

Component 2 Photography

Standard Mark – 41

Performance Level 4: Competent and Consistent

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

Keywords from the taxonomy:
Purposeful, Engaged

Moderator commentary

This Photography Component 2, consists of an A3 sketch pad and several A4 and A3 edited, printed and hand-woven photographic outcomes completed during the 10-hour period of sustained focus. Images of the work selected here reflect the characteristics of work just within Performance Level 4, Competent and Consistent, with a mark of 41/72.

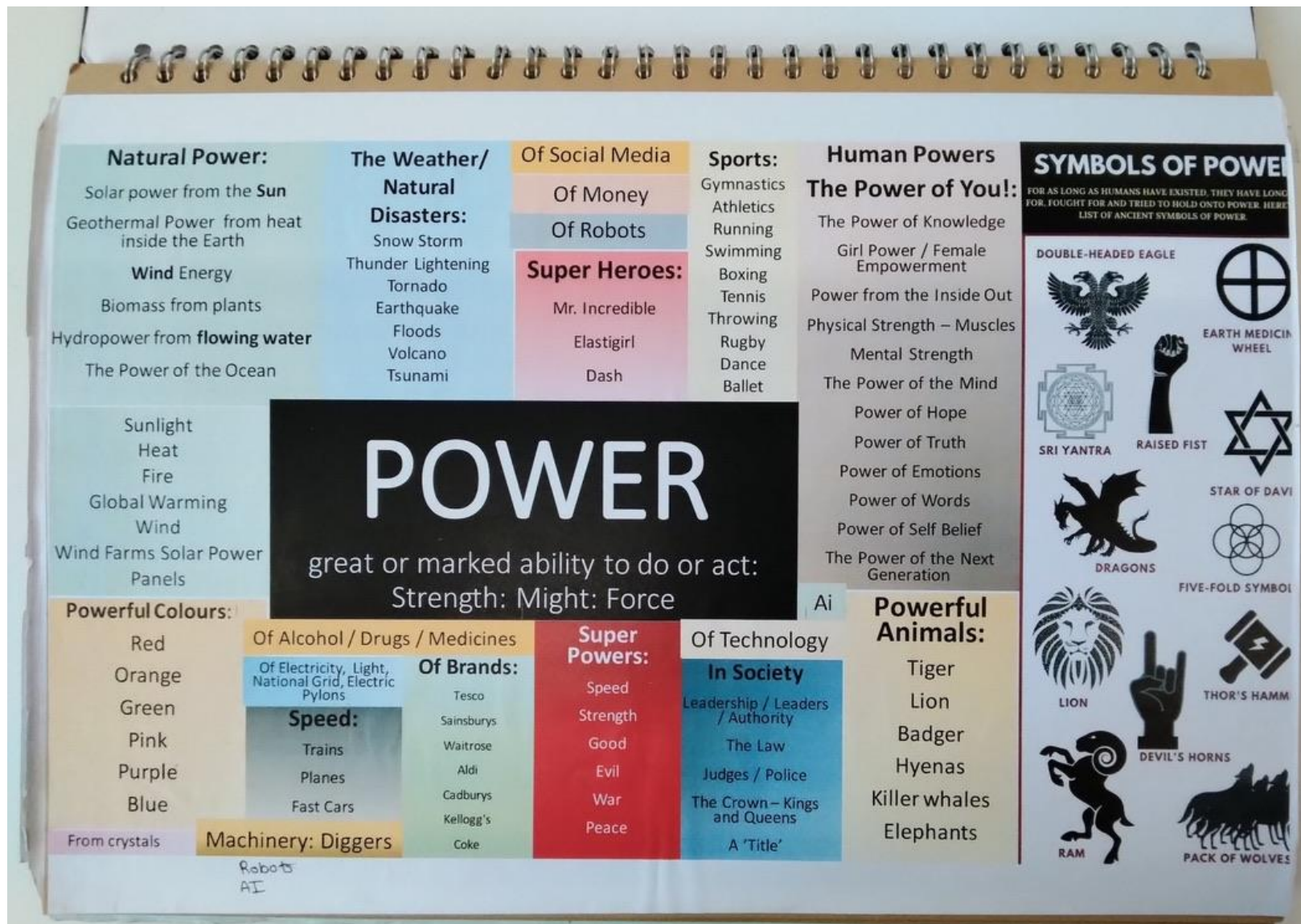
A range of ideas are considered in response to the Externally Set Assignment theme of 'Power' before focusing on the 'power of technology'. A series of photo-grids are created in colour and black and white, reflecting the candidate's engaged feelings of constant exposure through technology. A photomontage is created of a teenage boy looking at his mobile phone set against a backdrop of him climbing a tree. The candidate purposefully annotates: "I wanted my image to make people think about how much time children are spending on technology. vs. how much time they are spending outdoors in the fresh air without any external influences."

The multiple image idea is refined through analysing the work of Finnish photographer Christoffer Relander. They comment: "I love how Relander's series blurs the line between the natural world and the human focus...I have taken great inspiration from this...the power that humans have to create a more sustainable future for our planet". This turning point inspires the candidate to focus on creating a series of double exposures in response to deforestation, oceans and nature conservation, using Adobe Express. Narrative titles help to embed the meaning of each image.

The hand-woven photographs of British artist Samin Ahmadzadeh inspire the candidate to create their own woven responses, keeping the subtlety of a delicate palette and the concept of double imagery to add depth to the narrative of their combined image. The candidate prepares for the timed examination by reviewing the strengths of the creative journey they have travelled, identifying elements of storytelling that they feel best reflects their visual response to the examination theme.

The final 10-hour period of sustained focus response is a series of 2 A3 hand-woven photographic outcomes that draw together the idea of the 'power of people to create a sustainable future'. Images of forest fires and re-forestation are thoughtfully reflected in the age of the portrait woven into to them, to leave a feeling of hope for the next generation.

In order for the submission to move more securely into Performance Level 4, Competent and Consistent, the candidate could demonstrate more depth of enquiry, exploration and recording within the examination line of enquiry.



My interest in Turner's vision and style inspired my first Photoshop drawn in the Chubbens and then moving on to Green Park Reading. I wanted to learn more about the technique he practised which was patented in 1941 by British inventor W. H. Fox Talbot.

Turner's photographs were printed from paper negatives known as calotypes that were the same size as the print. He printed them on albumen paper - that has been floated on a wash of egg white containing light-sensitive silver salts.

Like Turner I have created my own 'Photographic views from Nature' photo shoots where I want to give my chosen photos a title and explore and interpret them further based on my understanding of Turner's photography - based on the power of nature - wind power.

Contact Sheet 1 - Cobstone Windmill, Turville Mill, Buckinghamshire
'Windmill Power'



Contact Sheet 2 - Reading Wind Turbine, Green Park Wind Farm
Renewables
'Wind Power'
2005
- Feb '24



My Chosen Shot A - Traditional Windmill Power

"Rotating Power"

My inspiration:

The Windmill
by
Benjamin Brecknell
Turner
1802-1854



- From his album 'Photographic views from nature'
- Location: a few miles south of Worcester
- Turner was recording a disappearing feature of the British countryside as more powerful steam driven mills were built in the 19th century
- I was inspired by the concept of composition of the picture highlighting the demise of a previously hugely important power source - milling
- I also was fascinated by the Sepia colour tones and the grainy texture of the photo created using a revolutionary technique - 'contact' printing from paper negatives - unknown as cameras
- I want to try and replicate this style and storytelling feeling using sepia tones, some contrast whilst being a shot that would lead to a central important structure and makes you think about history

My Original Photo Feb 2024



From my photo shoot taken at Turville Hill Bucks

I wanted to replicate the impact of the windmill and its power and importance in the early 1800s when it was used to grind cereal until 1973

I love the beauty and majestic power of both windmills and really want to replicate this in my edit

Taken in natural daylight at a distance

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My edited Photo Feb 2024



I wanted to explore the tone and texture of Turner's photo and try to replicate this by firstly looking at the form of his original shot and taking my own shot at a slightly different angle yet not losing the organic classic form captured by Turner

For my final shot I increased the brightness by 48% and decreased the contrast by 34% to give the intensity of the original

I wanted to create the monochrome colours so I initially changed the image to black and white, but to give more warmth I added red - 159, yellow - 300, cyan 260, blue 297 and magenta 3000

I also strengthened the overall colour balance and shadows: red - 40, magenta green 5 and green - blue 25 to give a grainy feel which gives it a more oppressive feel

The windmill was my focal point, just like Turner's

My Chosen Shot B - Wind Turbine Power

"Let's generate POWER!"

My original unedited photo



My Photoshop Shot B - Wind Turbine Power

I used the magic wand to select the area of brightness

I also worked on the colour balance and shadows

adding cyan-red magenta-green and yellow-blue to add an overall bright orange glow to the final piece to give an overall uplifting positive feel to my shot

Clear crisp turbine with a powerful intense vibrant background to make it 'pop out' - my modern take on turned windmill

I increased the brightness and decreased the contrast and was much happier with the end result

I wanted to create a more modern twist on windpower and its power in today's society, so I did a 1st shoot to complement my 1st shoot

I was a bit disappointed with how my final shot came out as I really wanted to highlight the power of the wind in helping global energy transition and the shift towards using green energy sources, and don't think it quite captured this power

I have chosen a single wind turbine taken just before the sunset as I wanted to create drama and interest by exploring different tones through photography. My shot has the turbine in the foreground and very much the focus point. I wanted the image to feel very powerful and very positive, and full of hope for the future

I was not so happy with how this version turned out as I wanted it to

portray a powerful engineering masterpiece through the brightness and displaying a great 'sepia' look with a golden tone glow but it just was darker on the windmill as much as I had hoped

Nature Power - Evolution of my photos

I really wanted to see my photos working hard and in a more powerful and creative way so I decided to apply some new techniques to my chosen shots.



↑ I applied a duo tone effect

Inspired by the pop art movement, I wanted to research more about Andy Warhol (1928-1987) a leading figure in the pop art movement.

I particularly love his impactful use of bright colours, heavy textures and line work. I wanted to explore applying vibrant colours to my photo.

I started by applying a duo tone effect to my photo to create a more intense image. I also cropped into the image to create drama. The focal point of my shot remained the same but the close lens view made the form more vivid and less 'classic' than the wide lens previous view.

↖ My Cropped image

Andy Warhol's - Marilyn Dptych



Warhol's use of repetition is very distinguished and I love the use of contrasting colours.



to replicate this style using my wind turbine

I love Warhol's use of colour. I think taking an everyday object and turning it into something iconic is very clever and I wanted to try



I then wanted to explore grid styles like Warhol but with my own twist so I:

- created my own grid format using 'ends' in new express Adobe
- I then selected my image and multiplied it into my grid
- I slightly adjusted my original photo by increasing the contrast, reducing the brightness, increasing the highlights, increasing the shadows

I then wanted to explore this in different colours so I changed the effects of the central two images to grayscale and lightened the opacity. I also colorized the other photos - choosing my own - mint green - calm colour.

I then wanted to explore using contrasting colours within my grid to create more 'pop' and more of a fun yet also a more impactful meaning full punch to my audience.



I selected 3 different duotones
I selected a new grid style

Taking my Wind Power further as a statement that could be used on a website or Magazine cover

I selected a different shot and applied a slightly denser filter to just give the image more power and impact.

I wanted to explore further how colour blocking could create striking, impactful statement pieces, so I looked at different backgrounds for my own "iconic" wind power piece - which I wanted to highlight the power of Nature - wind power



Roger Fenton (1819-1869) - Landscape Photography, from our visit to the USA museum.

"There is something magical and complex about being in nature it can touch your spirit and make you feel more positive and calm" I was very inspired by Fenton's vision and eye which made me want to research him further and try to apply my learnings of him to my photography

Picturesque →

this waterfall inspired William Wordsworth →

black and white →

slow exposure →

softly blurred water →



Aura Force Waterfall, Lake District, 1850's

→ Powerful

→ dramatic

→ breath taking

← inspired by romantic poets and painters

← minimal and moving

← natural process and energy

Fenton had a great belief that photography should not just be a way of recording the world but a means of artistic expression, this really resonates with me and this powerful mindset for me makes his photography/photographs even more powerful to review and explore for my final interpretations

Tree lined waterfall →

Picturesque →

Traditional of the time →

Rocky ledge →

Powerful language in an image →

The power of Propaganda through Photography portraying an imposing significance of the land in rural England, but not reality of society at the time →



Untitled landscape 1850's

← Striking

← romantic

← black and white

← nature

← Powerful, intense and moving

Viewpoint = idealistic for the time

(no hint of poverty)

Contact Sheet 3 - Photoshoot at Virginia Water: The Cascade Lake and Windsor Great Park

"Nature's Power"



Roger Fenton's inspirational photography of the 1950s, in 1953 he was appointed the first official photographer of the British Museum. I particularly love the Romantic Spirit of his photos and my aim was to try to replicate this.



I was inspired by how compelling Fenton's views showing the power of nature in its rawest, most pure form. I wanted to apply this sensitive form of photography to my chosen shot.



My Final Photoshopped/Photo edited - HYDRO-POWER

I love how Fenton tapped into both painting and Romanticism of the same time, and from looking at and researching his work I conducted my own power of nature landscape Photoshoot.

I conducted my shoot early morning to inject some of the Romantic and calm found at early dawn and to help create the atmosphere that I wanted to portray. I really wanted to create a feeling through my final shot just like Fenton did through his photos.

My Chosen photo from my shoot unedited -



I applied a black + white filter to reduce the overall saturation of the image. I increased the shadows to create an overall darker and more dramatic expression.

Power over the Atlantic 1952 by Monty Watkinson



(1871-1957)

This was taken at the V&A and highlights the 'golden age of travel' in the 1950s.

The photographer has decided to take this from inside the plane looking out across the sky, focusing on the power of the plane's engines. This unusual angle provides a very dramatic sense of perspective.

At this time trans-Atlantic flights were becoming more common as aircraft engine technology improved. This photograph provides both a sense of scale and a sense of power of the aircraft - now aircraft of the time had four piston engines which both benefited and increased commercial and military operations.

We are placed in the position of the photographer and what it would have been like to admire this amazing aircraft and now it was powered.

Watkinson was obviously interested in the spectacular progression of air travel at this time; this image is taken from the plane window and captures us, passengers, in motion over the Atlantic Ocean.

We can only see a section of the plane, due to the angle of the photographer but it shows exactly what he wanted to show - the power of the aircraft.

The blurring of the propeller shows the power and speed conveyed by the aircraft, compared to the calm, stillness of the sky.

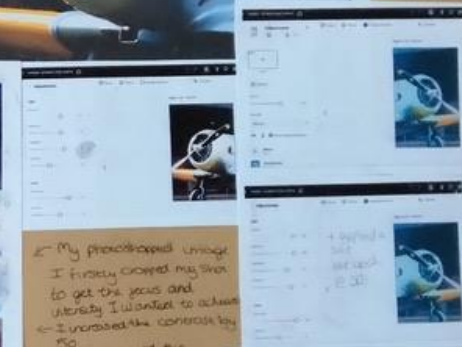
I decided to write an airport to capture the power of flight - which was of my most favorite. I used a small, vintage camera to take photos of the plane and I wanted to try to capture the feeling of the plane as it flew. I wanted to show the power of the plane and the feeling of the plane as it flew. I wanted to show the power of the plane and the feeling of the plane as it flew.



I really liked the effect created when I accidentally printed on textured paper!

Propeller Power

My original photograph



My photoedited image. I firstly cropped my shot to get the focus and clarity I wanted to achieve. I increased the contrast by 50% and increased the brightness and highlighting to create a 'strong' feel, also demonstrating the power of the wing/propeller.

My favorite outcome was this one as it captured the uplifting mood I was trying to create whilst still focusing on and highlighting the sheer power of the propeller of a plane as it literally goes on an aircraft towards!



As this project shows it is really interesting to not only explore the theme of power using photography but also to see just how powerful photography itself can be - as a tool for so many things but not just for beauty. It can be an incredibly powerful tool for propaganda, and has been used in this way over the past two centuries. Moving rapidly forwards a hundred years to the 1970s the image called *Constant Exposure* created by Paul Trevor (born 1947) during our visit to the V&A museum instantly struck a chord with me and made me want to explore both the artist and his final patchwork composition in more detail.

PAUL TREVOR 1977-79



Playful
Humorous
TV
Influences
Personal
Experiences taken from the TV
High impact
through
particular
photography making
make the culture
highlighted
the culture of
the time
in a way that
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Trevor's *Constant Exposure* composition showed the injustice that television had on people's lives during the 1970s.



Trevor is motivated by a keen social message which I would like to explore in terms of today and the impact of social media on our lives. Like me, Trevor is curious about everything that happened around him and I feel that making and making *Proper Pictures* is a way of questioning the world and yourself at the same time.



I researched interesting quotes for my title and background

My print has come out a bit blurred which I am disappointed about as they are not as clear as I wanted them to be

CONSTANT EXPOSURE BY LIBBY SMITH



I chose 36 images from my snaps to demonstrate my modern day 'constant exposure'

These were images of my friends on their phones, inbetween images I took of the TV, Instagram and advertising boards

I used greyscale for all my images as I think images will all be in black and white so this is what I wanted and more

I wanted my final image to be busy and to be so demonstrate everything and it was busy so

I researched grid formats using Adobe Express and chose this final layout to showcase my interpretation of 'constant exposure'

Like Turner, I firstly wanted to explore the power that technology is having on all of our lives across our generations

For this I spoke to my grandparents and agreed to include them in my snaps - to represent the baby boomers. I also shot some close friends, and my brother, who represent - generation Z, as well as my parents who represent generation X

I firstly applied greyscale to my chosen images once I had formatted them all into a grid - story telling style - in the style of Turner. I initially cropped all my chosen images and added filters to change the brightness, contrast, highlights, shadows and adjusted the colour saturation of each photo

Once I had formatted them all into a grid using - new express Adobe I then went to adjust them further - increasing the contrast further, upping the opacity to make the images crisper

For some images, I reduced the brightness to help the photo to pop out from my grid. I also sharpened the detail in some images - again to get more clarity and help enhance my overall message

I started to adjust the colour saturation and warmth but then decided to do this only slightly as my overall idea for this first route was 'greyscale'

I also revisited the framing of some of my images to ensure they are at the angles I wanted

I also increased the highlights of some of my images to give a more vibrant texture

The mood I wanted to portray here was not happy or sad, more 'thoughtful' and perhaps even 'sinister' as I wanted it to make people think about how technology is starting to control our lives, across all generations

This can be seen as both a good and bad thing, but needs awareness and consideration for protecting and helping future generations. I hope my message comes across in my final image

The images have again proved a bit fuzzy which may be either my printer or I did not save the final grid at a high enough resolution - but the thought behind it was to make a vibrant version.

CONSTANT EXPOSURE BY LIBBY SMITH



I then wanted to create a bright version of my own 'constant exposure' - so I increased the brightness of my images.

Here I changed the grid colour and my title colour to see which version works the best.

CONSTANT EXPOSURE BY LIBBY SMITH



My original shots



The Power of Technology Is tech taking over?

I selected my 2 contrasting images - outdoors, fresh air, climbing trees 'vs' indoors on the phone 24/7
I set my background image as the tree climbing shot
I increased the contrast of that shot by 67 to dial up the depth of the background image
I increased the brightness by 56 to intensify the overall tone of the shot
I added highlights to add some drama, and also added shadows to add some vibrancy
I then removed the background of my second image to ensure this would be the focal point of my shot
I kept the opacity of my second shot at 100%
I sharpened the detail of my second shot by 50%
I added warmth to ensure it was set apart from the background image

My photoshop steps for creating my photomontage



My final photomontage image

I took inspiration from the Tony Blair image by ensuring that my subject matter - the Power of Technology was in the foreground and the focal point of my final image and then behind I had the image of being free and outdoors which was my key message behind the overall photomontage.

I wanted my final image to make people to think about how much time children are spending on technology vs how much time they are spending outdoors in the fresh air without any external influences.

I love how photography can be used for storytelling and can be multi-dimensional and can mean different things to different people.

My Final Contact Sheet

For my final piece I wanted to research and explore the technique of double exposure whilst relating this to my final theme - The Power of Women

Because of this I have conducted several different Photo shoots in different locations, different environments and with both family and friends



* To help relate some of my final images to my specific final topic, I have taken six images from the internet which are shown using * above.



Double exposure photography

A photographic technique that I have always loved is double exposure photography. I love it for the drama that it can create and also because photographers can create unique and meaningful images using this technique. For these reasons, I wanted this to be a technique that I would research and explore at a deeper level and then try to replicate. I really wanted to show a deeper meaning behind my final photographs and I thought this would be a really good technique to demonstrate this.

It is a technique that layers two different exposures on a single image, combining two photographs into one. Double exposure creates a surreal feeling for your photos and the two photographs can work together to convey deeper meaning and create a story or a message which is what I want to do with my theme of Human Power/The Power of Humans.

I want to initially explore this technique and then progress to using multiple exposure photography – overlaying more than 2 photographs and exploring different exposures.



• Inspirational Double Exposure Photographers: Solve Sundsbø - Vogue Italia September 2013

I love the way the flowers look as if they are the hair, they are incredibly beautiful images that inspired me to try to replicate this technique.

He is a truly inspirational photographer, born in Norway in 1970, now a London-based fashion photographer and filmmaker. I love his experimental eye and modern concept Photography where he uses different lighting and sometimes smoke.



Christoffer Relander

is a Finnish photographer born in 1986 especially known for his multiple exposures technique. I love this quote from Relander:

"Beauty can be beautiful, but the surreal often attracts me. Photography to me is a way to express and stimulate my imagination. Nature is simply the world. With alternative and experimental camera techniques I am able to create artworks that otherwise only would be possible through painting or digital manipulation or an external software." "It really inspired me to explore this technique further and try a technique that at the start of this process, I didn't think would be able to achieve

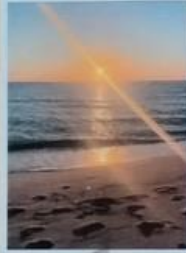
I love how Relander's 'We Are Nature' series blurs the line between the natural world and the human form to such a degree that it is impossible to tell where one ends and the other begins. I have taken great inspiration from this when considering which places to put together for my final piece. I love how he experiments through his curiosity of a subject such as this and this is exactly what I want to do with my curiosity and interest in the Power that humans have to create a more sustainable future for our planet.



'Kiss of Life'

The power humans have to inject life back into the oceans

The thinking behind my image was to stop and think about polluting our oceans with plastic and to think about the power of life within the oceans and how we should be working to save this.



My background image was taken on holiday in January. I set this image as my full background. I reduced the opacity of this shot to 73% and increased the contrast by 26.

My overlay shot was taken at a photoshoot I took at my cousins' house.

I wanted to capture both the innocence of young children and the power that they also have to help future generations to look after our oceans properly. I reduced the opacity of my second shot to 31% and increased the contrast, the brightness and added highlights.

I thought carefully about the size and placement of my cousin within my final shot, as I wanted it to represent the next generation breathing life into the ocean again – rather than destroying life in the ocean.



My landscape version

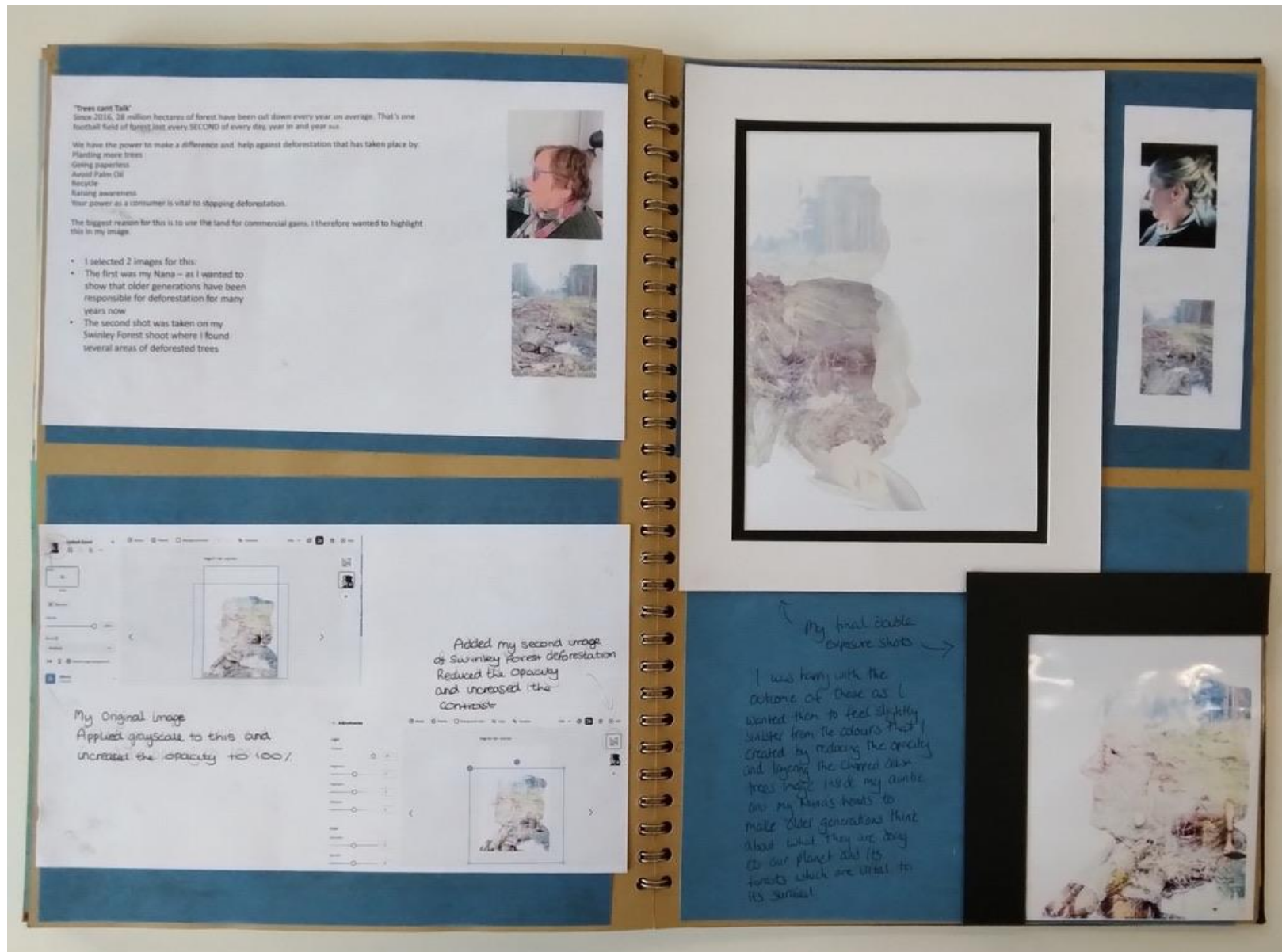


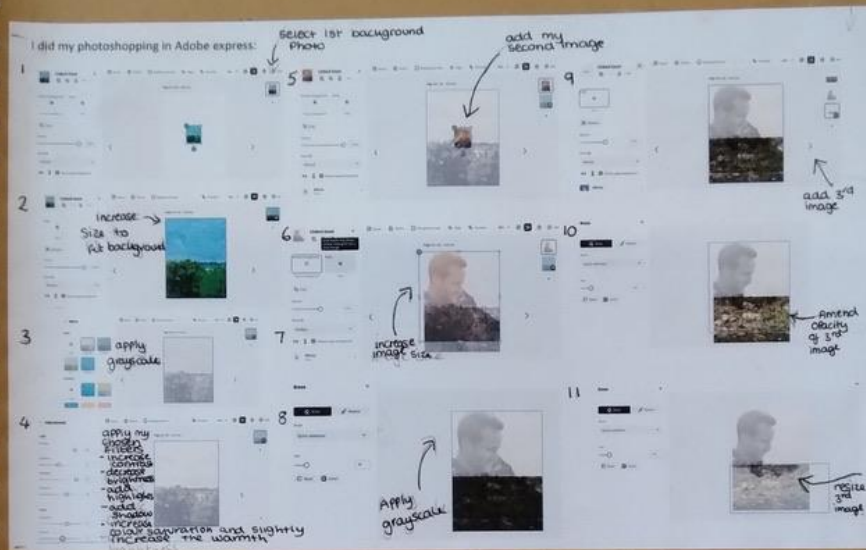
I did my photoshopping in Adobe express:



My final shot
Kiss of 'Ocean' Life

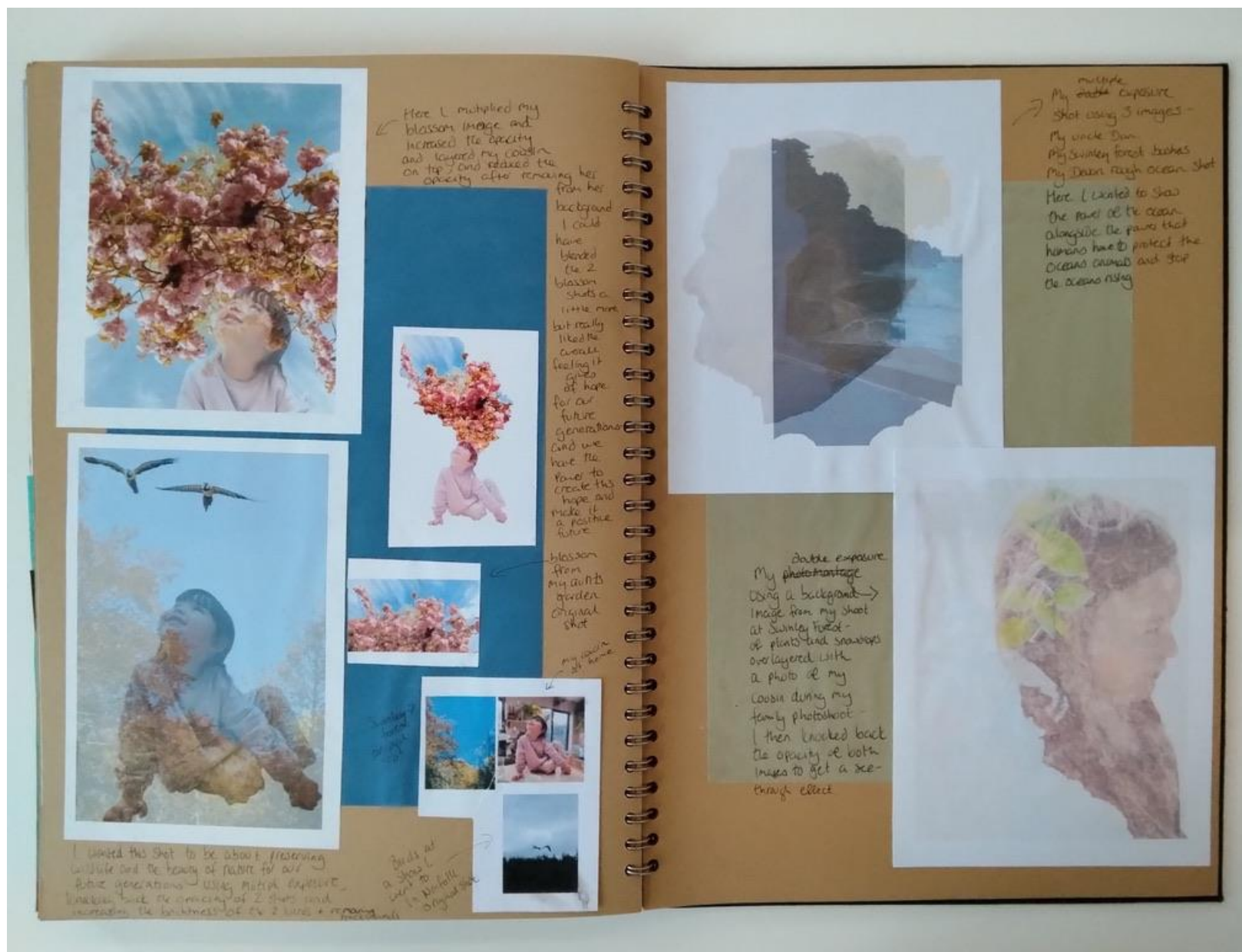








41 marks - 1PY0-C2



My Photomontage



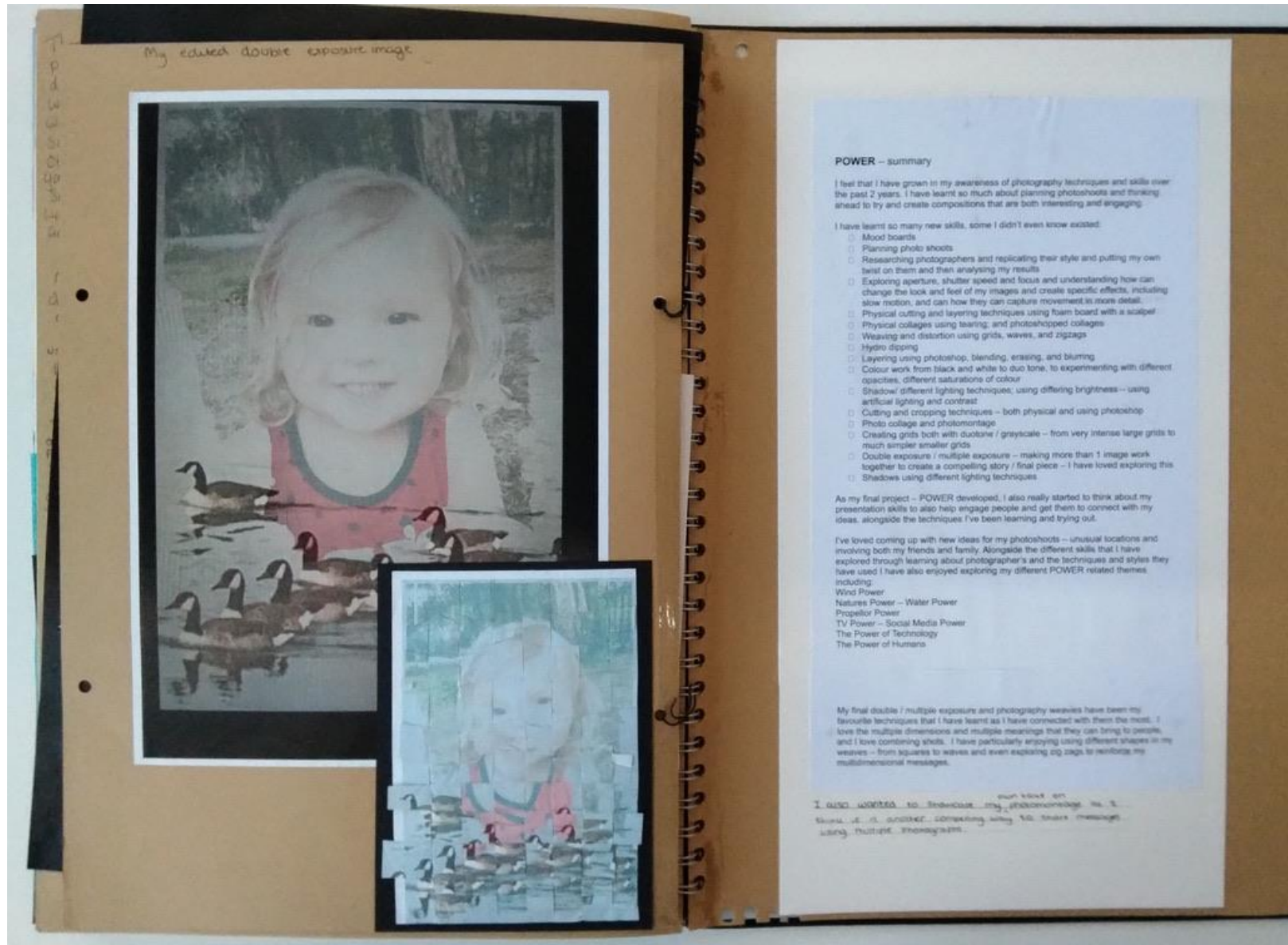
WEAVING

Samin Ahmadzadeh (b.1989)

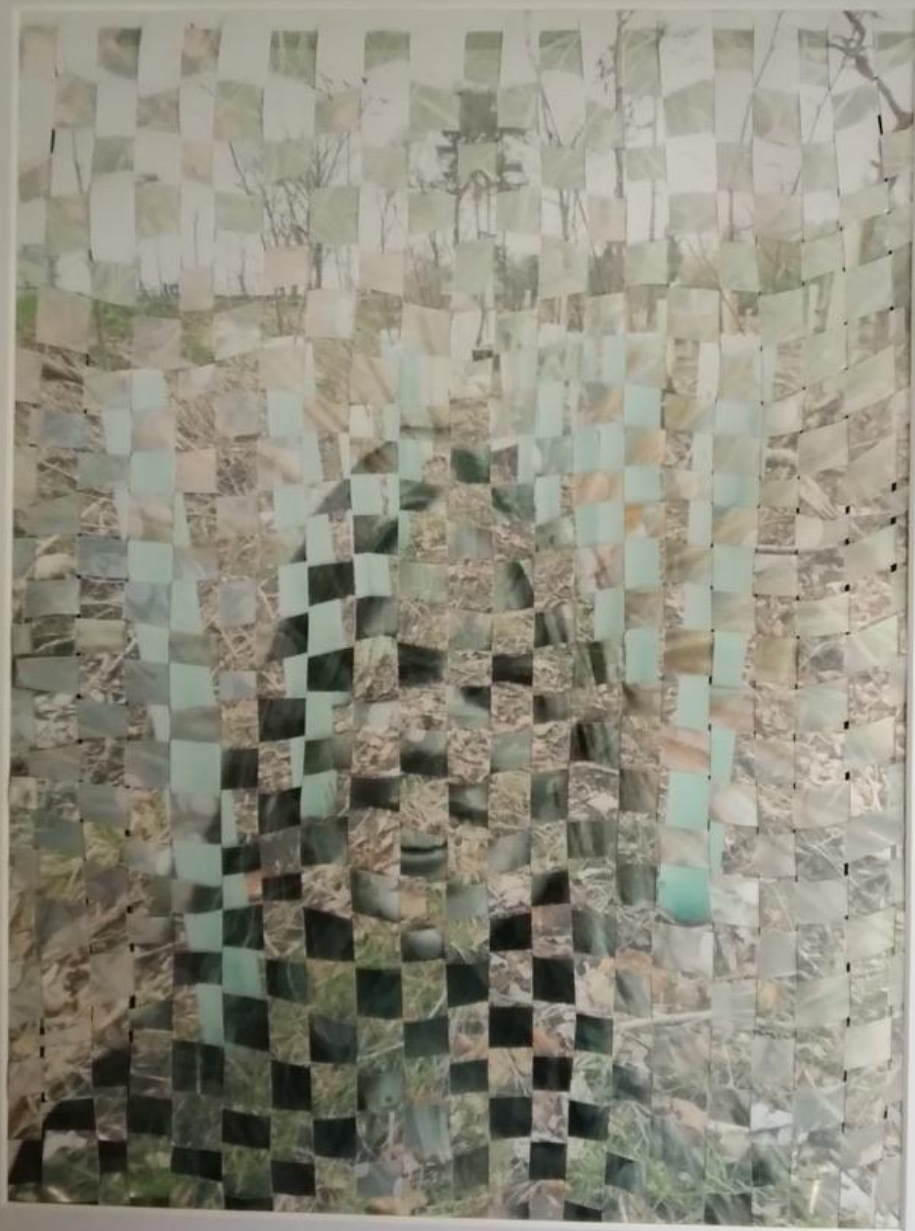


I was inspired by the work of Samin Ahmadzadeh, an Iranian artist, based in London, who uses the square as a medium to experiment with image manipulation to show her ideas. I find this style really compelling and so wanted to make it my 'thing' for this project. After looking at his work, I decided to explore the concept of weaving, which is a traditional craft that involves interlacing threads to create a fabric. I wanted to use this concept to explore the relationship between human and machine, and to show how we can create something new by combining different elements. I also wanted to explore the concept of weaving, which is a traditional craft that involves interlacing threads to create a fabric. I wanted to use this concept to explore the relationship between human and machine, and to show how we can create something new by combining different elements.











41 marks - 1PY0 C2