

Component 2 Photography

Standard Mark – 44

Performance Level 4: Competent and Consistent

	AO1	AO2	AO3	AO4
Mark	11	12	12	9
Performance Level	4	4	4	3
	Mostly competent and consistent ability	Fully competent and consistent ability	Fully competent and consistent ability	Fully emerging competent ability

Keywords from the taxonomy:
Informed, Engaged, Skilful, Cohesive

Moderator commentary

This Component 2 Photography submission consists of an A3 presentation landscape sketch pad, an A2 sheet of selected prints and an A3 mounted outcome created during the 10-hour period of sustained focus, in response to the Externally Set Assignment theme of 'Power'. Images of the work selected here reflect the characteristics of work within Performance Level 4, Competent and Consistent, with a mark of 44/72. The strengths of the submission lie within Assessment Objectives 2 and 3, Refine and Record.

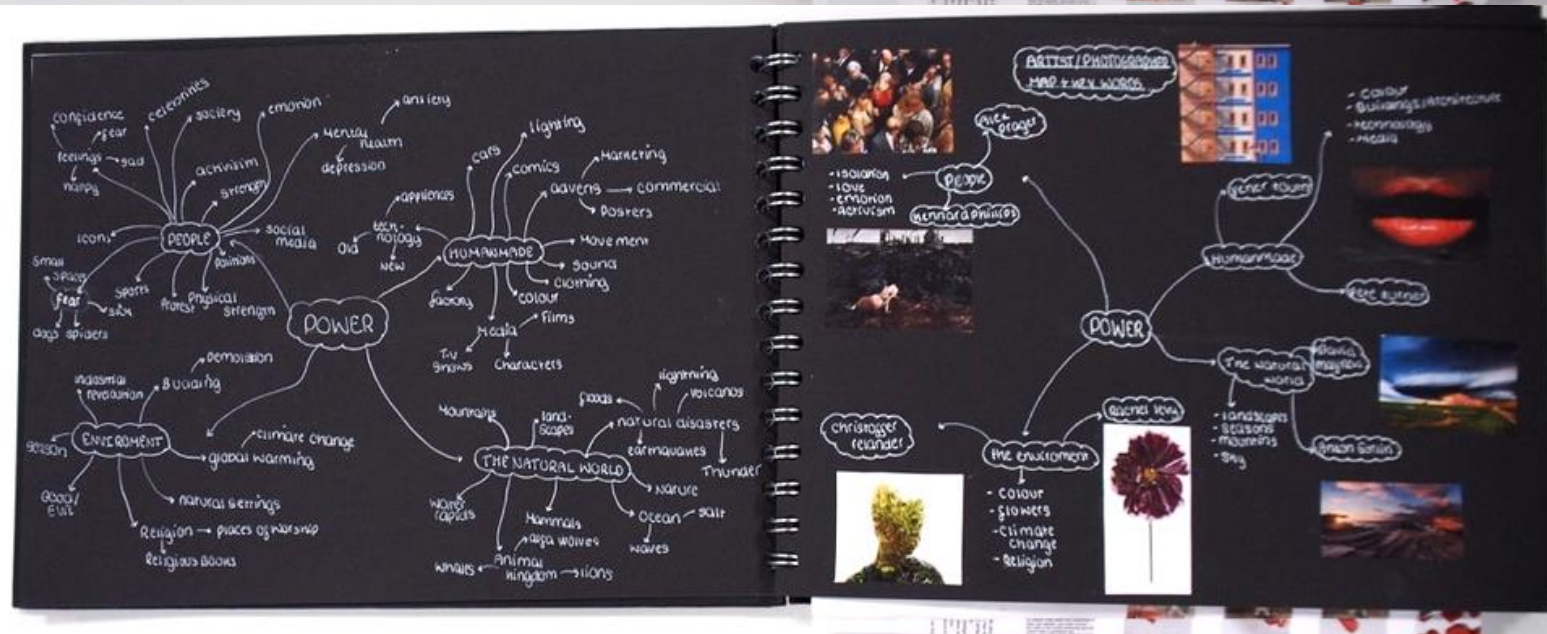
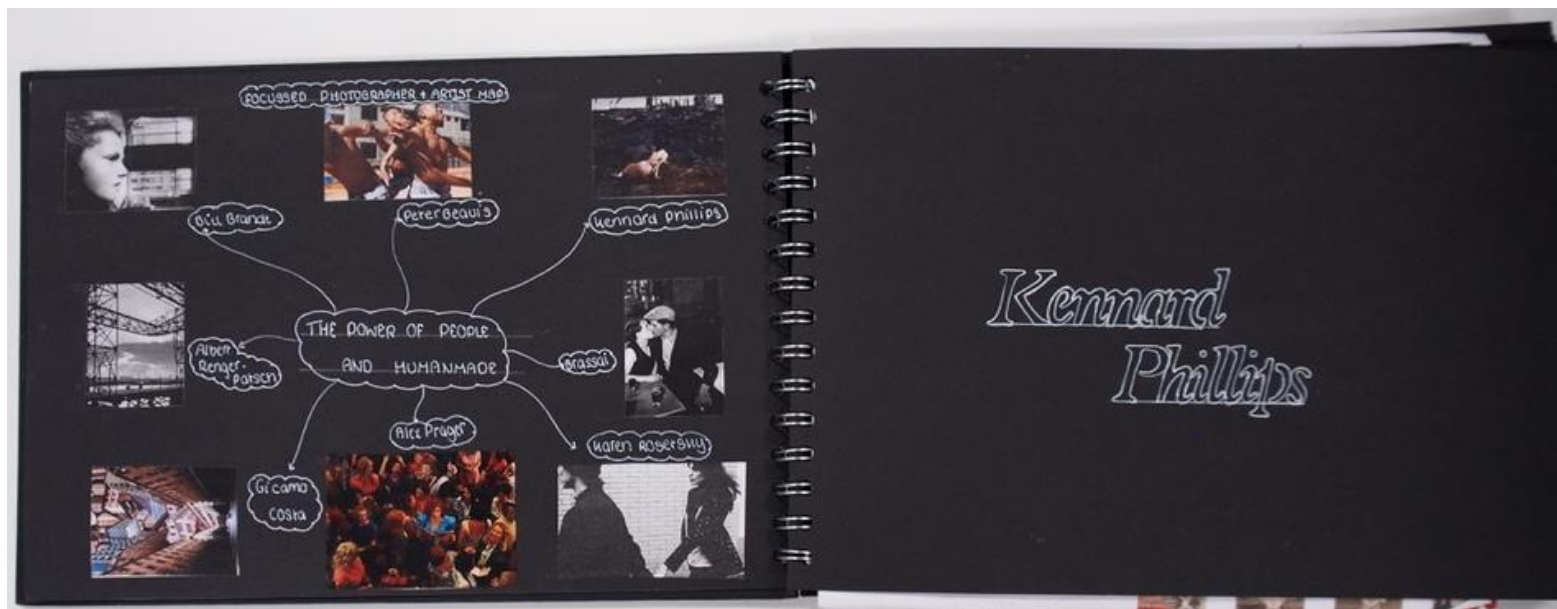
The candidate begins their preparatory study period with a mind-map and a selection of Photographers that reference their selected sub-theme of "The Power of People and Human Made". The work of British photo-montage Photographer Kennard Phillips, inspires the candidate to consider how artists engage with images of war, creating a thoughtful collage of an origami dove of peace which is digitally photographed. The selected palette of red, black and white becomes a cohesive element of the submission.

In contrast to the focus on 'War', the work of Danish Photographer Karen Rosetzky is noted and fuels the candidate's imagination to consider the power of 'Love', using text and overlaid imagery that depicts relationships between friends and family. This idea is pursued through a further 'snap shot' photoshoot in town, with images printed on newspaper. The candidate annotates; "I asked a few of my friends if I could take photos of them and their loved ones- either romantically or platonically".

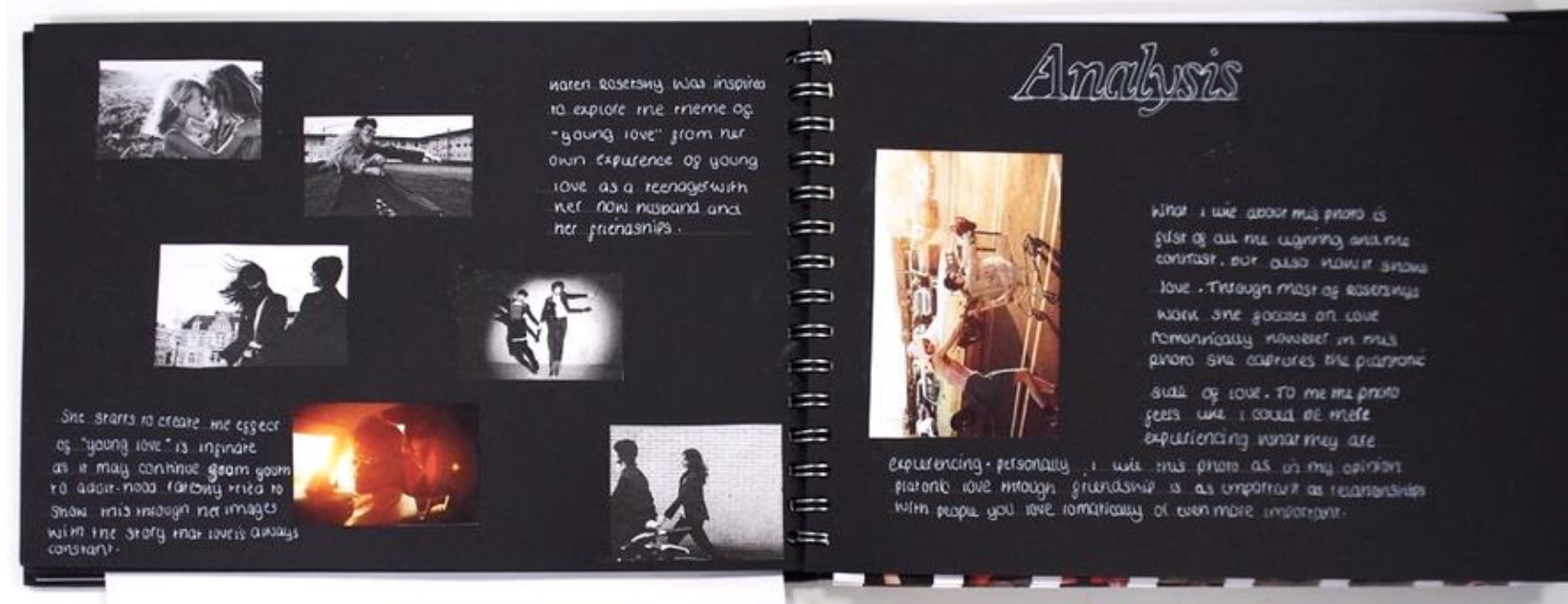
Ideas of 'love' and 'war' are blended through Adobe Photoshop editing and layering. Images are skilfully created in black and white, informed by the atmospheric work of Hungarian-French Photographer Brassai. Images are refined through being stitched into using red, white and black embroidery threads; a nod to the work of Italian Photographer Mauricio Anzeri, which is carefully documented within the candidate's preparatory work. The candidate is engaged with the process of embellishment and annotates: "The photo made me feel as if there is a story behind the string – and why it is connected like that".

During the 10-hour period of sustained focus, the candidate creates as a sensitive and skilful A3 digitally edited portrait photograph, printed in red, white and black, carefully stitched with red wool around the edges of the sitter's hair. This work is also supported by a sheet of preparatory portrait responses, that connect to the work of American Photographer Bobby Neel Adams.

In order for the submission to move higher within Performance Level 4, the candidate could evidence more securely how their own ideas are presented within their personal response that realise their visual intentions more clearly, rather than a pastiche of other Photographers' techniques and approaches.











About him...
Brassai was a french photographer, poet, journalist, writer, and film maker who rose international fame in france in the 20th century. He was one of the numerous french-hungarian artists who flourished in paris beginning between the world wars.

Style of photography
Brassai's photography is moody, expressionistic. His photographs are the result of Brassai's work at night. In addition to street photography, Brassai captured stark, revealing images of people of the night.



Photographic analysis

What do I see about this photograph? What is the contrast of the scene that all light against the dark of the arches as they get closer what I also see is the shadows that come to the floor of the photo it makes the photograph have more of a story for the person who is looking at the image to think about and consider - why would I see about the image is the light and contrast between the light and the dark, the scene being off-center adds to the image so you don't know where to look.



for my development pages I wanted to tie in some of the artists that I have already done responses for which are Kenneth Phillips and Helen Rosensky so I came up with the idea of blending a concept that Kenneth Phillips came up with and then adding the relational idea that Helen Rosensky did and blending the two.



idea 1: This is the first idea that I had. I took ideas from Brassai which inspired the background and then with the drawing I was inspired by Maurice Arbez to add pops of colour to a basic image. I was inspired in his drawing as I have studied him previously. I came up with the idea to combine these two artists as I thought I could add pops of colour to a black and white image as I thought the image needed a pop of colour. This photo makes me feel as if there is a story behind the strong and why it is connected like that. So I decided to look at the power of connection. I just started by editing the background image and then printing it on card so that I could sew into it with red and white string.

Maurizio Anzeri



Maurizio Anzeri is an Italian contemporary artist living and working in London. He works in a variety of media including sculpture, photography, drawing and material exploration.



Analysis
What I like about the photo is how dramatic it is and how you don't know what's the story behind the image and why he chose the thing to embody it with.

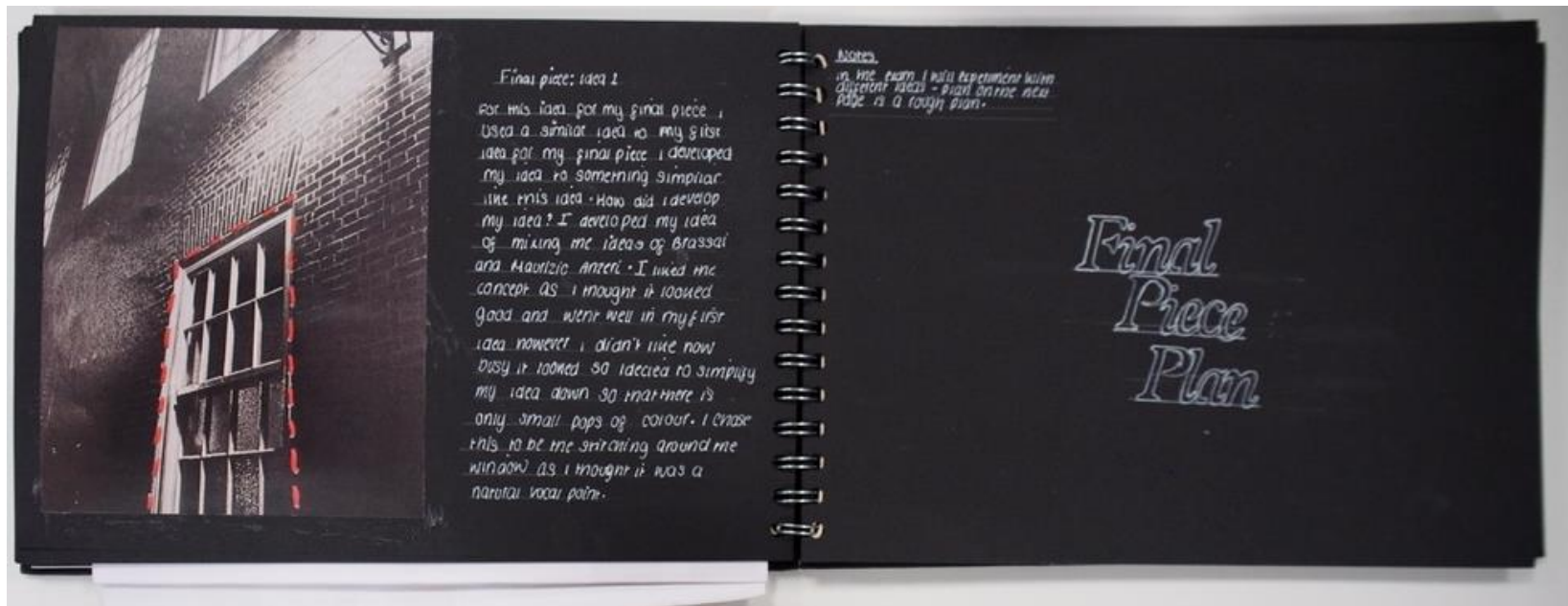
Bobby Neel Adams



Adams composite photos study the similarities and differences among individuals' physical appearances from generation to generation, during the process of aging and between genders.



Analysis
What I like about the image is the difference and change between ages and how time can change someone emotionally and physically. This is the story I get.



POWER



Exposure to light can cause a variety of skin conditions, including sunburn, premature aging, and skin cancer. The amount of damage depends on the intensity and duration of exposure. It is important to protect your skin by wearing sunscreen, protective clothing, and avoiding direct sunlight during peak hours.



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44 marks – 1PY0 C2