

Component 2 Photography

Standard Mark – 62

Performance Levels 5/ 6: Confident and Assured/ Exceptional

	AO1	AO2	AO3	AO4
Mark	16	16	15	15
Performance Level	6	6	5	5
	Just Exceptional ability	Just Exceptional ability	Fully confident and assured ability	Fully confident and assured ability

Keywords from the taxonomy:
Accomplished

Moderator commentary

This Photography Component 2 is a digital submission in response to the Externally Set Assignment theme of 'Power'. Images of the work selected here reflect the characteristics of work within Performance Level 5, Confident and Assured and Performance Level 6, Exceptional, with a mark of 62/72.

The candidate uses a digital mind-map to initially explore a range of themes in response to the examination theme of 'Power'. This includes an advanced and convincing photoshoot referencing the optical work of British artist Bridget Riley. The work of Spanish photographer Pep Ventosa is investigated, and informs the candidate's developing ideas as the project evolves, particularly through multiple exposure and optical illusion. The candidate confidently annotates "His work transforms how we see the images by playing with our perception of reality through deconstructing and reconstructing what we see."

The paintings of tools by American artist Jim Dine inspire the candidate to consider the 'power of machinery' as a possible creative route, and a series of convincing digital layered images are created on Adobe Photoshop, incorporating typographical design elements. This idea moves into considering the 'power of electricity' where a further photo shoot is undertaken to record the local electricity pylons and power cables. Numerous accomplished digital edits are made to further refine inspired concepts and ideas, including a graphic design response for Eastbourne Power Supply.

A sketched plan is made for the 10-hour period of sustained focus response, and the candidate uses a range of digital techniques to realise their visual intentions, including clean edits, mirrors and flips, vignettes, curved layers and clipping masks. They comprehensively annotate: "I have added an RGB shift layer to duplicate the edit and then untick one of the colours in advanced blending. Shifting the edit just slightly reveals the subtle colour change which creates an electric-like effect".

An accomplished physical relief montage of the candidate's own printed, cut and assembled imagery is completed during the period of sustained focus. The final outcome is approximately 80cm x 30cm and is the result of a comprehensive and sustained journey, where each step has been recorded and refined through an advanced understanding and application of photographic editing techniques and the formal elements of art and design.

In order for the submission to move more securely into Performance Level 6, the candidate could show greater evidence of more personal and insightful understanding of sources that would create greater opportunity for the development of independent concepts and ideas.





RESEARCH

PEP VENTOSA

Pep Ventosa is a photographer who was born in Barcelona in 1957. He currently lives in California and has become very popular for his photography where he creates multi layered edits by combining a number of different images of a subject matter taken from a number of different angles. This transforms how we see the images by playing with our perception of reality by deconstructing and reconstructing what we see.

Ventosa captures his images surrounding the subject matter with his camera by taking a number of pictures of a subject matter from lots of different angles and distances away, he captures hundreds with very slightly different viewpoint which creates a much more detailed view when double exposed. This technique is called the 'In the Round' technique.

Ventosa used multiple exposure, a technique which when the layers are added on top of each other and blended together to create a surreal, dream like image where you can see faint areas of some layers along with more distinctive areas of other layers. Overall, this will mean that the main subject will be blurred in some areas and more vivid in others and create an edit which looks almost like it has been painted.

I am going to create some edits inspired by Pep Ventosa as it demonstrates power of the land and also power of nature. The edits of Ventosa are powerful to the human eye as they attract your attention to the subject matter in the centre of the image. I am going to create some edits inspired by Pep Ventosa as it demonstrates power of the land and also power of nature. The edits of Ventosa are powerful to the human eye as they attract your attention to the subject matter in the centre of the image.





RESEARCH

BRIDGET RILEY

Bridget Riley is an optical illusion icon who became the first woman to win the painting prize at the Venice Biennale in 1968. She became very famous not only for her Op art but for her contemporary British painting in the 1960s. She was significantly inspired by Georges Seurat and in 1959 she copied Seurat's Bridge for her to learn how to use colour to induce certain illusions. She further inspired other op artists such as Richard Allen and Richard Anuszkiewicz.

Her techniques involve the use of lines and geometric shapes, often in alternative colours to create visual illusions which causes the viewer's eye to move across the image which creates the illusion of movement across the image. When looking at her work it reminds me of optical illusions of the brain which I have often seen online. I don't really like this style as I find it confusing, disorientating and trippy as I don't like the use of repetitive patterns which deliberately confuse the brain.

I will complete a photoshoot inspired by Bridget Riley by filling glasses with water and placing this on a backdrop with mind bending patterns such as dots, stripes and waves. The way the water will bend the patterns will create a similar effect to that of Riley creating optical illusions.

TRIPPY DISORIENTATED
MIND-BENDING CONFUSED
OP ART - ILLUSIONS



RESPONSE

BRIDGET RILEY

Firstly, I captured photographs within school of glasses which were filled with water against patterned backgrounds. These patterns included small dots and stripes which once reflected into the water in the glass created manipulated recreations of these patterns. I ensured to take these images from an angle where the patterns had been properly reflected into the glass. Once I had captured some of the original black and white photographs, I used a lightbox to project different colours onto the glasses further creating the illusions of movement. I feel that my photographs accurately represent the theme of power since they capture 'Power of Illusion' since these photographs have the ability to control movement in our brains and trick our eyes.

To recreate the illusions of Bridget Riley, I began by conducting some clean edits on my photographs. This involved adding a black and white layer and then adjusting the curves to create sharp lines and dramatic tones resulting in the appearance of an illusion. I also added a vignette to most of my edits since adding this darker tone makes the edit seem more dramatic. For my colourful photographs, I conducted similar techniques just without adding the black and white layer. I have also created some creative edits which I think add to the appearance of the illusion since they create an even more mind-bending image. This included RGB shift, pixel stretch and blurring and overall, I am pleased with how these edits have turned out.

I think my most successful response was my pixel stretch edit as I think I have managed to create a mind-bending illusion here since the different directions of the stretching create a complicated edit tricking the eyes and brain into believing the image is moving. Overall, I am fairly pleased with these outcomes but I think my least successful edit is the mirrored one with the four different hues since I don't feel I have successfully executed an illusion here since, although all four edits work well as a set, the pattern does not create an illuding look.

To extend my ideas, I would like to try using Bridget Riley's technique but using double exposure. This is where you layer two images on top of one another and use the blend modes and adjust the opacity to expose the image underneath the top layer. This means that both edits become part of the same image and I think this would work well with this technique since layering the patterns on top of each other could create a trippy, confusing illusion.





RESEARCH

JIM DINE

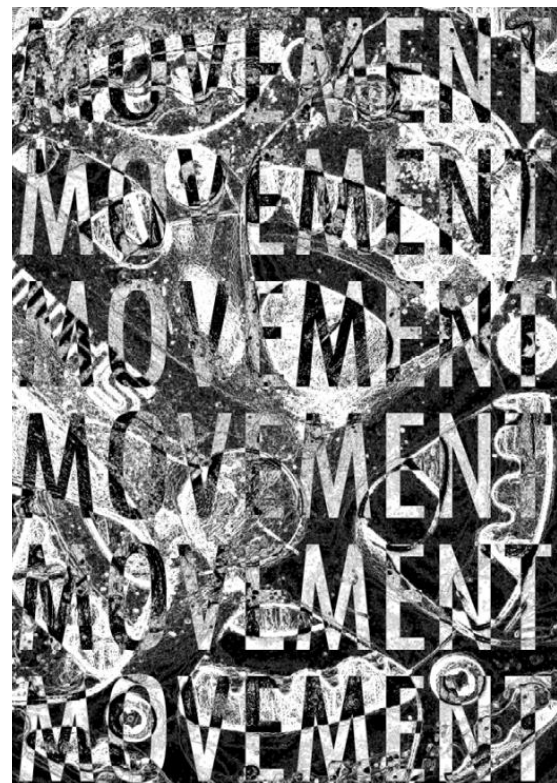
Jim Dine is an artist who was born in Ohio, United States on the 16th of June 1935. Dine is currently 88 years old and his work is primarily based on mark making, drawing and using a variation of different materials such as lino printing and woodcuts. Dine has also worked with found objects such as the power tools, of which I have been inspired from, which he appears to draw from charcoal building up the image in with a vast variety of different shadings to make them appear very realistic.

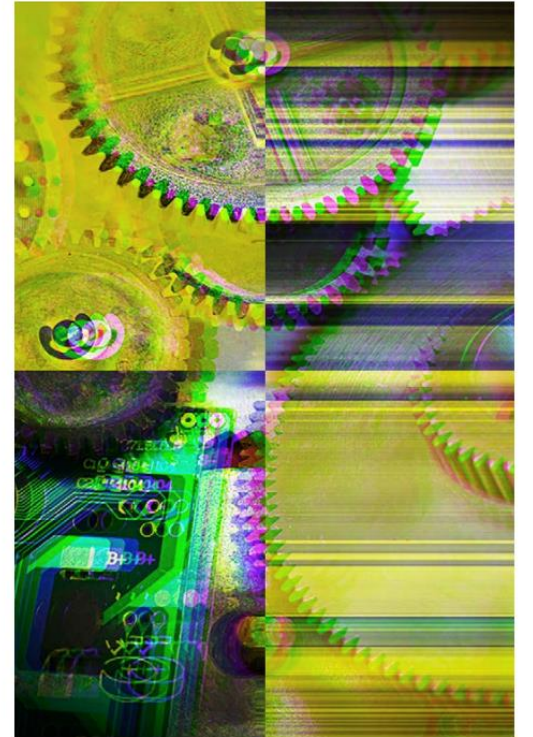
Although Jim Dine's artwork is primarily monotonal, some of his art includes colourful tones such as 'Big Red Wrench in a Landscape' where Dine has evidently used spray paint to introduce a colourful background as the use of paint and coloured pencil to draw the wrench. However, the majority of his realistic drawings are built up from charcoaled tones to create deep, dramatic tones. Since, Jim Dine is an artist, not a photographer, he does not use digital editing techniques.

I will create some edits in the style of Jim Dine but alter his style by using photographs instead of drawing. To create a similar dramatic style, I will photograph power tools and edit these on Photoshop using a black and white layer, curves layer and adding a vignette. All of these effects alter the deepness of the tones creating the similar dramatic tones of Dine and I can use these to replicate Jim Dine's style in photography form as opposed to art form. I can also create some more complex edits where I will stylize the image and adjust the levels, this will make it look more like a drawing further replicating the style of the inspiration.

Dine displays his immense talent in the intricate details of his artwork. I am fascinated by how Dine creates such realistic images through drawing and I really like this style as I think it provides a good balance between unique, abstract artwork and organised, neat work.







RESPONSE

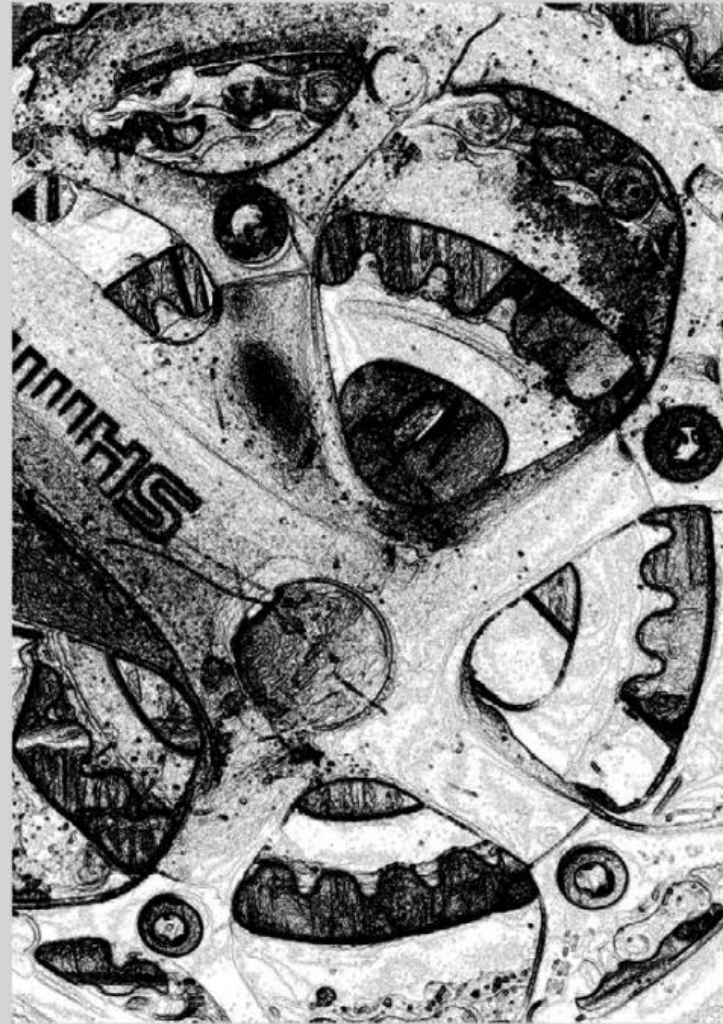
J I M D I N E

Firstly, I captured photographs of tools within school and at home. I took most of these images from a bird's eye view in order to capture the whole tool in the photograph rather than just sections or a side profile. At home, I used a black background which I think worked efficiently since it made the tools stand out. At school, I used white background which was equally helpful at making sure the tools were the focus of the photograph. In addition to this, I made some paint splatters and shading using charcoal around the tool on the paper creating a powerful effect as it represents the strength of the tools being photographed. I think tools accurately represent the theme of power since they capture 'Power of Mechanics' which, for me, is the first thing which comes to mind when I hear the word 'power'.

To recreate the style of Jim Dine, I began by producing some clean edits based on my collection of tool images. This included adding a black and white layer and adjusting the curves layer which resulted in the highlights of the tools becoming more dramatic as there was a bigger difference in dark and light areas. To develop into the style of Dine's artwork, I used the adjustments in Photoshop to add a 'Find Edges' layer which strengthens the sharpness of the lines in the image. This made the tool look like they had been illustrated like those of Jim Dine's work. To further development my editing technique here, I added RGB shift and added some typography which I feel worked effectively at adding some colour to the monotonous edits.

I think my most successful response was the black and white typography since I feel this worked really well once the words were blended in to the edit. I think the simplicity of the word over the top created a strong, powerful effect. Overall, I am very pleased with my Jim Dine edits and I would like to work into Jim Dine further given the opportunity. However, I feel my least successful edit was the saw as in this photograph, I had used the charcoal in the background. I think this created too much noise in the background and I am not sure this created a strong edit.

To extend my ideas of Jim Dine further, I would like to combine his tools with the techniques of Shepard Fairey since I am confident this would work well together.



ACTION PLAN

WHAT NEXT?

In my opinion, my most successful photographer I have been inspired by during my exam project has been Shepard Fairey. I thoroughly enjoyed using this technique and, as a result of this, my edits were strong and well developed. I spent a lot of time experimenting with different creative techniques including typography, adjusting the hues and grids and I feel I have managed to create a strong set of edits. I do think that my set of portraits were fairly strong but if I am to work into this technique further, I would probably use objects instead of portraits.

On the other hand, I think my least successful work I have created so far is that of Pep Ventosa since I didn't really enjoy the techniques of this photographer. I think my creative developments worked well, however the initial set of edits without the further developments were not very strong as I don't think my photographs worked too well with the technique. I also feel that it is difficult to ensure that the photographs do not become too oversaturated and I think my edits were verging on this resulting in them not being very strong.

I think I would like to develop the theme of power of mechanics since I think this is an interesting theme to develop under the category of power since mechanisms are the power of most moving object. I think I can portray an accurate presentation of power of mechanics since I have a wide variety of ideas of things I can photograph such as bike chains, tools, locks and cogs similar to the work I completed right at the beginning of the exam project in January.

I really enjoyed completing the work of Jlm Dine since I feel I obtained my strongest set of photographs. However, I didn't feel that my editing techniques here were my most successful so I would like to work into the theme of tools but with the style of Shepard Fairey perhaps incorporating some typography relating to the power in tools and mechanics.

PHOTOSHOOT DEVELOPMENT

In the near future, I will photograph pylons. I will ensure that my photographs are in focus so that you can see how the mechanics work hoping to represent the power in how they make things work. I am hoping to complete these photographs in and around Heathfield and I will capture the pylons from a variety of different viewpoints. I hope to complete a fairly large photoshoot of at least fifty photographs since I like to vary the viewpoints, I capture the images from and I feel it would be useful to have a wide variety of images to work with when it comes to the composition.

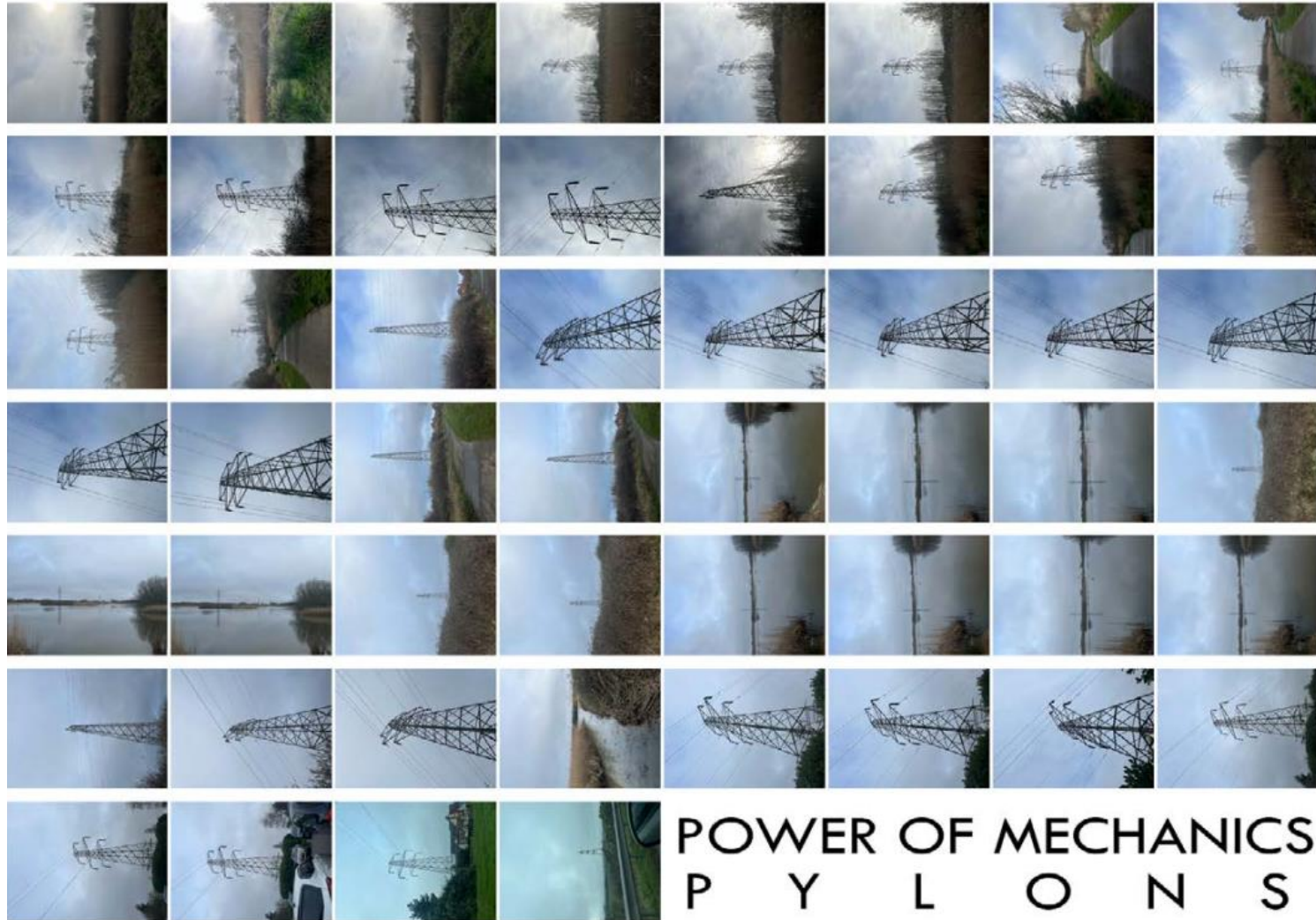
POWER OF ELECTRICITY

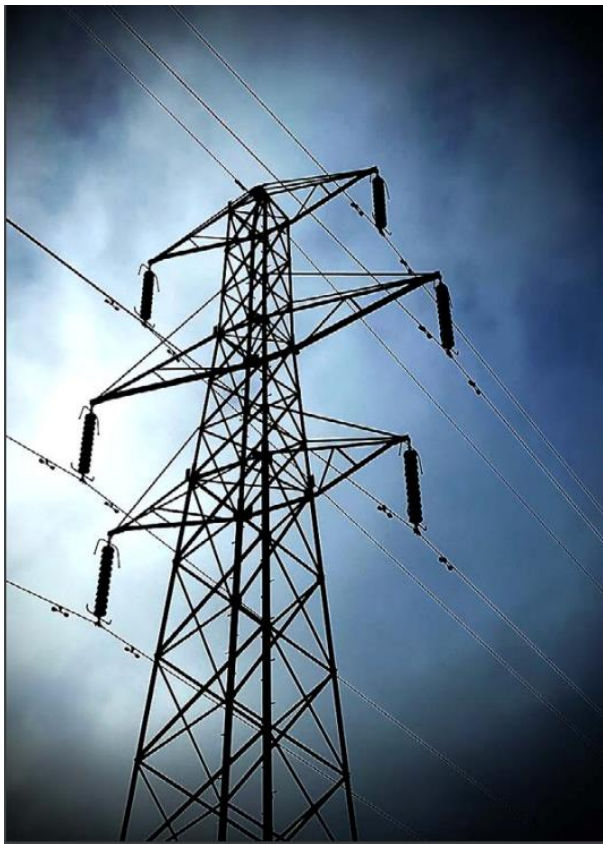
EDITING TECHNIQUES

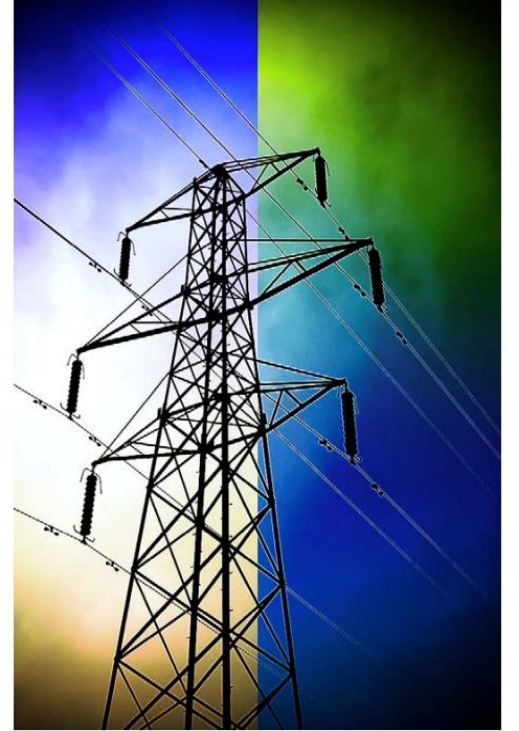
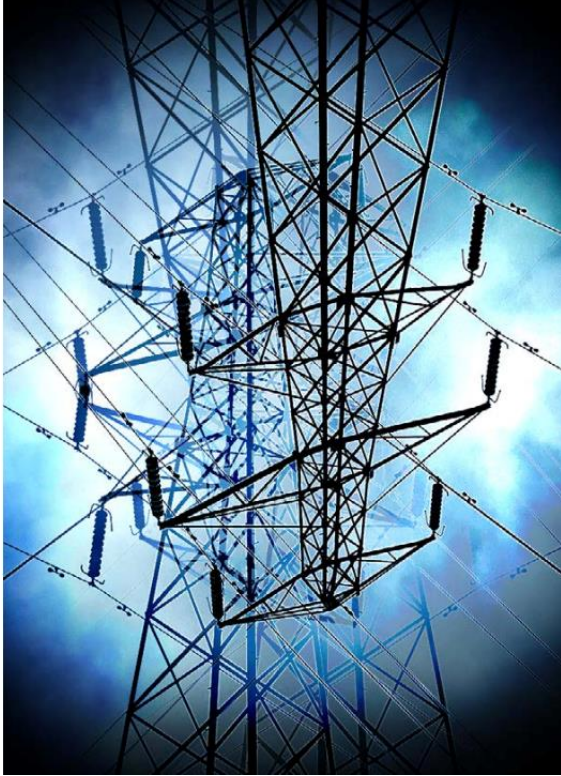
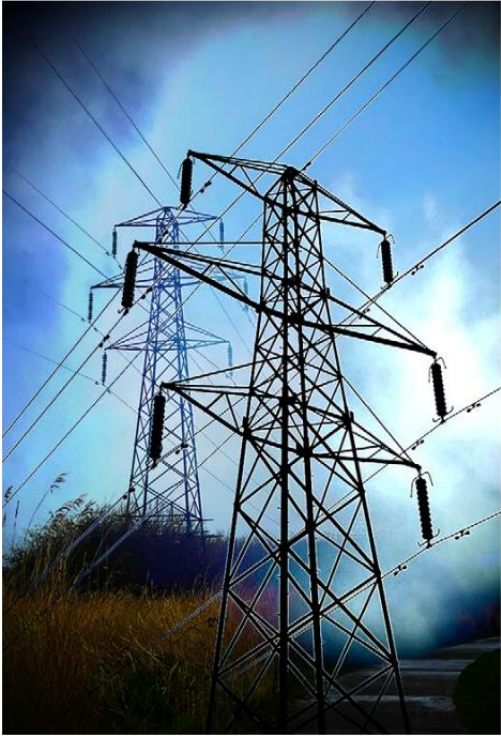
I will make sure that I photograph lots of different tools for I hope to present my final piece in a grid, where I think it will be more effective to have a variety of different objects as opposed to having a singular object. I hope to use typography and maybe some RGB offsetting to incorporate some colour into my visions of a primarily black and white grid. However, I have not completely made up my mind on this presentation so I will experiment this before the exam where I compose my final piece.

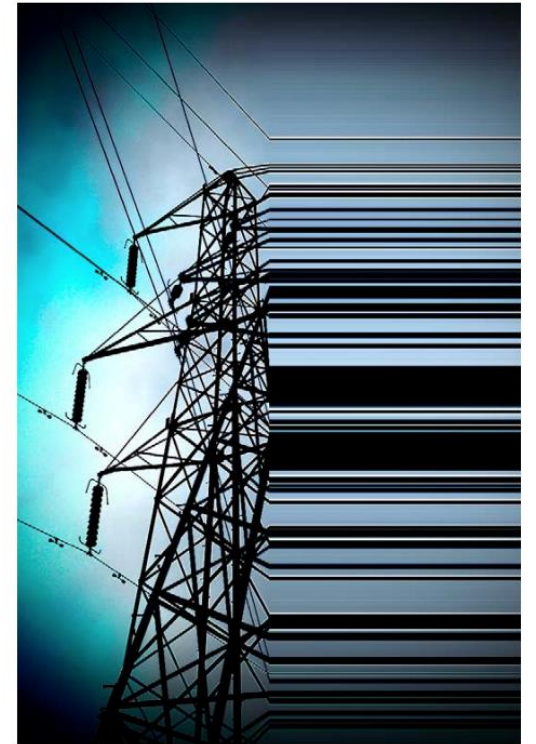
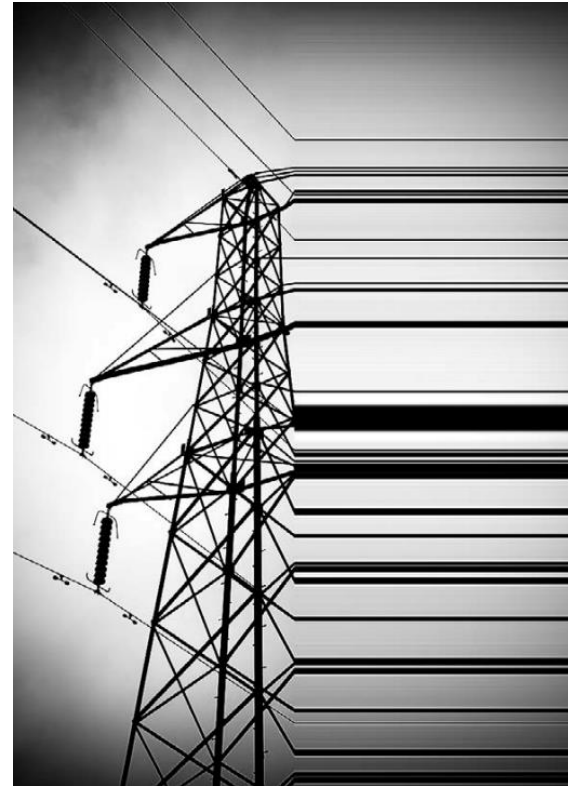
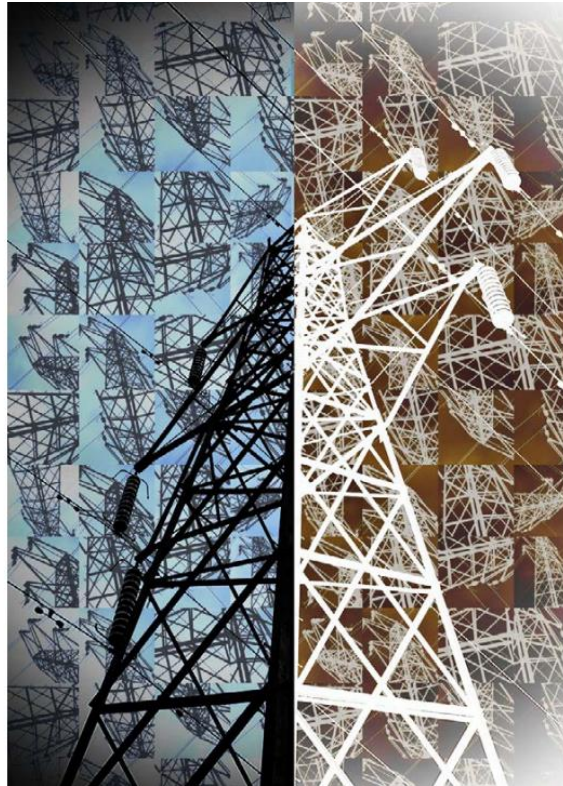


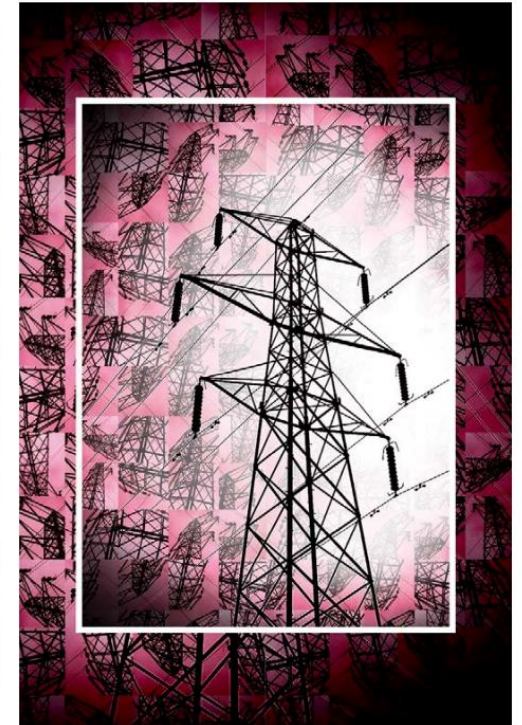
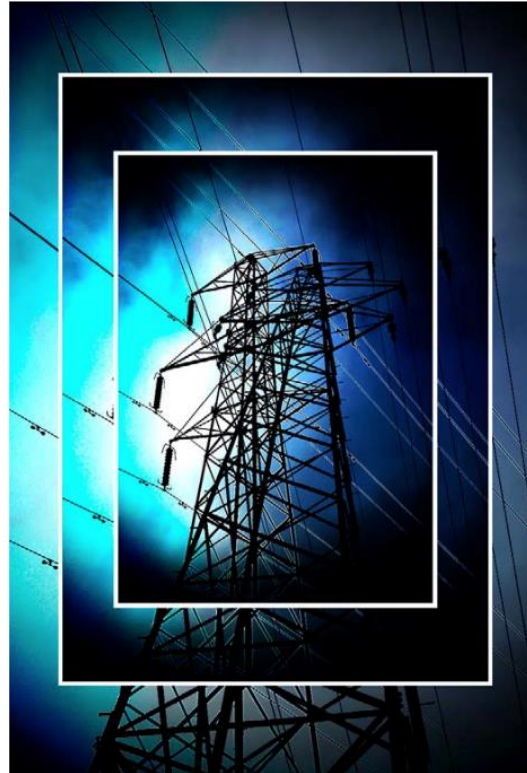
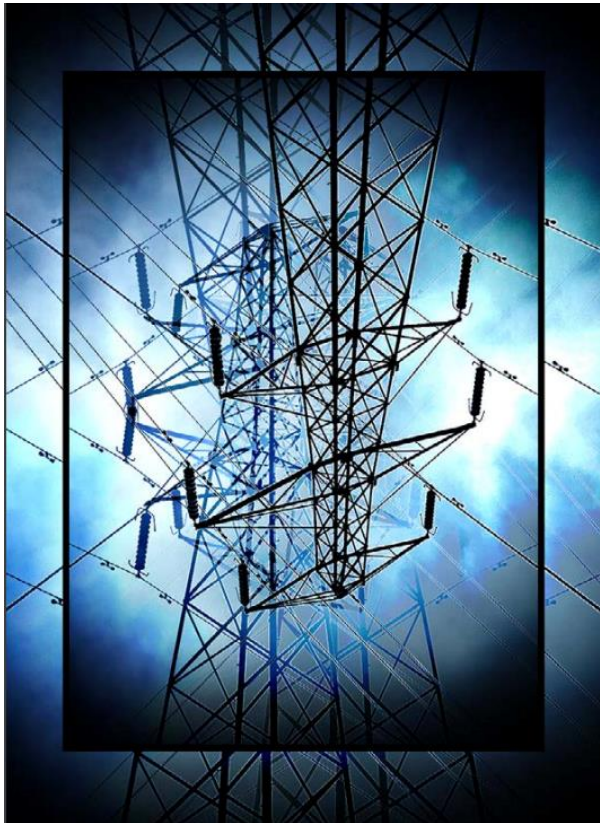
WORK EVALUATION

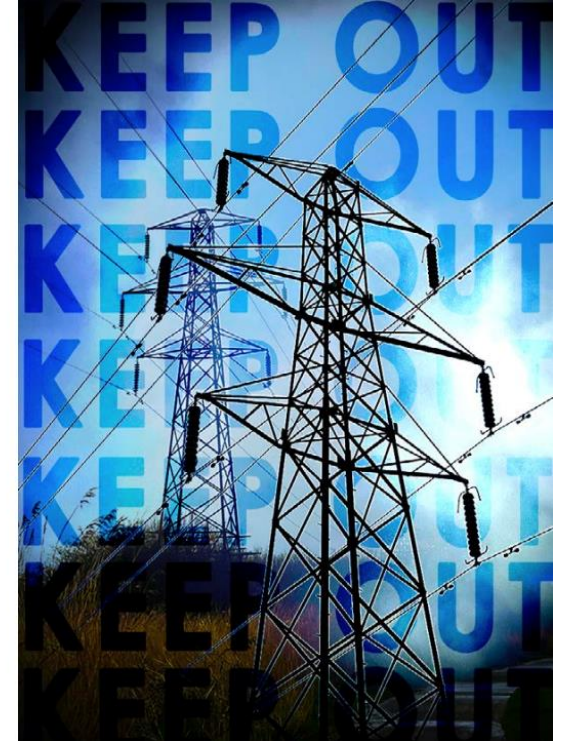
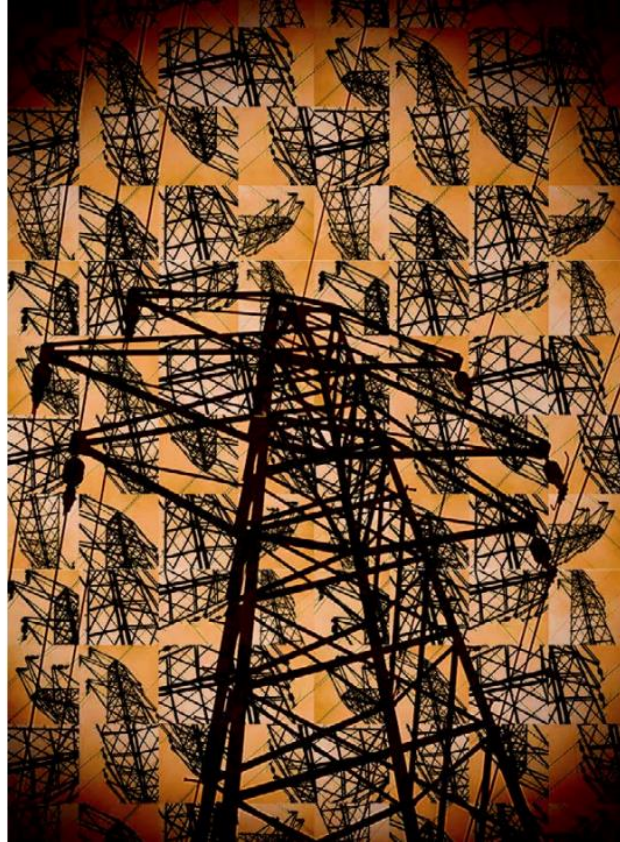
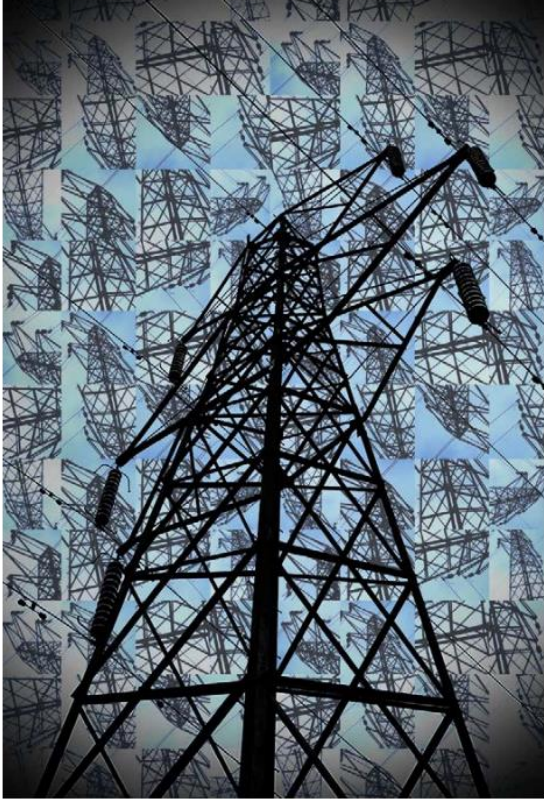


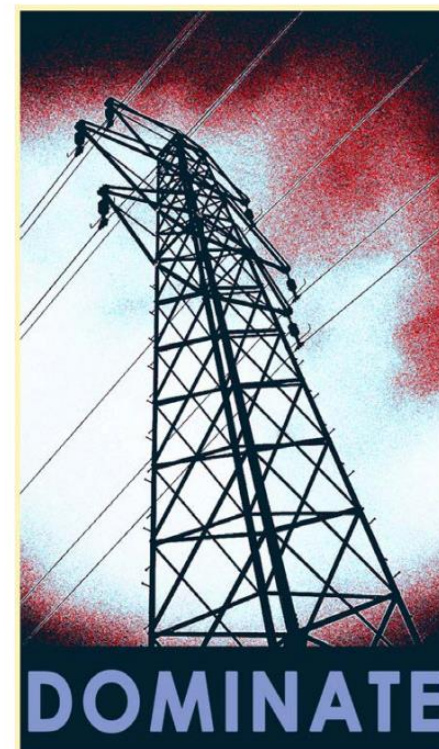
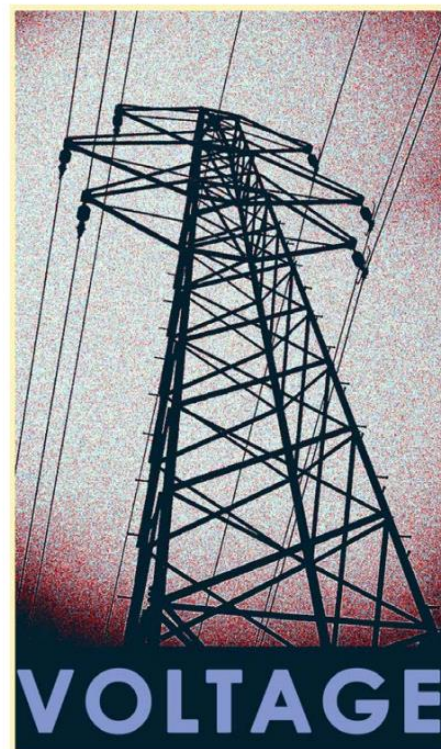
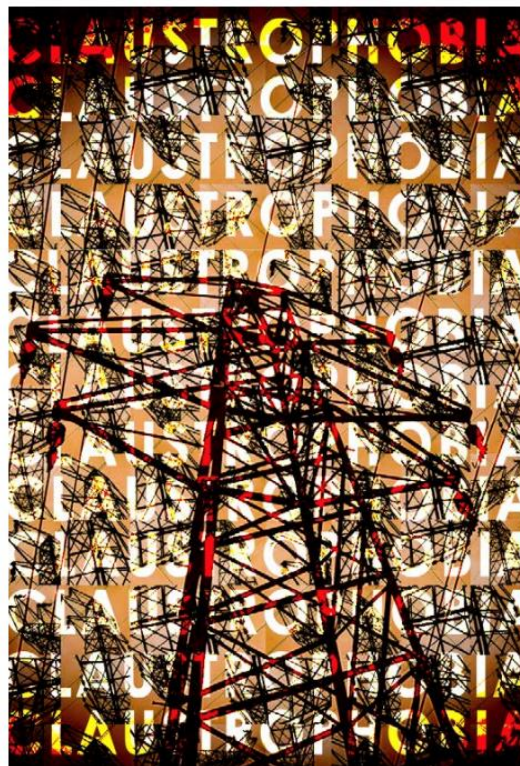


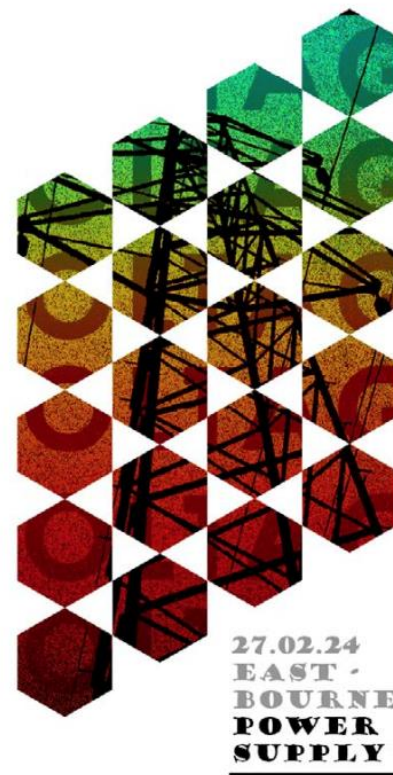
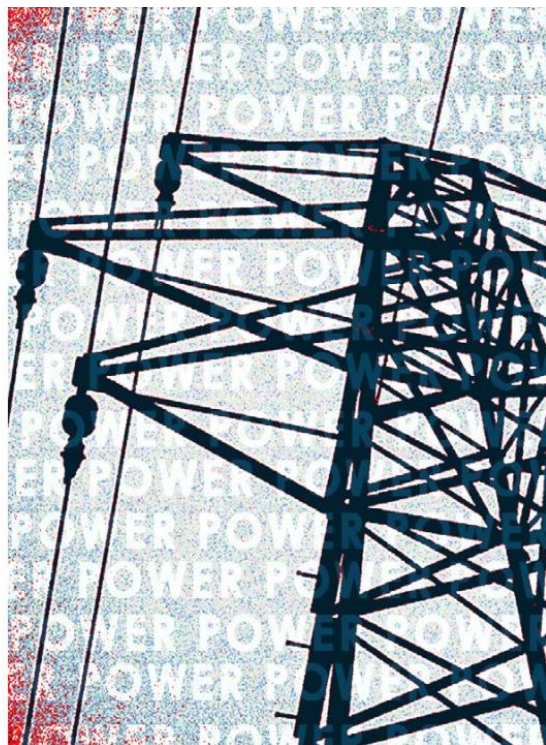




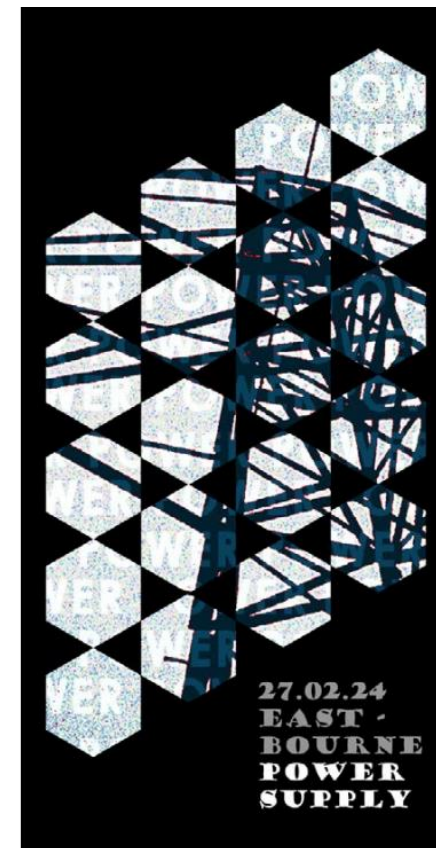




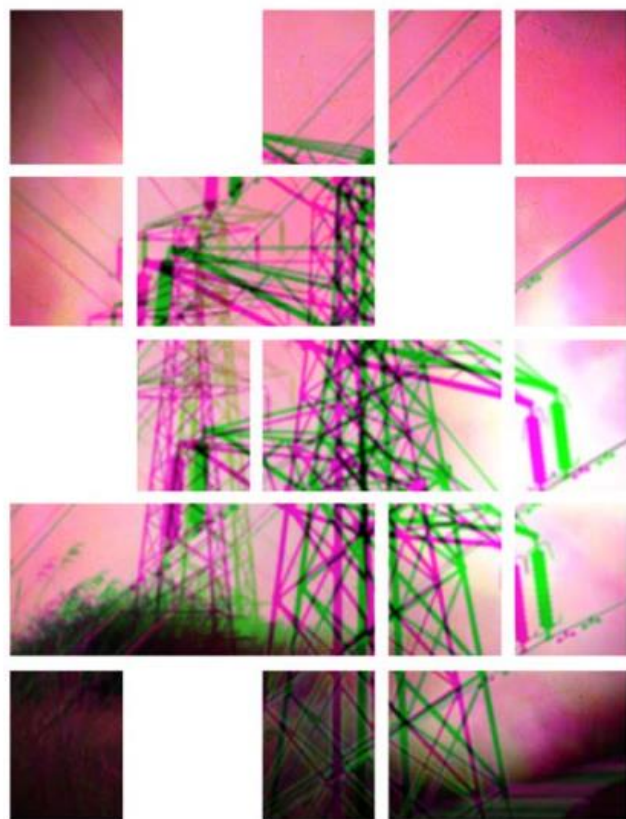


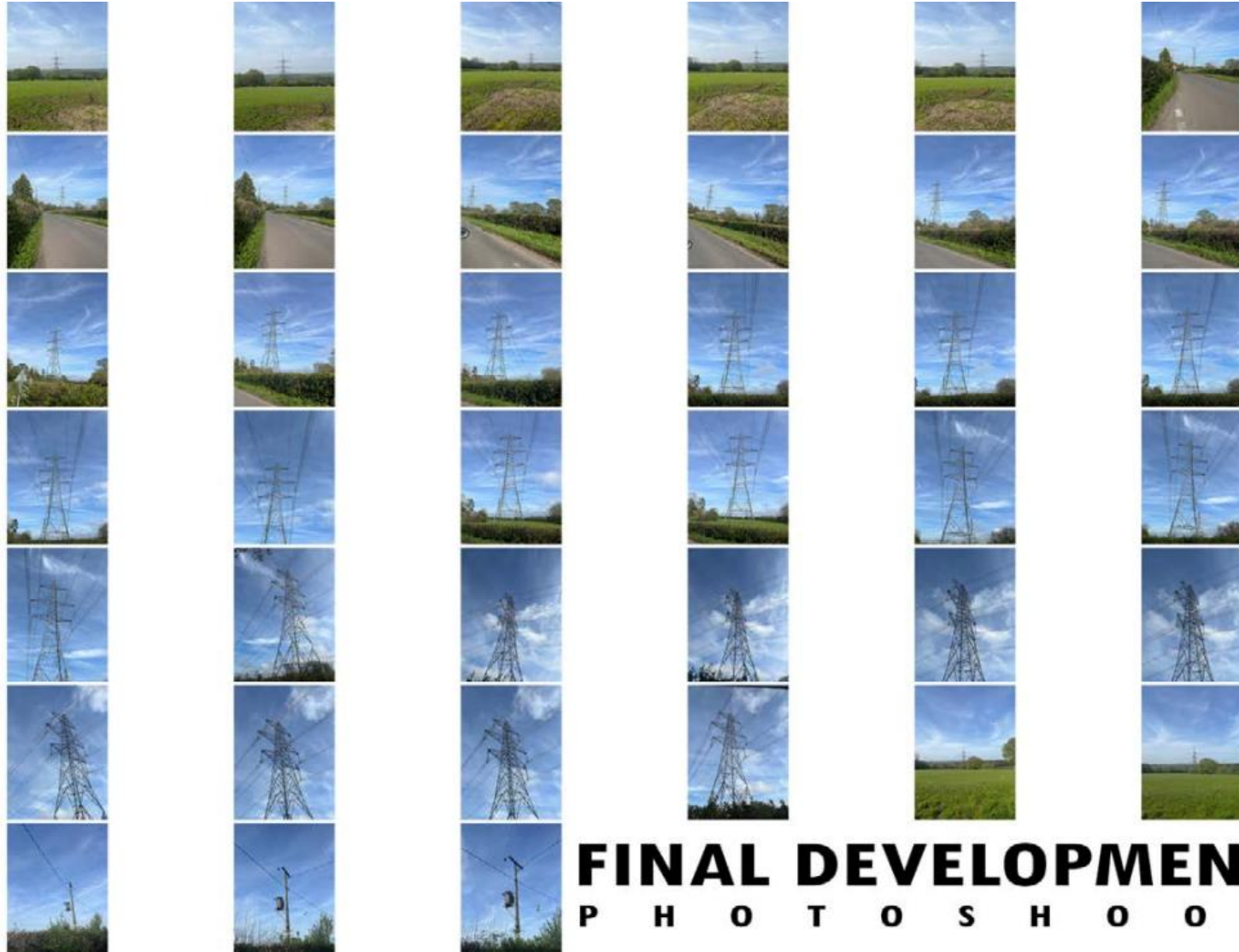


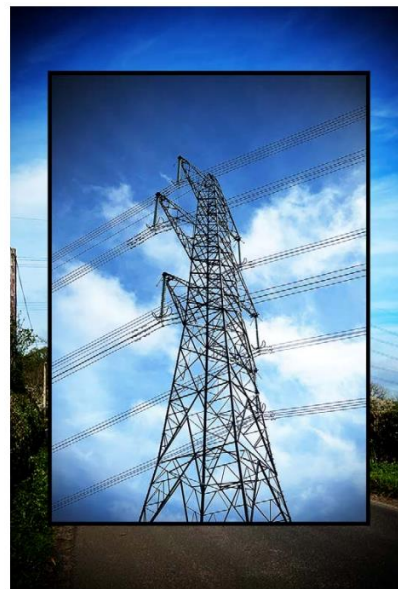
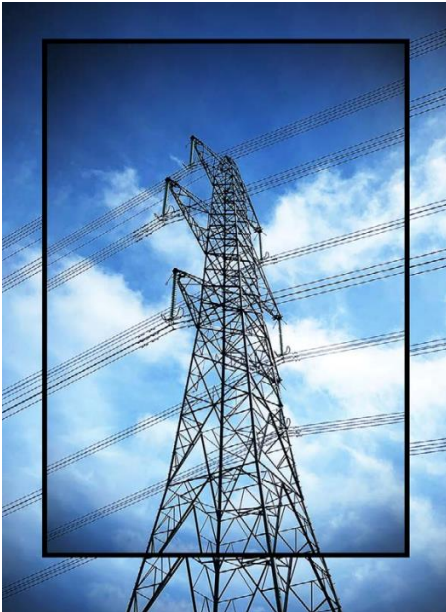
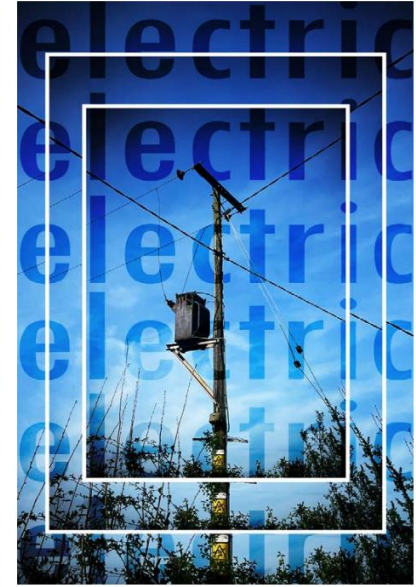
27.02.24
EAST -
BOURNE
**POWER
SUPPLY**



27.02.24
EAST -
BOURNE
**POWER
SUPPLY**









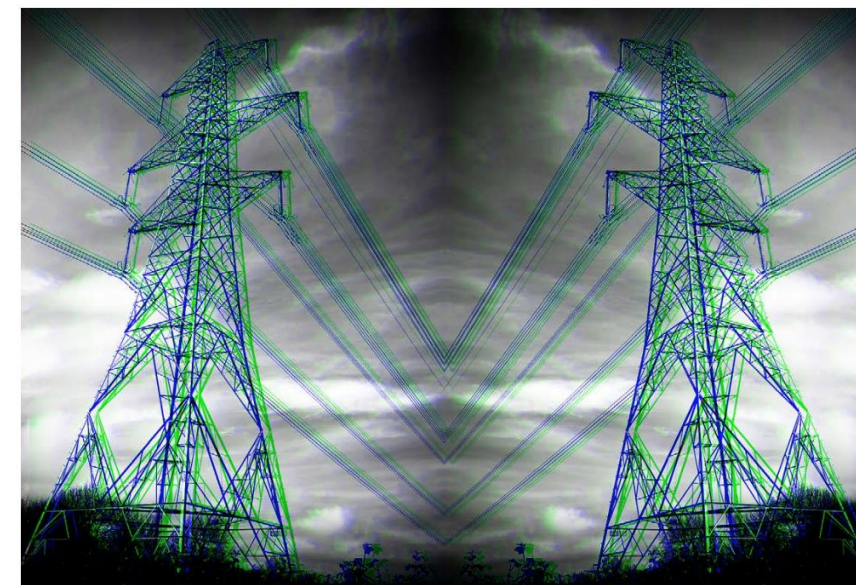
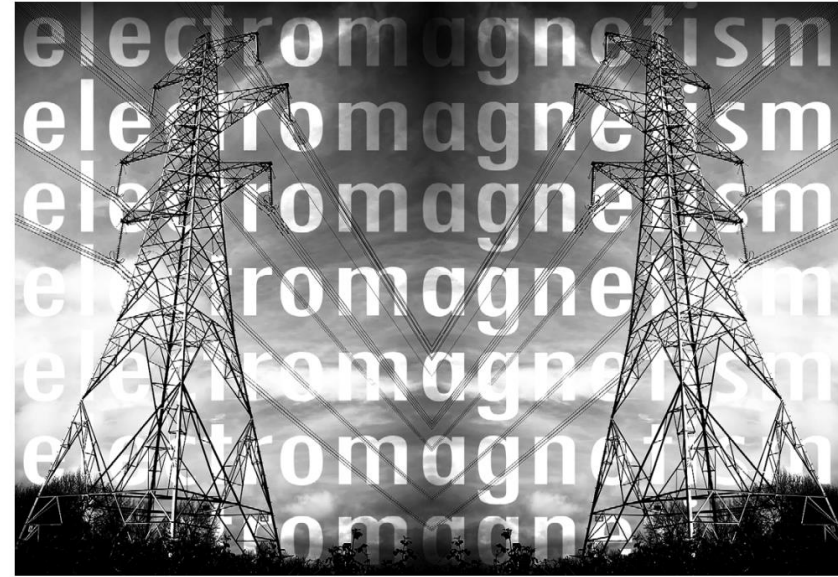
CREATIVE EDIT REVIEW

I have highlighted these creative edits as my favourite since I feel the techniques work well together, and could be presented very well as a set when I am to develop them into grids and alter the colour and presentations. I feel the techniques are my strongest as they create dramatic effects portraying the theme of power very efficiently, especially the top black and white edit for it appears powerful and dangerous because of the stormy atmosphere I have created.

One of the editing techniques I have used is typography which is where you place words linking to the theme or the subject matter over the edit. to create this I typed the word once and then duplicated it until the repetition of the word covered the whole image. I then used the blend modes to blend this into the image so that it flows better with the image and the colour scheme. I think this has worked really well in conveying the theme of power, especially when I have used wording such as 'voltage' or 'power' since these link in well with my chosen development into power of electricity. However, although I like the edit in the bottom left, I do not feel the wording works well so this is something I would need to alter. In the top edit, I have used mirror and flip techniques. This is where you take an edit and duplicate it and place them side by side. You then flip one of the edits so that they are reflecting each other. I think this technique has worked really well since it creates the illusion that there is two pylons joining together, creating the idea of never - ending power.

I think the images work well together as a set because the subject matter flows well throughout all of them. The edits show a range of different perspectives of the pylon, and in lesser and greater detail than one another.

However, I will need to place them into different layouts or grids so they start to come together as a final outcome. I think I will need to arrange them into a grid where the top one is inbetween the two typography ones since it can appear unbalanced otherwise. I might also adapt the image positions, colours and add text or shapes over the top.



For my final piece, I will develop the grid by cutting out and raising some parts. Firstly, I will create one or two maquettes to present my ideas and test my visions for the final piece. At a later date, I may make my final piece into a larger version where the dimensions will be a lot larger.



LAYOUT OPTIONS

Layout 1: For this layout I used two three photo lanscape grids and two five photo lanscape grids. I have placed a mirror and flip edit in each middle box sandwiched inbetween two clean edits. Then, in the squares at the top and bottom, I have analysed the details of the pylons.

Layout 2: For my second layout, I have used 4 squares organised with 10 smaller squares and a rectangle. In the smaller squares I have captured the finer details whilst in the larger squares I have put pylon typography edits. I did really like this edit since I think it flows together nicely but I feel it looks too busy.

Layout 3: This layout is my second favourite one. I have put 2 mirror and flip photos diagonally from another and 2 typography edits diagonally from each other which have a red hue. I really like this layout but I prefer option 4.

Layout 4: For this layout, I have used a mirror and flip edit in the middle, developed with a photo in photo technique, sandwiched inbetween two typography edits which are flipped to both be facing the centre edit. This is the layout I will be developing by experimenting with the background and different hues. I feel this layout works well as a set and ideally I hope to experiment with adding the finer details of the pylon in the background. Once it is printed, I hope to raise some parts to make them stand out.

LAYOUT OPTION 4 - To Be Developed



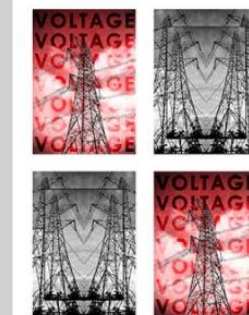
LAYOUT OPTION 1



LAYOUT OPTION 2



LAYOUT OPTION 3



BACKGROUND OPTIONS

Background Option 1 - For my first background, I experimented with just adding a plain colour which complemented the colours of the edits in the grid. I decided to add a gradient layer in the background which went from dark blue to pale and back to dark blue. I liked this background but I feel it was a bit too simple and didn't work well with the shades of blue in the typography edits.

Background Option 2 - For the second experimentation, I added a clean edit of a pylon into the background. I didn't like how this looked since it left most of the space empty. I also felt it did not look very even and got too complicated with the pylons, especially in the middle edit.

Background Option 3 - In my third experimentation, I added some of my grids into the background. These grids analysed all the different details of the pylon since I had zoomed in on a variety of different parts. I really liked this option, but I decided it appeared too complicated and took the attention of of the main subject, that is the edits.

Background Option 4 - For my fourth and final option for my background I added a clean edit of a pylon but zoomed in to capture the very fine details of the pylons network. I really like this one since it captures the detail I had hoped to convey in background three, but appears less complicated and therefore the attention remains mainly on the three edits. I also then added an RGB shift onto the two outer edits as I thought this would convey the idea of electricity very well. My next step will be to create a small maquette where I will print four copies of my final layout and cut different parts out of each in order to layer this up on top of each other to make certain elements stand out. I am going to cut out each rectangle and raise these from the background. I will then cut out the smaller rectangle from the photo in the middle and raise this so that the middle edit appears more raised from the background than the others. I will then carefully cut out the pylons since these are the main subject matter and therefore I feel they should stand out the most.

LAYOUT OPTION 1



LAYOUT OPTION 2



LAYOUT OPTION 3



FINAL LAYOUT



TECHNICAL DEVELOPMENT

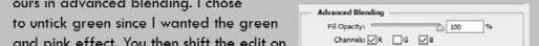
PHYSICAL DEVELOPMENT

To create my maquette, I printed the final piece four times, all at the same size of around 25x15 cm. This was so that I could layer up the final piece to make some parts stand out more than others. This creates a dramatic effect and makes the piece look more interesting since it is not just all flat. I decided that, firstly, I would cut out all three rectangles out and raise these from the background since this would attract the viewer's attention to the main edits in the piece. I used white foam pieces to stick these to the background which are about 7mm thick so they can considerably raise the intended area. I then continued by cutting the rectangle from the photo in photo inside the middle edit and used the same foam pieces to raise this to make this technique stand out so that it could be more effective. On the same layer, I cut out the pylon from each outer edit and raised these up since I thought it was important to make these stand out since they are the main subject matter. Finally, for my fourth layer, I raised the two pylons from the edit in the middle. I did not add a fourth layer to either outer edits for I think the way the middle sticks out from the rest creates a balanced effect and overall, I am very pleased with the outcome of this.



DIGITAL DEVELOPMENT

To create my final piece digitally, I have used Photoshop. Firstly I picked three edits which I thought would balance the page out well. The first creative edit I picked was the one on both outer spaces of the edit. To create this edit I began by making a clean edit. This involved adding a vignette and a curves layer to make the colours appear more dramatic and the tones became deeper and more contrasting. I then decided to add typography to the edit which I achieved by typing the word once onto the background and duplicating this moving the words beneath each other until it filled the entire page. I then used the blend modes to blend this into the background so that the words were not so harsh and flowed better into the background. Finally, have added an RGB shift layer which is where you duplicate the edit and then untick one of the colours in advanced blending. I chose to untick green since I wanted the green and pink effect. You then shift the edit on top just slightly to reveal the subtle colour change which creates an electric-like effect. For the second edit I have chosen, I have used the mirror and flip technique to create the appearance that there is two pylons as opposed to just one. For this technique you take two of the same edit and place them next to each other. Then, I had to flip one of them horizontally which creates the illusion that it is reflecting the other image. After I had created my edit which I wanted to put into my grids I attempted lots of different grid layout but this one was my favourite since the edits appear balanced and equal. I took the edits and placed them on top of the section of the grid I wanted to put them in, enlarging them if necessary to fill the space. I then created a clipping mask



which locks the edit into the section of the grid it has been placed in. Finally, I added a background after lots of experimentation with a variety of different backgrounds. I added a clean edit to the foreground of the grid and dragged this underneath all of the other layers so that it appeared underneath everything else.

