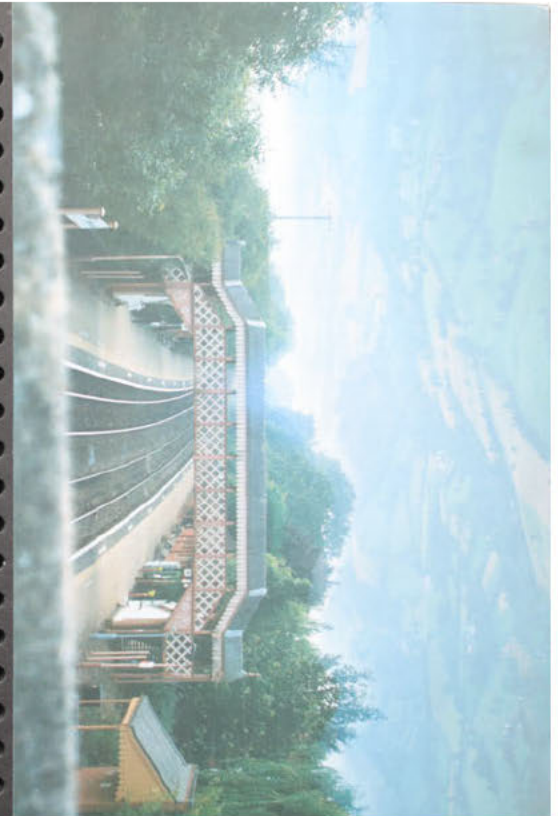
### Season Squares

Here I took two photos taken in summer and the other in winter with snow. I decided to edit them together in a square format like separate blocks on minecraft to juxtapose the seasons to show what a massive difference the time of year can have on the same landscape.

I simply did it in photoshop with copy and pasting a section from one to the other without fading the edges to show the definite lines between the two. I think it turned out interesting.



This photo is interesting because you can look at it in two very different ways, one with the fields at the bottom and the other with the train station. I like how both the railway line and fields feel to run into the background but at the centre line of the photo. Once again it brings in the green as the natural landscape and that as the urban. Is this a coincidence?



Overtaken



... This photo shows how nature has overtaken a building completely.



Like the two trees to the left and right of the hut the two forked people help highlight the dress in the middle.



the saturation on this photo has been put out loads to look un-natural to highlight the colours in a seemingly brown hut that actually has accents of blue that match her dress

this has also been cropped to a stronger view, to only show a little of the forest in the background to focus on the girl and the symmetry of the hut.

- The girl in this photo was originally wearing a blue dress, which looked okay but I thought a pop of red colour would look better as there are specks of warm tones in the rest of the photo complementing the white of the snow.
- I changed the colour in photoshop by selecting the dress only and change it to red and upped the saturation.
- I also cropped out her legs to make it look more un-natural and I like the photo but in hindsight think she should have been placed a bit lower down but still not central as the hut is not in the middle to start with.



- one thing I love about the images is the fact the hut is Euro topped brown as one layer peels off to show what's underneath and how well it blends smoothly with the forest which allows the girl to stand out.

Thomas Altdorf

These photos were taken by Thomas Altdorf, he experiments with automatic processes but his passion is photography and sculptures and the way in which they meet and the relationship between real and artificial. I like his images because they have very interesting colours and the pattern though all the photos are having a sculpted pre-arranged and unrecognised shapes or landscapes in the background.



Akiho Miyoshi

Akiho Miyoshi is a photographer that has recently been delving into exploring the intersection between art and technology. This shows in his works many photos will be edited with crazy colours and shapes as if there is a glitch in reality and it has captured it. I like his work because I think the relationship between humans and the technology we have created is not explored enough and interesting.



an interesting urban landscape



Contrasts with red middle and the corners boxes in the front

cool tones in the background



bold colour palette



His photos often look like a accident as his digital camera has glitched and caused the focus to be disrupted abruptly but this does not ruin the photo as it makes it unique and the photos would be being

photos are often glitched with a camera



Natural

OR NOT:

whole photo inverted except selected squares, meaning more cool tones



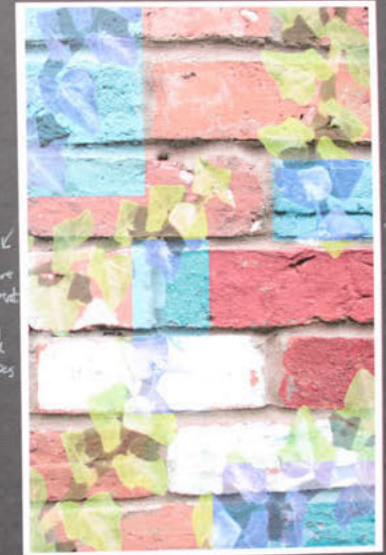
looks an aspect of a glitch idea from Akiho Miyoshi

the blue of the water is not that unusual but the purple sky is strange and unusual

Photos look well together as a call and response as they are the same photo just edited contrastingly but with the same colours and shapes.

would not as for bringing without the other.

only selected squares are inverted, so more red tones are shown



these photos are a development of the inverted natural landscapes

not only contrasts in color but also shape as the color change is along rough lines, the break is sugar lines but the way it curved and the soft lines show how delicate and beautiful it is

edited as my from another photo then change the size and angle to copy around the photo.





### Glitch in Reality

This is one of my favourite photos I have produced as it's quite a simple, ordinary original photo but edited in an Akihiro Miyoshi style. The colours are just such a massive contrast and disruption to the photo, and the 'glitch' is not completely central but is the main focus point before travelling along the horizontal line to the large hay bail then the small one. The photo is quite dark as the sky is grey and the land is brown but the pop of colour lights the whole photo and even the greens in the trees are much darker than the greens in the centre. Another contrast apart from colour and light is the fact the 'glitch' follows a rough vertical line whereas the rest of the photo is based around the horizontal line of the field and perpendicular telephone line. I did this in Photoshop by selecting small sections of the photo and creating a new layer to change the colour balance of that section. This was done purely digital but I would like to experiment how I could create a similar effect in real life. This links with the relationship between man and nature, just in a different way, the which is something I think could be explored more.



'glitch' effect extends more than the colour off centre, the glitch in the corner shows it's spreading.

inspired by Akihiro Miyoshi

Broken Bridges



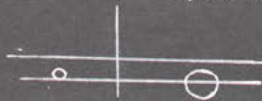
Saturation has been put up resulting in it all looking a little un-natural.

the horizontal 'glitch' lines mirror the strong line cutting through the image



### Glitch in Reality

This is one of my favourite photos I have produced as it's quite a simple, ordinary original photo but edited in an Akihiro Miyoshi style. The colours are just such a massive contrast and disruption to the photo, and the 'glitch' is not completely central but is the main focus point before travelling along the horizontal line to the large hay bail then the small one. The photo is quite dark as the sky is grey and the land is brown but the pop of colour lights the whole photo and even the greens in the trees are much darker than the greens in the centre. Another contrast apart from colour and light is the fact the 'glitch' follows a rough vertical line whereas the rest of the photo is based around the horizontal line of the field and perpendicular telephone line. I did this in Photoshop by selecting small sections of the photo and creating a new layer to change the colour balance of that section. This was done purely digital but I would like to experiment how I could create a similar effect in real life. This links with the relationship between a natural landscape and man made technology which is something I think could be explored more.



'glitch' effect extends more than the colour off centre, the glitch in the corner shows it's spreading.

inspired by Akihiro Miyoshi

Broken Bridges



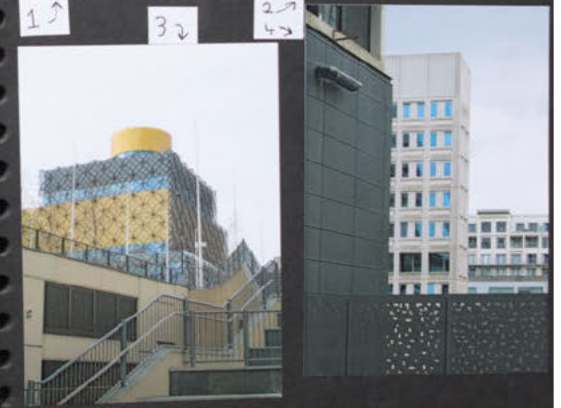
Saturation has been put up resulting in it all looking a little un-natural.

the horizontal 'glitch' lines mirror the strong line cutting through the image

Two angles of one tower:



These photos were taken in Birmingham city centre. I put the two together above as they have similar tones, shapes and angles, making them complement each other and look good as one even though they were not taken for that purpose originally. I like photo one because it's repetitive but gives the audience a little inside look as people lives the blue tint compliments and draws attention to the orange socket and when taking closer you can see the reflection of the building opposite. Photo two uses leading lines to draw your eyes through and up the photo. I particularly like the composition of photo three as there is a foreground, the diagonal stairs, mid ground, the highly saturated building and floor while background making the midground be the focus and pop photo four shows depth as there are four layers going into the distance but as a photo with natural lighting it's more difficult to distinguish the depth, whilst looking closer at the details, I also like the dark colours at the front and lighter tones in the back.



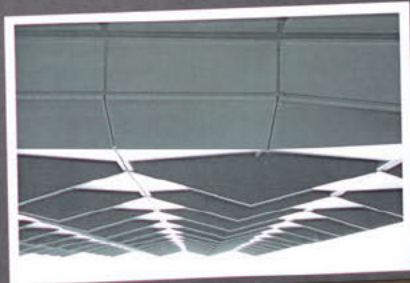


The first photo is a photograph of a modern building with large glass windows and a blue sky. I used a wide-angle lens to capture the full width of the building.

This photo shows the interior of a modern building with a red and blue staircase. I used a wide-angle lens to capture the full width of the staircase.



This is a photograph of a modern building with a large glass facade and a blue sky. I used a wide-angle lens to capture the full width of the building.



All these photos were taken in a modern building with a white and black geometric patterned ceiling. I used a wide-angle lens to capture the full width of the ceiling.

I like this photo of a street scene with a white building and a blue sky. I used a wide-angle lens to capture the full width of the street.




This photo was used to create a street scene with a white building and a blue sky. I used a wide-angle lens to capture the full width of the street.

All the people in this photo are wearing black clothing which makes them blend in to the picture making it more artistic and focused on the patterns within such as the black and white stripes of some buildings which would not look as good if I changed the photo to black and white.




**Development:**


→ this photo is quite boring as it's white for 3/4 of the photo, so I decided to edit it a lot to overlap the 1/2 over the top sides of the photo but I still don't like the photo as it now looks boring and faded but I want to try this with another photo as it could look really interesting



Natural cool tones




Unnatural warm tones




this photo is hard to distinguish at first but is actually the under carriage of a train on the tracks


This is the original photo of Stratford, editing it I increased the saturation and contrast



This is edit 1 where I put faded flowers as an overlay in affinity photo



This is the final edit, which is my favourite as I have isolated the overlay into the white sky as it does not overload the photo and adds interest as well as texture



This photo is made from a sunset image and a upside down image of a house. This shows that nature adds colour and life.

- I like the contrast of using an old house to take the photos but modern substitutes to edit them

This photo shows a big geometric shape for bridge

- The shapes are perfectly put together and are completely straight lines.
- The metal is rusty indicating it can't stand the test of time

This photo is abstract and modern as the branches go in every direction

- The whole photo has a natural green haze over it all
- The foreground is blurry and the rest is sharp

blurred building showing peeling paint and rust from the weather







reflection in focus

blue highlights

→ all brown/gold tones

This is a photo from the street in Birmingham taken on film. I love the reflections of different shapes on the different shops and contrasting colour buildings

→ silhouette of bridge in contrast to trees as the bridge stands out with strong lines whereas the trees blend into the background



• These are some more of my photos that show various architectural elements buildings objects  
 • The angle in the bottom left photo is interesting but would look better if the horizontal boundary was not cropped out  
 • The stop sign in the foreground of the photo and the shape is sharp against the skyline



• This photo is interesting because the tree branches and scaffolding blend together the further up your eyes travel up the photo and it all starts to blend together as it goes from blue and green to black



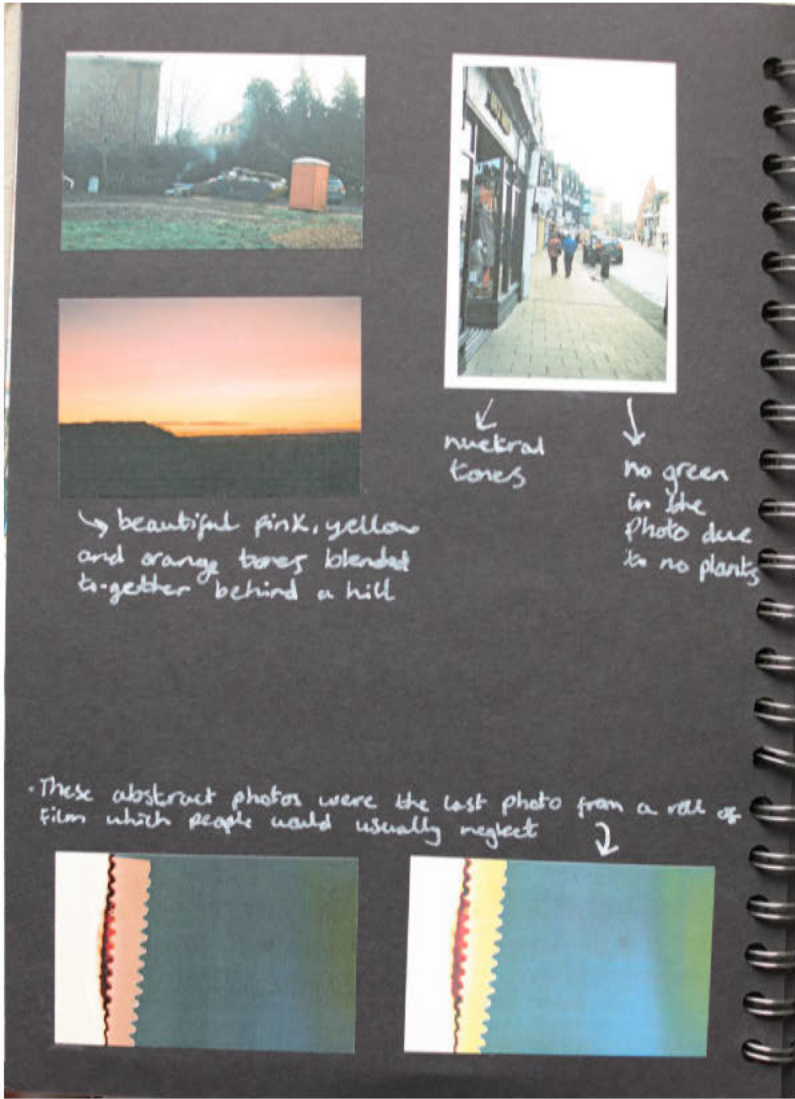
• this photo is interesting due to the four blurred highest stripes in the foreground, this was created by putting the camera behind white bars and manually focusing on the background.  
 • This photo also has a midground on the right and has many other stripes mirroring the blurred lines, in contrast the photo also has curved lines on the building and the tree

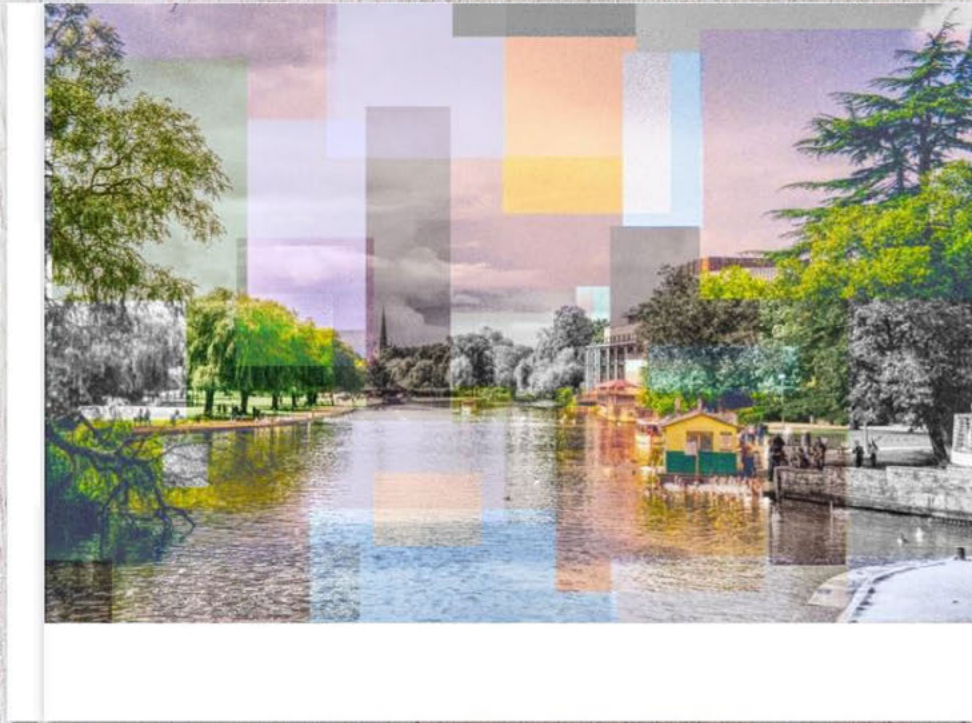
the building blends in with the weeds  
 Looking through:  
 in focus

focus is in the center with light shining through and gold details

out of focus foreground



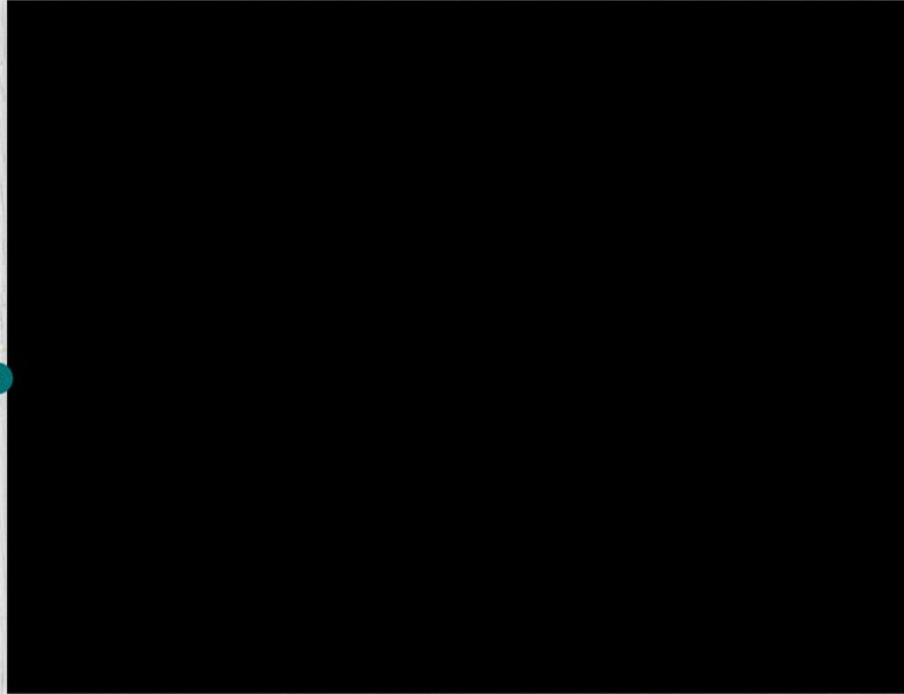




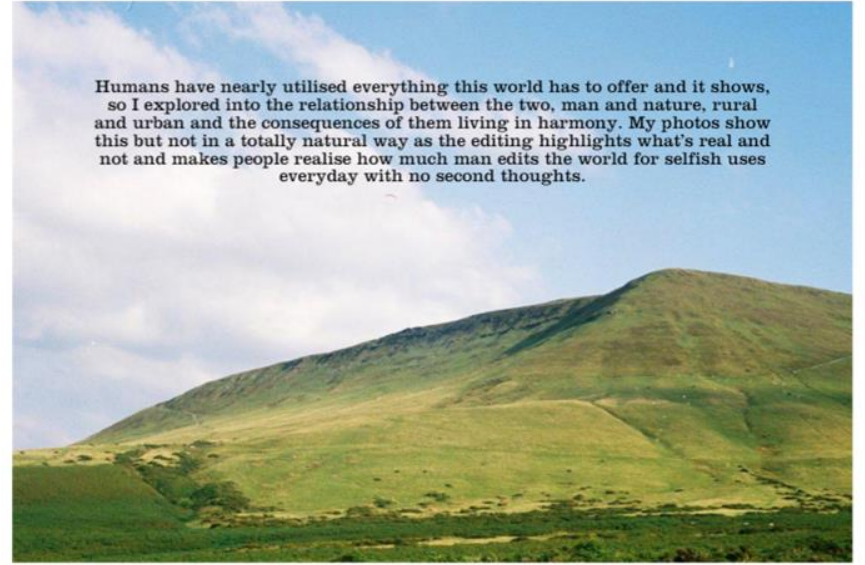
Spine

Front cover



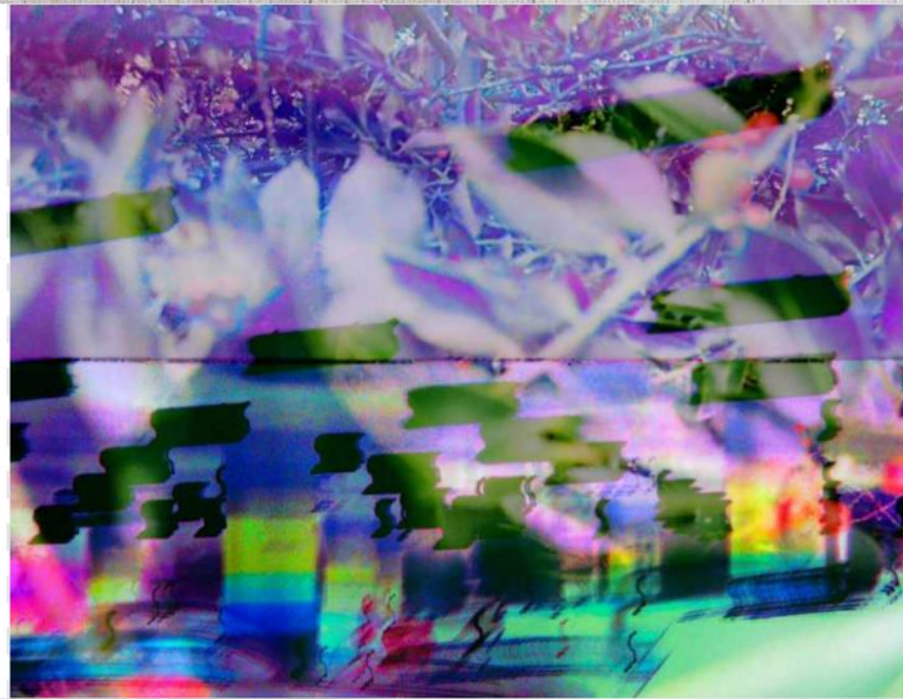


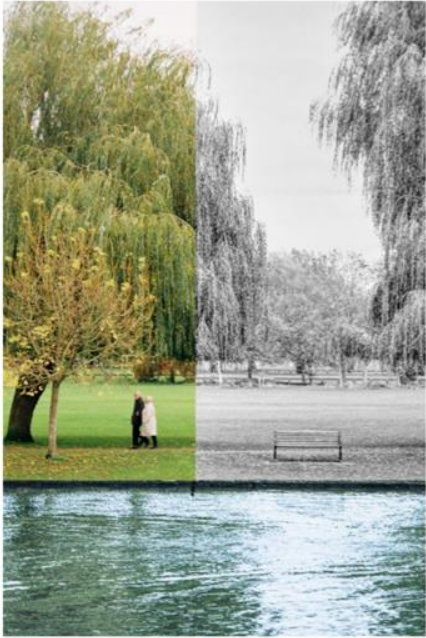
Inside front cover

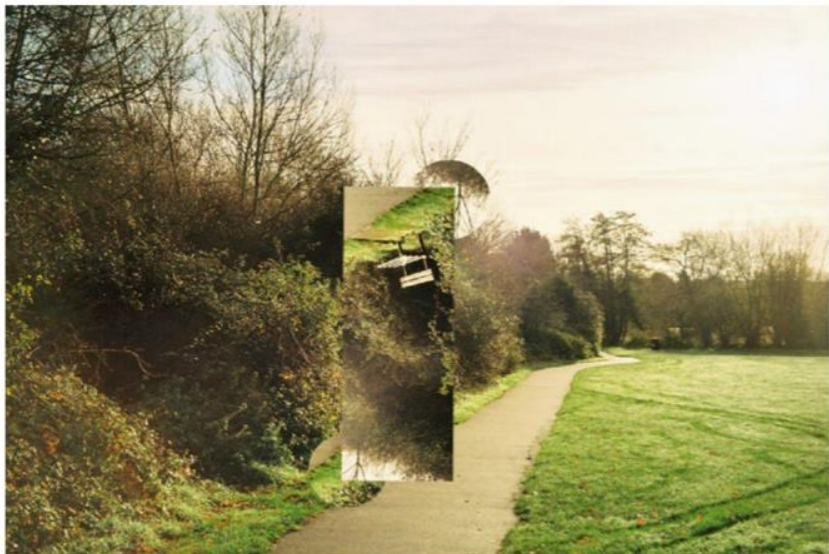


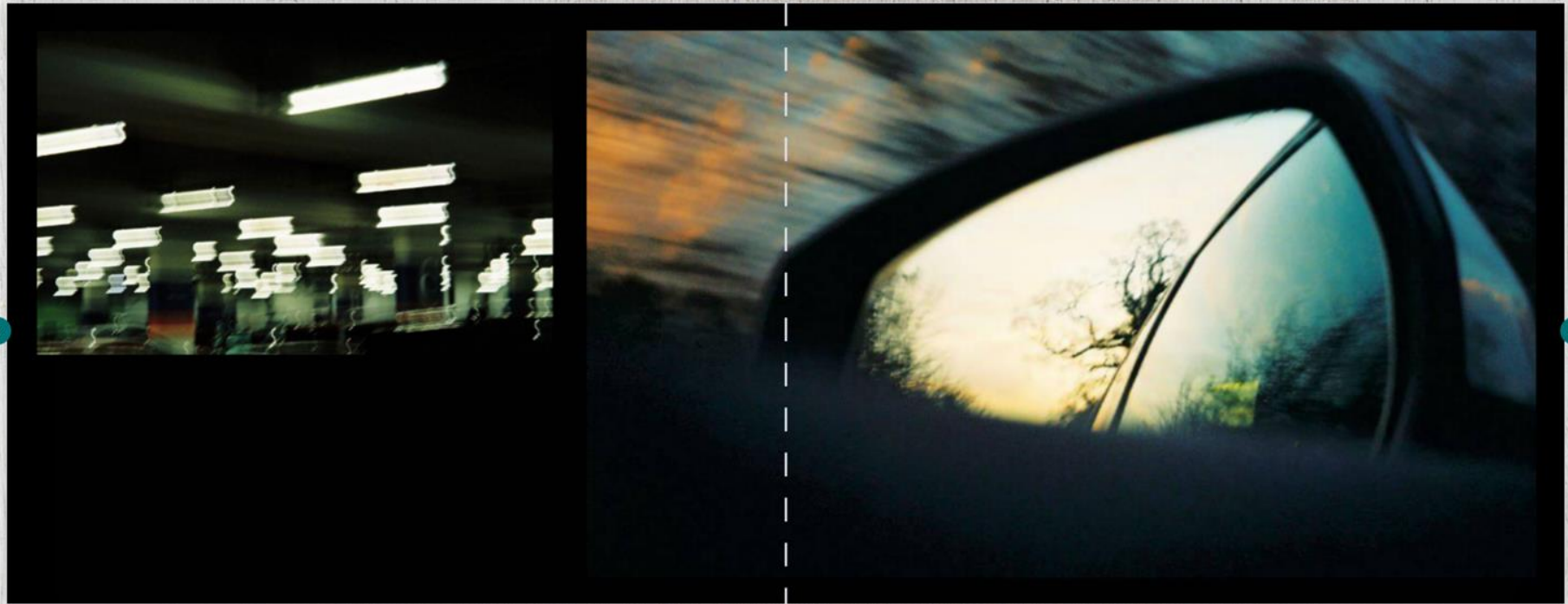
Humans have nearly utilised everything this world has to offer and it shows, so I explored into the relationship between the two, man and nature, rural and urban and the consequences of them living in harmony. My photos show this but not in a totally natural way as the editing highlights what's real and not and makes people realise how much man edits the world for selfish uses everyday with no second thoughts.



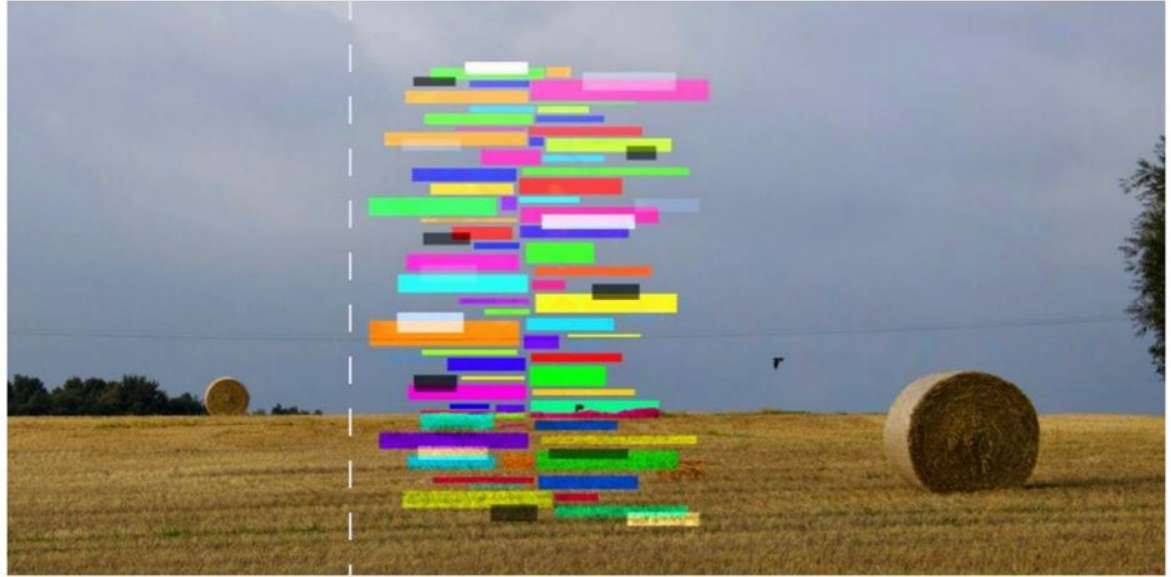






















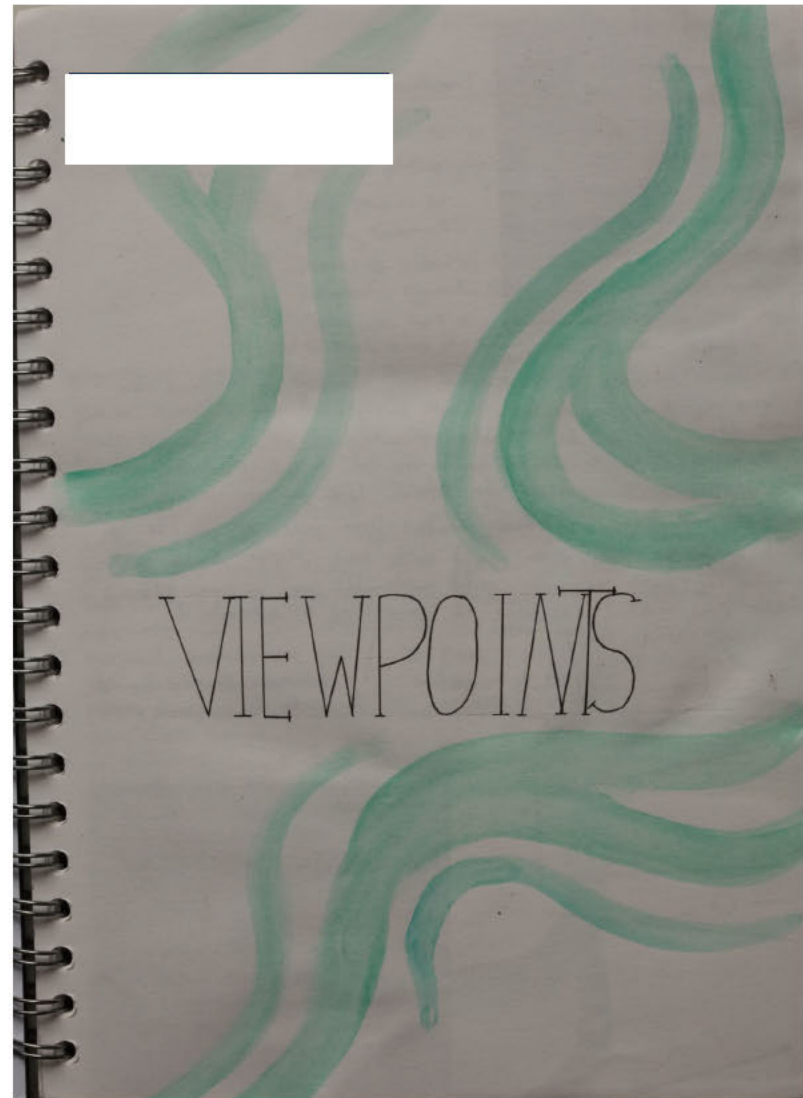








Back cover



## Robert Hausser

Robert Hausser was a German photographer who began his career as a farmer in post-war Germany. He mainly took photos in black and white and of workers or urban landscapes. I like his photos because the B&W takes away the distraction of colour showing the highlights and shadows better and the relationship between the two which brings out the patterns in his work, the patterns of everyday occurrences. All his photos have a sort of enigma about them as the focus is always on inanimate objects meaning the photos don't portray any human feelings, just how repetition makes you feel. We all live in such a busy, fast pace world and his photos make you realise the patterns you could actually see if you slowed down and looked carefully at your life.



Photo of a worker doing a seemingly boring job...



however this does not make for a boring photo  
the audience's eyes travel from all four corners of the photo into the middle to the worker  
the high contrast making the strong, piercing white colour creates the leading lines that draw you into the photo

## Gregory Crewdson

Gregory Crewdson's photography is quite unique as he stages his shots from actors to fake rain just like a movie set to get the perfect photo. He explores the connection between fiction and reality as his photos are so unique they look like they have come from a book that's being made into a film. I like his photos for each one has such a deep story behind it that they really make you think about all the unanswered questions you find when looking at the photo. The longer you look at it the more questions you have until you have been looking so long you accept you won't find the answers. Due to the often cool tone colour palette the photos look sad with a big sense of loss beneath each one. This feeling connects with the audience as the settings are seemingly normal something you will have witnessed such as a street at night time or trailer park, connecting the photo to personal experiences. I personally can't see me in my own work completely staging a shot with lights and actors as to me it doesn't feel very real or authentic if you know the process.



"I want them to feel outside of time, to take something routine and make it irrational"  
- Gregory

## William Eggleston

"the pioneer of colour photography"



- the bins are mirroring each other instilling a sense of repetition
- no harsh colours, so they blend together
- contrasting colours of yellow, pink and blue
- shadows add dimensionality to it
- leading line/pattern of vertical lines in the photo
- no real focus of the photo
- it's about the colours and shapes
- the photo is made up of warm tones with a green undertone showing harmony as it all blends together
- the crop of the two cars shows the left is right joining the frame... the man walking and the direction also shows this movement and flow of the photo



the circles and man's leg carry the green around the photo  
the photo feels old but familiar due to the recognisable logos of McDonald's

"I have only ever taken one picture of one thing literally never two. So then that picture is taken and the next one is waiting somewhere else"

- William Eggleston



William Eggleston is an American photographer who is widely known for legitimizing the use of color film as the majority of well-known photographers before him only worked in black and white but his beautiful, colorful photos showed a light on this medium. Looking at these photos you feel that they could be dull and missing something if they were shot in black and white. I like how he introduced color by taking photos of ordinary every day city-scapes as it captures how the color is well as the interesting, thought-provoking. Composition makes them beautiful and a joy to look at. All his photos feel strongly nostalgic even though I did not personally experience America in the 1980s but despite the old cars and overall old look I resonate with the photos which may be because as a child you have a heightened sense of color and everything is scientifically proven, more colorful. This is helped as the saturation of color in his photos is high. I like how simple his photos are, whether it be a shot of a street or of interesting colors and lines because they still have feelings behind them as typically blue is a sad color, yellow is a happy color and green a calming color. He uses color to give his photos more meaning. William Eggleston inspires me a lot because I like the fact he was brave enough to be one of the first to use and perfect color film and I love the vibrance of all his photos putting him above the rest of his time.



# Photojournalism - Kate Holt:

Kate Holt is a well known photographer that specialises in photojournalism. She mainly works in Africa and the middle east to try capture peoples unique stories in these less developed countries. All her photos are taken horizontal and she believes if a photo does not have a story to tell it's a 'nothing photo' and is not a good shot no matter how pleasing the photo may be to the eye. To show one story she uses a pattern of four shots to make up a picture and tell the story truthfully.

The first one is the 'landscape' shot and this is used to show the setting to the story and add some background knowledge that may help people understand the story. It's usually done in the room, a shot of a landscape of buildings or fields. The example on the right is photo B, a photo taken in Iraq.

The second shot is a portrait, a photo that engages with the human condition. For this photo she thinks about four key things: the lighting and composition of the photo, the expression of the subject and avoiding distracting details that don't add to the story. An example of this shot is photo A of a young boy.

The third is the detail shot where one human element (caption shot is the action shot, a moment of change captured to add to the story being told. This is shown in photo D as the girls are playing a game.

• these photos were taken in Iraq as part of Kate Holt's 'we have no home to go back to project' in 2017. I like these photos because they all work well together to tell a story much better than one singular photo could.



# W. Eugene Smith



# Photojournalism

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The second shot is a portrait, a human condition. For this photo the lighting and composition of the subject and avoiding distracting details that don't add to the story being told. This is shown in photo C as the girls are playing a game.

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A Young girls play a game at a Child Friendly Space that is run by War Child UK at an IDP camp near Dohuk, Iraq Monday, Sept. 18, 2017. The exodus of civilians from the battleground northern Iraqi city of Mosul forced nearly 1 million people to seek refuge in camps outside of Mosul. Many are children like these who are no longer able to go to school.

B grandparents, leaving his parents behind, poses for a photograph with his grandfather and brother in an IDP camp near Dohuk, Iraq Monday, Sept. 18, 2017. The exodus of civilians from the battleground northern Iraqi city of Mosul has reached an unprecedented level, leaving aid agencies struggling to cope. Nearly 1 million people have been displaced from Mosul since 2014 in the biggest battle since the second world war started gaining control of large areas of Northern Iraq from the Iraq forces.

C Iraq's Gamarra puts her hand on the head of her four year old disabled son Hathan in the tent they are living in a camp for displaced people near Erbil, Iraq Thursday, Sept. 21, 2017. Gamarra and her three children were forced to flee Mosul in October of 2016 when the Iraqi army and ISIL started fighting near the neighbourhood. Gamarra doesn't want to return because there is no support for her son there and their house has been destroyed. Nearly 1 million people have been internally displaced in Iraq since ISIL started gaining control of large areas of Northern Iraq from the Iraq forces. © ISL.

D Children play in the evening light outside their tents that are situated in the shadow of destroyed buildings near Hammam Al-Jalil Camp Mosul, Iraq Sunday, Sept. 17, 2017. The exodus of civilians from the battleground northern Iraqi city of Mosul has reached an unprecedented level, leaving aid agencies struggling to cope. Nearly 1 million people have been displaced from Mosul since 2014 in the biggest battle since the second world war.

# W. Eugene Smith

"A photo is a small voice, at best, but sometimes - just sometimes - one photograph or a group of them can lure our sense of awareness."

W. Eugene Smith was an American photojournalist. He mainly took photos of WWII in America showing how everyone struggled from on the front line to lies at home. All his photos were taken in B&W because it was before color negative film became mainstream. The photo on the left was taken on the set of Charlie Chaplin's movie 'Limelight'. This is one of my favorite photos he has taken because I find it very interesting for you can only see through the reflection the character's face and identity. We know the photo was taken on the set not the stage but you can tell by the expression on the face that it's the character not the actor. The composition is also interesting as the circles are repeated and reflected, the face is central and well lit making it a immediate focus point which is quite striking and stand out from the darker shadows around. The right third of the photo is the other angle of the man, showing the actor in costume but subtly you can see it's the actor and the character is only shown in the reflection as there are photos and make up on the dressing table telling you about the actor's life.





This is a photo of a summer landscape in the Peak district national park. Everyone from all backgrounds enjoy the beauty of the peak district and many walk along the famous peene way that stretches 268 miles located behind the photographer going from the south of the lake district all the way up to scotland. In total there are 7 main lakes and reservoirs in the peak district over five counties of people as well as many tourists to enjoy a variety of activities shown in these photos from walking, sailing, cycling to caving to get people out and about.

CAPTION:

Establishing Shot: This photo is the landscape photo of the series showing the story takes place in a beautiful area of the peak district. The path leads your eyes through the photo making it inviting to look at as it starts the journey through the story. I like the colour pallet as the photo as the different shades of green and blue blend together beautifully to create a calm look that is pretty much perfect and idealistic.



This was the photo before I cropped it. I cropped it so the line where land meets sky is top line of the golden ratio and the tree on the right on the right vertical line.

Digital

Action Shot: → caption:

In this photo you can see a youthful boy in mid air on his bike, this is part of a mountain bike route which entails jumps and a winding path through trees. Mountain biking is a relatively new sport with the first mountain bike being made in 1978 and has grown massively with millions of young people enjoying it all over the uk. It's great nowadays to see youngsters not glued to their phone.

midground focus on line as grid



→ blurred background



tree in the foreground

high contrast strong shadows

→ green tones

these two photos were not as good because the subject is not fully in the frame making them not as attention grabbing

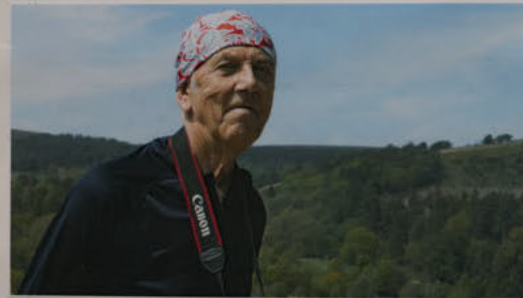


Digital

Portrait Shot:

This is a portrait shot of a man enjoying the peak district sun and landscape. The original photo has two subjects in but I cropped the final one to just focus on the man and his expression that is quite unique.

I like how the red is carried through the photo and classes with the blue and green split background.



CAPTION: A fellow photographer, enjoying the sun and beautiful natural landscape that is so rarely appreciated by the younger generations but the older generations enjoy the simplicity.

Digital

Detail Shot:

The other three photos are very different to this one, which in a article is not necessarily a good thing as it contrasts well read will explain that this photo was taken in a cave as that's one of the things the peak district is known for, it shows the variety of activities there is but though just a photo of a hand it's hard to tell if the subject is having fun. However this can be perceived through context as they are continuously choosing to get light from a lighter and matches than a torch as it's more fun and thrilling. In terms of the photo itself all the warm tones of the light and then the light hitting up the hands all blend together making a photo that goes from a lot of dark 'negative space' to a bright peering white at the center of the frame. The print out does not do it justice but the detail on the hands show they are young hands, again contrasting with the photo to the left which I think is good because it's about the contrast because that shows there is really something for everyone to get them out the house in the peak district. Some people do say that the photo should speak for itself but in this instance people would read the captions that go with the photo so my photos can rely on that a bit for people to make sense of them.



Caption: There is something for everyone, this was taken in the Peak district Caving system.

Digital

## Tom Hunter:

Tom Hunter is a British photographer, one of his collections is called Old Masters and explores and creates a call and response photographs to famous old paintings. He reconstructs the painting to make them relevant to today's world making them more personal and important to today's society, opinions and views. You can see the photo on the right how some aspects are the same (the girl on the floor) but others are changed such as the colour of the field and the number and shape of houses in the distance to bring the painting and its interpretation into 2020. He works in digital and film the photo below is one I really like due to how a important issue is highlighted and relevant nowadays.



This painting is by George Seurat and to me looks like a scene that at first glances looks busy, happy and fun, but with a

This photo is of a young woman with a baby beside her reading a possession letter. This photo is part of the very well known 'Persons Unknown' series and it won the photographic portrait award at the national portrait gallery in 1998. Like the painting the photo has a strong light source from the window lighting up the woman's face to reveal a look of sadness and emptiness. The painting shows a woman reading a letter informing her of the death of her husband in the war and the photo shows a person reading the letter of her eviction of her house, her community. These are both big losses of family making these photos upsetting for both the focus and audience. The crying baby adds to the importance of a home for the woman. This brings light to the social and political issue of homelessness and squatters making us sympathise for the woman. The composition is interesting as they both have horizontal and vertical lines and shades of yellows, greens and blues, with the child in red making it stand out. I like both the painting and photo for it shows the hardship women have to deal with over time which the prodig doesn't.



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This painting is by George Seurat and to me looks like a scene that at first glances looks busy, happy and fun, but with a closer look looks sad for you can't see any expressions on any of the faces clearly making it feel blank. The photo has a lot going on meaning you don't realise the sinister undertones as it for a while the saturation of colours is very vibrant with the landscape being green and blue and the figures contrasting in warm orange tones. The hats, strong shadows and sun blotches show it's a hot summers day in which we would like to see people enjoying themselves and the activities such as boat trips and picnics are fun indicating this too but because the people are mostly expressionless the fun seems forced as if they are actually deep down not enjoying themselves. Another thing is by only using primary colours it highlights how scripted and controlled the scene is. I think one phrase explains the whole photo:

Old

Masters:

Prescribed Happiness ☹️

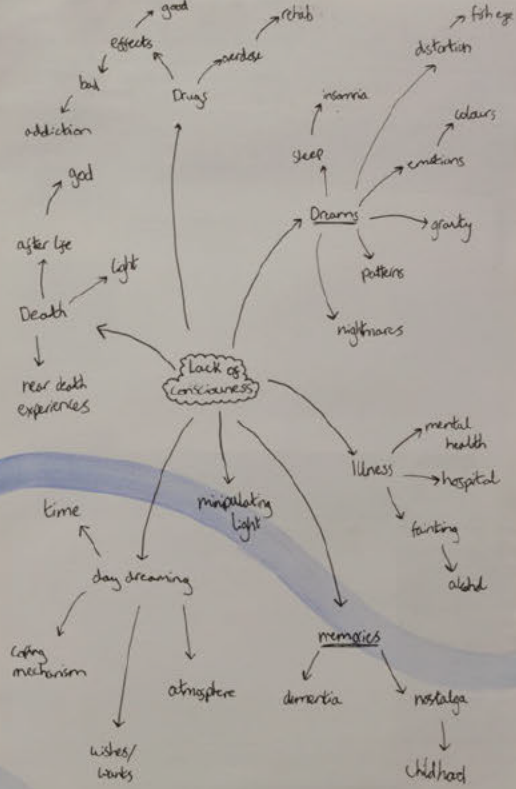
### Old Masters:

This photo is inspired by the George Seurat painting and is my version of a modern response to the artwork. I took some physical aspects from the painting such as the trees, river and umbrellas. Emotionally I tried to show the same theme but in a modern setting. This is the fact we can't see anyone's faces to see if they are happy or just seem to be.



For my photo I decided to just focus on one person but repeat them three times. I have blurred out the face to show the lack of emotion shown. I put the vibrancy to make the red pop and the green be a strong background colour. Overall the photo looks a bit creepy and not quite as fun as a day out than the painting because it's not busy and more industrial and beige.

Digital



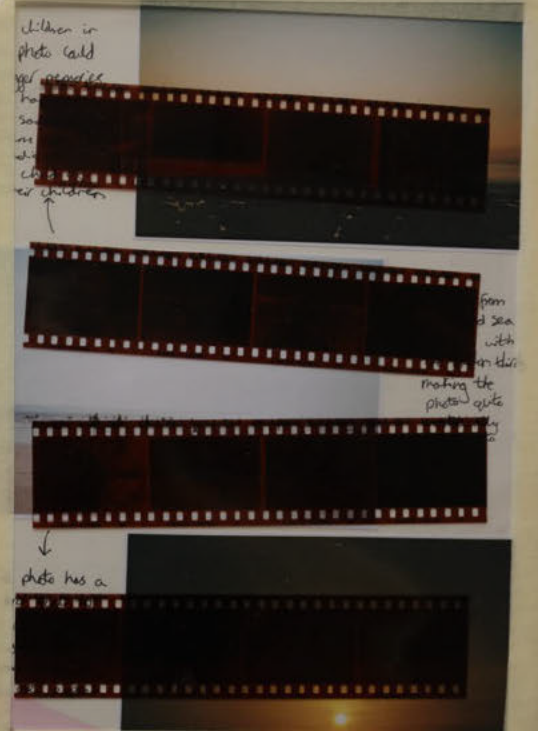
### Nostalgia:

The photos have a dated look to them due to the use of Kodak gold film, giving a grainy look and warm subtle tone.



This is a collection of photos taken over summer under the title nostalgia. I want the audience to feel personally connected to the photos as many people have childhood memories of the beach. In dreams memories and influences from people's childhood can play a big part. People's childhood shapes the rest of their life from their beliefs, thoughts, actions and dreams.





Some photographers such as Kate Hilt say not to take a photo if it does not have a meaning and there is no direct meaning in this photo, the meaning comes from how people connect with the photo because it's so vague anyone can relate and create their own personal




Nostalgia

I want the audience to feel personal connected to the photos as many people have childhood memories of a beach. In dreams memories and influences from a place and childhood.


photos have related to them due to the influence of childhood memories and influences from a place and childhood.


the children in the photo could bring memories of happiness or sadness as there (the audience) as a child or their children



the line from sand and sea matches with the golden clouds making the photo quite aesthetically pleasing to look at




this photo has a retro feel to it as it feels washed out from being a bit over exposed




their own personal meaning.

Memories




clouds



Sea Side

This photo is my favourite from the roll. I like the natural green and yellow tones caused by the sun as I think it simplifies the photo and if it was brightly coloured it would distract from the focus, the people. I like how the people are only seen because it adds mystery as to their identities and their journey through the frame. It even looks like one of them is carrying a briefcase or suitcase, leading the other two behind her. I also like the harsh highlights of the reflection of the sun on the right as it looks like they came from the light and are walking to the darkness on the left. The simple explanation is it's people walking across a beach but in a dream this could turn into so many other more exciting stories and even just the suitcase and light/dark adds a unnatural lead into a crazy dream.

on the right is a collage of a series of photos, these are put together carefully with a random pattern of straight lines and a few curves to add interest. The whole thing is a good representation of this theme of memories, like a preview of the roll of film.



clouds

2002

Memories

Sea Side

home

Shadows

Sand

Childhood

Sunshine

film

This photo is my favorite from the roll. I like the natural green and yellow tones caused by the sun as I think it simplifies the photo and if it was brightly coloured it would distract from the focus, the people. I like how the people are only in the background because it adds mystery as to their identities and their journey through the frame. It even looks like one of them is carrying a bag.

golden rule composition

These photos all have a blue tone and a range of blue is usually seen as a sad cold colour but here it feels more calming. The photos are not particularly good or interesting on their own but as double page spread they make up an interesting story that will become different for everyone looking as nature plays a part. The story is based in the sea side and seems happy and calming.

Because the photos are not of a well known place, are quite generic and due to them being taken using film, could be from any era, any year, any century. The freedom of the story gets taken away when the context of the photos are explained, so when photojournalism and Kate Holt need captions, captions for these photos could ruin the illusion of the imagination of the audience.

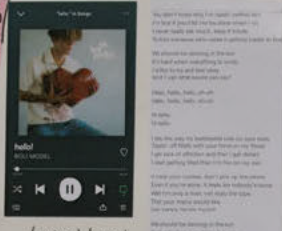
this house has been built for many years and is now starting to fall apart, due to the lack of care for it

the grain in this photo makes it look a bit like a painting, blurring the line between medias



this is the only edited photo with one strip slightly over exposed to show the difference between times of the day, from the morning to the midday sunshine

**Film - Break Up:**


the song I used in the background



Lyrics I based the visuals off of






"we should be dancing in the sun"



"don't pick up the phone"

"let like to try and feel okay"

In this film I tried to capture the artists emotions. Here you can see just a few key shots. I used the glitch effect a couple of times to change between shots or images to show how his emotions are confusing him.


"So if I call, what would you say?"

**Film - Dream Activities:**

this film is 1min long and takes the audience through abstract images that are a insight into my dreams while exploring a concept

**Film - Dream Activities:**

Here are screenshots in order as a visual representative of the film.



**What are dreams?**

a succession of images, ideas, emotions and sensations that usually occur involuntarily in the mind

use of a glitch effect between captions


**When conscious our lives are limited by time, gravity and money**

Captions are bold and take up a lot of your attention for they are important

**But when unconscious there are no boundaries to our imagination**

there is dramatic music with no lyrics in the background that builds in speed and tension.

**But yet we still find our creativity limited by emotions and social constructs**



**In dreams time is warped, people and experiences feel strange**

In reflection I think the images looking like captions are good but seem a bit random and the captions move on a bit too quick to read without watching it twice.

But I'm reality it's just your brain firing electrical signals and keeping your body paralyzed

**Secrets of Forrest**

these photos give off a kind of a eerie look and have no specific focus to them but a small green look. They feel like the setting of a dream, just before you find yourself being chased through the woods or seeing forces



This photo was taken from low angle



this looks like you are in the trees are parting in front of you to reveal a bridge to somewhere magical.



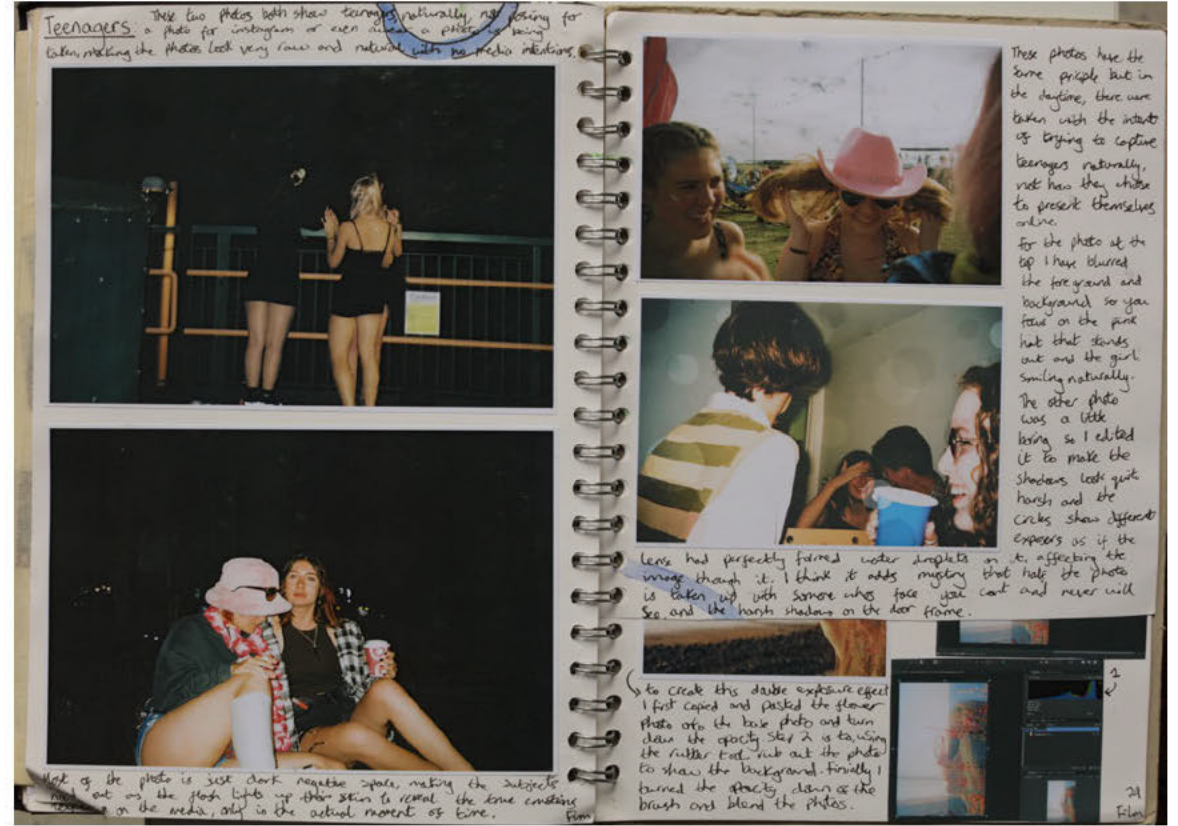
is photo are photo can be taken from a low angle but the high contrast the pattern stand out



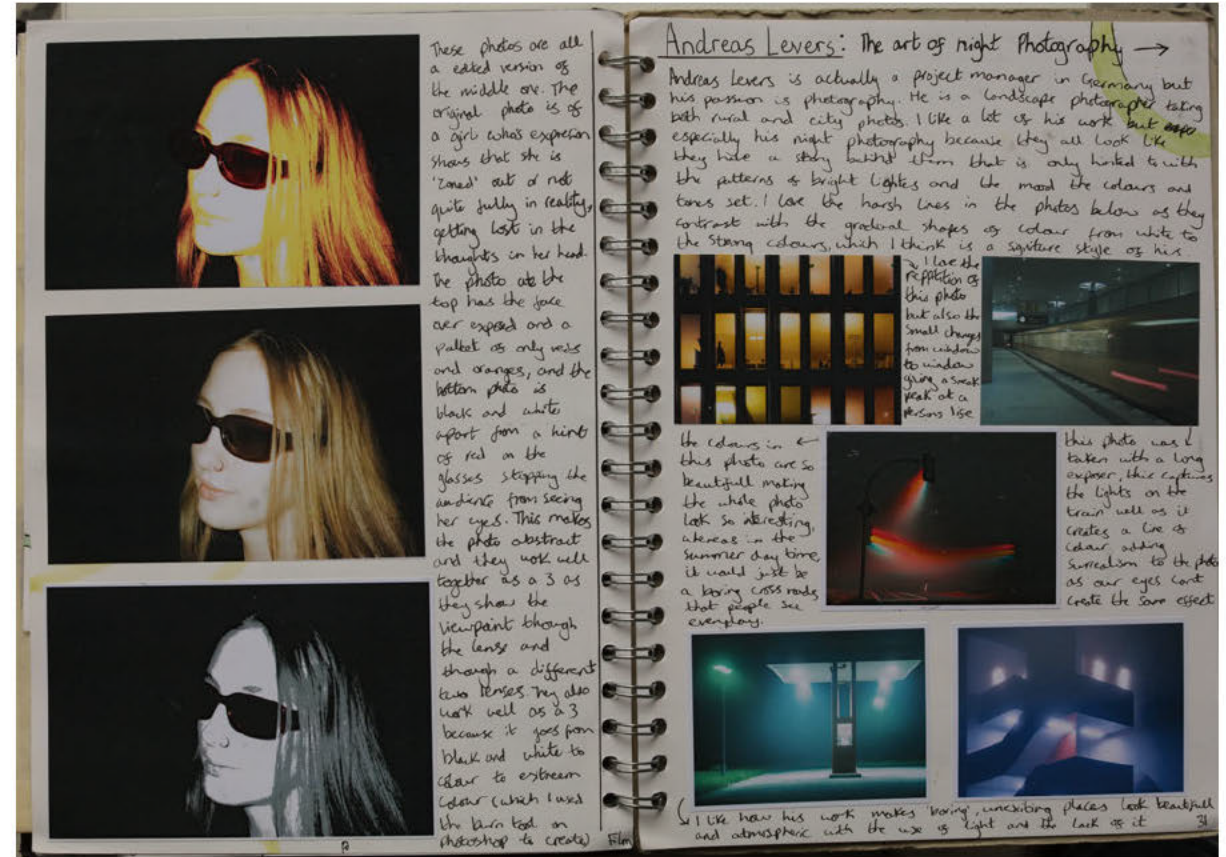
is photo are photo can be taken from a low angle but the high contrast the pattern stand out

the composition is 50-50, more to forrest but is blended together by the ivy on the stone overgrowing.

align together.







This is a stamp I made from lino. I drew out the pattern on the lino then carved out the bits I wanted no die to cover. The cover of die is not even which I think adds a effect that adding grain to a photo would. I also like that it's textured for this makes the piece look and feel interesting for the audience.



I tried to link this technique to my photography and here I stamped the same lino onto a printed photo with blue and white ink. The photo underneath is a boring but pretty photo of a beach with layers of sand, sea and sky but the print looks like the patterns that swirls in the sea.



on the next page there is a collage with a mix of photos and stamping. put together to make the image look abnormal. This can be seen as a final image from this book showing a memory that has been clouded and distorted with emotion.

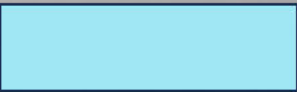


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- 9- Dean inspired work
- 10,11,12 - light trails
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# VIEWPOINTS


Expired Film:



→ I have edited the rim of this photo to look how the photo should look with correct white balance ect, you can see how vastly different this is to the effect.



Over the next few pages is 24 of the 36 shots from a very expired roll of film. It's Fuji colour neg film with 200 iso from the 1970's. People don't shoot expired film because of the unpredictable effect it will have but I think it gave all these photos a interesting colour scheme that you would not edit your photos to recreate because it's not great at representing the actual colours.



Film 2

Slightly ←  
overexposed  
corner



Leading lines,  
the stone wall  
pulls you  
into the photo ←



↓  
was in person  
grey stone



All the photos  
have a purple  
tint to them,  
this is clearly  
seen on the  
negatives for  
the colour as  
the film is not  
the normal brown  
but definitely  
clearly purple  
hence creating  
the tint



Slide  
out ↑



Film 2

Flip back this way! ↗

The blue sky has been changed to a more  
green colour whereas the water is more purple. ↑



↓  
the  
effect  
is more  
extreme  
on  
some  
photos  
compared  
to  
others



### DEAN CHAMBERLAIN

#### LIGHT PAINTING

Dean Chamberlain specializes in light painting photography and has been exploring photographic photography to ever since 1967. He was the first to use the phrase 'light painting' and he creates this effect by having a very long shutter speed and colorful lights. He said in an interview, "my fascination with light is my fascination with life" and then continues to explain that he sees "visions of eternity in the light" inspiring him to use it and manipulate it to make beautiful images. I love his work because it is so colourful and interesting with the opportunity for good leading lines and colour contrasts. He has inspired me to not just look at lighting in a photo but the pattern of the light itself and try some long exposures and light trails.

Here is some of my photos I took using steel wool. Spinning it to capture the trails with a 5 second exposure you can see in one I have edited out the person but the other I left in.

This photo was made by layering the same image as a mirror image to the other one but in black and white. What I like about this photo is that it has no right way up and takes a while to understand its fair rules.

This started as a quite boring photo of a wood but I layered lines of light across it to give the illusion that something was winding through the trees.

Digital

These photos have been inverted meaning the original was very dark as to had a black background. These two photos are in focus and are the same apart from the colour. To get the in focus I used a DSLR for extra.

These are more up close of one of the rides but in fact it's an unrecognisable. The light on it is created using Photoshop. It's interesting that without editing technology that photo would be impossible to create.

These photos are more abstract than Dean Chamberlain's photos but still carry the bright colour and unusual light patterns. I like how these don't really have a focus and are more just like abstract art than photography. This effect was created by not putting the shutter speed high enough to get a soft image this causes camera shake which creates the light trails and also the blurry background.

Digital

These are some more photos from the night. The middle one is the photo the two white ones on the other page started as but I don't think is quite interesting and is under exposed due to using such a high shutter speed. The other two photos are the opposite with a shutter speed of 1/4 of a second. I particularly like the bottom photo as you really can't tell what it is, in terms of these photos fitting in my project, I have moved away the starting point of dreams into the process of taking the photo and representing the world we live in now that in an abstract way with bright colours spread out messily. None of these photos have a deep meaning though it's just colours and the movement of them. To improve these images I would add a subject to add meaning to them.

These photos are showing a different side of the night because they look nostalgic, with the reds and oranges throughout the photo, giving it personal meaning to the photo. There is a yellow tint to both photos, like there is a hint on how you can remember dreams or memories. The bottom photo is what I call a 'no where' photo because even if you have never been to a donut stall, it feels sort of familiar and comforting because there are no sharp colours and it reminds you of childhood with cotton candy and sprinkle donuts. You can't see the faces of the people in the left photo adding mystery and personalisation.

Nowhere places: Public private places such as hospitals, airports, motorway service stations, shopping malls, leisure centres/health clubs, hotels: anywhere with an air of transience. Pictures that say something about the nothing and nowhere-ness of these places that aren't home.

## FILM SOUP - Eliza Buba


Tom Buns

Film Soup is the name of a process of developing images. The film is developed as usual with the cold process but either before or after this process the film is soaked in a liquid with the aim to affect the final photos. Some of my favorite 'recipes' include:

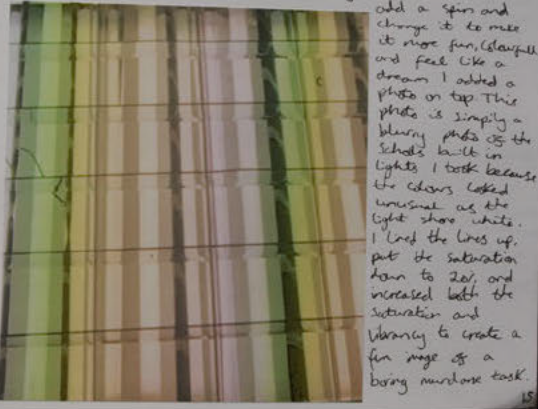
- 1) red Kool Aid  
lemon juice  
dish soap
- 2) echinacea tea  
lemon juice
- 3) boiling water  
hand soap  
salt
- 4) blood orange lemonade  
silica gel

Results are better the longer it's left in the liquid, up to 48 hours. The film then needs to be left to fully dry before processing. Scanning the photos.

Eliza Buba enjoys this experimental technique. She says she loves making film soup for "the crazy or subtle colour shifts, complementing the photo". She purely does it because she enjoys the process and the look of the outcome. I like the outcome of this process, especially her work (photos on the left). I think the 'effect' adds to the photos making one a bit boring photos into interesting images where colour plays freely. In my mind the difference between what the signal image would be and the 'soup' final image is the difference between real life and the fantasy of the dream world. I want to take some of this playful nature into my work.




This photo started as a photo of a petrol station at night. The LED lights lit up the whole thing before giving it a green tint with the rest of the image being a warm black. To



add a spin and change it to make it more fun, playful and feel like a dream. I added a photo on top. This blurry photo of the school built on lights I took because the colours looked unusual as the light shone white. I lined the lines up, put the saturation down to 20, and increased both the saturation and vibrancy to create a fun image of a boring mundane task.

## Cyanotype Printing:

Cyanotype is a photographic process that produces a cyan-blue print. It was first introduced by John Herschel in 1839 but actually popularised by photographer and botanist Anna Atkins.


Cyanotyping can be done using objects such as leaves or other plants but I used digital negatives and here's how:

1. First take or find the image you want to print and bring it into Photoshop or another editing site. Because it only prints in blue and white, objects won't be able to show so make the image black and white. I recommend putting up the contrast too to make a more definite print. This then all needs to be inverted because when you put the negative on the paper the light will shine through the clearer, transparent areas therefore making them darker. After inverting the photo print it onto film and cut to size and put aside.
2. With the chemical solution get a brush or sponge for a more even coverage and paint the paper or fabric. Let that fully dry and then place the digital negative on top with a glass panel to hold it in place. This is now ready to be exposed. This can be done with sunlight (from 5 mins to hours depending on how sunny it is) or using a UV light that with direct shining will take 1h. You know when the piece is exposed right when the sections you can see through are dark grey. If it's left out for too long it will become overexposed but if not left in the UV rays for long enough the image will be very faint.
3. Finally rise off the print in cool running water until all the green has gone, to reveal the beautiful dark blue colour.

I saw an Instagram post of some cyanotypes @neathisistfilm and wanted to try it for myself because the deep blue and white is more interesting and unique than BW and the chemical process is interesting producing a beautiful blue colour. It feels like the analogue version of copy and paste because each negative can produce a different amount of prints.

You can buy pre-coated paper but if you are wanting to print on fabric you need to mix the chemicals like I did. Measure 25g of ferric ammonium citrate and add water to make it hit the 10cm line. Then measure 10g of potassium ferricyanide and add water to make it 10cm. After the chemicals are dissolved mix them. After they mix is when they become light sensitive so carry on the process in a darker room.

These two negatives and two prints clearly show how a reverse negative makes the correct image whereas if you don't invert the negative the print comes out inverted due to the light hitting and where the sun is shining through.



After returning the photo print into film and cut to size and put aside.

It is when they become light sensitive so carry on the process in a darker room.

with the chemical solution get a brush or sponge for a more even coverage and paint the paper or fabric. let that fully dry and then place the digital negative on top with a glass parallel to hold it in place. This is now ready to be exposed. This can be done using sunlight (from 5mins to hours depending on how sunny it is) or using a 20W light that with direct shining will take 1h. You know when the piece is exposed not when the sections you can see through are fully grey. If it's left out for too long it will become overexposed but if not left in the UV rays for long enough the image will be very faint.

Finally rise off the print in cool running water until all the green has gone, to reveal the beautiful dark blue colour.

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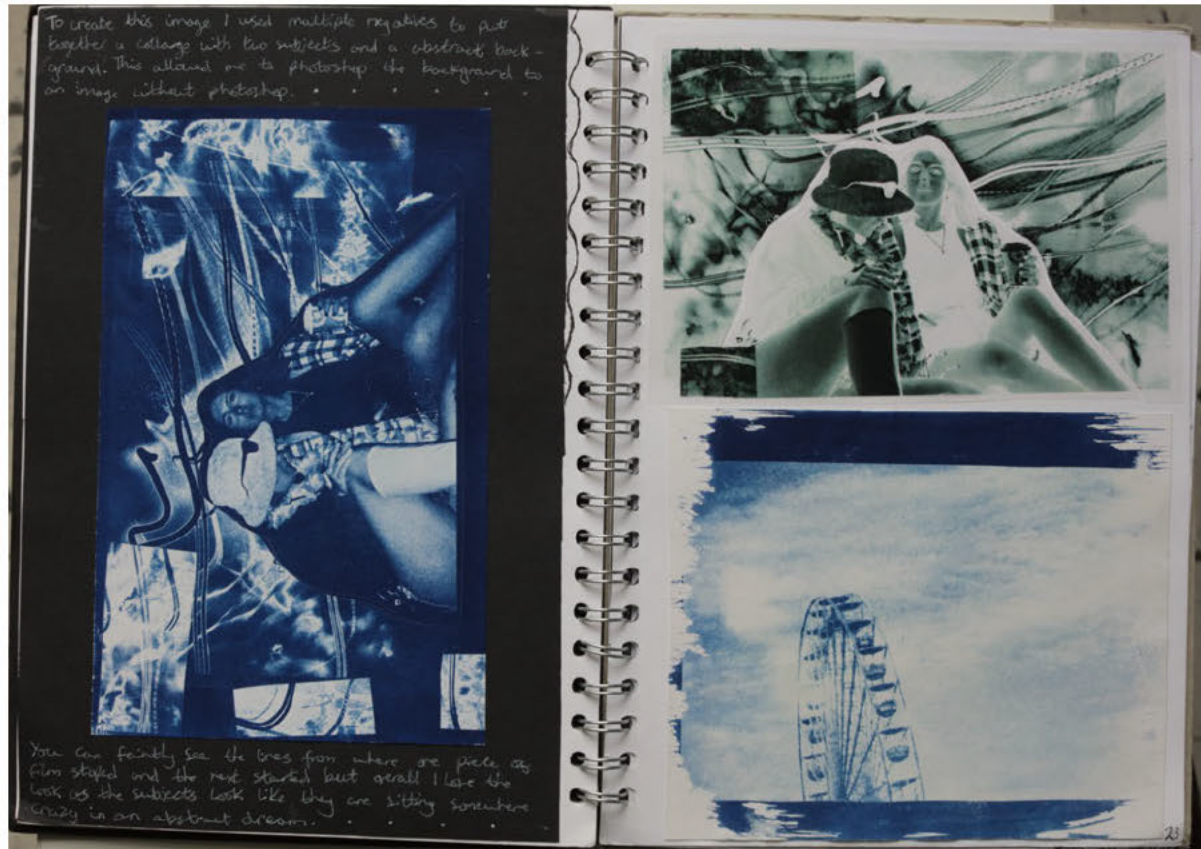
These two negatives and two prints clearly show how a inverse negative makes the correct image whereas if you don't invert the negative the print comes out inverted due to the highlights and where the sun shined being

Here I wanted to see if actual 35mm would create a print if I used that as the negative. Here it only partly worked which I think is mainly because I left it outside for too long but also because the images are so small. This makes me think that 12mm slides or an enlarged negative would produce a better image. The only one that actually worked was one on the expired Fuji film whereas the Kodak colour plus was completely wiped, this may mean that each section needed different amounts of exposure.

when painting the chemicals on the paper I decided to use a brush instead of a sponge. This made the lacering less even but also allowed me to create this effect at the sides of streaky colour making the one from blue to white look rough.

I like this photo because it has a lot of depth to it looking through the train. I decided to not invert the negative before printing and exposing it. I think this makes the end project feel a bit unnatural like a bad memory or a creepy dream.







## Tycho Jones

Tycho Jones is a 19 year old songwriter who created the song 'don't be afraid'. Him and photographer Edal Carr created the music video using over 5000 individual cyanotype prints put together to make a video. I didn't release this to start with but it was actually Edal Carr who made the video featuring Tycho and his music. Carr has done a few similar videos but this is the largest and the most ambitious. He now takes cyanotype animation workshops. The video was 24fps and was the first one with that high frames per second. When watching the video you forget it is actually just a bunch of cyanotype prints sandwiched together because of the high fps. Edal said the project was 'an exhausting but rewarding feat!' which is understandable because it took him 3 months to complete and you can just imagine the sense of reward when he finished. His most recent project was made to raise awareness about the UK's farming struggles and how the UK has about 60 harvests left based on our current soil health. He is printing on soil in the North Park moors.



Cyanotyping on fabric:

I love this photo of a petrol station that I took in the dark as it's very atmospheric and relatable in the fact that everyone probably has a memory attached to a petrol station brought up by this photo. I was inspired by Edal Carr at taking cyanotyping one step further so decided to experiment printing on fabric. I found it needed more of the chemicals and longer in the sun and I love the result although it's less detailed.


negative (B&W + inverted)

original image in full colour

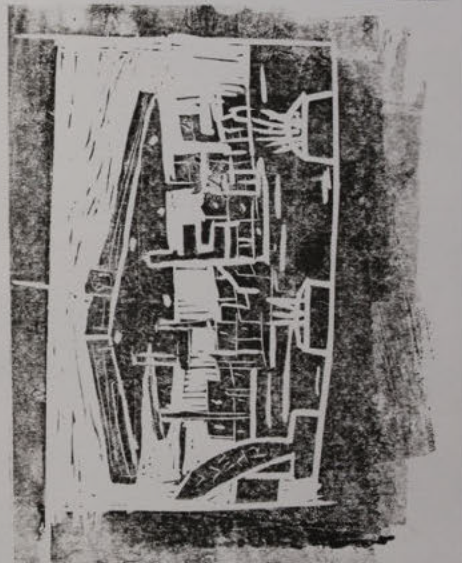
Digital

**Progress Check:**  
 I started off looking just at dreams with a variety of topics such as nostalgia, secret forest, teenagers and light but now I think I am looking more closely at how we remember the dreams and how abstract they are. The abstract memory of the dream can be as warped as the dream itself and the visual language says a lot. In terms of taking the photos I am interested in manipulating film photography and other processes to portray the visual language.

The recall of the abstract world and visual language in dreams.

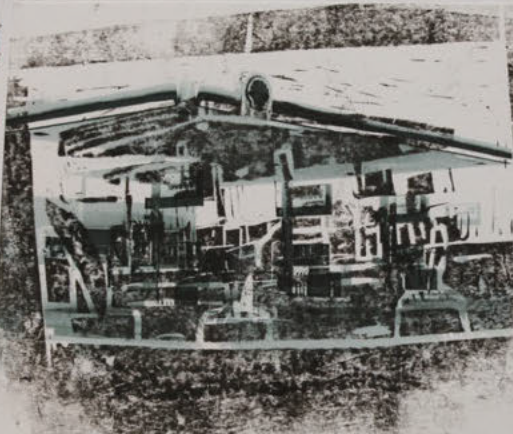


This is a line print of the petrol station photo. The process involves tracing around the image onto the line and then carving out the highlights. Unlike a B&W photo this only has two options, ink or no ink, meaning you have to be more creative with patterns to make it interesting/unique.




Without seeing the reference photo it's hard to tell what it is, but that's not necessarily a bad thing because the audience will all come up with different things because it's abstract enough to be anything.


This is the same print but on top of the B&W original image. It does not quite line up but you still get a clearer picture of what it is supposed to be. This also adds more tones of grey not just black or white. The uneven coverage of the ink means you can see through it in some areas to the image below.



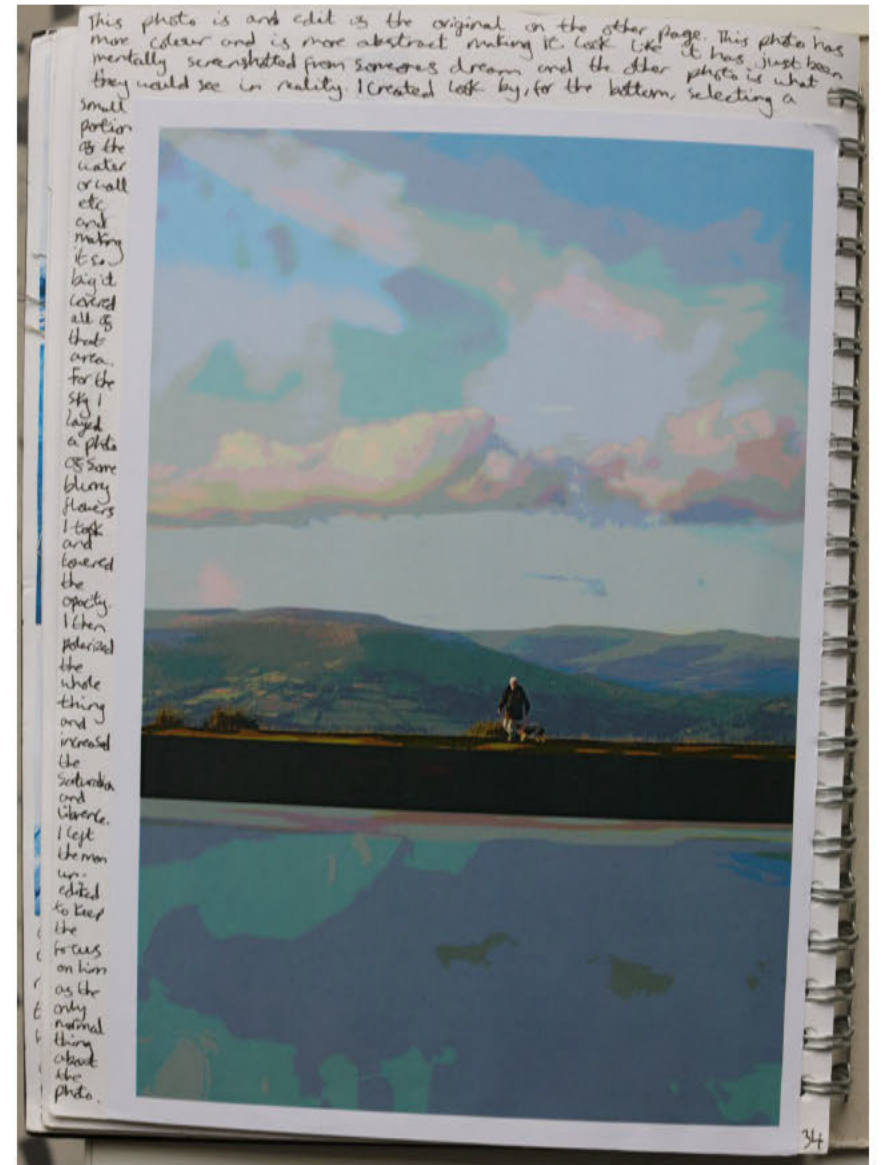
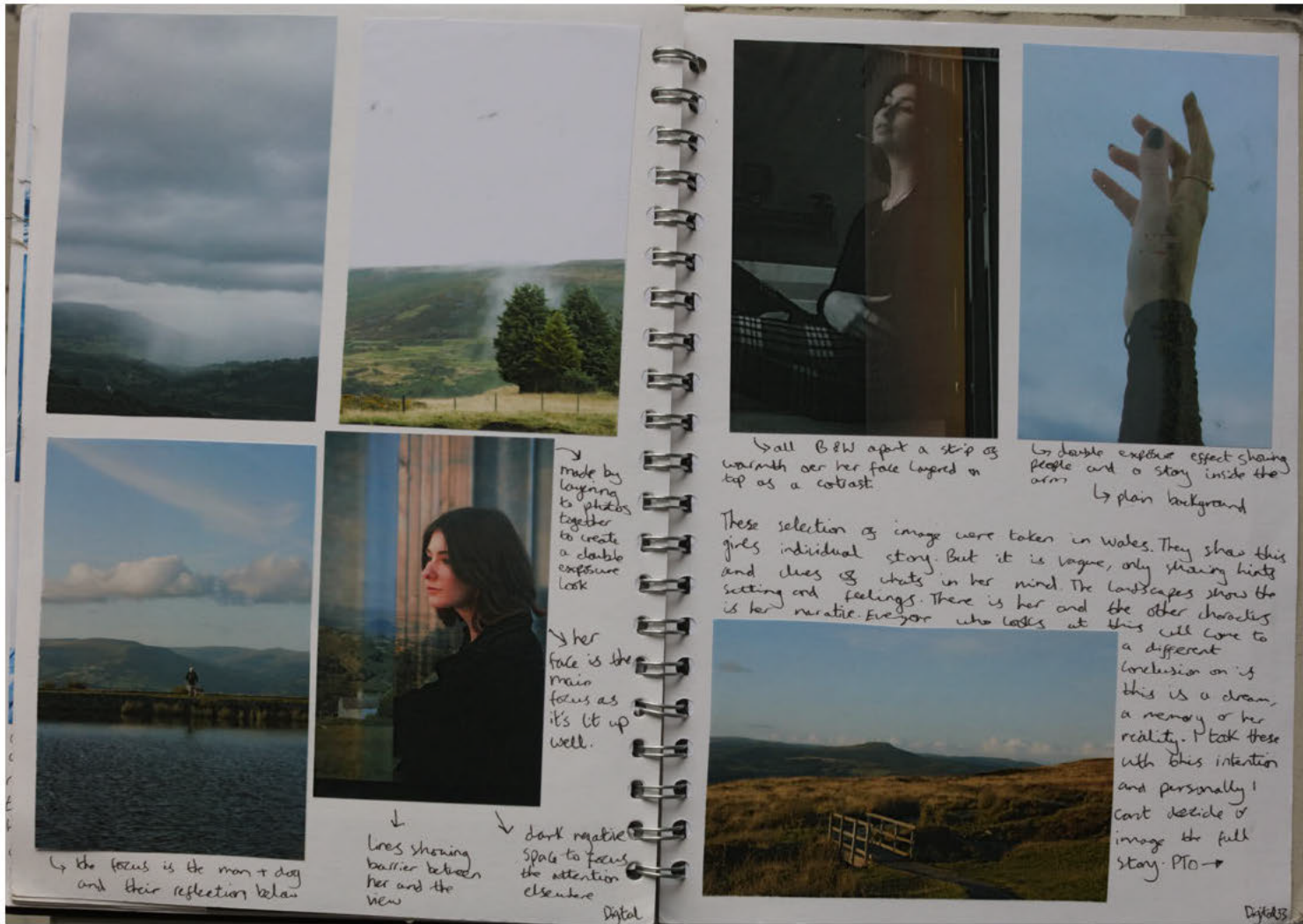
Here is the line I used to print the image, you can see what the bits I have carved away are the highlights.



Here I tried printing on tissue paper to add colour to it. There are cracks in the tissue paper where the ink has still covered the white below. The bright orange colour represents the neon signs of the petrol station at night time.



Overall these images represent how we remember dreams for the shapes look like a petrol station but there is no detail only shapes stacked up with blurry edges and boundaries.



# VIEWPOINTS



Maurice Tabard

Maurice Tabard was a French photographer and had a big influence on the surrealist movement. He was a professional portrait photographer whose style was very unique. He often double exposed his shots or did combination printing to create the effect. The incorporation of solarization and superimposition makes the photos look unnatural and a bit creepy with a lot of emphasis on eyes, and shapes of faces and body's. At the time this was a new type of portrait as these unconventional techniques were not really be used, let

alone for portraits, it was experimental and personally. How his work links to my theme of dreams and how you remember them is that it feels like each image is someone trying to remember a person and their looks. This is due to the overlapping different angles of a person's face & body and the inverted areas that you can tell is not remembered correctly and got flipped in your brain. I don't think this is at all what Tabard wanted his images to be interpreted as but this is immediately how I saw them and maybe if I didn't have 65 marks, 9PY0, Q1 mind, may have seen them differently.

Paint + Print

To create the next few images I painted shapes and patterns onto card with watercolour and then, after it had dried, put it into the printer and printed a photo on top. I decided to print B&W photos to not take away from the paint and to focus on the lines. The paint makes a normal image seem crazy and random, this for me shows the difference between dreams and (paint) and everyday life (B&W) and how dreams are more interesting sometimes.

## Graham Chorlton

Graham Chorlton is a painter and teacher in Birmingham, teaching Fine Art at Coventry Uni. His work is of the shapes of buildings, there is not much detail in his paintings as it only gives you the overall picture of the space he has painted. I love how he makes the ideas so bright and lets them spill out

to make it look abstract and quite un-natural. When I first saw these I did think they were just edited photos and not paintings but I think I can still take a lot of inspiration from his work, to show a setting or a story with a fun, unnatural side. This work is a bit like Hiroshi Nagai but at night time. He also allows the colours to flow out of the lines unlike Hiroshi.





Richard Galpin:

"Urban growth and transformation"

- abstract photographer, spent many years as a wood carver
- 47 years old, born in 1975
- He reconfigures photos of the urban environment by physically removing elements or photographic emulsion, creating fantastic new realities recalling the geometric movement of construction and futurism
- he cuts his photos, sands and varnishes them to create this unique effect
- many people love his work, including me, I like how at first or without a print you can't actually understand what is going on in the photo. This is because it makes you really focus on the landscape as a place with the social aspect of people and emotions stripped away from it.
- In terms of dreams it only shows this one segment, the setting of the dream not the emotion or activity. This however is not a bad thing and I chose to look at his work so I can learn to focus on just one aspect at a time and not skip over the importance of a dream's setting and how we meet between them. I also really like the style and find the process of how he created interesting as he is just using straight lines, clear and negative space.

I love the final look of this. I started by painting the page green and I added leaves with pen. I then changed this image into black and white and inserted the image so the background would be blocked out and the paint would be most visible in the shaded shadows of the arm, hand and fingers. All of this collection represents dreams as the clear and true work is un-natural, and takes a journey through someone's mind.



**Matthew Brandt:**

Here I tried using ink and bleach to create a soft, surreal effect similar to his work.

Matthew is another photographer that focuses on landscapes but is very different to Richard Galpin as he shoots natural landscapes and adds to his photo instead of cutting away from it.

Matthew first started with black and white photographs because that's what he grew up knowing as his father was a commercial photographer. He over time found himself and found he liked experimenting with how he documents things. He says "When I feel an outcome becomes predictable and has lost the experimental energy and sense of play it has come to a end". I personally love his work and think it has inspired me to try some of his techniques and document things with my own spin on it. This work links with dreams a lot for me because of two things. Firstly the final outcome that looks like it was just snatched from a dream, and secondly the process where what he has captured is in the end not what we see, like how we remember a dream and the artist's version.

This piece is inspired by Maurice Tabard. I wanted to layer two contrasting images to make it look a bit surreal. One photo is a girl looking into the distance wearing large heat sunglasses and the other showing right at the camera. Both have just walked out of the sea and have been unknowingly captured. I created the image by layering both images to B&W and layering them. I then printed it onto clear film to give it slight green/blue tint. Here it is presented against a white background but if against the sun it looks very different.

Matthew first started with black and white photographs because that's what he grew up knowing as his father was a commercial photographer. He over time found himself and found he liked experimenting with how he documents things. He says "When I feel an outcome becomes predictable and has lost the experimental energy and sense of play it has come to a end". I personally love his work and think it has inspired me to try some of his techniques and document things with my own spin on it. This work links with dreams a lot for me because of two things. Firstly the final outcome that looks like it was just snatched from a dream, and secondly the process where what he has captured is in the end not what we see, like how we remember a dream and the artist's version.

I did stick this in using masking tape on paper to make it look like a sketchbook and two layers quickly merged together.

**Ink + Bleach**

Matthew Brandt inspired me to try this technique. I printed the photos and painted black or blue ink on areas of the photo. Then, while it was still wet, I printed on diluted bleach to turn the ink a warm colour. I actually don't like either of these photos because I don't think it adds anything valuable to the photo apart from some messy colour on a black and white photo.

Stripe effect caused by light brush strokes

The subject has no ink or bleach on making it stand out

Sea island blue with the people I decided the blue away

**Hiroshi Nagai:**

Hiroshi Nagai is a Japanese artist who paints these colourful bold landscapes. Surrealist artists Rene Magritte and Salvador Dali inspired him. He says "without American Pop art, I would not have to start painting the way I did". To me I think his work is similar to David Hockney and Willem de Kooning. I love his paintings because his choice of bright colours always works and it makes life look so beautiful. We all wish life was this bright and simple but it's not, colours are much more dulled and settings are much more busy and crowded. To make my photos look more like dreams I think I should take away some of the distracting detail in life.

**Colour:** This photo has very strong lines and shapes that I thought I would utilise and use the colour pen tool to digitally trace over the lines in different colours and experiment with layers and backgrounds to get further away from the original.

• lift up film to see original image →

• This piece here, to me shows the difference between reality (bottom layer) and how we experience it in our dreams, more playful and colourful than normal life.

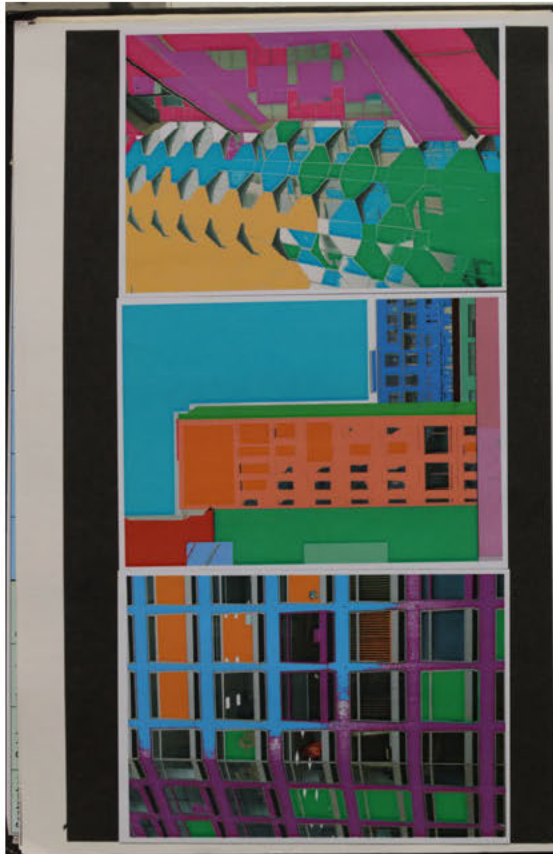
All of these photos have the same subject in them, this is because we are getting a photo into his dream. Each photo has a different colour theme to it. I wouldn't go as far as to say they show realities but they certainly set the tone here of the image.

This piece works the other way. It's three layers, the bottom is abstract, colourless and represents the dream. The other two layers are black and each one increases the amount of colour/dreamlike memory.

the part out of the top left does not accurately show the image in screen due to printing issues. Each photo works with strong lines and are taken at night time in stratford. You can put them in any order to create a story as you see as they are just quick snapshots of inside his mind of a dream he described was trying to get help to someone that had not want to be found or at least not by him until he woke up.

Digital 17





Colour: I took the idea of using bright colours and ran with it. I brought into Affinity normal or black and white photos and covered them into photos that are bright and cartoon like. I used the colour fill tool where you select the colour and the area you want that colour to be and it will block out that area in the colour leaving no detail. For this photo of a train, I am re-using from last year, I went



through deciding what colour scheme I wanted and where to place the colours. I then decided to use the black colour and white to highlight over chosen areas and to add shadows so it's more defined. This just makes the colours pop even more. I like the outcome of this, shown below as you can still see what it's a photo as but it is very bold and unusual with colours scattered about. The three images on the left go together as one piece and are edited photos of the architecture in Birmingham. They use similar colour palettes and work together as a three better than on their own. This is because there is more to look at and there are lines at different angles and perspectives.



shades  
 the demands in the chair highlighted  
 greens as a secondary colour  
 highlights

Monoprinting:



to create the lines on the printed image, I painted ink onto a clear plastic sheet and traced to my pen over it to leave lines of ink on the print. On the back you can see in green where I drew in pen they are curvy lines because it's a contrast to the harsh lines of the buildings.

Colour:

This is the final image. To make this I scanned in the image on the left and added a pink element by changing the lines from the ink to bright pink. I then brought in this pink colour into the rest of the photo by making sections of the curved lines filled in adding a new layer and aspect to the image.



This image is purposely very colorful and busy as there is a lot going on. This shows a crazy, full mind where dreams are so far away from reality it's nearly unrecognizable. ~~to~~ ~~possibly~~ some may say the lines look like tracks or a map showing the landscape in more detail than just the buildings. Dina 21

This photo is a contrast to all the others as its black and white but I used the same technique of the colour blocking but with white in essence blocking out half of the image in highlights. The telephone line between the white and the rest of the photo is a harsh contrast. This effect to me looks like that some of the image has been forgotten as someone can't quite remember it.



This image of a fireground was already abstract as all the coloured lights are blurry. For each section I turned it all to main colour to block out the lines make it more vibrant and more abstract. My peas song reminds them of lindy and sweets.

Colour:



### Colour bucket Experiments:



black colours to show the main boat shapes  
black base  
→ colour



black to show cloud patterns  
train fades into black



the house stands out as the only green bit in the pink



most abstract photo

subject blocked in pink

open for trees, blue for the sky



two tone photo, colours chosen to represent ketchup and mustard because it's a food stall

All of these photos are old but editing to this order adds new life to them.

sunlight shown in yellow



subject's face is the only thing not coloured

layers of green, purple and pink

Colour: The original of this photo is in my art book and looks very retro. I consciously chose to add the strong blue to add a contrast to just the warm tones of red and yellow. This represents the world with it's saturation turned up to 100.



City: -looking at the real world that influences/infiltrates our dreams



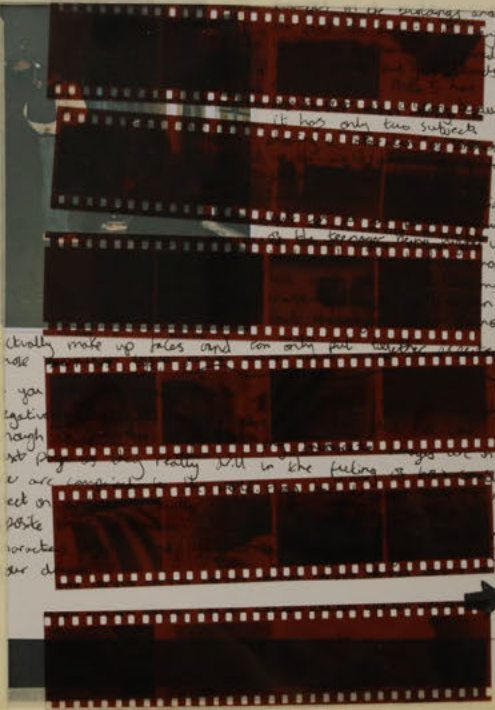
1 I took these photos in London. In my project I look a lot at the extraordinary and edit my photos a bit so it would nice to take a step back and capture the world how it is normally in reality. I like the leading lines in photo 1 and the distribution of people on the right but also bottom left. Most people are in black and all the buildings are all grey, beige or other warm colours such as red. This seems boring but in fact it's just reality. Photo 2 has a lot of negative space so you focus on the latter half with no distractions. The blue strip across the bottom is not edited it is just there if you find the right angle to look through.



Photo 3 is very busy with layers of people, the river and boats and then layers of glass buildings. It makes the people in the foreground look so small and insignificant in reality.

52

This is very different to a dream where you have a obvious main character, yourself.



it has only two subjects  
actually make up faces and can only put together aspects from what seen in life.

Film

29

City: -looking at the real world that influences/infiltrates our dreams

52

This is very different to a dream where you have a obvious main character, yourself. Photo 4 more focuses on the buildings and the fact the bus in the very center is so small compared to the bridge but yet stands out so much. Photo 5 has much more of a story because it has only two subjects showing a interaction of kindness in the world, and rest of the photo, dull and darkness. You can't see either facial expression but can see the power dynamic of the teenager being higher up in life than the homeless man. This does not look to dream mostly except for the fact that your brain cannot



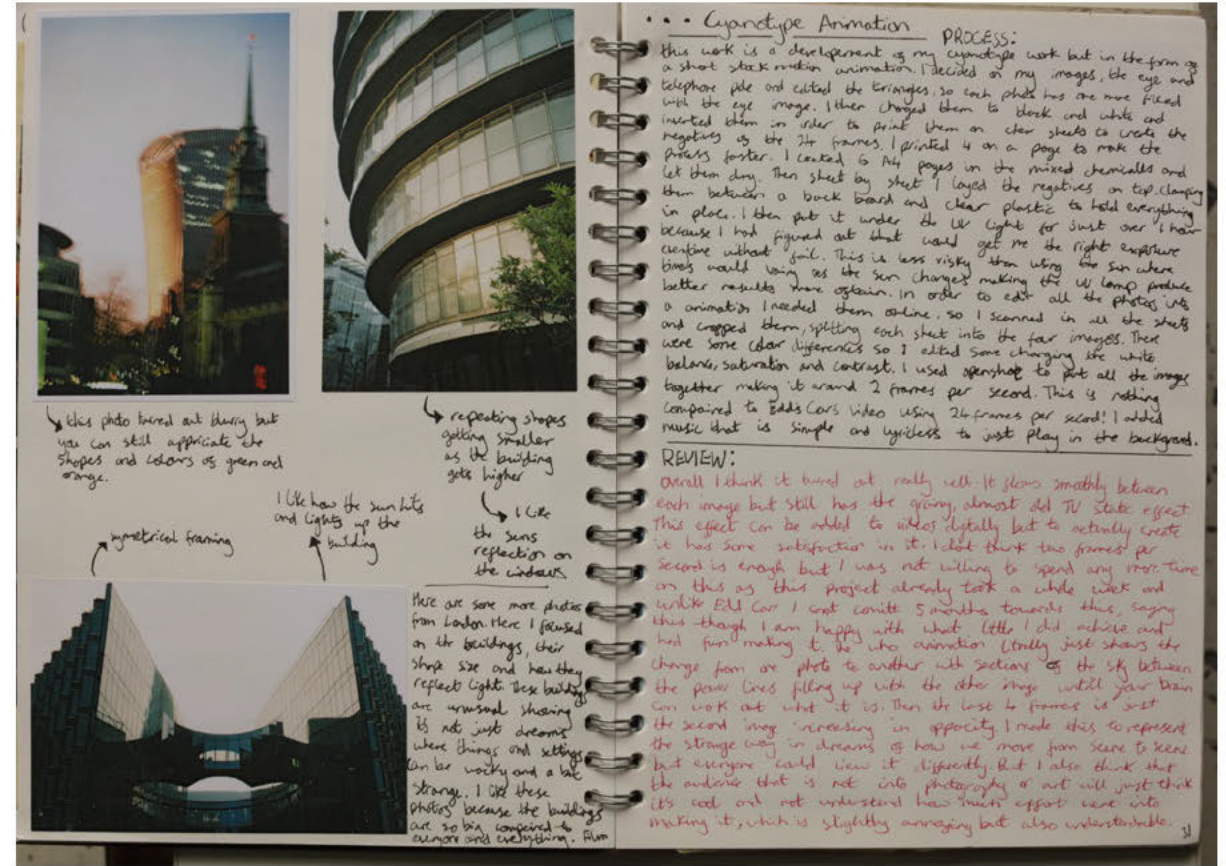
actually make up faces and can only put together aspects from what seen in life.

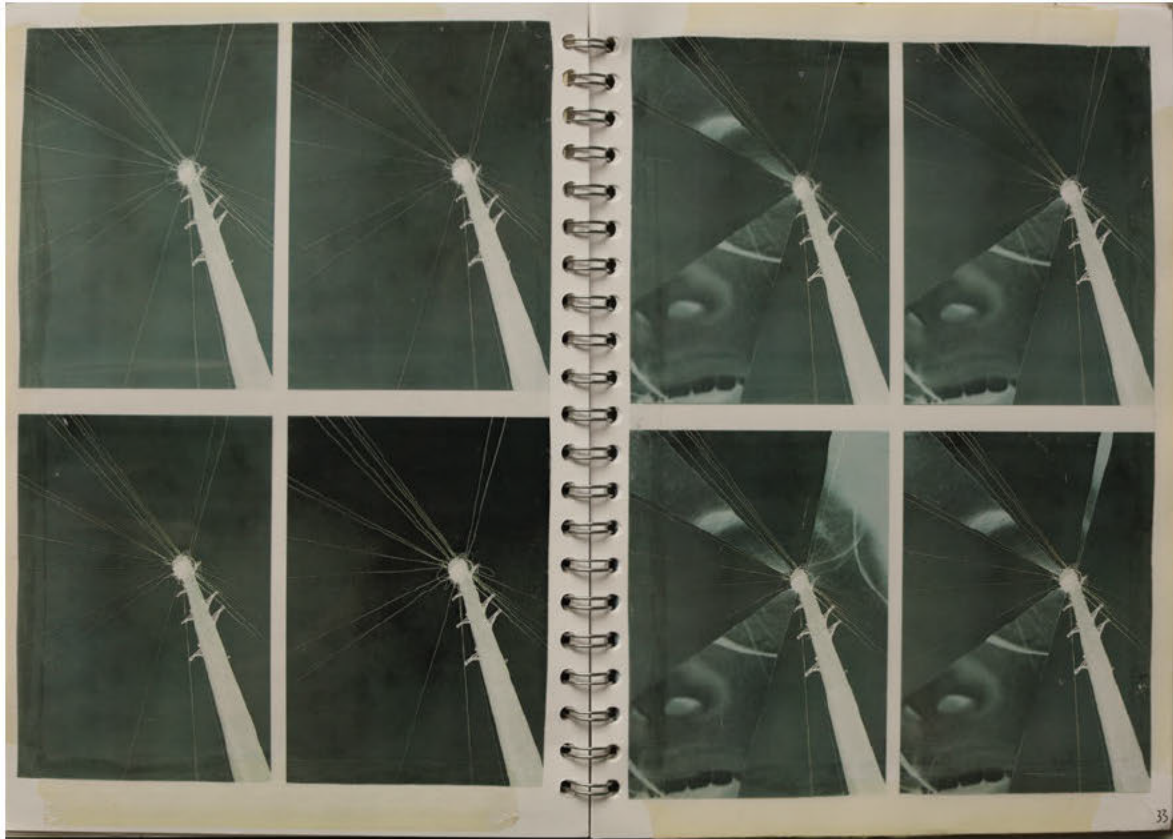
If you hold the sheet of film up to the light you can see the negatives of all the images love of which I did not like enough to put in my book. my favourite images are on the next page as they really still in the feeling of how small we are compared to the world. How our decisions have no real effect on anything or matter in the scheme of things. This is the opposite than a dream where everyone in the dream are side characters to you and affected by everything you do as it's your dream.



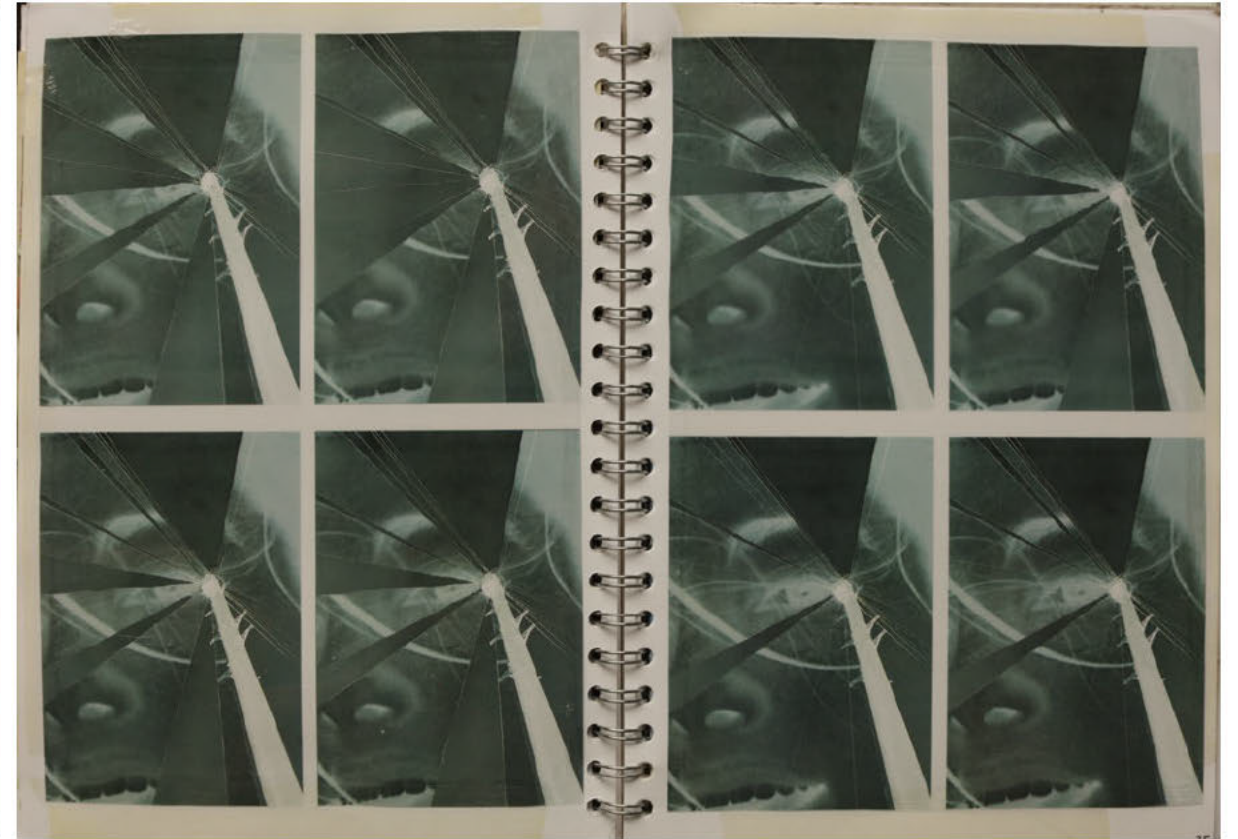
Film

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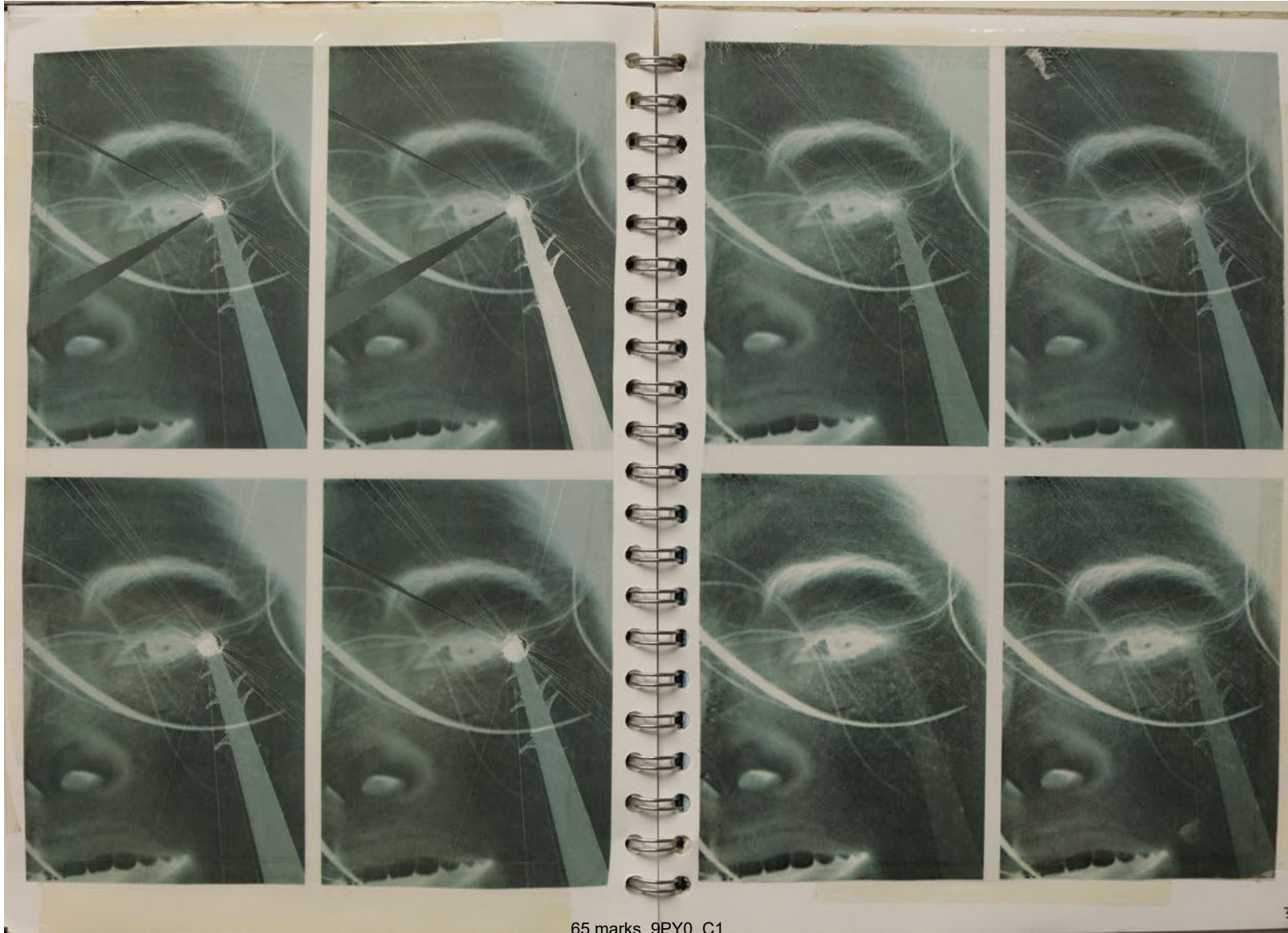




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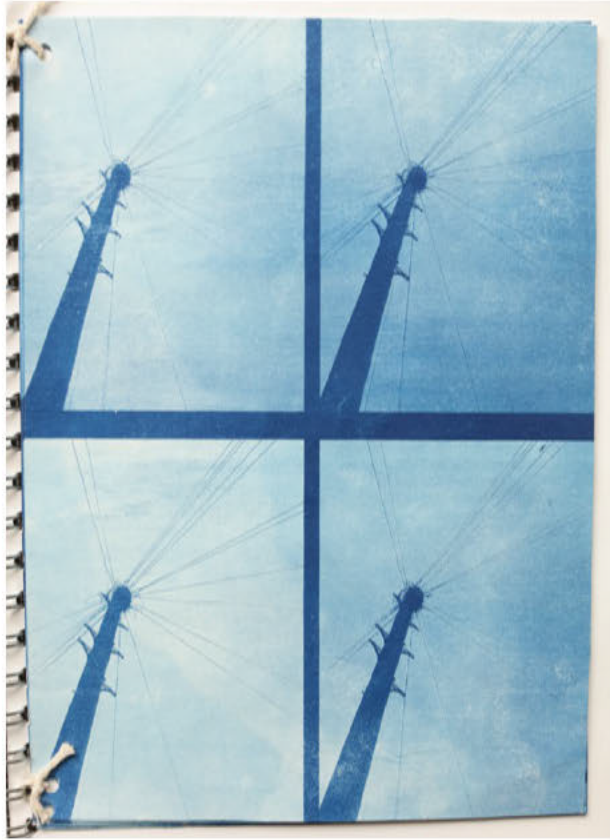


85



65 marks, 9PY0, C1





3



18 Under Fleuron: I saw this image on Instagram from @underfleuron and loved it. I instantly thought it looked like it had been snatched from the little boys dream as he was dreaming about the game of football with the little girl and the rest of the scene became blurred as colours blacked out the people as they are not important. I wanted to re-create this effect and found a photo I took in Stratford on a busy summer day which would look perfect. The original photo is on the left. I brought the photo into Affinity and added the lines and chose the colour of the lines by using the picker tool, so it was the same as the persons clothing items. The main focus of the photo is the couple walking towards the camera as they are not blacked out with colour. Unlike the inspo photo I don't think we can see whos dream it this.

However we can see what the person is focusing on in the dream, the couple. This is due to the lady especially having a unusual facial expression looking almost grumpy whereas the man looks lost. The lines guide your eyes from the couple up the photo to the top where it mostly just lines of colour and blue sky.

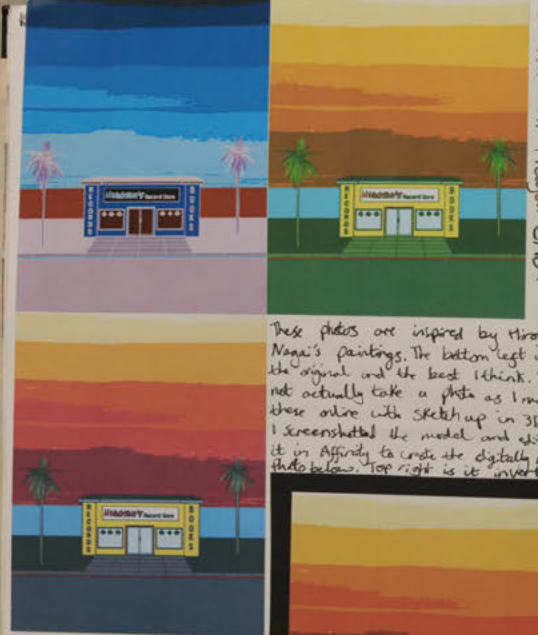





- I took this technique further and edited another photo. This one has more lines and a bigger subject of four people this time walking away from the camera or dream persons dream. This photo feels like a dream where you are alone and everyone is carrying a with their life without caring or even acknowledging you being there probably a bit lost. I prefer this photo as it's more colorful.
- The other screenshot of Instagram is from @chreelbarfilms and is another technique that is similar to the lines but is of circles placed between the ground and sky on the line they meet.

Hiroshi Nagai CAD:

These photos are inspired by Hiroshi Nagai's paintings. The bottom left is the original and the best I think. I did not actually take a photo as I made these online with Sketchup in 3D. Then I screenshoted the model and edited it in Affinity to create the digitally made photo below. Top right is it inverted.

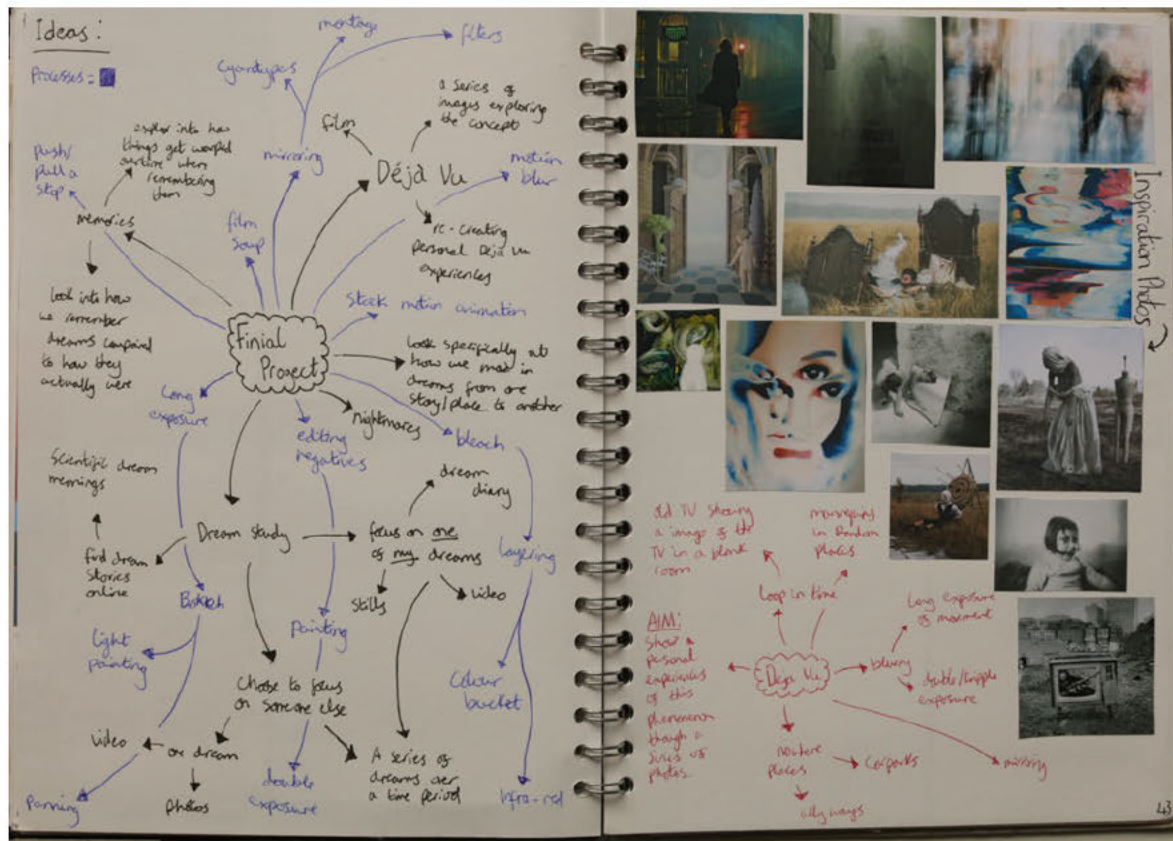
These are some more images, created in the same way they are bright and colorful with strong shapes and straight lines. The top one is the original and the bottom is the image inverted. Like both and like them together to show many different colours they are recognisable as buildings but do not feel real as they are not. The bottom image to me looks like it was screenshotted at a different angle but it's not it's purely the same image inverted. This is the original photo.

sketching website

The photo has a retro feel to it and the colours are very bold and in blocks. It is not very detailed at all but you can still understand the subject and it's surroundings. It to me does look like it's a screenshot from a dream as everything is bold and not much detailed is captured.





The photo on the right is the final image. The photo on the left is the inspiration photo from Abstract Polaroid, it was taken as a double exposure on a polaroid camera with the colour change in light from yellow to pink. I really liked the original image and wanted to recreate, not copy it, because I think it looks interesting and greatly links to the déjà vu project as the two hands overlap, link together and change colour. It's like you see focused on someone, hand, object and now it looks completely different to how you remember it. I don't have a polaroid camera, I did it digitally. I took two separate photos on my hand, brought them into Photoshop and changed the angle, colour and layered them. The two photos on the next page are what I did first before I got to the final image. There is the photo. My hands are facing the other direction so the wrists overlap and not the fingers. I like on the final image how the arm is blurred out, the colours are cool and the contrast is high so it's a strong image even though the opacity is at 50% for both!

original images → final image

Development Photos → Here I am experimenting with the colour, contrast and saturation but I felt the photos was still missing something... Blue.



Theory:

Matrix - 1999 Sci-Fi action  
Parental computers rise constructed reality

**DÉJÀ VU FEELS LIKE A "GLITCH IN THE MATRIX"**  
Wait, have I been here before? Have we stood in this exact spot as you said these same words to me at some point in the past? Haven't I seen this very cat pass by this very hallway already? Sometimes, as we experience a new event or place, we get that **creepy** feeling that it's not the first time. We call that sensation déjà vu, a French phrase that means "already seen". But what is déjà vu, and can science explain why it happens?  
→ do we have past lives?  
Some think déjà vu is a sign that you're recalling an experience from a past life. Spooky!  
Carrie-Anne Moss, as Trinity in The Matrix trilogy, tells us (and Jeanne Reeves as Neo) that déjà vu is a "glitch in the Matrix"—the simulated reality that keeps humanity unaware that intelligent machines have actually taken over the world! That explanation is perfect for **classroom science fiction**, but it doesn't give us any scientific understanding of the phenomenon. We associate the feeling of déjà vu with mystery and even the paranormal because it is fleeting and usually unexpected. The very things that intrigue us about déjà vu are the same things that make it hard to study. But scientists have tried using tricks like hypnosis and virtual reality.

**DÉJÀ VU COULD BE A MEMORY PHENOMENON:**  
Scientists have tried to effectively recreate déjà vu in the lab. In a 2006 study by Leeds Memory Group, researchers would first create a memory for patients under hypnosis. That memory was usually something simple like playing a game or looking at a printed word in a certain colour. Then patients in the different groups were given a suggestion to either forget or remember the memory, which could later trigger the sense of déjà vu when they encountered the game or word. Other scientists have attempted to bring on déjà vu using virtual reality. One study found that participants reported experiencing déjà vu when moving through the virtual reality Sims video game when one scene was purposefully created to spatially map to another. (For example, all of the bushes in a virtual garden were replaced with piles of trash to create a junkyard with the same layout.) These experiments have led scientists to suspect that déjà vu is a memory phenomenon. We encounter a situation that is similar to an actual memory but we can't fully recall that memory. So our brain recognizes the similarities between our current experience and one in the past. We're left with a feeling of familiarity that we can't quite place.  
→ induction of a state of consciousness + looking at picture of identical actions.  
→ most beloved explanation

Beyond this general explanation, there are dozens of theories that attempt to explain why our memories might malfunction in this way. Some say it's like a short in the circuits in our brain leading to long-term memory so that new incoming information goes straight to long-term memory instead of making a stop in the short-term memory bank. Others blame the rhinal cortex—the area of the brain that signals that something feels familiar—for somehow being triggered without the memories to back it up. **↳ the brain is the center of the reading**  
Another theory is that déjà vu is associated with false memories—memories that feel real but aren't. This form of déjà vu would be similar to the feeling when you can't differentiate between something that really happened versus a dream. However, researchers have begun to push back on this idea. One study used functional Magnetic Resonance Imaging (fMRI) to scan the brains of 21 participants as they experienced a kind of lab-induced déjà vu. Interestingly, the areas of the brain involved in memory, like the hippocampus, were not triggered as we would suspect if the feeling was linked to a false memory. Instead, the researchers found the active areas of the brain were those involved in decision making. They interpret this result to mean that déjà vu could instead be a result of our brains conducting some form of conflict resolution. In other words, our brain checks through our memories like a folder looking for any conflict between what we think we've experienced versus what actually happened to us.

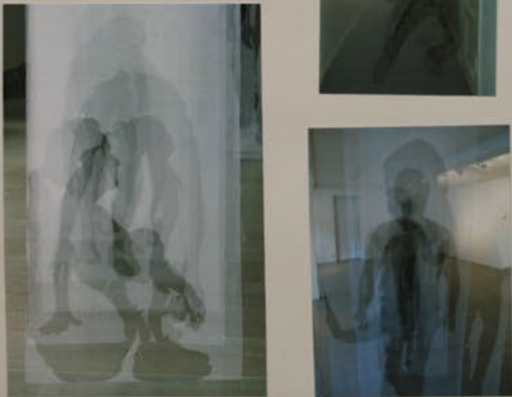
\*Stewart, E. 2020. Can Science Explain Déjà Vu? [online] Scientific American. Available at: <https://www.scientificamerican.com/article/can-science-explain-deja-vu/> [Accessed 1 April 2022].

This is an article from Scientific American looking into possible explanations of Déjà Vu. I highlighted the things said that I will take inspiration from and ideas relating to it.

Pia Männikkö:  
- Déjà Vu series

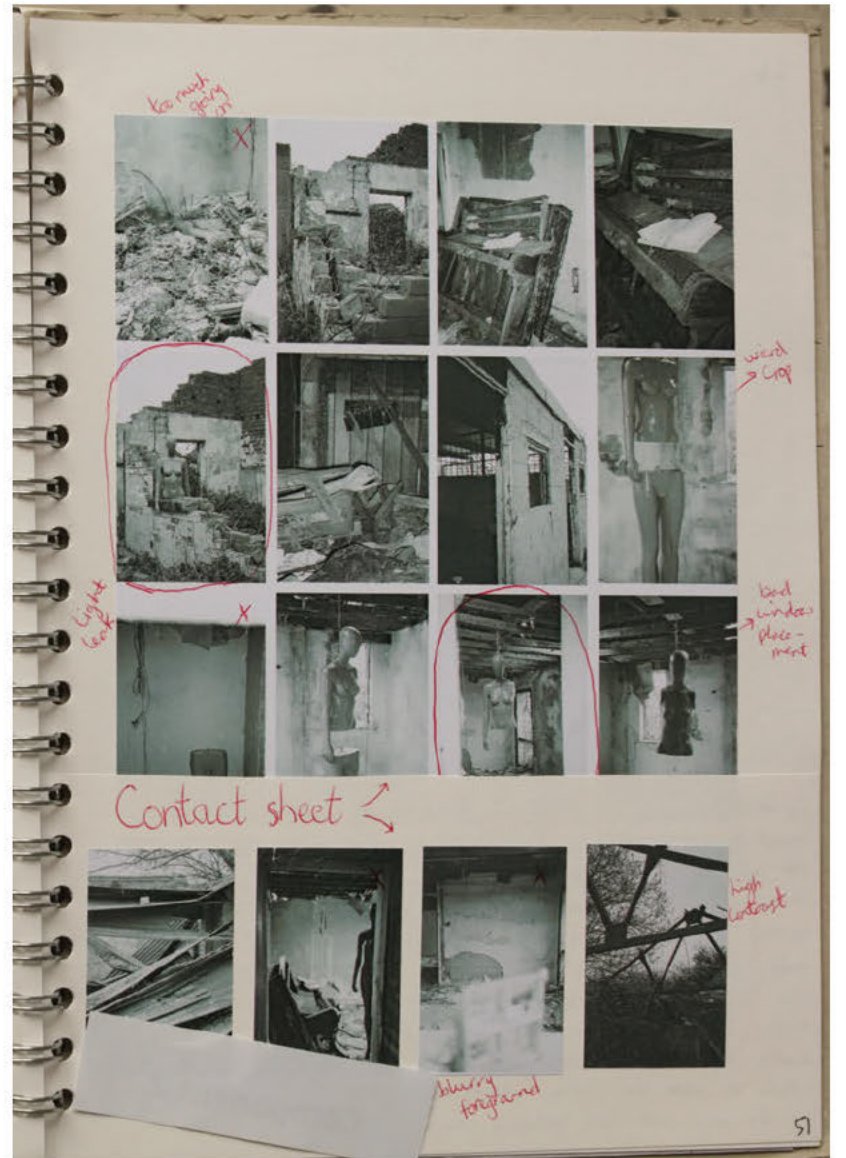
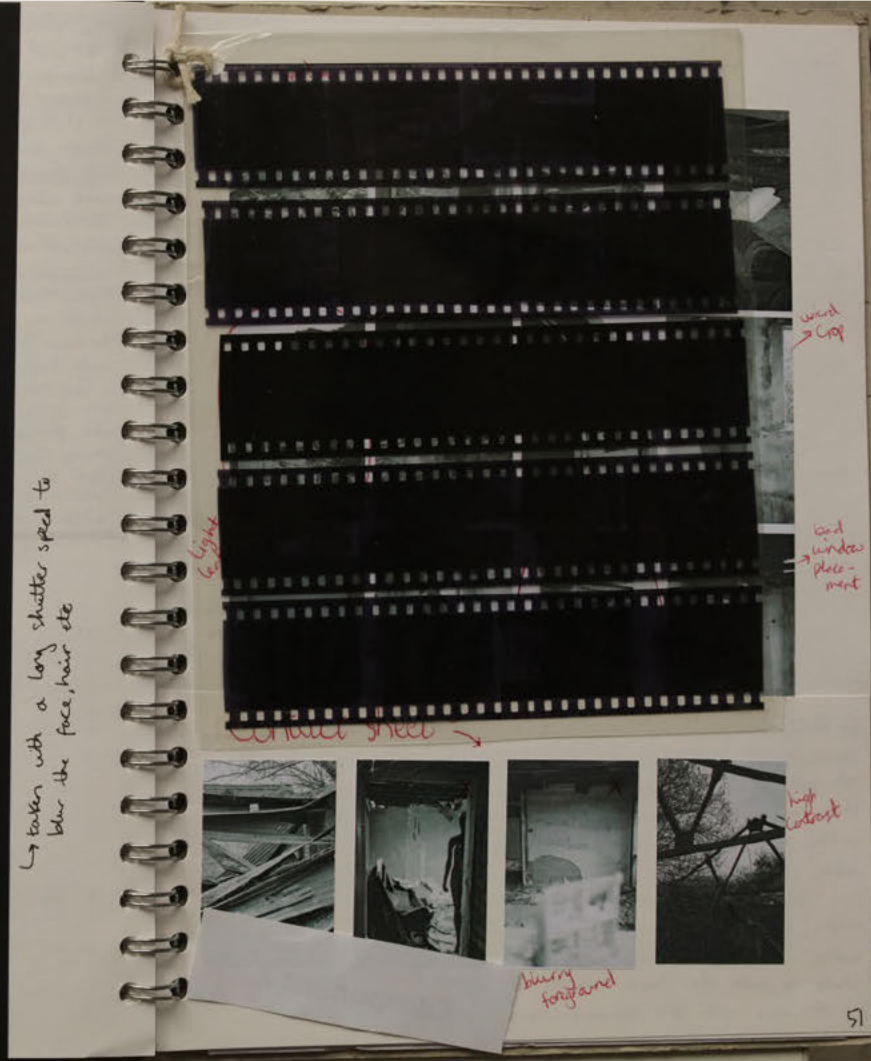
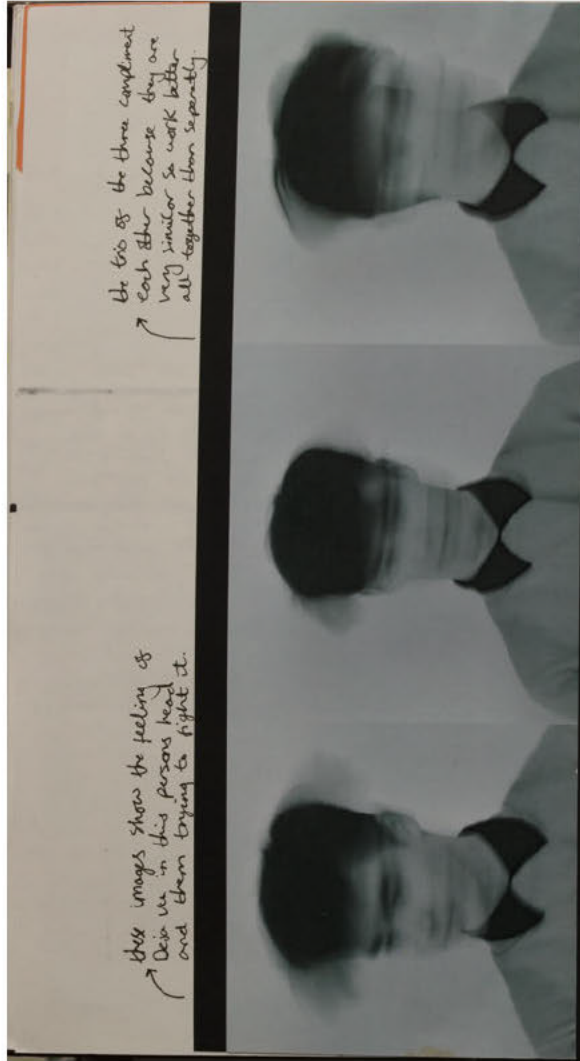
"the starting point for my work is the body, space whether intimate or architectural" - Männikkö

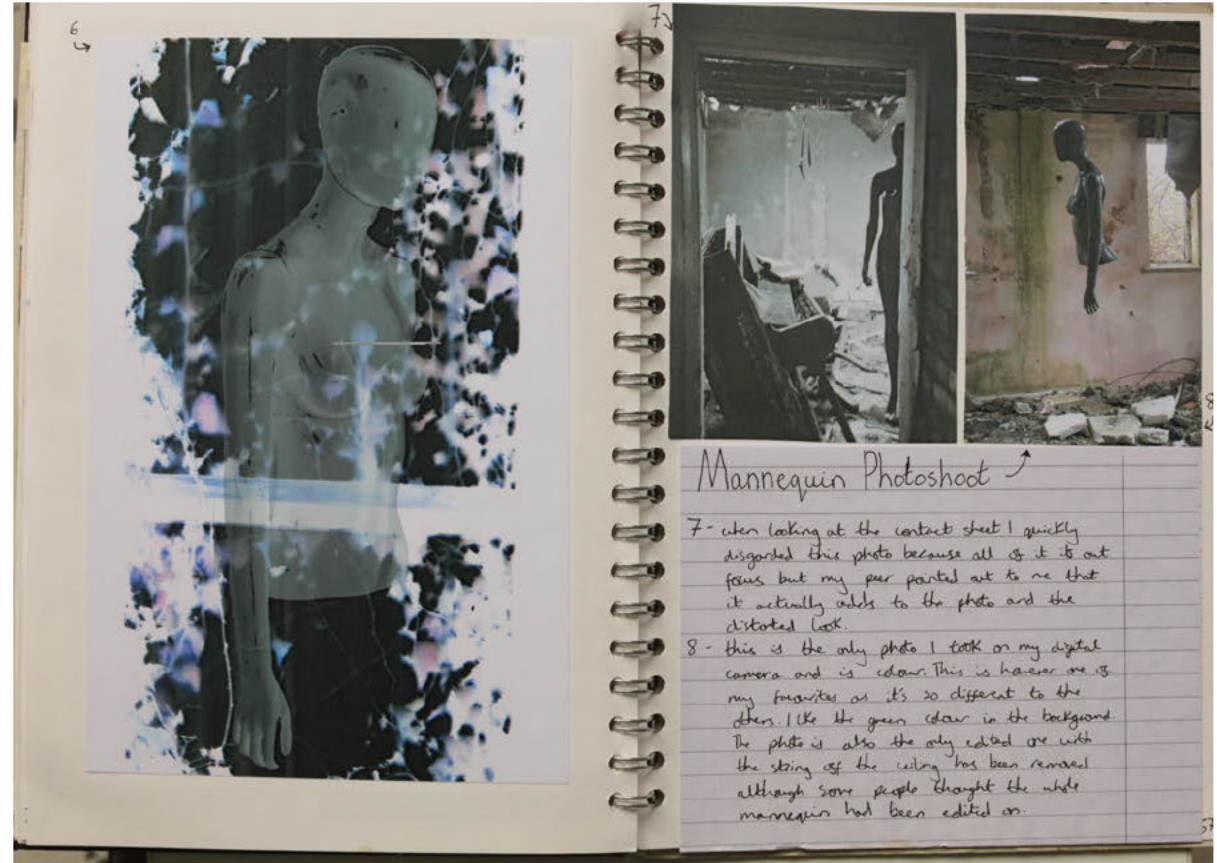
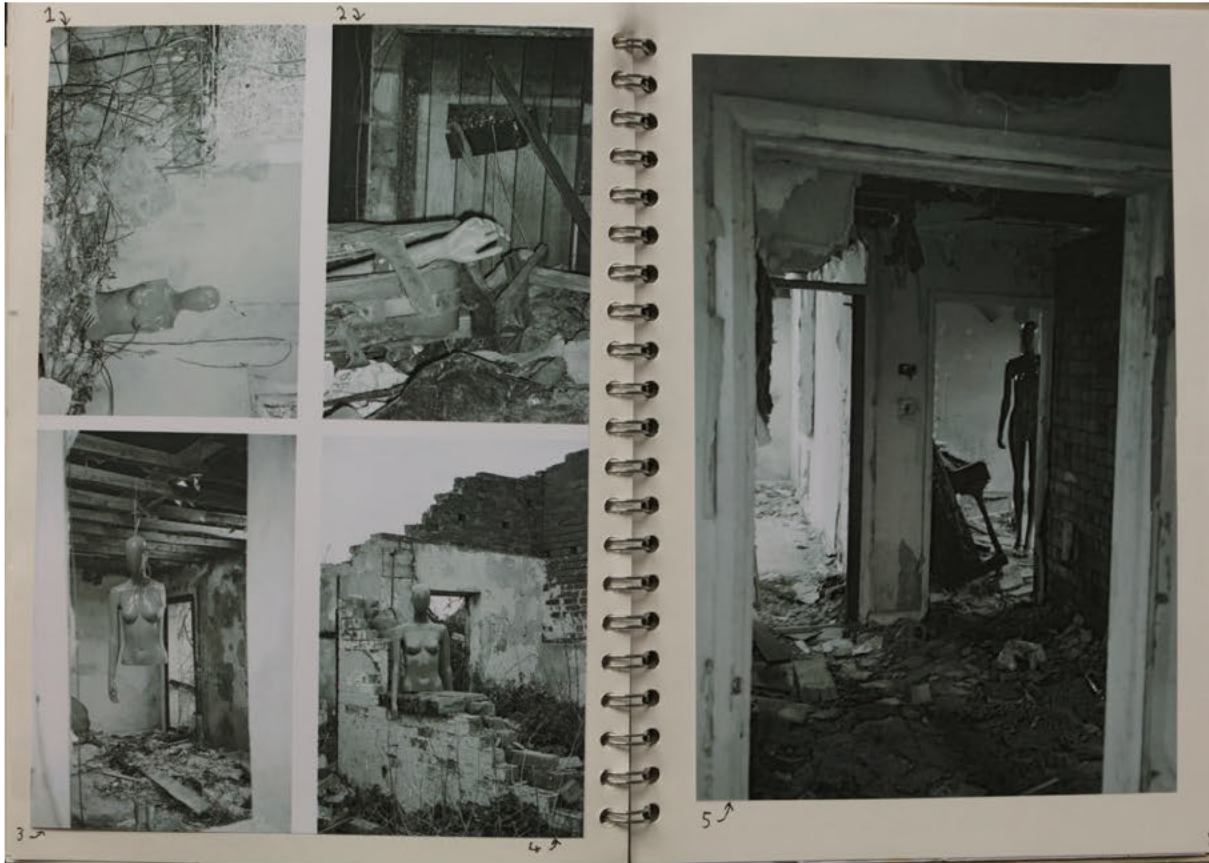
All these photos are from Pia Männikkö's Déjà Vu art exhibition. To create these installations he painted human figures on thin tulle fabric which you walk around and though it. He says he is interested in people's personal space and the way our bodies fill up space. His artwork layers together to create the final piece showing movement from one place to another or one shape to another. His work is actually life size so directly relates to the body of the audience.

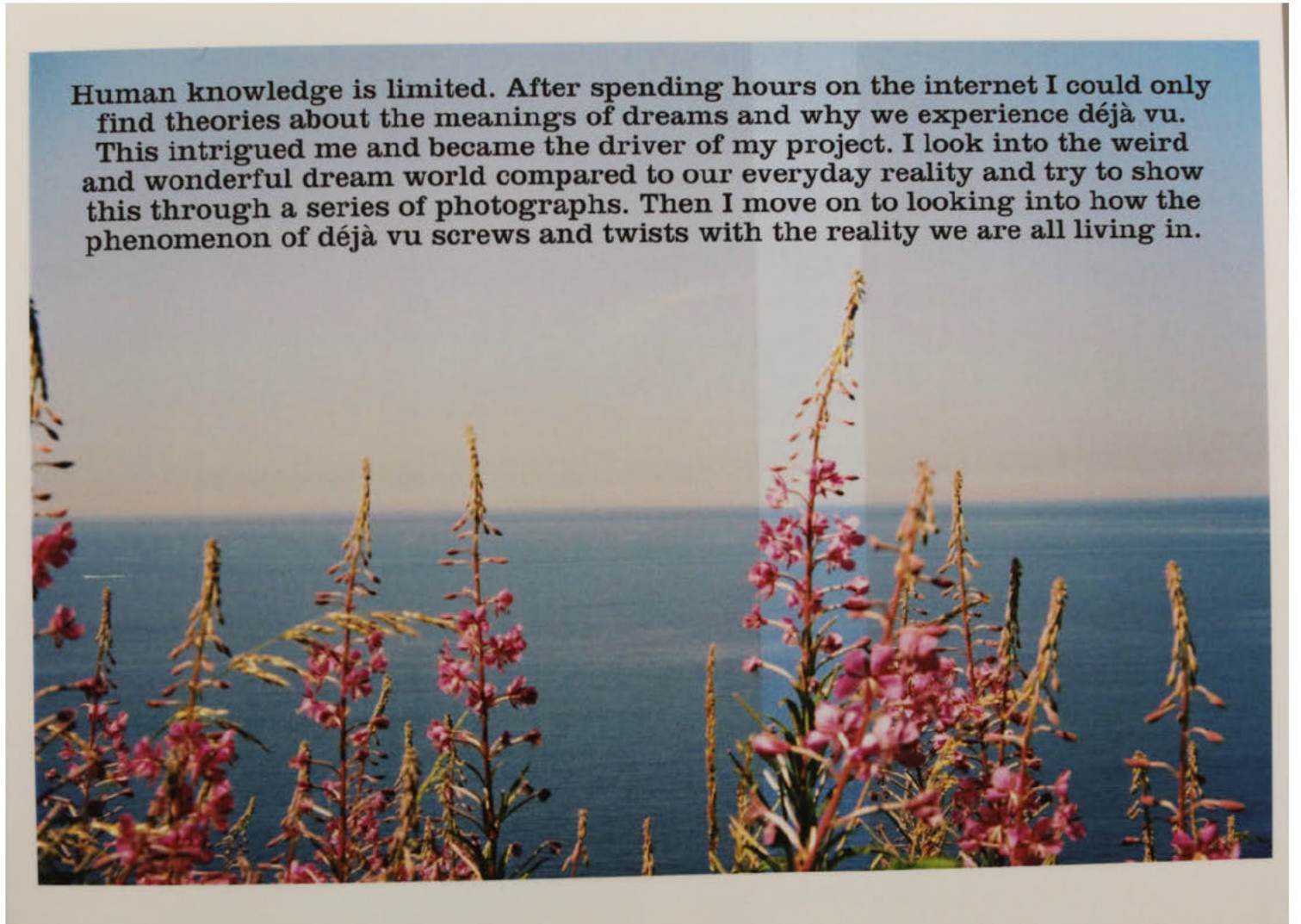


The photo showed is the first of his I saw and at first I thought it was a photograph with many shots layered not physical artwork which I later found out. I think his artwork is very interesting and I would love to go see it for myself but for now the photos will have to do. I love how it shows the journey of a person in one snapshot and think it represents the phenomenon of déjà vu as the person is shown as a still may captured in time, milliseconds after the next one showing time, but the fact you can see all of the images over the past few seconds shows the déjà vu feeling. I like how you can only see the outlines of the person and no details because it's interesting to the art. I will take great inspiration from his work because this could become photography related with a subject, multiple exposures and editing. The subject could even be a object or mannequin. My photography though could not be life-size or interactive unlike his but can still have a effect on the audience or reminding them of that unpleasant Déjà Vu feeling that is personal to them. On the looks side I like how the image is darker where the shapes overlap more with each other creating nice contrast and highlights in the art.







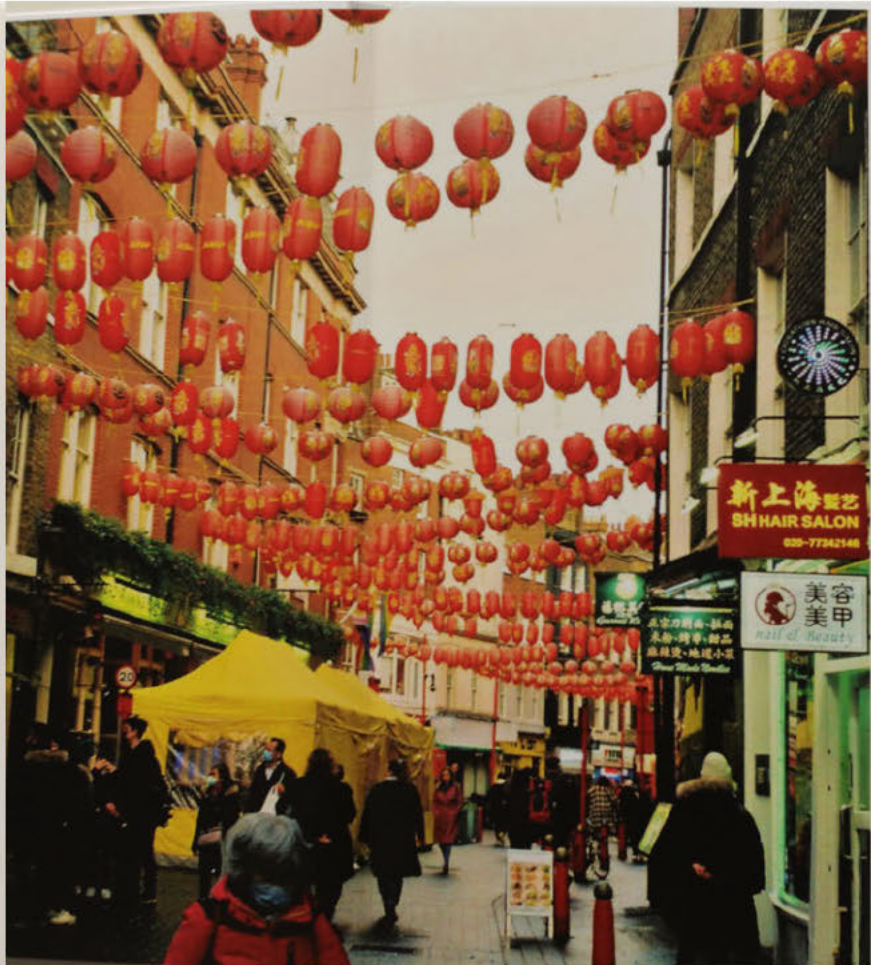
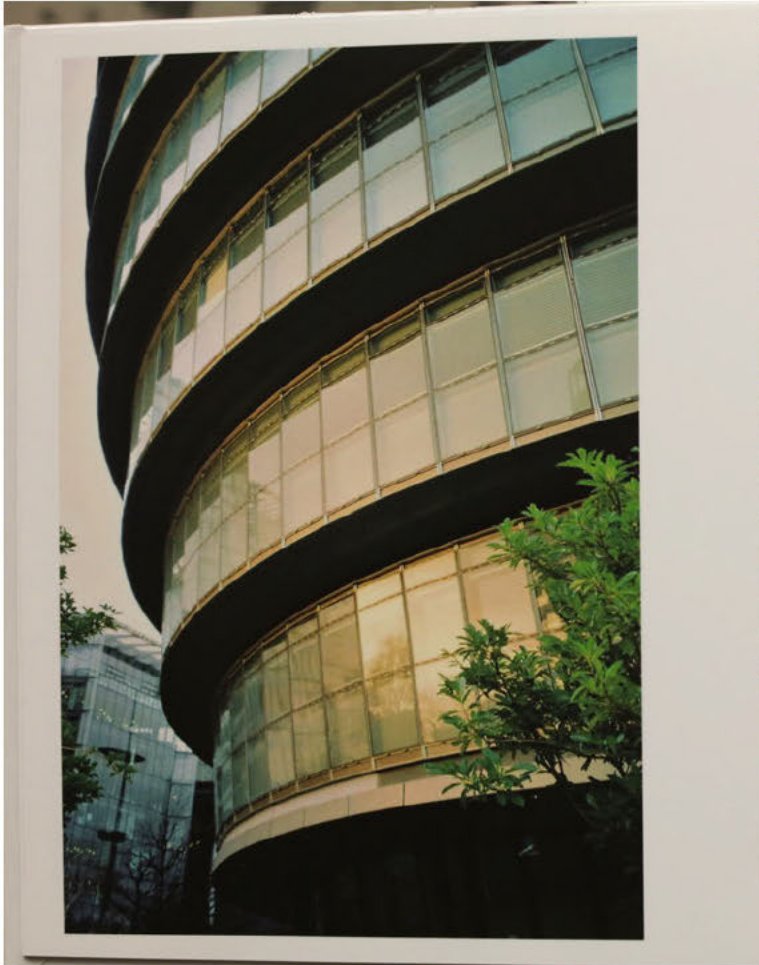




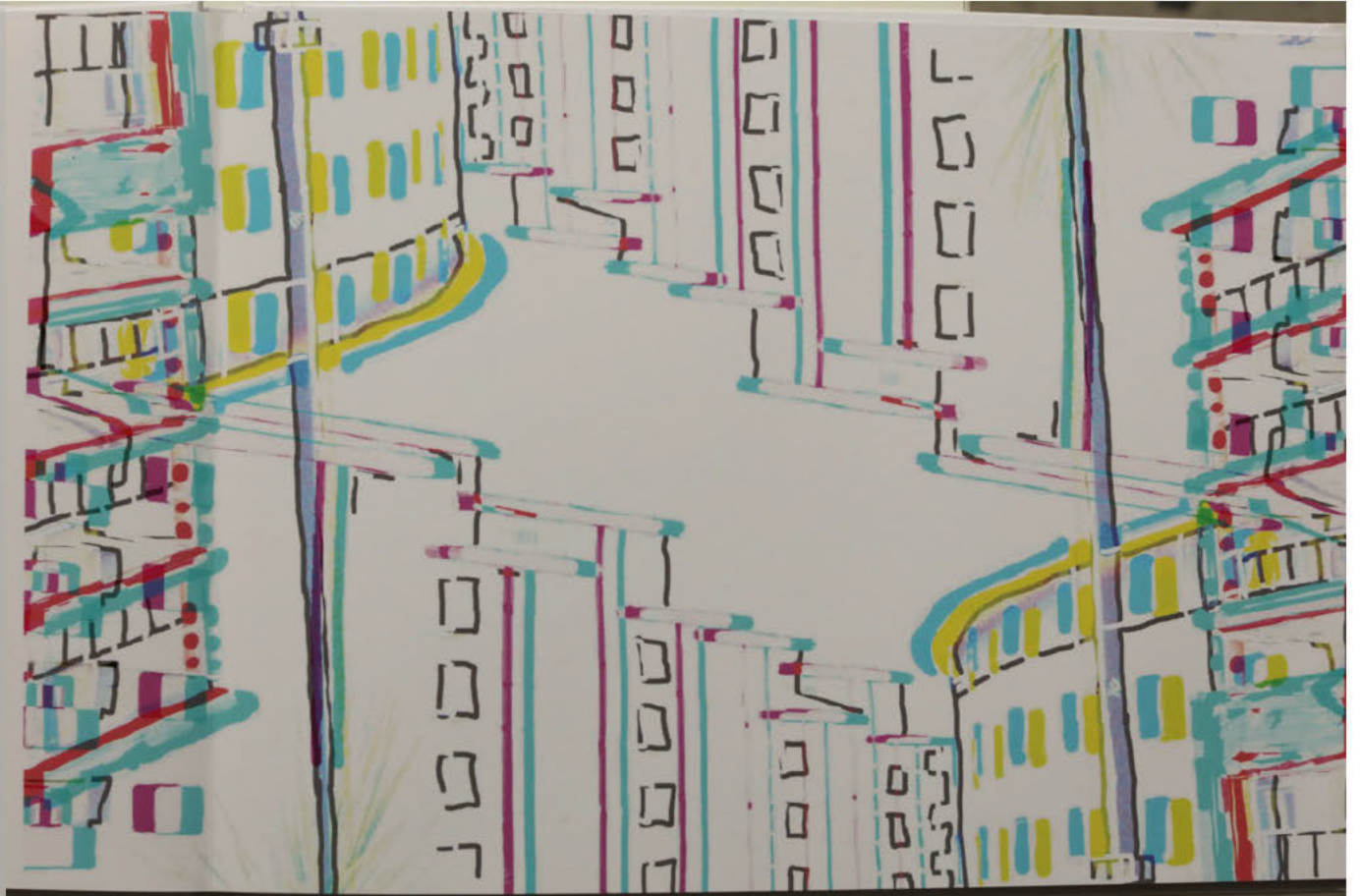


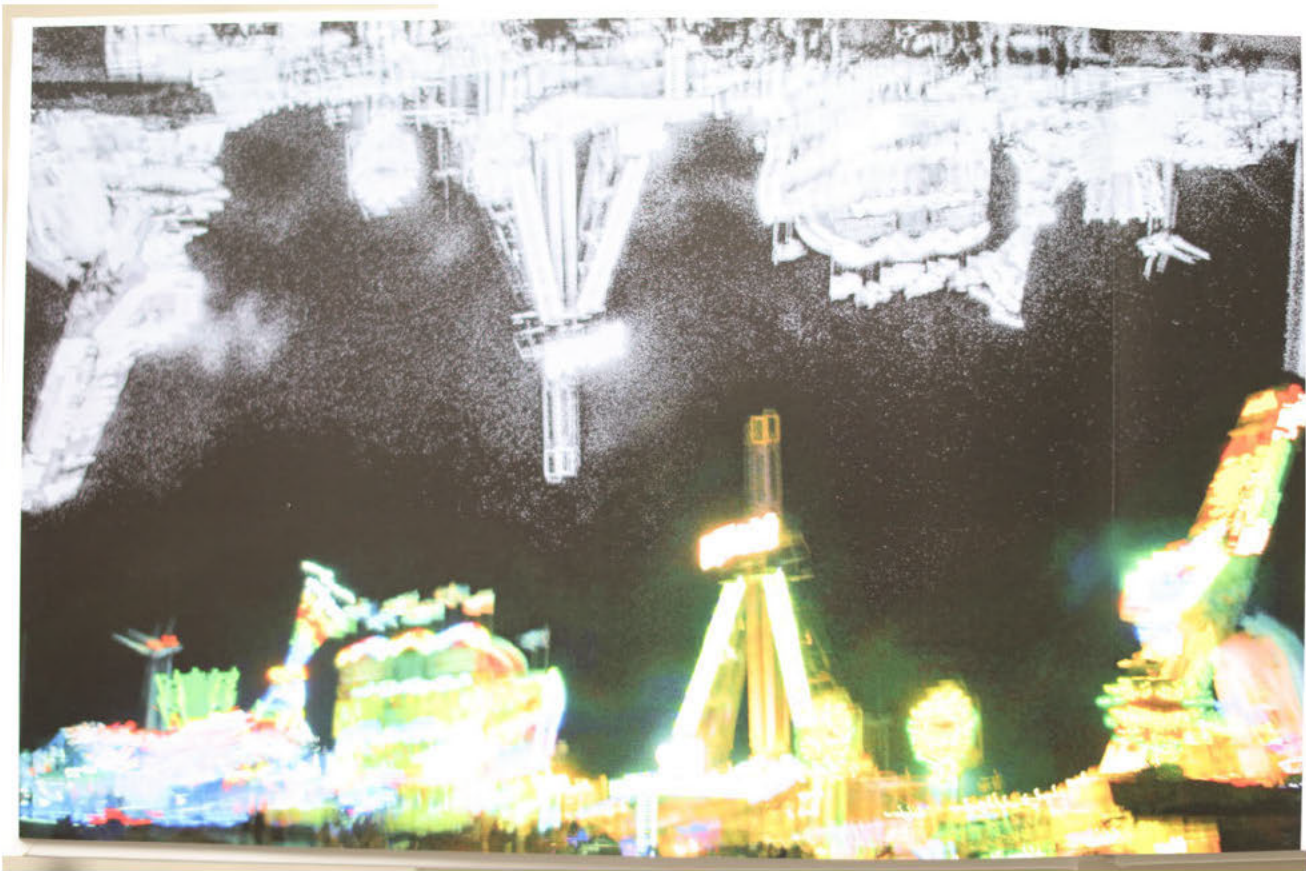














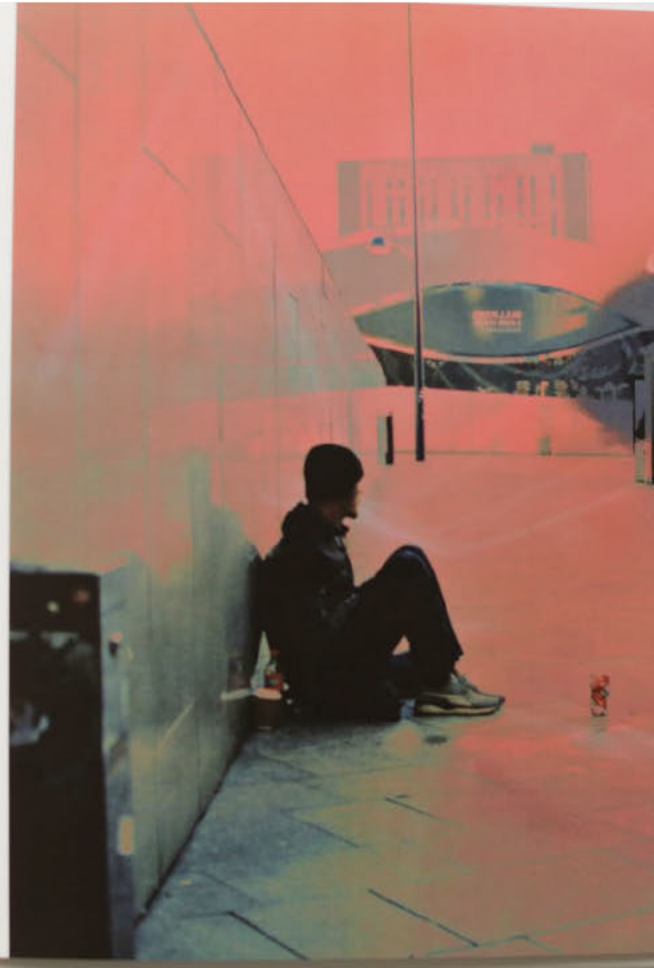
















# Deja - Component One Photography

## Abandoning the 'Instant'; eschewing digital processes in favour of analogue delay.

This study will consider the work of three contemporary photographers who prefer to employ more labour intensive traditional techniques to create their images. The study will examine the creative intentions of each photographer and how their chosen photographic processes inform meaning.



Nowadays it's easy to capture a moment in time, by simply one tap of a phone screen a good quality photo is taken and saved in a file of many hundreds of others. It was not always like this though. In a relatively short time period we have gone from taking days to carefully craft a grainy photo to taking snapshots of life every minute. To sum that up, in 2020 over 1.43 trillion photos were taken. That fact shocked me and inspired me to look into how this has affected the meaning of the photos as online it states that the average person takes over 20 photos everyday. This ultimately led me to the question: does the process of capturing the photo have an effect on the meaning of the image? Edd Carr, Odette England and Elzi Boba are artists who work with the photography medium in an unusual way, putting extra time and effort into their end products by using old or different photographic techniques. Their way of photography takes time and patience to create an image that in the 2000s could be taken on a phone and edited in photoshop to overall create a "better image" with more megapixels for example. So why do they do it?

The concept of photography did not begin until the 1800s as it took many years to understand light enough to learn to capture it. In 1814 it took Joseph Niepce eight hours of light exposure to create one image. This was a breakthrough as the pin hole camera could now be used to print images to keep, until they faded. This process kept evolving; in 1837 Louis Daguerre created a daguerreotype image which, unlike Joseph's image, did not fade and only took thirty minutes to expose. The cyanotyping process is one of my favourites, created in 1841 by William Henry Talbot and was the first process that could print multiple copies due to the negative to positive process of creating negatives that can be used over and over to produce the same positive in blue and white. Photography in this era was very limited and only used by a small number of pioneers.

However this started to change in the 1900s as the first mass market built and sold camera, called the Brownie, was released to the public. This was designed due to the development of the art by Frederick Scott in 1851 who created the Collodion process that only needed a few seconds of light exposure. The Brownie was still not very effective for it had many flaws and photography actually had a boom a bit later in the 1910s when the first 35mm camera was introduced. You can already see the pattern of photography being made to be more instant and accessible. Now in the 2000s the goal has arguably been reached as it went from 35mm slr cameras to polaroid cameras and then finally to the phone camera that is continuing to get better. All getting more and more easy to use, with faster and faster results making photography more accessible to the masses.

From the first advert for a digital camera people thought the age of film was over because dslr cameras produce, in most people's eyes, better images (and certainly faster images) but the art of analogue photography has not died completely as there are still a few people and lots of communities that still enjoy the art.

After the release of the first digital camera professionals did still use film because the selling point of the new digital camera was instant images and it did take awhile for digital cameras to produce a better image than film with the increase in megapixels so originally was marketed towards the general public. As the digital cameras took over film, sadly some good brands did die as they soon went bankrupt due to them not being needed or wanted among most of the photographic community and general public. Even the well known brand Kodak had a huge drop in sales leading them to pull the easysshare range and downsize even with their huge brand name. This is quite shocking as they were the leading brand in photography and now people only really hear about Canon or Nikon as they embraced the innovation and now are huge selling dslr and mirrorless cameras.

The slightly older generation now will remember film and the fact that their favourite old album covers or portraits of now older actors were all shot on film. As for the younger generation, all they have known is instant results arguably making the generation such as generation Z or alpha more impatient and dependent on technology. So the question is why do people still shoot film over digital.

The answer for that question will be specific from person to person, looking more closely at some artists' reasons later. Some reasons I found on the internet are that; they produce a better dynamic range in the photo; the aesthetic and look of the photo, such as the grain that often comes with it, are wanted; and the view that it's how they have always done photography and will carry on being.

However many film photographers actually say it's to challenge themselves as there is no room for mistakes or digital corrections and simply they enjoy it because there is a sort of satisfaction of loading a new roll of film and taking the first photo or patiently waiting for the lab to send you your results. Some even describe it as therapeutic and love being part of the large online community that you feel excluded from as a digital photographer.

The final reason that the community still exists is the increased satisfaction of a good shot and that money spent leads to an increased meaning of the photo and sense of reward. A website called PetaPixel carried out a survey asking the demographics of photographers that prefer analogue. The age group with the highest percentage was really close with 27.5% ages 18-32 and only slightly more at 28.4% of ages 33 to 47. This proves that younger photographers are still choosing film despite the introduction of digital and developments that have followed, such as the now increase in mirrorless cameras as prices have become more affordable. This trend can also be seen with other outdated things such as record players and vinyl as younger generations are still enjoying this form of music even though anything could be found online in seconds such as spotify. Also, especially the past two years and from age ranging from 13-25, an increase of disposable cameras has been seen as teenagers crave being "in the moment" more with less time on phones and the aesthetics of grain and light leaks.

### Looking more closely at some artists' reasons

#### Edd Carr:

Edd Carr is a photographer that specialises in stock motion animations of cyanotypes to create amazing blue and white videos. The first video of his I saw was the music video to Tycho Jones song "don't be afraid". The song is essentially about motivation and Jones saying to himself that he can achieve his goals and to work through the fear. The project took Carr a month to plan and you can only imagine the time spent on this project making all the negatives, mixing the chemicals and getting the exposure just right, to be exact it took 3 months from start to finish.

Fig1 shows just a small part of the process. Simplistically the process includes taking a photo and making a digital negative of it by inverting the photo and changing it to black and white. It is then printed onto film and placed on top of a piece of paper coated with a 50-50 mix of the chemicals ferric ammonium citrate and potassium ferricyanide. This is a green colour until left in the sun to expose from anywhere between 2 two minutes to two hours and after a rise off the beautiful deep blue colour and print is finished. The screenshot from the video (fig2) is just one of the five thousand frames as the video is 24fps.

No filters or digital editing was used to make the film but when watching it the frames move so quickly I sometimes forget that they are in fact individual frames stitched together and not just a video with a filter slapped on it. I like the colours in the video because it's so simple, just tones of white and blue but it has a depth that means it does not look simplistic. This is due to the high contrast between colours and some of the whites often being slightly overexposed. You can see throughout the video an interesting effect created from natural grain, lines and noise, giving it the look of texture. When this moves from frame to frame it creates an "old movie" look as bits fly about giving the vintage effect.

This video is not just Jones, it includes flashes of the moon or patterns to break it up a bit and there is a running theme of birds as there are many shots of flying birds and eagle eyes. This links with the lyrics sung about wanting success and adds interest because it's not just him singing. Near the end of the video hundreds of peoples portraits are flashed a frame for each person. These are just ordinary people who were asked for a photo in the street. This extends the meaning of the song from just Jones trying to motivate himself but everyone else there saying anyone can make it.

4



Fig1

Carr brought Jones ideas to life and it's interesting as the cyanotype really brings out the detail in the faces at the end. You would think it would be strange seeing a blue person but when the whole video is just blue and white your brain thinks it's normal just like you do with black and white images. Carr has a unique style, he has done work for Vivian Westwood and recently Adidas and they are all made with the same process but also with a theme and flashes of humans and nature combined. I love his style and think all of his work looks interesting and fun and I hope that the same for others even if they don't realise what effort it takes.

In an interview Carr said "A exhausting but rewarding feat!" which explains the big question of why? Carr spent three months on the project for the reward, the aesthetics and the achievement of showing so much in so much depth with just blue and white. In an instagram post he explains that cyanotyping was originally used " for its low toxicity, ease of use and affordability" and while nowadays that is not really the case, people do it because they want the old aesthetic and often a challenge. This makes Carrs work personal as he did it for his satisfaction and fulfilment as well as the craved aesthetics. However you can't forget the fact he is getting paid for it and enjoys it which is worth more of any of the reasons, the enjoyment.

Fig2



5

#### Odette England:

The next photographer who interested me was Odette England because she has many projects that are very unique. A couple include a project called 'in the black in the red' where she took negatives, cut them up and quite literally sowed them back together before scanning them in digitally. Or 'Attentional Landscapes' with images made from little circles in the layout like a colour blind test.

A lot of her work is about the themes of autobiography, land, gender, and ritual but the project that really interests me though is called 'thrice upon a time'. For this project she went back to where she grew up as a child. When she was young she remembers it as a happy place and a working farm in her home town in Australia but now 40 years on it's a more sad story as her parents lost the farm and their livelihood due to falling milk prices and the government's lack of investment in agriculture.

The image above (fig3) is definitely unique as there is what looks like a rip horizontally across the whole photo splitting it in two and dark marks of red and yellows in contrast with the light blue sky. I think this image is very interesting itself but becomes so much more and even means so much more to the viewer when you know the process.

Odette went back to the farm and took photos of the unloved scene she found. She then developed the film but before scanning it she cut out the image and stuck it to the souls of her parents' shoes.

Over the course of a year the parents visited the farm each month and walked to the places the photos are of. Thus damaging the negative and creating the battered broken look. Each photo was taken in a location that she had a childhood photo taken of her. The negatives then had to be carefully put back together in order to make a full photo. These sets of photos look and feel fragile and the marks can show the damage her parents had on her or the damage losing the farm had on her parents, depending on which way you look at it.

Fig3



6

Looking more closely at another of the images (fig 4) you can clearly see the damage. This photo had white streaks though it that faded out the image in these areas. The left hand third is subsequently lighter than the rest and in the top part you can see the white lines diagonally streaking through the blue. When looking at the image your eyes are first drawn to the three features, first the bush in the foreground, then the concrete small structure then quickly drawn to the striking red truck that is nearly finished travelling through the frame and into the missing bit on the right. For me this feels like it is showing the end of the family's journey at the farm and the whole project feels like closure from her childhood.

This photo was on the shoe of her mum's left foot and like the other had to be sent off to an artist who got the tweezers out and put them back together as best as he could trying to minimise the damage.

Odette was patient with this project and did it to portray the image with so much more meaning than just a photo of a farm proving that for some people using analogue photography and other techniques have more meaning and create better works of art.

Fig4



7

#### Elzi Boba:

Finally looking at Elzi Boba's work. Yet another photographer who loves using experimental techniques, Elzi has explored using the hydrochrome technique, using expired film and even 'souping' film. She wrote a brilliant magazine piece about recipes for 'soup' film. I can only assume it is called souping film just because the process involves soaking the film in a liquid of some sort. There are many different ways this can be done.

People 'soup' the film before shooting the roll of film and some people do it after, you can soak it in a variety of things. Here are some of the wacky ones I have heard of; kool-aid and lemon juice, hand soap and salt and finally in a cup of tea.

Fig 5 is one of the photos from a roll of Elzi soup in one tea bag of pure china tea, one can of diet coca cola da a tspn of salt. She mixed all the ingredients in boiling water and left the film to soak for six to eight hours, leaving them to dry out for 24 hour after soaking. This alters the colours of the photo and you can even see the salt granules as they darkened spots dotted across the image.

Fig5



8

The two sides of the image are the original blue colour but the centre strip has been dyed a much more red and orange tone. Looking more closely into the photo the lamp post protrudes upwards and the split between blue and orange follows the line and the statue is surrounded by a brighter red glow than the rest. Now unlike the other two artists i'm a little bit unsure about the meaning behind this particular photo and there are all sorts of different conclusions people could come to when looking at this photo, mine being that blue is a sad colour and everything looks colder and duller in a blue world compared to the brightness of the autumn colours leading up to the cold.

She says she is inspired by "the quirky things in nature" and after learning that you can see her work does portray that in an unorthodox magical way. The main takeaway from this image and her art as a whole as a inspiring quote she said in a Lomography magazine interview is; "There is no right way to use the camera and I think the fact that it has so much that you can do with it - multi-exposure, long exposure, panoramic, flash photography and use of colourful liquids with film soups, makes the shoot with Hydrochrome more exciting and more fun!". Whereas the other pieces of work were about the meaning of the process, this is about showing nature in a fun way but mainly it was done because she simply enjoys experimenting, which is a valid reason to create beautiful art.

#### Conclusion:

So to sum it up I have looked into a commercial photographer- Carr, a fine art photographer- England and an amateur photographer- Boba. They cover all aspects of photography and all have two things in common, the use of film and the love for the process as much as the outcome.

On the other side you can't deny that the image quality and overall look is nothing compared to a modern dslr camera due to the grain and washout effect. Meaning it's understandable why people don't like the process or the projects, because they want to see or capture life as realistically as possible, for example capturing the stars or the hunting of a fox etc. A film camera would just not meet their needs for strong colours and crisp images with as many megapixels as you can buy today.

Experimental analogue photography is still and will continue to be enjoyed by only a niche group. So, when I think of the question "will film ever fully die out?", I don't believe it will ever. There will always be people who still enjoy the process of creating a non-digital image, for hundreds of personal reasons ranging from enjoyment to looks, reward and quality. Finally to answer the question of does the process add more meaning to the photo I think it most certainly does to the photographer and the viewers, when they can relate to the story behind the process and final image.

9

### Post-script:

I personally enjoy shooting film and enjoyed learning about all these photographers and I was greatly inspired by all of them. After trying the cyanotype process it made Carr's work personal to me, inspiring me to create a small stock motion cyanotype animation of my own to show how the scenes in a dream are blurred. He said my work "looks fabulous" on instagram which was great motivation for the project. As far as the other two go, I thought England's work had a beautiful story which made me reflect on my story and I thought Bobas work looked aesthetically the best and is something I could enjoy experimenting in both in and out of school. In terms of my project and the remit of dreams, none of the artists relate to this directly but it's okay because this is where I come in, using their processes or care for the process, to show more effectively the dream state in my work.

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