Component 2: Photography
Standard Mark – 62

	AO1	AO2	AO3	AO4	TOTAL
Mark	16	16	15	15	62
Level	6	6	5	5	
	Just exceptional ability	Just exceptional ability	Fully confident and assured ability	Fully confident and assured ability	

Keyword descriptors from the taxonomy:

Advanced
Convincing
Comprehensive
Focused
Perceptive
Refined
Resolved
Risk-taking
Accomplished

Examiner comments

This Photography Component 2 submission consists of screenshots from a digital portfolio, which includes a series of printed outcomes, referenced within this presentation. Images of the work selected here reflect the characteristics of work between Performance Level 5, Confident & Assured and Performance Level 6, Exceptional with an overall mark of 62/72.

At the start of this digital sketchbook the candidate considers how they will respond to the externally set assignment of 'Lock'. They reference both photographers such as Adam Rice and films such as 'Silence of the Lambs' as inspiration when arriving at the sub-theme of 'Predator & Prey'. They note that they wish to demonstrate "the relationship between a controller and a victim."

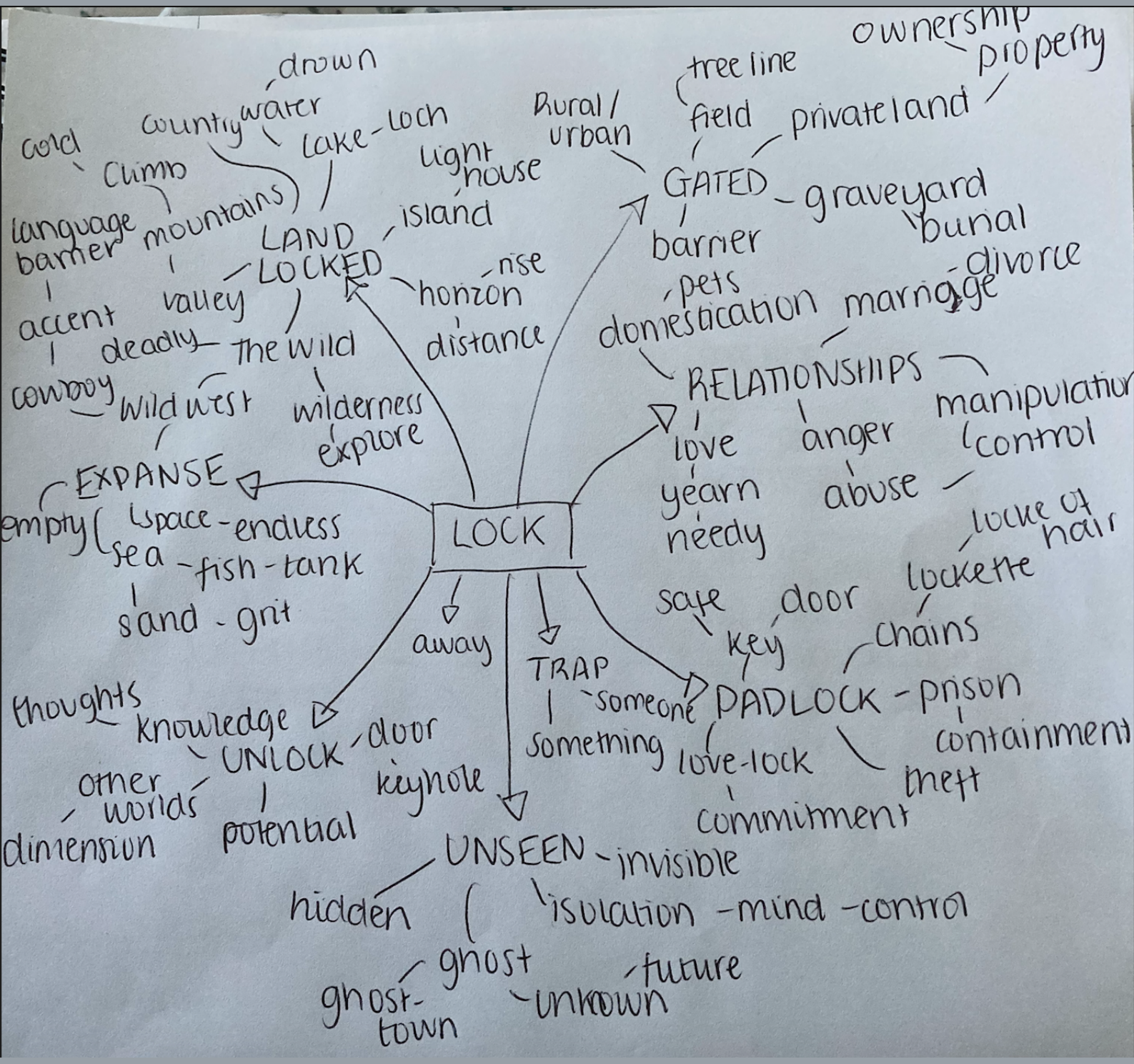
This is an accomplished and comprehensive body of work, and the candidate explores a diverse range of ideas through several photoshoots titled 'over the edge' and 'doorframe' for example. Each photoshoot takes place on location with a wide range of digital photographs being taken. Perceptive ideas are explored with clear visual links to contextual sources. The candidate demonstrates a convincing control of the formal elements as they record people and places around them. Composition and focal point are carefully considered whilst models are directed by the candidate to ensure the best possible outcome.

There is evidence of a process of selection after each photoshoot, contact sheets are produced whilst stickers are used to highlight those images that merit development. Annotation shows their thought process with clear reflection including ideas for improvement. Images that have been selected are then refined and manipulated using digital photo editing software for all photoshoots. The candidate edits the exposure, lighting and contrast of images to produce final outcomes that are faithful to the original photos but show a level of enhancement that demonstrates a clear understanding of digital techniques and processes.

Some of the strongest compositions can be seen in the final photoshoot, 'doorframe', where the candidate captures light "invading the darkness." Images are advanced in terms of technical ability and are a culmination in all the candidate has learned across the project. Finally, the candidate selects images for presentation by placing them in themed groups, sharing their thoughts again through relevant annotation.

For this submission for move fully into Performance Level 6 the candidate would need to show an exceptional understanding of visual language when recording and presenting personal responses.

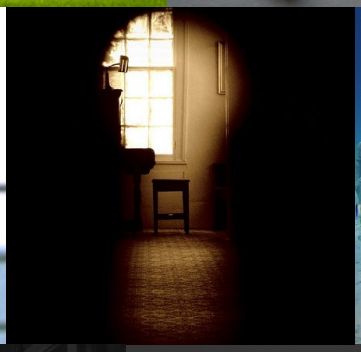


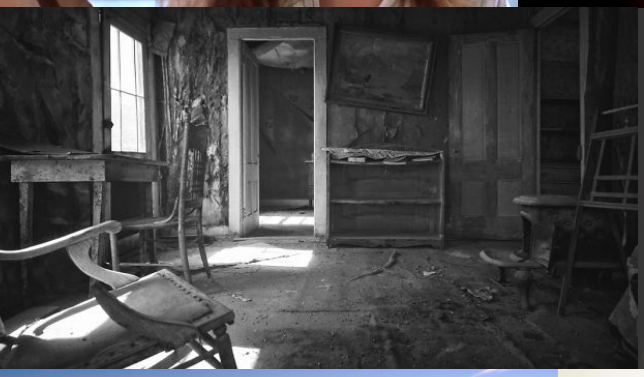
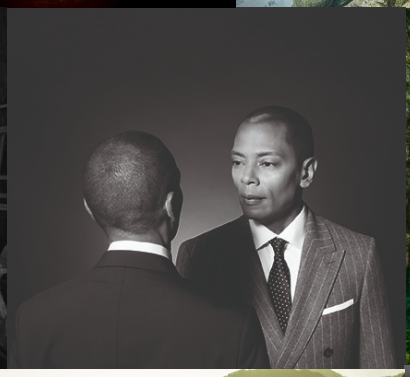
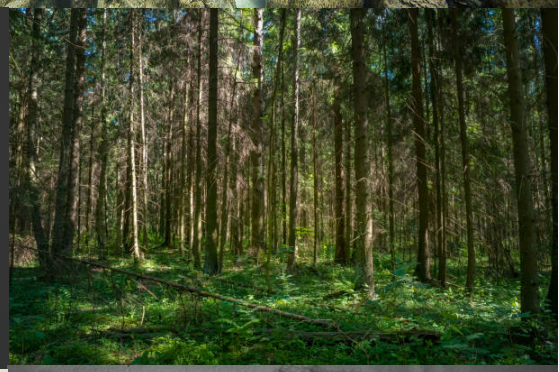


Manipulation The wild yearn hidden













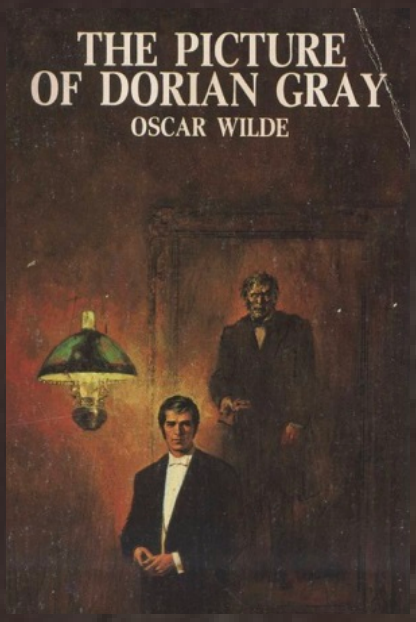







Film - Silence of the lambs (1991) - Ted Tally

This movie is a psychological horror which centres around a trainee FBI agent who has been tasked with getting information from an imprisoned, infamous serial killer. While the story follows the mystery of a new killer at large it creates tension through the growing relationship between the agent Clarice Starling and killer Hannibal Lector. There is dark atmosphere created through the control that Hannibal develops over Clarice to the point where she feels the need to see him. His psychopathic nature means he does not feel empathy but the viewer is tricked into thinking they are close to each other even though they take the role of a predator and prey. This makes their relationship the main focus.
I have never had a relationship like this and that makes the experience of seeing their dynamic more hard-hitting because it is so unnatural but also desirable. I think these movie is successful because it invests you into the mystery but also their relationship. What is most relevant for my future shoots is the connection between predator and prey.





The Picture of Dorian Gray - Novel by Oscar Wilde

This novel is described to be in the philosophical genre. It follows the character of Dorian Gray who freely indulges in all his fancies while the consequences fall on a portrait of himself. The true subject of the story is in how he sold his soul to the devil but only in order to be locked in an eternal youthful life where the only window into truth is his portrait. There is an unsettling atmosphere created in how the image of him becomes so disfigured and unrecognisable because of the terrible things he does. When he realises that he is so terrible and tries to be good he wants the portrait to reverse itself. This book is a message of how your actions take you further down a line to evil and hell and there is no way back. In the face of this truth, he stabs the portrait which in essence is him stabbing himself. He answers for his own atrocities and that is what is most significant. I think this is a successful novel because it makes the reader think about their own actions and how they should not commit evils themselves else they answer the consequences. What I would like to relate into my own work is how someone can be trapped within life and the choices they make and how you, yourself can be both predator and prey.



Bear Bonanza, Adam Rice - Wildlife Photography

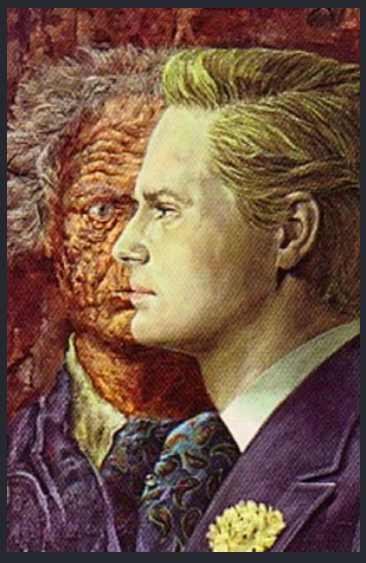
This picture is part of a collection by Adam Rice who is an award-winning wildlife photographer. The picture shows a bear going after fish for food. Part of this photography is to display the natural order of life. Both the bear hunting and the bright warm fish are the focus of the photo. The colour of the fish and how they look fluid like the water is very surreal but the whole composition is to show the naturalism. The softness of the water and stillness create a calming atmosphere. What is important from this picture is how the bear is the predator and the fish are the prey. However, the bear is also the prey and subject of the photographer for his work. I think that this picture is successful in displaying the survival instinct of hunting while also showing how nature can be used as a theme for people to view. What I will take from this is how privacy of nature can be invaded and how in every area of the world there is always a predator and its prey.

Predator & Prey

In all three subjects there is a demonstration of the relationship between the controller and a victim. In the Silence of the Lambs there is control through the manipulation and growing empathy of Clarice through Hannibal Lector. In the picture of Dorian Gray he is the victim of his own choices as he sees the consequences displayed in his portrait and eventually he suffers. In the wildlife photograph, the bear acts as a predator but is a victim of its privacy being taken away by the photographer. In ever instance there is a predator, manipulator, controller and the prey.

These dynamics are unlike normal experiences which makes them all the more disturbing. However, this is what makes them successful in creating tension for the viewer. As the viewer the subjects evoke a sense of fear because you can imagine yourself in these dangerous situations as the victim.



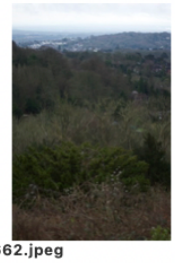




Over the Edge

We follow someone leaning
over the edge. They are the
prey of their own false
sense of security.
What were they thinking?

Over the edge



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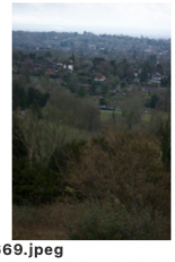

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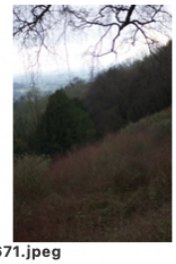

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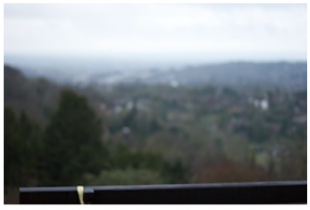

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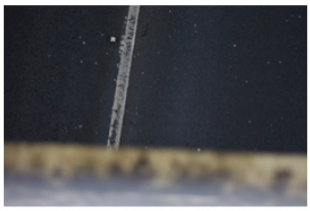

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Canon EOS 400D DIGITAL
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Canon EOS 400D DIGITAL
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Canon EOS 400D DIGITAL
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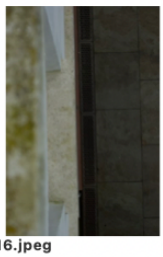

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IMG_0719.jpeg
Canon EOS 400D DIGITAL
1/50 | f/5.6 | 50 mm | ISO: 200



IMG_0720.jpeg
Canon EOS 400D DIGITAL
1/50 | f/5.6 | 50 mm | ISO: 200



IMG_0721.jpeg
Canon EOS 400D DIGITAL
1/50 | f/5.6 | 50 mm | ISO: 200



IMG_0722.jpeg
Canon EOS 400D DIGITAL
1/80 | f/5.6 | 50 mm | ISO: 200



Over the edge

This shoot developed the idea of a **false sense of security.** We constantly **put ourselves in danger** with an example being up high. I tried to focus on someone who is **leaning over the edge.** It draws in questions of what they are contemplating. These first two shoots together have contrasting tones. Here the atmosphere is **dark and blue**. There is lots of **gritty texture which creates a rough and disruptive sense** to reflect the danger. I would have liked to capture more heights for a range. However, I liked how the photos seemed like **movie stills**.

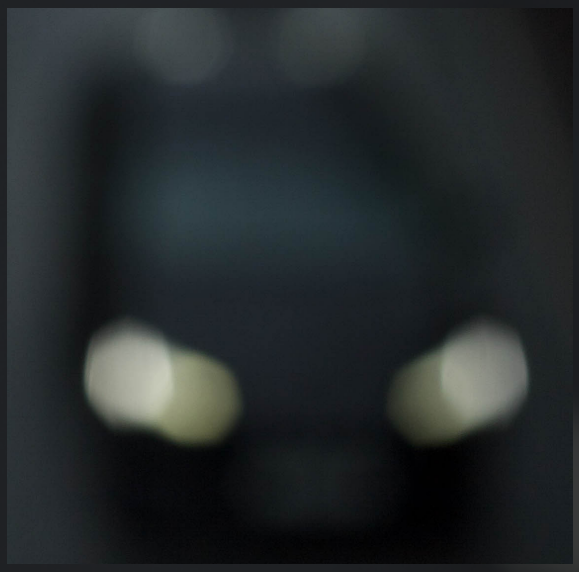






In this light edit I highlighted the reflection of the headlights on the road to make them the vocal point of the photograph. To bring focus onto this I darkened the edges of the picture. I also increased the clarity to bring out the rough texture of the road. Along with this, I increased the exposure but darkened the shadows to make more contrast between the lights and darks so the detail in the picture is more clear. I like this picture because of the dark and gloomy atmosphere with the grittiness and dirt it shows the contemplation of being on that bridge and how they are the prey in their own mind.







In this edit I increased the exposure to bring out detail and more clarity to the texture in the photo. I darkened the bottom of the photograph to lessen the contrast between the white railing and road behind. I like how the grittiness and clearness of focus shows the individual marks and water droplets on the railing: it communicates the message of a deteriorating mind. The blurred effect behind shows how this person is in thought and zoned out. I made the exposure on the headlights brighter to display how the danger has been ignored and blurred away.

I used this photo for the light edit because I like how the gritty texture and contrast of light and dark continued here. I edited them by increasing the sharpness to heighten the texture while also increasing exposure and contrast to make the finer details clearer. I like the larger depth of field in this picture because it shows the height that the person is at. You are put in place of the person up that high and into their thoughts of fear. I also like how the gloomy atmosphere and dirt communicates their congested thoughts and their contemplations.

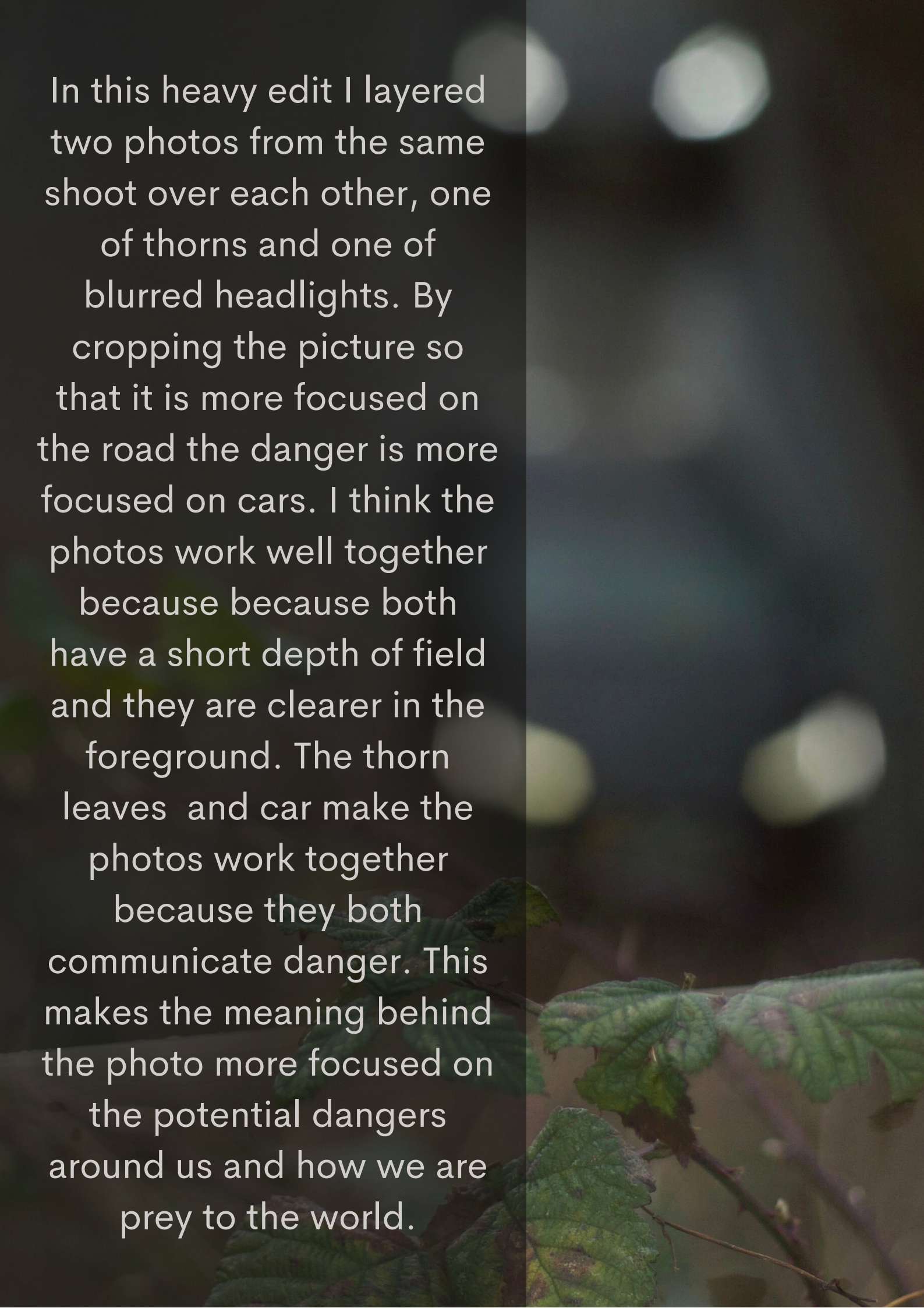


The height of each photo displays the danger that they are willing to put themselves in. They may feel secure but they are in the role of the prey and the contemplation and being on a bridge is the predator in the situation. I also paired this pictures together because they have similar perspectives but different depth of thought.

In both of these pictures I darkened the exposure of the bridge and increased the contrast and texture so that all the dirt and mud could be clearer and more pronounced. I also did this with the bottom photograph to the road so that the detail of the cracks of the road surface were more visible. I like how these photos work together with different focuses but they both show the height from the road.







In this heavy edit I layered two photos from the same shoot over each other, one of thorns and one of blurred headlights. By cropping the picture so that it is more focused on the road the danger is more focused on cars. I think the photos work well together because because both have a short depth of field and they are clearer in the foreground. The thorn leaves and car make the photos work together because they both communicate danger. This makes the meaning behind the photo more focused on the potential dangers around us and how we are prey to the world.





Believe Me- Film

This crime-drama film was directed by Jim Donovan following the true story of the kidnapping of Lisa Mcvey. It is set in 1984 and follows how she was randomly targeted and abducted as she was cycling home from her work in the dark. The idea behind the story was partly to spread awareness but I wanted to take the reality of this situation and use that familiar danger in my own work. What I liked about this movie was how she was a clear victim not just from being kidnapped but also in her own home. I wanted to use this meaning to communicate how girls are constantly prey to others. I think this film was successful because the drama made it engaging and the truth behind the story settles in fear in viewer over how scary her situation must have been.

Trailing

A girl's greatest fear is being
followed home at night;
Being Stalked.
Especially when it is without
her knowledge.

Trailing



IMG_0726.jpeg
Canon EOS 400D DIGITAL
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IMG_0750.jpeg
Canon EOS 400D DIGITAL
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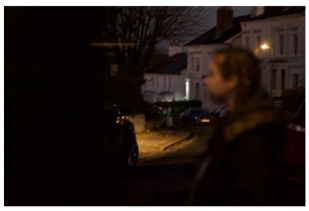

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IMG_0743.jpeg
Canon EOS 400D DIGITAL
1/15 | f/1.8 | 50 mm | ISO: 200



IMG_0724.jpeg
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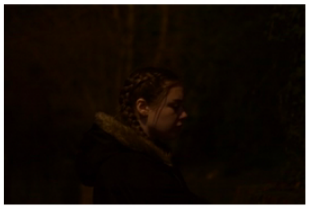

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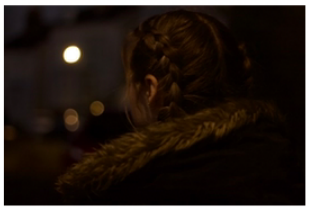

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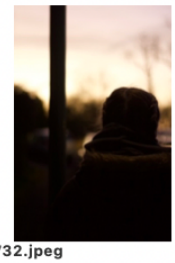

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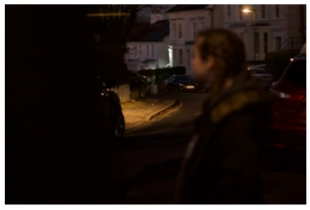

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IMG_0725.jpeg
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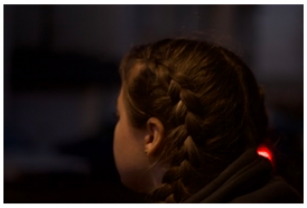

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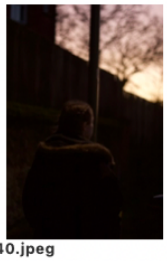

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IMG_0764.jpeg
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IMG_0745.jpeg
Canon EOS 400D DIGITAL
1/15 | f/1.8 | 50 mm | ISO: 200



Trailing

In this shoot I wanted to **focus on a narrative**. It relates to the **tension of fear in Silence of the Lambs through the narrative of stalking.** It demonstrates how women and **girls walking home become the prey of men.** As the photographer I wanted to take the **perspective of the stalker to depict the obsession** they have with her as the permanent focus.

I like how her **subtle looks display her fear and how the soft warm-toned light creates silhouettes of her hair.** Even though there is still some light it shows how **nothing can keep her safe from a predator.**







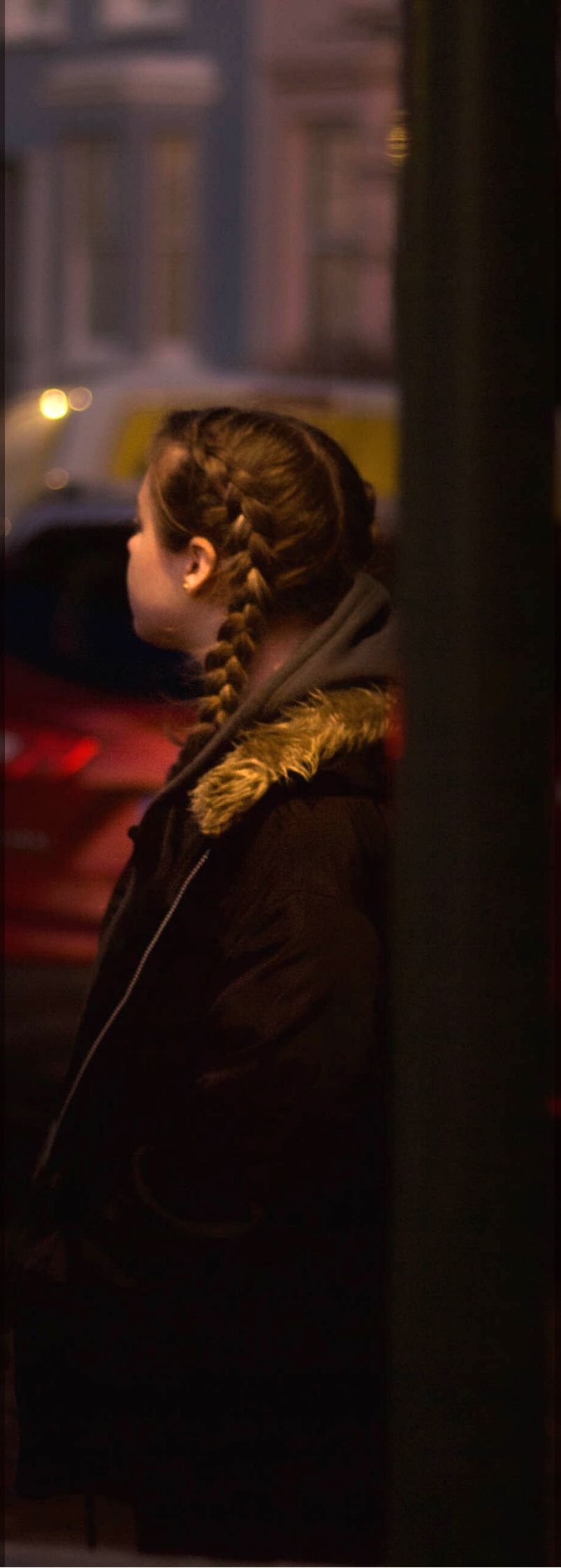
In this picture I brightened the exposure but increased the contrast so that the light and dark places in the photo were balanced. I also increased the texture which gave a soft paint like texture to the photograph. I like how the brightness brought attention to certain details in the picture like her gold earring or where the hair fell on her face. This displays the obsession a stalker would have. I also like how this increased exposure brought out her subtle side-eye. It brings an unsettling atmosphere because we know she is a victim but is aware of the situation she may be in.





I chose these photos to be grouped together because they have similar perspectives and this works in creating a narrative that whoever is stalking her is gradually moving closer. This indicates the danger that she is in and how she is the prey of this stalker. I edited these pictures by brightening the exposure on her and darkening the sides of the picture to show how she is this photographers specific focus. This is also shown well through the short depth of field because she is the only thing in focus. I like how the lights behind her create a silhouette without it obstructing what we see on the other side. It outlines her. It also brings more detail to the picture by highlighting the stray hairs blowing in the wind and her eyelashes. It brings back the reality of her just being a girl who is alone and the danger she could be in.





In this picture I edited it by brightening the exposure and increasing contrast on the whole photo to make everything clearer, however I did this more specifically on her. I also darkened the bottom of the photograph to bring more focus onto her and her gaze away. I liked how this brings attention to her natural surrounding but also how unaware she is. It creates a tense atmosphere: you are nervous for her. The darkness that almost swallows her is where this photographer and stalker is and it communicates the danger she is really in.





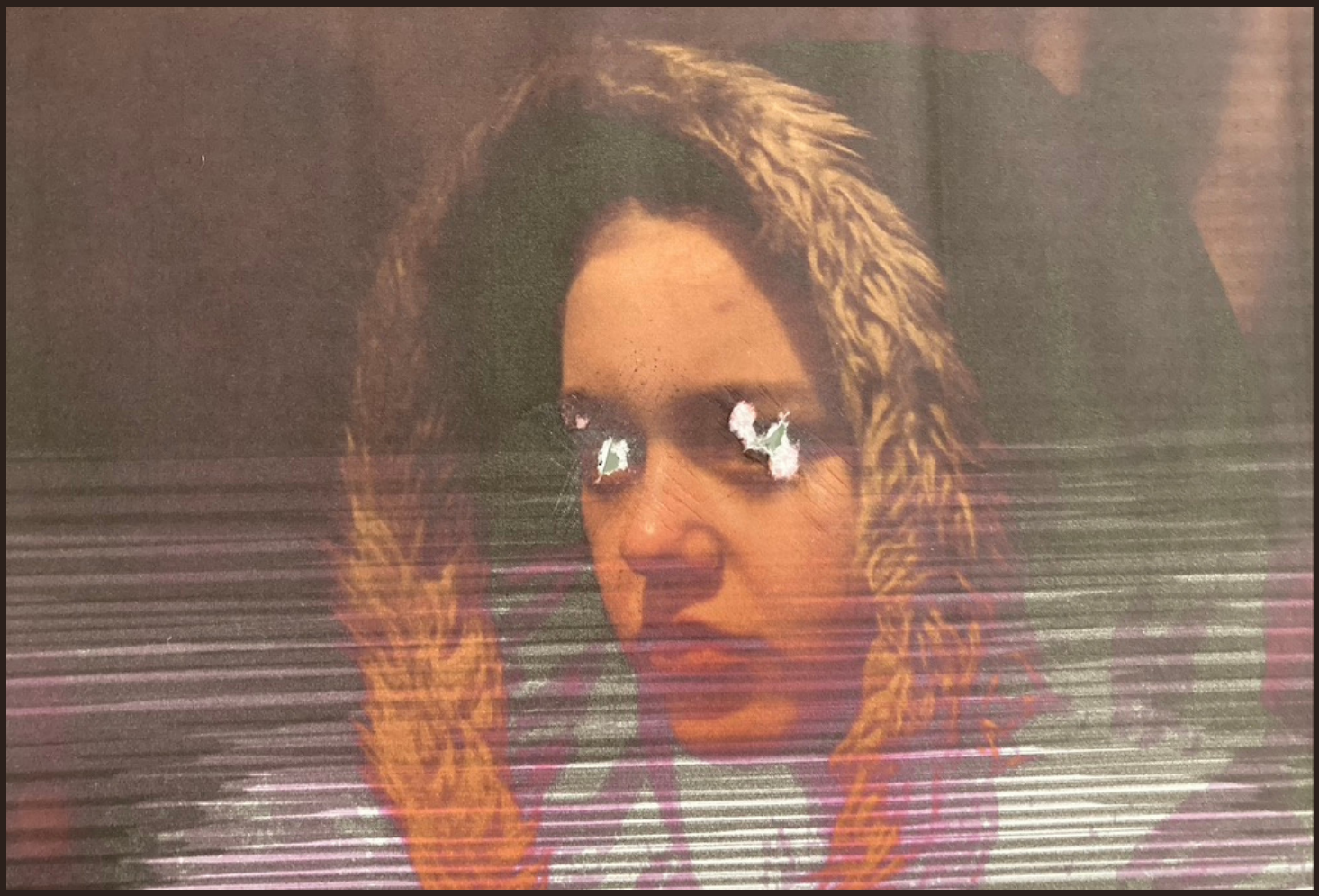


In this photo I edited it by heightening the exposure on her face to show where the light falls to highlight it. What this also brought was a greater contrast in her eye so that you can see the transfixion of her pupil on the photographer. It also shows how half of her is in darkness. This reinforces the message of her being a constant victim as a girl who is alone, especially in the dark. To make all the details of her face more pronounced I also increased the texture which also gave a gritty finish to the photo. I like how the picture looks like it was quickly taken; it communicates a need to have something of her, an obsession.





In this picture I increased the contrast so that the detail of her silhouette was more pronounced. In this photo there is a softer atmosphere created through the blur of the background because of the short depth of field and the tones of the sunset. However, this gives the narrative of a false sense of security. She is the oblivious prey, turned away thinking she is safe. It is getting dark and it is clear someone is right behind her. I darkened the bottom of the picture and cropped the side edges slightly so she was centred and her shadow was the main focus. We can see her innocence through the strands of hair by hair face and the shadow of her plaits. It is tense.



In this heavy edit I decided to print one of my pictures on high quality which used up the ink halfway which created a smooth wave effect across have of the picture. To add to my original narrative I scraped at the paper diagonally to rip off the top layer of ink. This also left cross marks on her eyes. Overall I think this created a more sinister meaning behind the picture as if the person being stalked is more hated. The wave effect disfiguring the picture and the eyes being ripped away makes the subject more scary themselves. I also liked the gritty texture created by the printing. This added to aesthetic of the narrative with the obsession over her. It's more like the stalker has printed the picture themselves to scrape.

Heartache

Her relationship is falling
apart and she is his prey-
she cannot escape.

Heartache



IMG_0827.jpeg
Canon EOS 400D DIGITAL
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IMG_0833.jpeg
Canon EOS 400D DIGITAL
1/320 | f/1.8 | 50 mm | ISO: 200



IMG_0834.jpeg
Canon EOS 400D DIGITAL
1/320 | f/1.8 | 50 mm | ISO: 200



IMG_0828.jpeg
Canon EOS 400D DIGITAL
1/320 | f/1.8 | 50 mm | ISO: 200



IMG_0835.jpeg
Canon EOS 400D DIGITAL
1/320 | f/1.8 | 50 mm | ISO: 200



IMG_0840.jpeg
Canon EOS 400D DIGITAL
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Canon EOS 400D DIGITAL
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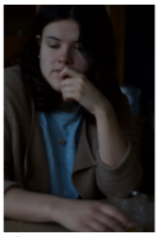

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Canon EOS 400D DIGITAL
1/400 | f/1.8 | 50 mm | ISO: 200



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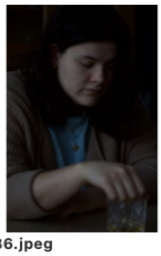

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IMG_0831.jpeg
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IMG_0834.jpeg
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IMG_0828.jpeg
Canon EOS 400D DIGITAL
1/320 | f/1.8 | 50 mm | ISO: 200



IMG_0835.jpeg
Canon EOS 400D DIGITAL
1/320 | f/1.8 | 50 mm | ISO: 200



Heartache

In this shoot I wanted to **create a narrative of a relationship** that links to my **ideas of manipulation and the inspiration of Silence of the Lambs**. I like how there are details of the picture like her **heart locket and the wateriness of her eye** which are more **subtle hints to her emotion** and effect of a possible **argument or break-up.** She is the **victim of her drink, indulging** and become more upset. What worked well was when I was focusing on her necklace, her eyes or the glass which **brought depth and a mix of texture** into the photos.

I paired theses two photos together because I edited them both by increasing the exposure specifically on her heart locket so that it was highlighted amongst the photo. It is the focus of each photo and this also brought out the detail and shine of it. It is clear she has a great attachment to it. It communicates how her problems are centred around a relationship.



I also edited the pictures by increasing clarity to bring through the texture of her jumper and her skin. I liked how the blue tone to the photographs mirror her emotion and create an atmosphere of her despair or depression. It creates the narrative of a bad relationship and how she is victim within that but also to her solution which is why the glass is also a clear focus.

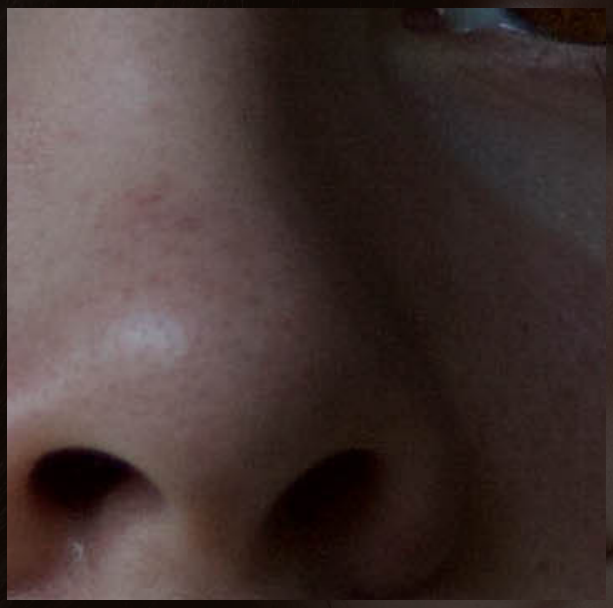






To edit this picture I increased the contrast and clarity to create this deep darkness in her features and hair while also bringing out the rough detail of her skin. I heightened the exposure on this side of her face to bring this through. I like the focus the contrast brings to the downward glance of her eyes and the grey tiredness of them underneath. It also brought out her slight frown in her mouth. We can see she is full of emotion through the subtleness. There is a narrative of hiding emotion and how this can be linked to the hidden darker side of relationships. She is in the role of prey that cannot escape.

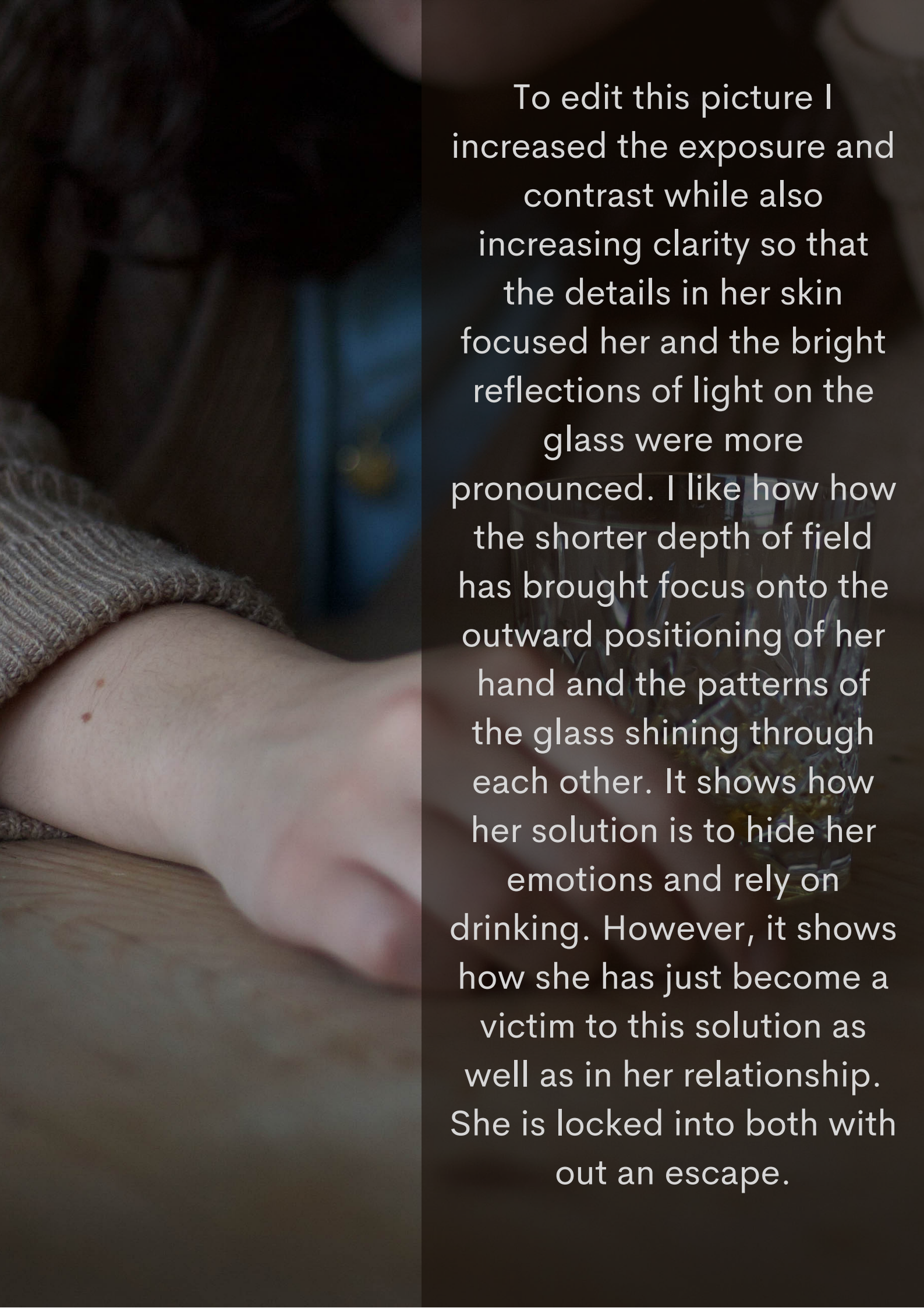






In this picture I edited by brightening the exposure in her eyes. This brought through depth into her eyes but also the white wateriness that shows gathering tears. It is a simple way of showing deeper emotion. This is also suggested through the positioning of her hand showing she is holding it all back. Increased clarity brought detail into her skin and shows the strain and tiredness in her expression. There is a clear narrative that she has had enough. She is a victim full of emotion and has no way away from this predator.





To edit this picture I increased the exposure and contrast while also increasing clarity so that the details in her skin focused her and the bright reflections of light on the glass were more pronounced. I like how how the shorter depth of field has brought focus onto the outward positioning of her hand and the patterns of the glass shining through each other. It shows how her solution is to hide her emotions and rely on drinking. However, it shows how she has just become a victim to this solution as well as in her relationship. She is locked into both with out an escape.



To edit this picture I printed out one of my photographs where she was staring directly into the camera and her eyes were beginning to tear up. I also liked the positioning of her hand in front of her which showed more how she was holding back emotion. I then let water droplets fall down the paper to mimic where her own tears would have fallen. This bled the ink out. Here I have taken a picture of the print naturally and then with light shining from behind it to show how the tones of the bled ink change. I like how this communicates clear emotion that she would be feeling and that she is a victim. The redder tones created when light shines behind connotes more to blood dripping. I like how this adds greater depth to how she may be suffering. I also liked the lines and grittiness created through the printing because this lessened over where her face was which meant focus was drawn more into her face. Overall, I think this was successful in adding more meaning to my previous narrative as well as working well as a symbol of true emotion.



Rob Hudson

-

The secret language of trees

Rob Hudson is a Welsh Landscape photographer. His subject that he focused on with this shoot was the abstract shapes created through the networking branches of trees. The meaning behind this shoot was to convey the relationships between trees and how they can share nutrients to sustain each other. He also wanted to show how the ecosystem can be affected by urbanisation. I like the mysterious atmosphere that was created and the depth of field through the contrast of lighter and darker branches which are the focus of the pictures. I think this has been reflected in my work through in how I focused on parts of the forest further in the background of my pictures. I think it was successful because even though these were ordinary trees from Cardiff, her has managed to create a story in the relationships between the different entities of the photos.

What Lurks

Something is lurking deep
within the trees,
watching… waiting.
Is it someone or a
creature?

What lurks



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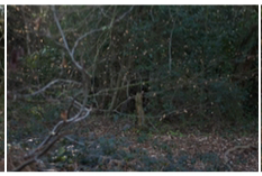

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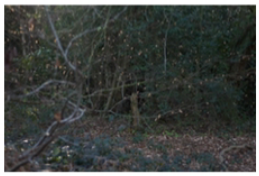

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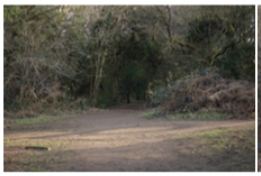

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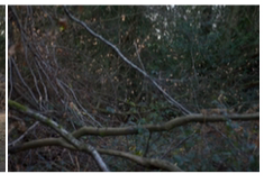

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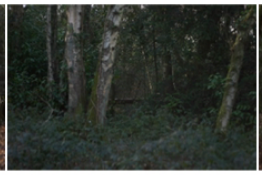

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IMG_0891.jpeg
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1/320 | f/1.8 | 50 mm | ISO: 200



IMG_0892.jpeg
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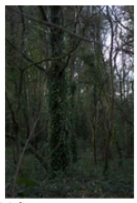

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What Lurks

In this shoot, I wanted to relate back to my initial mind map ideas and I was **inspired by 'The Wild' and 'Hidden'**. Here, there is a **narrative of a predator lurking in the distance**, out of sight. The photographer or **viewer is in the position of its prey**. I like how there is a **large depth of field which draws you into the back** of the picture. The laying of branches and trees in front create a **crowded atmosphere** and you can imagine how **trapped this prey feels**. I also liked how some **dead branches reminded me of bones** and introduces questions of what **deathly creature** is within the trees.





I edited this picture by cropping the edges closer towards the line of focus. I also increased the contrast so that the tree trunks in the foreground were darker and more menacing. I increased the clarity which worked well because there is so much detail and depth within the picture that is becomes confusing and stressful. It relates well to the narrative of searching through all of it in fear of some creature lurking within that cannot be found. The position of the photographer also works well because it is like they are hiding from this thing.



The increased clarity created similar cluttered effects of detail to work with the narrative of panicked searching. I like how the photographer seems like they are within the undergrowth so it communicates that they are scared and hiding. I also like how the dark atmosphere created by the dingy tones of dark green makes this creature more menacing. The long depth of field shows there are so many places for it to be hiding.

I chose to group these pictures together because they both have similar subjects of fallen tree trunks. I liked how this brought the focus through trees into the depth of the forrest. I edited the pictures by making the exposure of the whole picture darker first and then highlighting the triangular space where the fallen tree was. This brought more attention to this area.









To edit this photo I started by increasing the contrast of the whole picture so that the shadows defining each branch or leaf were clearer. Then, I darkened the exposure of this clump of leaves to make its darkness more a focus of the photograph. I like how it was hidden in the background behind all of the overgrowth. It adds to the narrative of a predator hiding in the dark forest because it seems as though the viewer has finally found this monster's hiding spot. I like the cluttered effect of the greenery masking away the light to make a more tense, afraid atmosphere.





To edit this photo I increased the exposure and contrast but only on the light of the tree trunk. I wanted to keep the shadows dark to show how this darkness was infecting through onto the tree trunk like the ivy. I like how there is contrast between the warm sun tones and the dark deep green tones of the shadows to display this narrative of a menacing creature hiding. Fear of this thing is spreading. I like how the overgrowth still layer over everything to communicate how its spread is just like an infection.



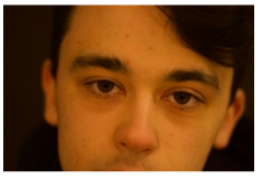


In this picture I layered together a picture from this shoot with one from my first shoot. I wanted to create this unnatural look amongst what was nature. I also like the dirtiness on the railings and how the path's centred perspective worked well to lead in and carry on the long depth of field. The narrative here is focused on this long path. It carries on the familiar questions of what is in there, leading you in.

Emote

The first thing we see when
we meet someone new is
their **eyes.**
We do not know if they are a
predator or our prey.

Emote



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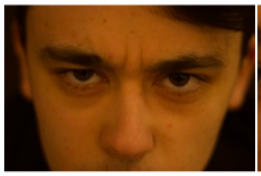

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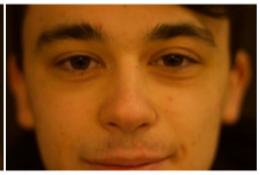

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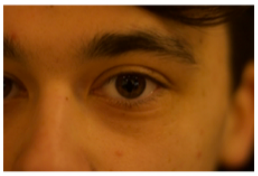

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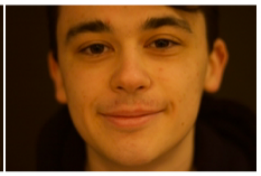

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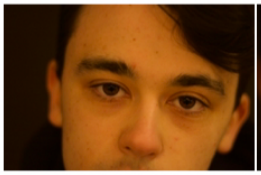

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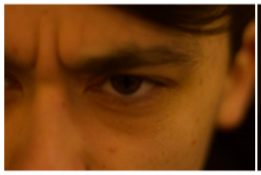

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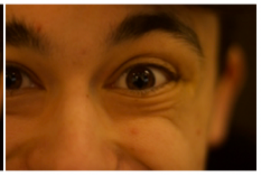

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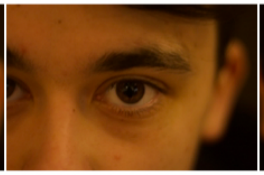

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IMG_0941.CR2
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Emote

In this shoot I wanted to develop an idea of **not being able to tell whether someone is a predator or a victim**. I focused on how we **judge someone's character at a first glance** and so I looked at **expression through eyes**. I used a **portrait lens** to capture focus **within their eyes to victimise them** as you looked into **the reflection** and what they were looking at. To make them more of a predator they made more **over exaggerated expressions** thats seemed **less human and approachable.**





In this picture I edited it by brightening the exposure within his eyes and increasing the contrast so that the warm brown tone was more visible. This also made the reflection of the person taking his picture clearer. I like how their soft, friendly expression creates and enviting atmosphere. A first interpretation of character would assume they were nice. I like how this effect brings more questions as to who is reflected in their eye. It helps with the narrative of you not judging them as a victim which could suggest they are hiding that within themselves, within their eyes.



I think what worked well here is that by capturing more of his face it develops the narrative because we can see more tired, sad expressions. It is clearer at a first glance that he is a victim through the drooping of his eyes and the bags underneath. By editing the eyes to be focused it adds to the effect that he may be seeking help with his look.It is as though he is searching for a response from the viewer.

In both of these pictures I edited the eyes by bringing up the exposure so that the warm brown colour and reflections were more visible so they became more of an immediate focus. I also increased the overall contrast of the pictures so that there was a greater definition between his hair, eyes and skin. By increasing clarity this brought out more details in his skin.



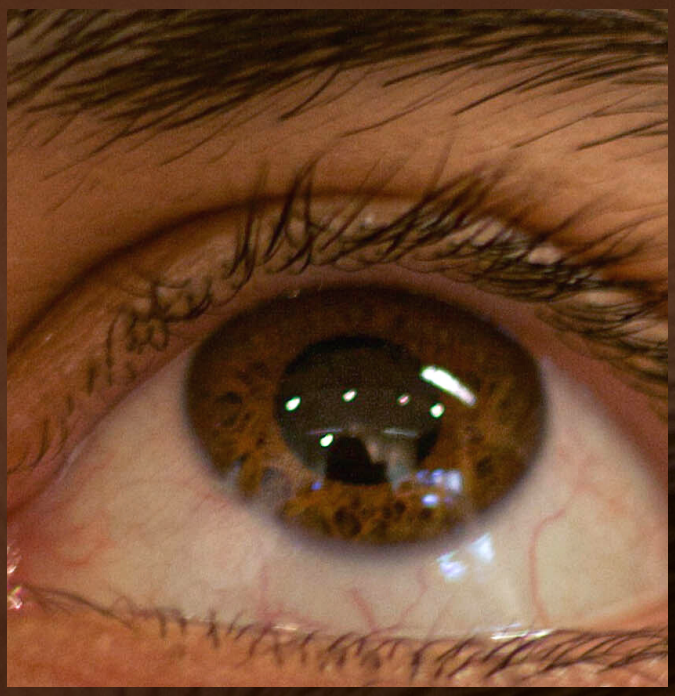


To edit this picture I increased more of the contrast between the highlights and shadows so that the folds o his skin were more pronounced. I also increased the clarity so that the focus on his skin and individual hairs became clearer. I liked the effect of focus more on the hair in front of his face because I think it gave the picture more depth. I cropped the picture down slightly so that the main focus was still on his eyes and how over-exaggerated they were. This worked with the narrative of becoming more of a predator to whoever the viewer is. The greater warm tones and darkness of his eyes give a more unsettling atmosphere. You can tell his expression is less inviting and more fear-inducing.



In this picture I edited it by increasing the contrast between the light and dark tones so that the furrow in his brow and dark glare of his eyes was more defined. I then increased the clarity so that features like the furrow and his eyelashes would be more clear. This helped to bring across an expression of anger. Through this over-exaggeration we can see the strength of his emotion which works well with the narrative of him being the predator while the viewer is the prey. Again, it induces more fear but is clearer from a first glance that they are a dangerous person.









In this picture I edited it through increasing clarity and contrast as well as cropping the picture down to just being this eye. What I liked about this picture was that it did not express a clear expression but there was lots of detail within his eye. You can clearly see a figure within his eye but also the human detail making up his brown eye. Both of these things draw you into the eye. I also like how the clarity brought out the tired skin under the eye as well as the natural thick dark brow. It victimises him by leading through to questions of what he is looking at but also through the familiarness of his natural features.





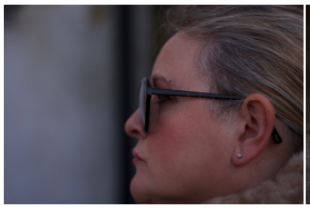
Under the skin -(movie-2013)

This movie was directed by Jonathan Glazer. The main storyline follows this alien entity who takes on the skin of a woman. It relates to my work through the development of her role as the predator until she is the prey. What made this movie successful was the strangeness and intensity which created a very unsettling atmosphere. At first you think these men deserve it but as she becomes more human there is more sympathy towards them. This is when her character begins to shift. I would like to relate this into my work through similarities of an ambiguous character with the same styling. I like how it is difficult to tell just by looking at her which role she might be in.

Persona

Is this mask to protect herself
or is it to fool someone else?
The kiss could show love or
cruelness.

Persona



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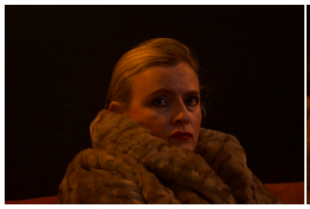

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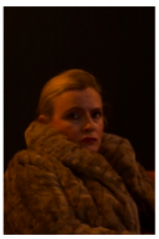

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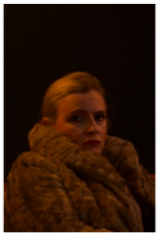

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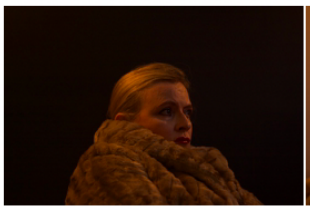

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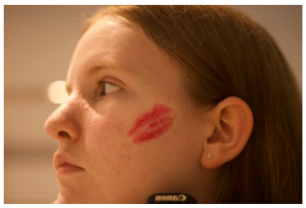

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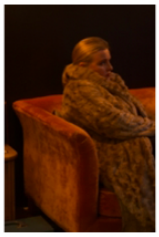

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IMG_1201.CR2
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IMG_1202.CR2
Canon EOS 400D DIGITAL
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IMG_1203.CR2
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1/15 | f/1.8 | 50 mm | ISO: 200



IMG_1204.CR2
Canon EOS 400D DIGITAL
1/15 | f/1.8 | 50 mm | ISO: 200



IMG_1213.CR2
Canon EOS 400D DIGITAL
1/50 | f/1.8 | 50 mm | ISO: 200



IMG_1220.CR2
Canon EOS 400D DIGITAL
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IMG_1215.CR2
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1/50 | f/1.8 | 50 mm | ISO: 200



IMG_1160.CR2
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1/80 | f/1.8 | 50 mm | ISO: 200



IMG_1209.CR2
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IMG_1216.CR2
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IMG_1161.CR2
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IMG_1217.CR2
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IMG_1155.CR2
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IMG_1162.CR2
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IMG_1170.CR2
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IMG_1164.CR2
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IMG_1171.CR2
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IMG_1172.CR2
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IMG_1159.CR2
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1/80 | f/1.8 | 50 mm | ISO: 200



IMG_1166.CR2
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1/80 | f/1.8 | 50 mm | ISO: 200



IMG_1173.CR2
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IMG_1167.CR2
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IMG_1174.CR2
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1/80 | f/1.8 | 50 mm | ISO: 200



IMG_1180.CR2
Canon EOS 400D DIGITAL
1/60 | f/1.8 | 50 mm | ISO: 200



IMG_1168.CR2
Canon EOS 400D DIGITAL
1/50 | f/1.8 | 50 mm | ISO: 200



Persona

In this shoot I wanted to use the **uncertainty of character** from **'Under the skin' as inspiration** for a shoot which demonstrates this in a similar way. The **predator side** is shown through the **mask of her harsh makeup and expensive clothes** as well as the **rough textured skin.** This is all shown well with a **short depth of field**. The **prey is demonstrated through the innocence** of the girl but also the **cool wateriness of the woman's eyes.** Is she feeling guilt?

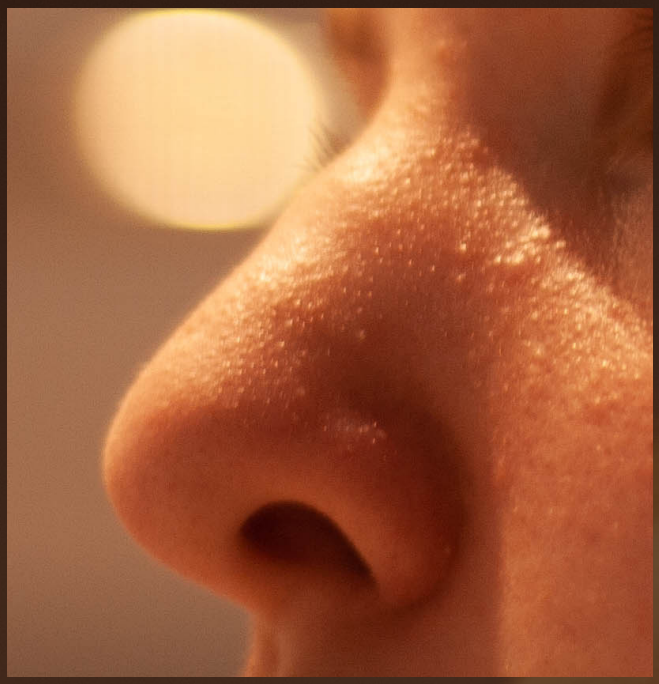




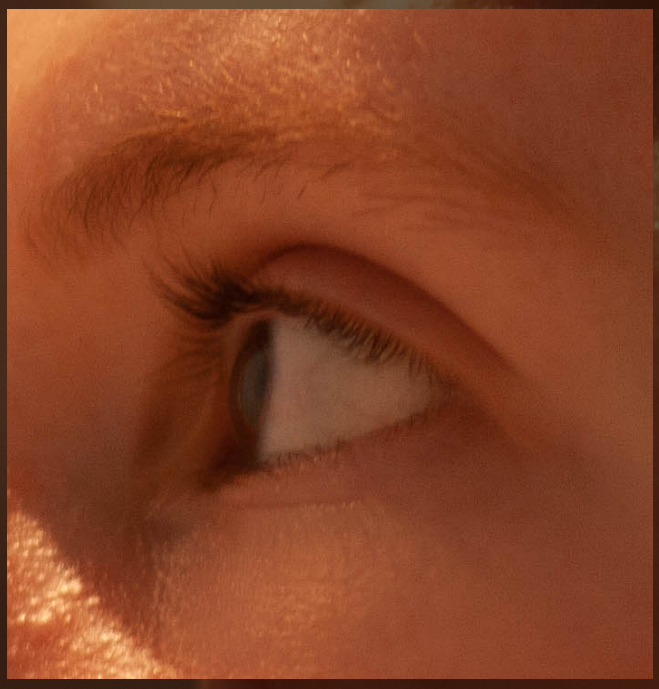


To edit both of these pictures I decided to highlight the areas in each picture where the light fell on her face. I then increased the brightness and contrast to emphasise the strength of different directions of light. The increased contrast and clarity helped to show the detailed wrinkles and thick makeup on her face. What I like about these pictures is how the light falls on her face creating more eye-catching highlights on her lips and nose. I like how these pictures are more moody which makes it harder to tell what kind of character she is. The lighting creates dark shadows and a deep black in her makeup to show how she could be more of a predator.









What I think is successful about this picture is how it has softer pinker tones which greatly contrast with the oranger tones. There is also a soft blurred effect created by the light that makes her feel more dream-like and brings across her character of innocence. I edited this picture by brightening the kiss on her cheek to bring it out of the shadows. It displays how she is prey and that she has been targeted. I also liked the line of focus which brings out texture down her face which brings back her realness.





To edit this picture I Increased the exposure on the side of her face that the light fell to increase the contrast and show more clearly the natural cool tones.I also increased the clarity to bring out the thickness of her makeup to cover her wrinkles. This adds to the narrative of it being a mask for her to hide behind to disguise her true character. What I like are the glints of light in her eyes and on her lips.





Alex Prager - Photographer

Alex Prager is an American photographer and filmmaker. The pictures I was inspired by were part of her 'Face in the crowd' exhibition. Part of how she creates her photos is trying to make them seem cinematic. What I liked was the retro aesthetic and the idea of making someone stand out in a crowd of cliches. Her pictures are normally colourful and vibrant which adds to the cluttered effect of the crowd. These are the aspects that I would like to incorporate into my next shoot. I liked how it related to my work through the idea of something being the main focus that you are drawn to first before seeing anything else. What I think makes her pictures successful is how the cool tones highlight the vibrant colour to bring across the vibe of Hollywood movies that she wanted.





Saul Leiter - Photographer

Saul Leiter is an American photographer and painter, based in New York. His work that inspired me was his experimentation with focus in the foreground and background which I often do in my own work. He liked to play with shadows and reflection. What I wanted to use from this work was how he took pictures through things to search for something in the background. What I found interesting in his work was how he liked to concentrate on specific people or things and then their names would simply be the name of the picture. As he brought colour into his work I think this especially worked well when he experimented. It made the overall atmosphere of his work softer and glowing.

19/3/23

Searching through a crowded room to find a focal point of action. Someone mid-judgement or someone reaching for an extra cracker.

19/3/23



IMG_0962.CR2
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IMG_0963.CR2
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IMG_0964.CR2
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IMG_0965.CR2
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IMG_0966.CR2
Canon EOS 400D DIGITAL
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IMG_0967.CR2
Canon EOS 400D DIGITAL
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IMG_0968.CR2
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IMG_0969.CR2
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1/50 | f/1.8 | 50 mm | ISO: 200



IMG_0970.CR2
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IMG_0972.CR2
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IMG_0973.CR2
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Canon EOS 400D DIGITAL
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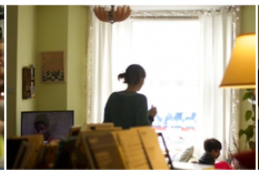

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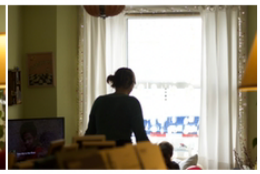

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IMG_0995.CR2
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IMG_0996.CR2
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1/80 | f/1.8 | 50 mm | ISO: 200



IMG_0997.CR2
Canon EOS 400D DIGITAL
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IMG_0998.CR2
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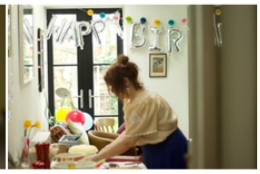

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IMG_1000.CR2
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IMG_1001.CR2
Canon EOS 400D DIGITAL
1/80 | f/1.8 | 50 mm | ISO: 200



IMG_1002.CR2
Canon EOS 400D DIGITAL
1/60 | f/1.8 | 50 mm | ISO: 200



IMG_1003.CR2
Canon EOS 400D DIGITAL
1/60 | f/1.8 | 50 mm | ISO: 200

IMG_1004.CR2
Canon EOS 400D DIGITAL
1/60 | f/1.8 | 50 mm | ISO: 200

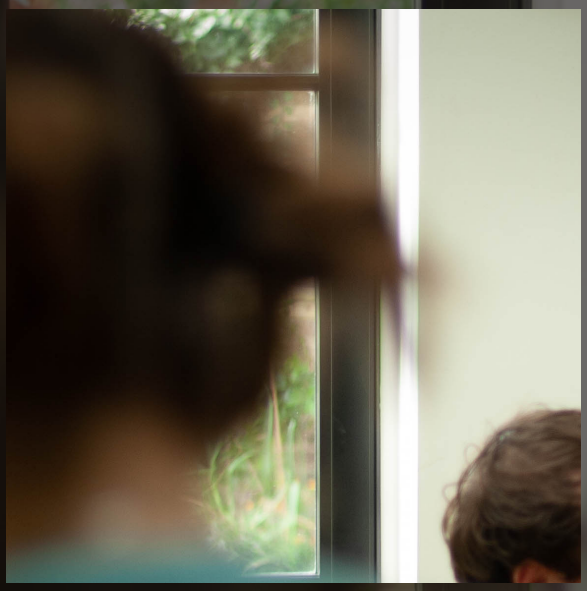
IMG_1005.CR2
Canon EOS 400D DIGITAL
1/60 | f/1.8 | 50 mm | ISO: 200

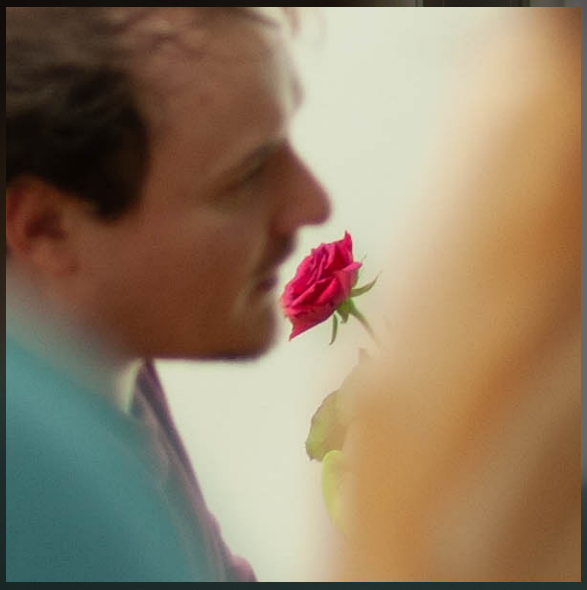
19/3/23

In this shoot I wanted to focus on **seeking out a face**. I wanted the **photographer to seem like the predator** but only because of their behaviours in **trying to find a subject or "Victim".** What worked well was how the environment and **vibrant colours** linked my work to my two influence studies. I also tried to be different from other work by using this inspiration and **using a longer depth of field** to **travel past other things to reach the background** and find and **individual subject.**











In this picture I edited it by brightening up the rose and increasing its clarity so that it stood out as the centre of the photograph. What I liked about this picture was that it was that it shows the clearest link back to my contextual study on Saul Leiter. It creates the most depth because of the amount of people in the photograph creating layers of focus. I also like how small and dainty looking the rose appears amongst everything else which then links it back to my main theme as it can be viewed as prey.









I chose to group these edits together because they are composed similarly with a person in the foreground to the left-hand side with the main focus in the centre. I like how both of the pictures show the vibrance of colour in the setting which links this shoot back to Alex Prager quite well. I also like how both of the pictures demonstrate a line of motion that draws you into the picture. In the left hand picture the person in the foreground is turned towards the child and the turned face in the next picture guides you in as well. In their actions of cheekily reaching for more food or through the woman's face of confusion or judgement the viewer is further drawn in. This works well in my narrative because of how this photographer is actively seeking out these points of action like a predator.



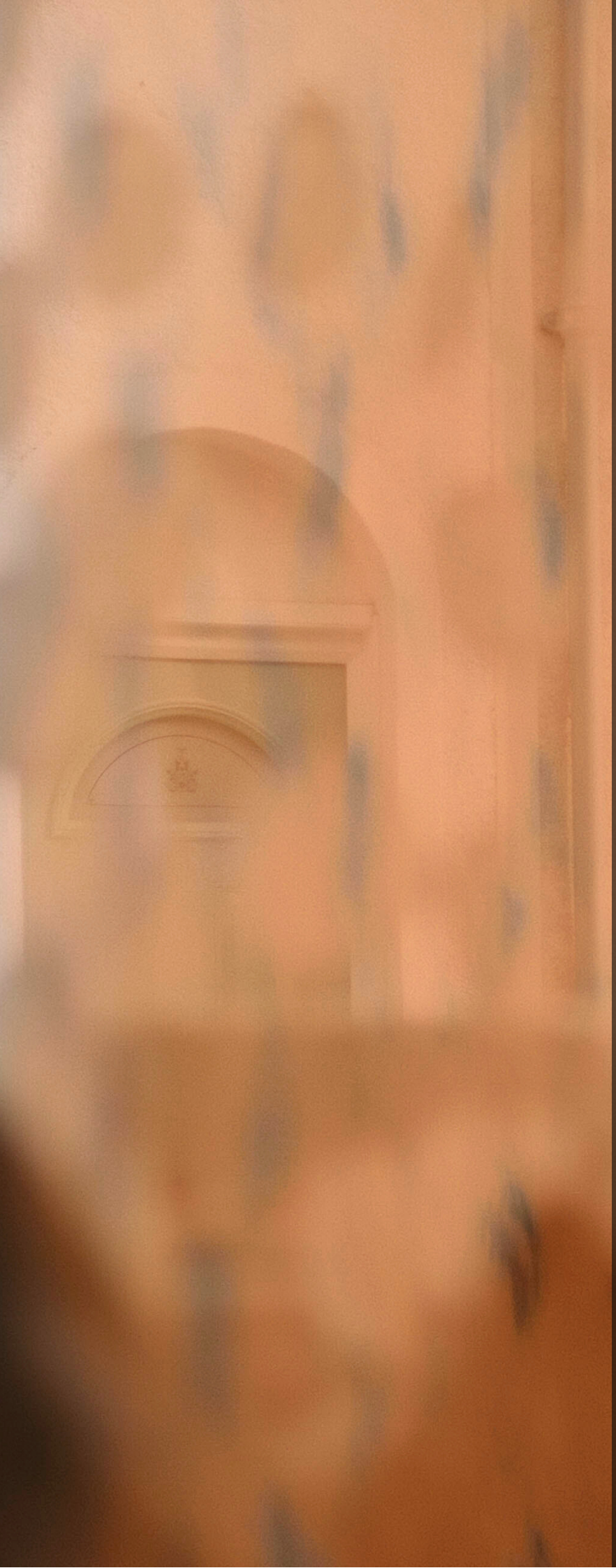


To edit this picture I decided to increase the contrast in the picture to bring through the outlines of the man and balloons from the light coming behind them. I then increased the clarity in the area of where the man is in the background to make the details of him more visible. I like how the light glints on his ring and in the glass to bring you in. I also think this is a good use of a longer depth of field. What works well is how this links to the narrative through his facelessness and the darkness that is focused on him. He brings across this character of a predator.



To edit this picture I increased the clarity to improve the focus of the picture as well as increasing the exposure and contrast to make colours more vibrant. What I liked about this picture is how it is brighter in the foreground and darker in the background where it is focused which helps to draw you in. I like how cluttered the pictures seems as well as lots of the elements being layered over each other which I think links well to my two contextual studies for this shoot.


7



In this heavy edit I decided to experiment by layering the orange wave glass from my 'Doorframe' shoot over a picture from this shoot to change the colouring. The white behind muted what would have been a strong orange. I like how it created this blurred effect to give off how the photographer may have been spying on these doors as it adds to the distance from them. This works well to put the photographer in the role of a predator.

Close and Personal

Within nature things age
and grow weaker.
Growths mass and
spread, taking over. They
are wild.

Close and Personal



IMG_1057.CR2
Canon EOS 400D DIGITAL
1/250 | f/1.8 | 50 mm | ISO: 200



IMG_1060.CR2
Canon EOS 400D DIGITAL
1/250 | f/1.8 | 50 mm | ISO: 200



IMG_1061.CR2
Canon EOS 400D DIGITAL
1/250 | f/1.8 | 50 mm | ISO: 200



IMG_1058.CR2
Canon EOS 400D DIGITAL
1/250 | f/1.8 | 50 mm | ISO: 200



IMG_1062.CR2
Canon EOS 400D DIGITAL
1/250 | f/1.8 | 50 mm | ISO: 200



IMG_1063.CR2
Canon EOS 400D DIGITAL
1/400 | f/1.8 | 50 mm | ISO: 200



IMG_1059.CR2
Canon EOS 400D DIGITAL
1/250 | f/1.8 | 50 mm | ISO: 200



IMG_1064.CR2
Canon EOS 400D DIGITAL
1/400 | f/1.8 | 50 mm | ISO: 200



IMG_1053.CR2
Canon EOS 400D DIGITAL
1/500 | f/1.8 | 50 mm | ISO: 200



IMG_1054.CR2
Canon EOS 400D DIGITAL
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IMG_1049.CR2
Canon EOS 400D DIGITAL
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IMG_1055.CR2
Canon EOS 400D DIGITAL
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IMG_1056.CR2
Canon EOS 400D DIGITAL
1/250 | f/1.8 | 50 mm | ISO: 200



IMG_1057.CR2
Canon EOS 400D DIGITAL
1/250 | f/1.8 | 50 mm | ISO: 200



IMG_1060.CR2
Canon EOS 400D DIGITAL
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IMG_1061.CR2
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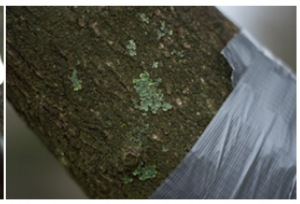

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Canon EOS 400D DIGITAL
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IMG_1063.CR2
Canon EOS 400D DIGITAL
1/400 | f/1.8 | 50 mm | ISO: 200



IMG_1059.CR2
Canon EOS 400D DIGITAL
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IMG_1064.CR2
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1/400 | f/1.8 | 50 mm | ISO: 200



IMG_1010.CR2
Canon EOS 400D DIGITAL
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IMG_1011.CR2
Canon EOS 400D DIGITAL
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IMG_1012.CR2
Canon EOS 400D DIGITAL
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IMG_1013.CR2
Canon EOS 400D DIGITAL
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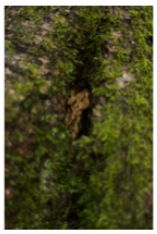

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IMG_1015.CR2
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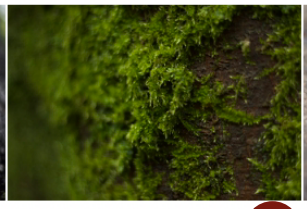

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IMG_1009.CR2
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IMG_1016.CR2
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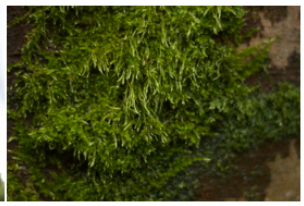

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IMG_1024.CR2
Canon EOS 400D DIGITAL
1/200 | f/1.8 | 50 mm | ISO: 200



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Canon EOS 400D DIGITAL
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IMG_1018.CR2
Canon EOS 400D DIGITAL
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Canon EOS 400D DIGITAL
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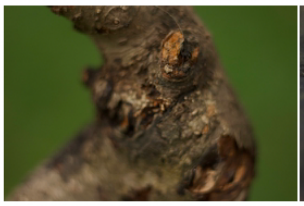

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Canon EOS 400D DIGITAL
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Canon EOS 400D DIGITAL
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IMG_1032.CR2
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IMG_1033.CR2
Canon EOS 400D DIGITAL
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IMG_1034.CR2
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IMG_1028.CR2
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IMG_1035.CR2
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IMG_1040.CR2
Canon EOS 400D DIGITAL
1/250 | f/1.8 | 50 mm | ISO: 200



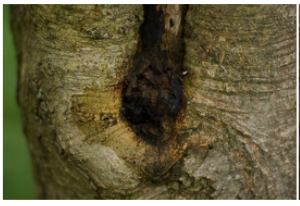
IMG_1029.CR2
Canon EOS 400D DIGITAL
1/640 | f/1.8 | 50 mm | ISO: 200



IMG_1036.CR2
Canon EOS 400D DIGITAL
1/640 | f/1.8 | 50 mm | ISO: 200



IMG_1041.CR2
Canon EOS 400D DIGITAL
1/250 | f/1.8 | 50 mm | ISO: 200



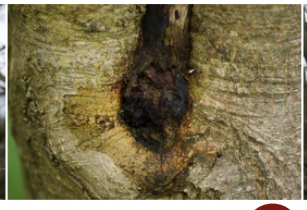
IMG_1037.CR2
Canon EOS 400D DIGITAL
1/400 | f/1.8 | 50 mm | ISO: 200



IMG_1042.CR2
Canon EOS 400D DIGITAL
1/500 | f/1.8 | 50 mm | ISO: 200



IMG_1043.CR2
Canon EOS 400D DIGITAL
1/500 | f/1.8 | 50 mm | ISO: 200



IMG_1038.CR2
Canon EOS 400D DIGITAL
1/250 | f/1.8 | 50 mm | ISO: 200



IMG_1044.CR2
Canon EOS 400D DIGITAL
1/500 | f/1.8 | 50 mm | ISO: 200

Up Close

In this shoot I wanted to continues **using "The Wild" as inspiration** to show that a **predator and prey relationship** is not just displayed through people.For this shoot I used my **portrait lens to get photos with short depth of field** to get **close, detailed image**s of how things can take over in nature. Many things **spread and consume**. I also liked the **darker and cooler tones** which could enhance this effect of **unsettling naturalness.**







To edit this picture I wanted to increase the contrast between the light and dark tones because the original tones of this growth on the tree were very monochrome. This meant these colours would be more enhanced and along with increasing clarity it would bring out the detail. It revealed more of what looked like tiny flowers, hatched eggs or fungus. What this displays is how nature can spread and become that darker predator that takes over.

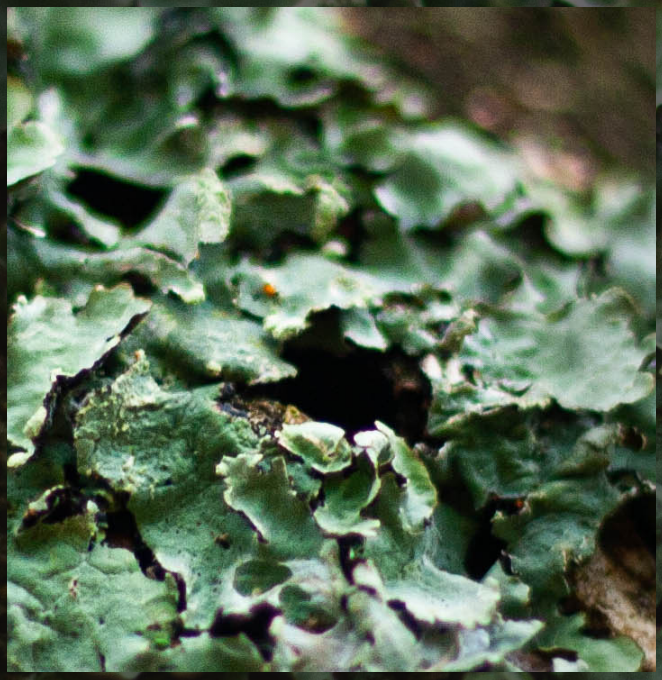




I paired these two edits together because they both brought attention to branches. I liked how skeletal they were and how this can suggest a darker atmosphere. The cool tones of grey-blues work well with this. I edited these picture by specifically brightening the exposure and increasing contrast on the focal point of the rope and branch to make them stand out more and make the details more apparent.

What worked well for these pictures is how they both display different sides of how nature is being taken over. It is partly being hurt by human activity displayed by the rope. It is also overgrowing amongst itself. In the second picture you can see various fungi spreading across the branch showing how nature can feed off of itself. Nature is the prey of humans and itself.







In edited this picture by increasing the clarity and by increasing the exposure and contrast of the centre focal point of focus leaves. I like this picture because my use of short depth of field and how it has captured the growth and individual layers of what looks like leaves. I also like how it blurred creating a dream-like magnifying effect. It creates and overall softer atmosphere. It links into the narrative because we can see the thickness of the layering and how it hides away the texture of the tree, creating this dark, void spaces. The contrast between the bright growth works well to bring attention to this.





In this picture, I decided to increase the exposure and contrast to bring out the intricacy and vibrancy of the moss. What I liked was my use of short depth of field which worked in a similar way to create this dream-like tone and softness. However, I like how the shadows are more vivid and it is clear there more of a growth and take over as we see the moss stretch out over the tree bark. I like how heightened clarity has brought out the spikes of moss making it seem more dangerous or vicious.

Doorframe

Light is seeping in and taking
over the dark. It reveals the dirty
crevices and secret cracks-
Roles reversed of predator and
prey.

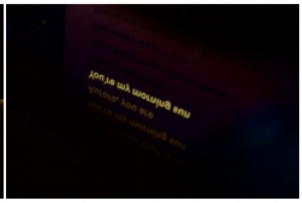
Doorframe



IMG_1068.CR2
Canon EOS 400D DIGITAL
1/6 | f/1.8 | 50 mm | ISO: 200



IMG_1075.CR2
Canon EOS 400D DIGITAL
1/4 | f/1.8 | 50 mm | ISO: 200



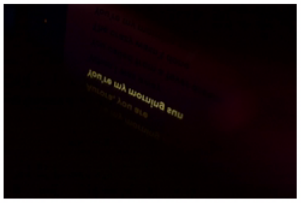
IMG_1082.CR2
Canon EOS 400D DIGITAL
1/10 | f/1.8 | 50 mm | ISO: 200



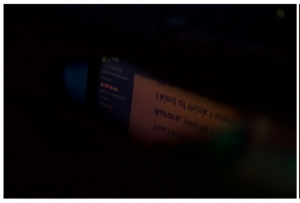
IMG_1069.CR2
Canon EOS 400D DIGITAL
1/6 | f/1.8 | 50 mm | ISO: 200



IMG_1076.CR2
Canon EOS 400D DIGITAL
1/4 | f/1.8 | 50 mm | ISO: 200



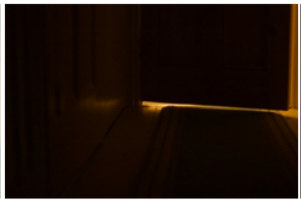
IMG_1083.CR2
Canon EOS 400D DIGITAL
1/15 | f/1.8 | 50 mm | ISO: 200



IMG_1084.CR2
Canon EOS 400D DIGITAL
1/15 | f/1.8 | 50 mm | ISO: 200



IMG_1091.CR2
Canon EOS 400D DIGITAL
1/10 | f/1.8 | 50 mm | ISO: 200



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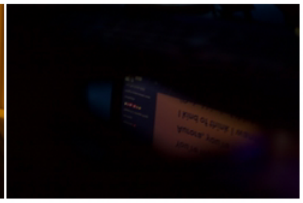
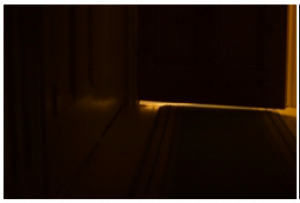
Canon EOS 400D DIGITAL
1/13 | f/1.8 | 50 mm | ISO: 200



IMG_1085.CR2
Canon EOS 400D DIGITAL
1/15 | f/1.8 | 50 mm | ISO: 200



IMG_1092.CR2
Canon EOS 400D DIGITAL
1/10 | f/1.8 | 50 mm | ISO: 200



IMG_1143.CR2
Canon EOS 400D DIGITAL
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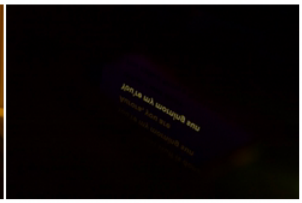
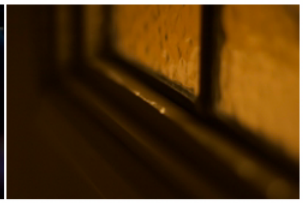


IMG_1079.CR2
Canon EOS 400D DIGITAL
1/15 | f/1.8 | 50 mm | ISO: 200



IMG_1086.CR2
Canon EOS 400D DIGITAL
1/15 | f/1.8 | 50 mm | ISO: 200



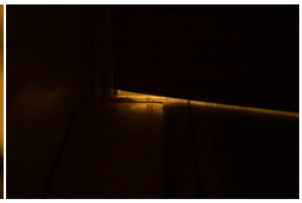
IMG_1093.CR2
Canon EOS 400D DIGITAL
1/8 | f/1.8 | 50 mm | ISO: 200



IMG_1087.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



IMG_1094.CR2
Canon EOS 400D DIGITAL
1/8 | f/1.8 | 50 mm | ISO: 200



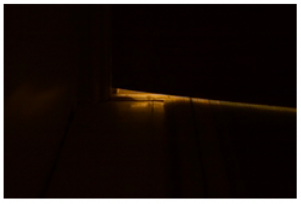
IMG_1145.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



IMG_1088.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



IMG_1095.CR2
Canon EOS 400D DIGITAL
1/8 | f/1.8 | 50 mm | ISO: 200



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Canon EOS 400D DIGITAL
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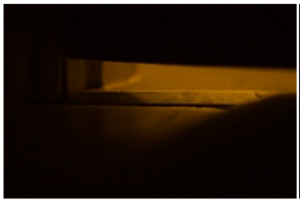

IMG_1150.CR2
Canon EOS 400D DIGITAL
1/25 | f/1.8 | 50 mm | ISO: 200



IMG_1151.CR2
Canon EOS 400D DIGITAL
1/15 | f/1.8 | 50 mm | ISO: 200



IMG_1153.CR2
Canon EOS 400D DIGITAL
1/15 | f/1.8 | 50 mm | ISO: 200



IMG_1097.CR2
Canon EOS 400D DIGITAL
1/10 | f/1.8 | 50 mm | ISO: 200



IMG_1154.CR2
Canon EOS 400D DIGITAL
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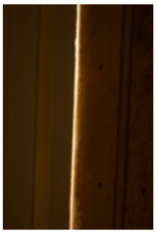


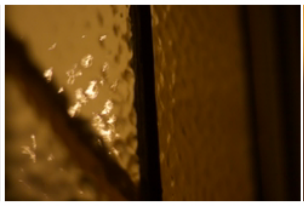
IMG_1100.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



IMG_1101.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



IMG_1102.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



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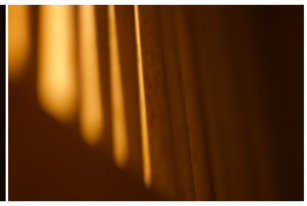

IMG_1104.CR2
Canon EOS 400D DIGITAL
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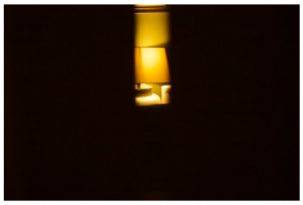
IMG_1105.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



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Canon EOS 400D DIGITAL
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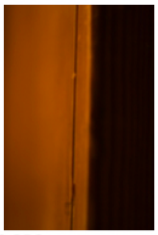


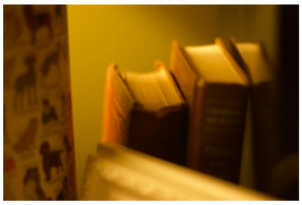
IMG_1120.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



IMG_1107.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



IMG_1114.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



IMG_1121.CR2
Canon EOS 400D DIGITAL
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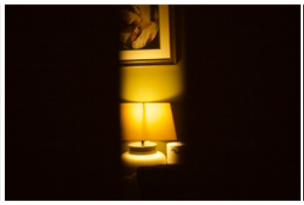
IMG_1115.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



IMG_1122.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



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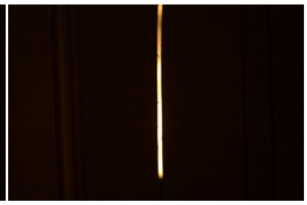

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Canon EOS 400D DIGITAL
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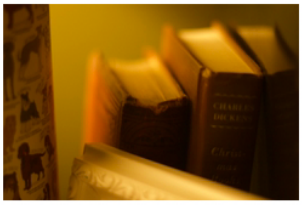

IMG_1123.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



IMG_1117.CR2
Canon EOS 400D DIGITAL
1/20 | f/1.8 | 50 mm | ISO: 200



IMG_1131.CR2
Canon EOS 400D DIGITAL
1/80 | f/1.8 | 50 mm | ISO: 200



IMG_1125.CR2
Canon EOS 400D DIGITAL
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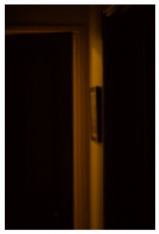
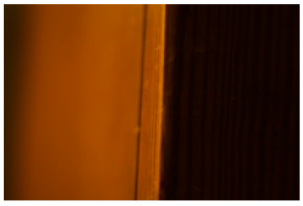


IMG_1132.CR2
Canon EOS 400D DIGITAL
1/40 | f/1.8 | 50 mm | ISO: 200



IMG_1070.CR2
Canon EOS 400D DIGITAL
1/6 | f/1.8 | 50 mm | ISO: 200



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Canon EOS 400D DIGITAL
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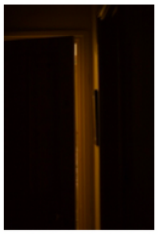


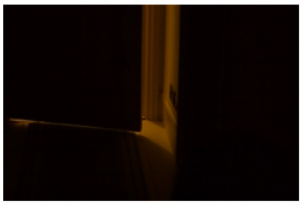
IMG_1133.CR2
Canon EOS 400D DIGITAL
1/40 | f/1.8 | 50 mm | ISO: 200



IMG_1071.CR2
Canon EOS 400D DIGITAL
1/5 | f/1.8 | 50 mm | ISO: 200



IMG_1127.CR2
Canon EOS 400D DIGITAL
1/50 | f/1.8 | 50 mm | ISO: 200



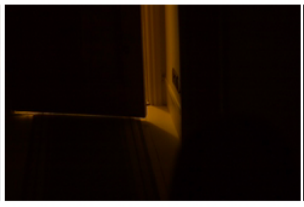
IMG_1134.CR2
Canon EOS 400D DIGITAL
1/40 | f/1.8 | 50 mm | ISO: 200



IMG_1072.CR2
Canon EOS 400D DIGITAL
1/5 | f/1.8 | 50 mm | ISO: 200



IMG_1128.CR2
Canon EOS 400D DIGITAL
1/50 | f/1.8 | 50 mm | ISO: 200



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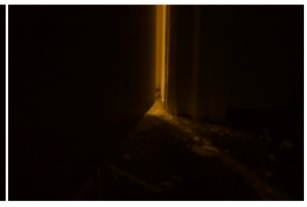

IMG_1073.CR2
Canon EOS 400D DIGITAL
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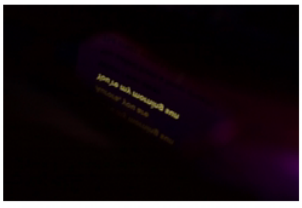
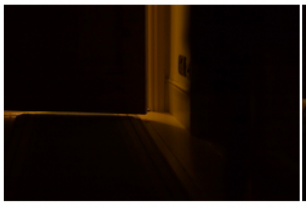


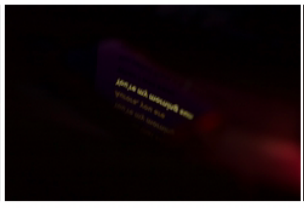
IMG_1080.CR2
Canon EOS 400D DIGITAL
1/10 | f/1.8 | 50 mm | ISO: 200



IMG_1136.CR2
Canon EOS 400D DIGITAL
1/30 | f/1.8 | 50 mm | ISO: 200



IMG_1074.CR2
Canon EOS 400D DIGITAL
1/5 | f/1.8 | 50 mm | ISO: 200



IMG_1081.CR2
Canon EOS 400D DIGITAL
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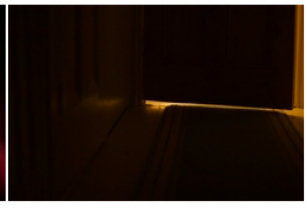


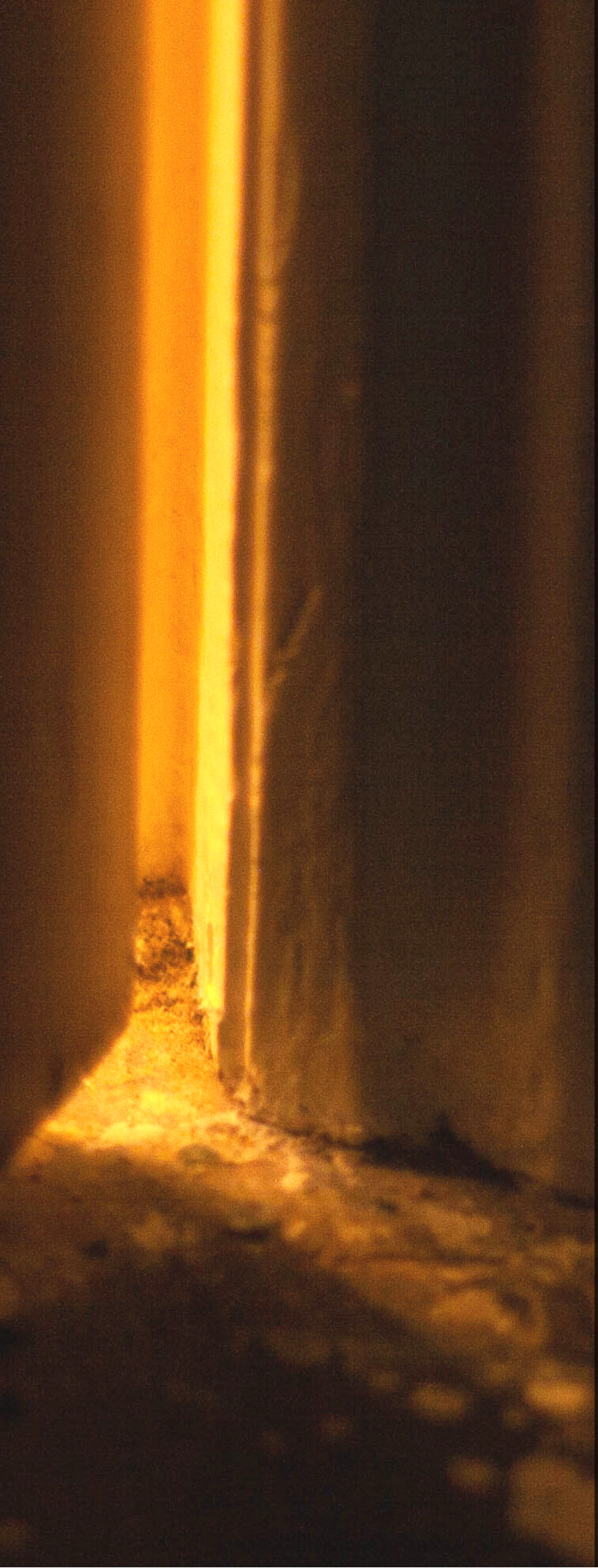
IMG_1141.CR2
Canon EOS 400D DIGITAL
1/13 | f/1.8 | 50 mm | ISO: 200



Doorframe

In this shoot, I wanted to see if I could represent my **theme of predator and prey** in something that was not in nature or people: **I decided to use light**. **Symbolically light represents peace and safety** but I wanted to **reverse the roles**. In these pictures, **light is invading the darkness**, revealing **rough texture** and in places it **breaks through abruptly.** In this shoot it takes on the **predator role**. I used a short depth of field to capture focus on where **light** was coming though in **doorframes and little windows.**





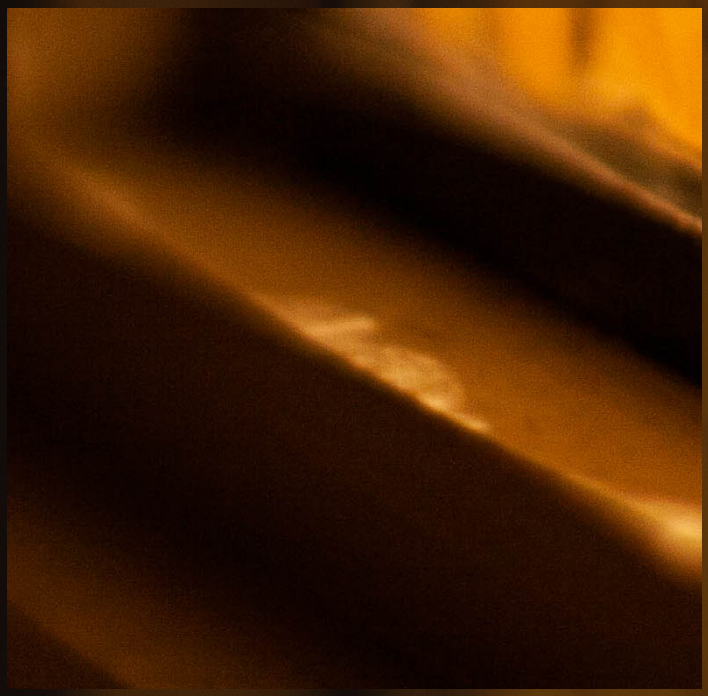
In this picture I edited it by increasing contrast so the change between the light and shadows was more abrupt. I also increased clarity so that the texture of the floor was more apparent. I like the roughness where the focus of the photo is to display how the light is revealing the dirt and muck on the floor in the doorway. I also think the angle of light seeping through works well as it stretches out towards you to bring you into the focus of the background.





To edit these pictures I increased the exposure and then the contrast to display the clearer difference in the light and dark. I like how this made the grain of the wood more visible and the scratches of it. This adds to the narrative of the light revealing more texture. I decided to group these picture together because they both had similar angles with the highlight of the photo being in the centre.

I also like how the light revealed a more reddish-toned wood in these pictures. This goes more against the softness of the yellow tones and so I kept this saturation and vibrance in the editing to create that darker kind of atmosphere. I also like how the pictures demonstrate the abrupt change between light and the the shadows.

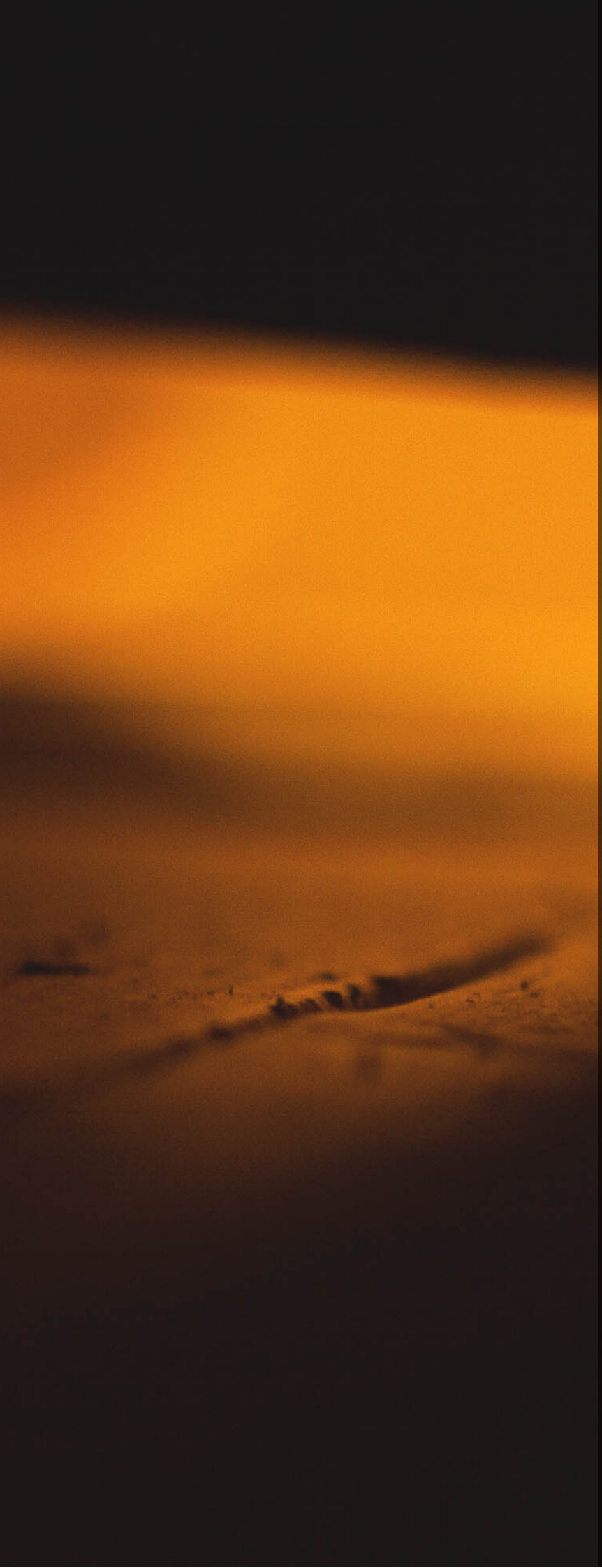






In this picture I also increased the contrast to enhance the change between dark and light in the photo. There are lots of different ways that this is displayed in the picture which I think makes it work well. An example being the shadows of the window frame and also the texture of the glass itself. To make this clearer I increased the clarity to bring out the roughness of the wood and waves in the window. I like the flecks of light cast through the class to create this shapes of light getting through. It works with the narrative as it gains spots in the dark.





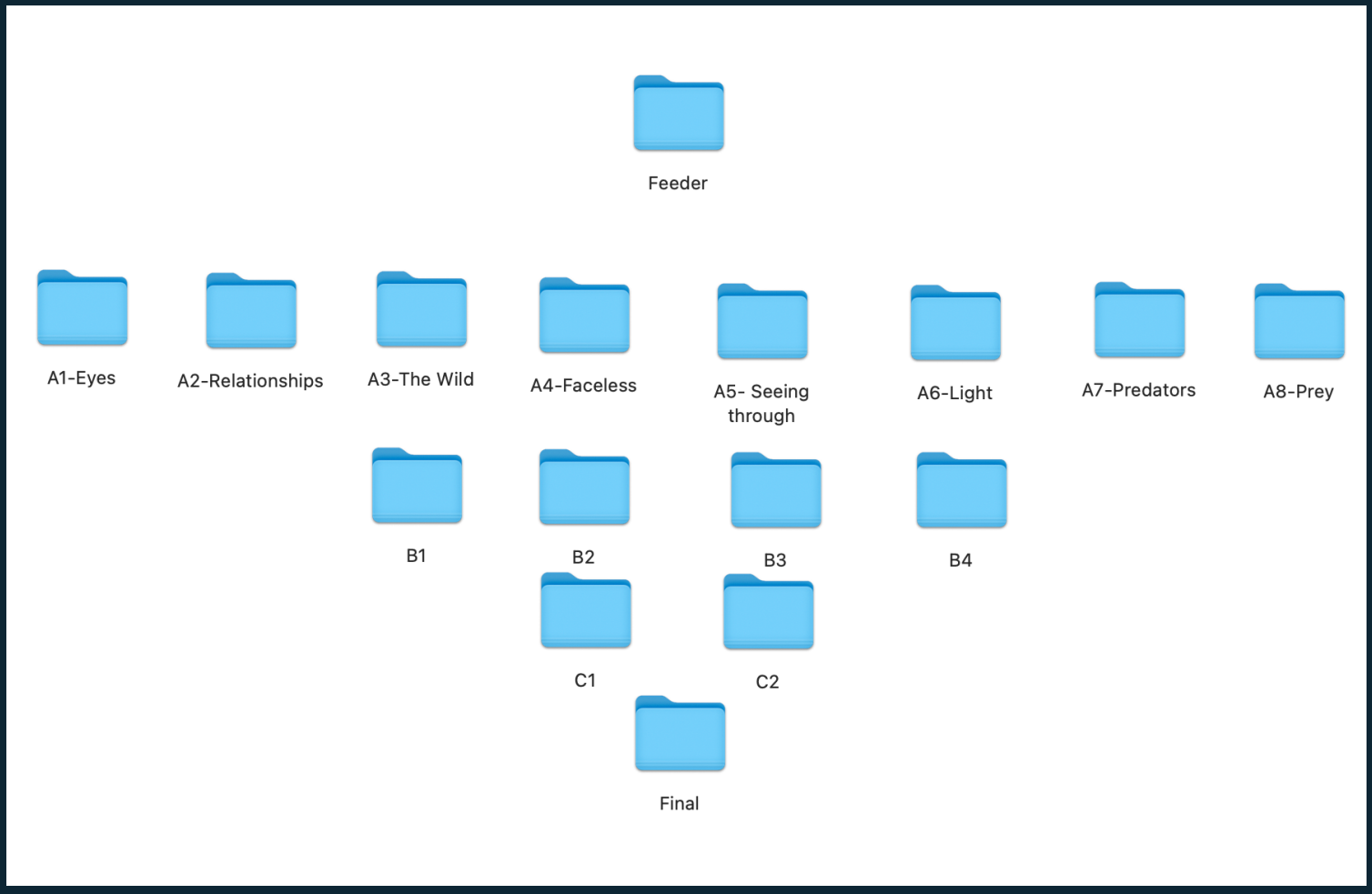
In this picture I edited it by increasing the exposure and then the contrast to make the difference between the shadows and light more clear and it helped to show how the light was spreading through. In the section that was in focus I increased the clarity to show the break in the wood and light as well as the dust. It showed how the light was revealing the dirt and crevices. I also think the abrupt change between soft blur and rough texture works well.





For this heavy edit I decided to combine these two recent shoots because they were similar in my use of short depth of field. A way the two pictures were originally similar was through the focal point of a dirt-filled crevice at the centre. I also like how their tones were already more warm. To combine them I layered the doorframe picture over the tree and carefully blended them together to create this glowing door into another world contained inside a tree...

Pyramid Edit



Feeder Folder



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1/400 | f/1.8 | 50 mm | ISO: 200



Canon EOS 400D DIGITAL
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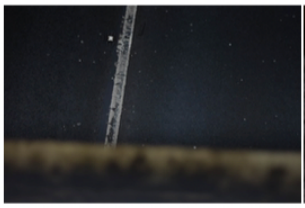

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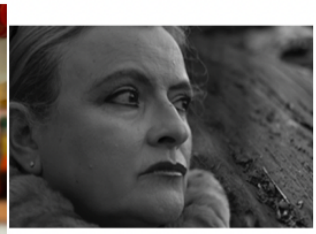

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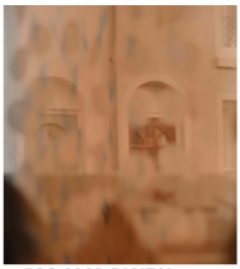

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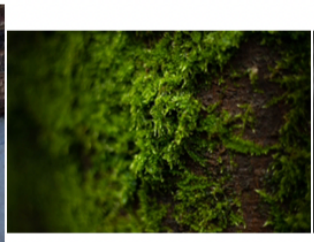

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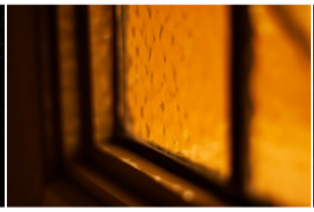

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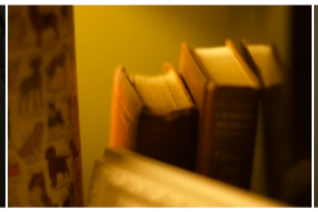

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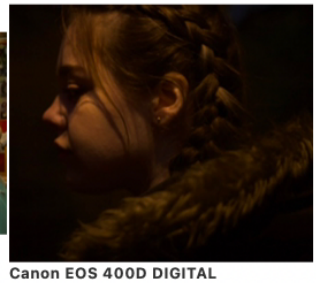

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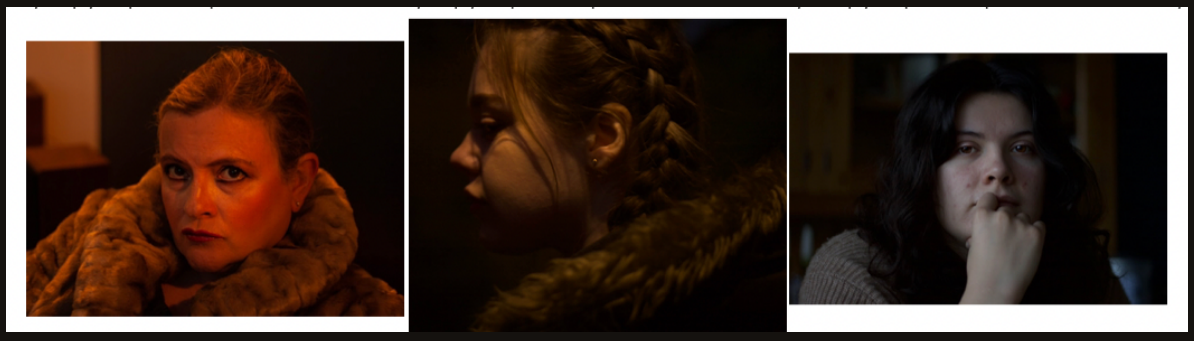
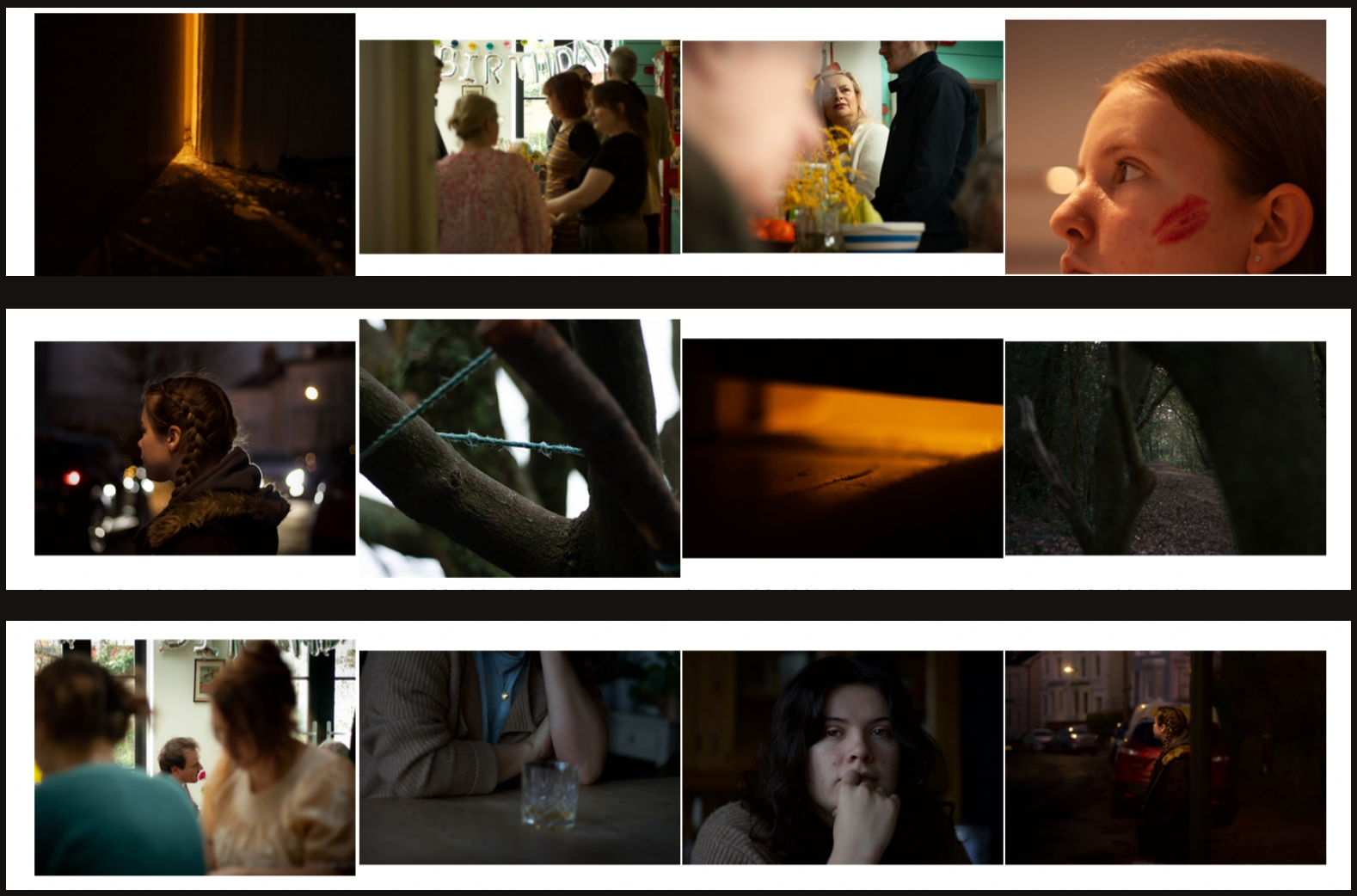






A1-Eyes

In this group I decided to focus on the **theme of eyes** and how **someone prejudges someone** else. Within the group there are **strong oranges tones** which match well with some of their **intense staring**. It makes it feel like something is slightly off, creating an **unsettling atmosphere.** Fore this reason, I think the **bold colours and darker more moody pictures** work well together.

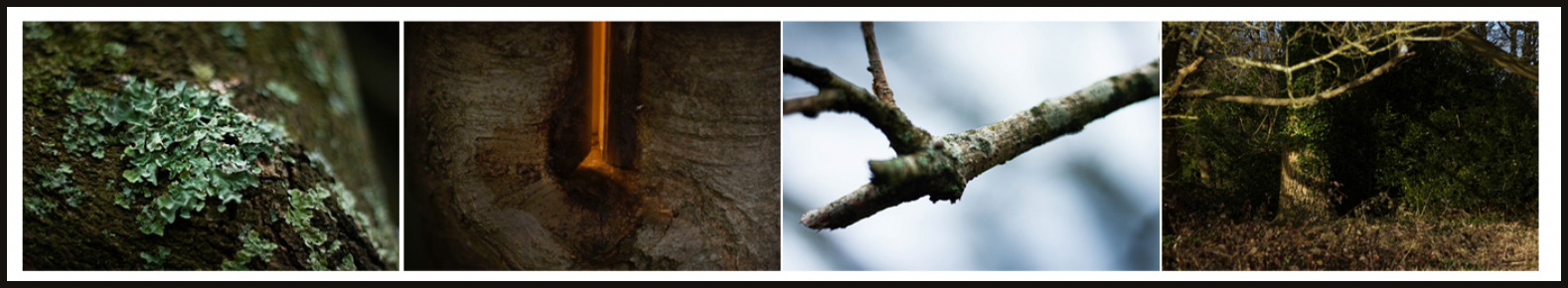


A2-Relationships

For this group I decided to focus on pictures which displayed the **relationships between things**. I like how there is **blurred effects within the foreground or background** of most pictures. Even though there are still some stronger colours this **effect softens the atmosphere** created. The **tones shift more gradually** which also made this work well.







A3-The Wild

In this group I focused on one of my original themes which was the **idea of 'The Wild'**. I brought together photos which displayed the mix of this into my photography. Overall the **colours were more cooler toned** with some **softer warm tones**. The **wildness shown through more texture and natural** subjects. The pictures have more **shadows which created a darker atmosphere and mood.**





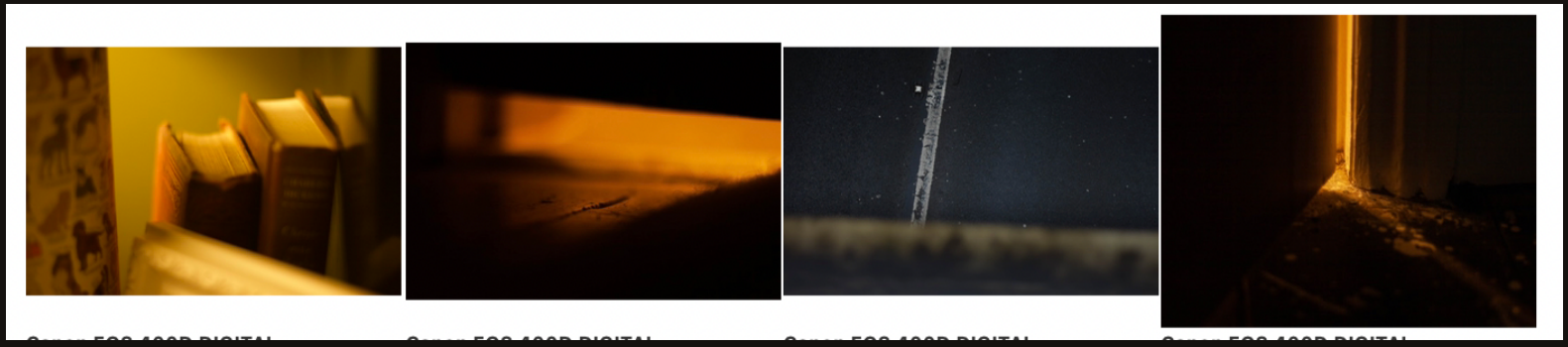


A4-Faceless

I grouped these pictures because of how they displayed a **search for identity**. The **faceless people** draw you into the individual pictures to **question their characters and stories**. In this group there is a **softer atmosphere** created compared to other groups because overall the **colours are more muted**. The daylight and evening settings create more **pink tones rather than orange** which makes the pictures **feel more airy.**



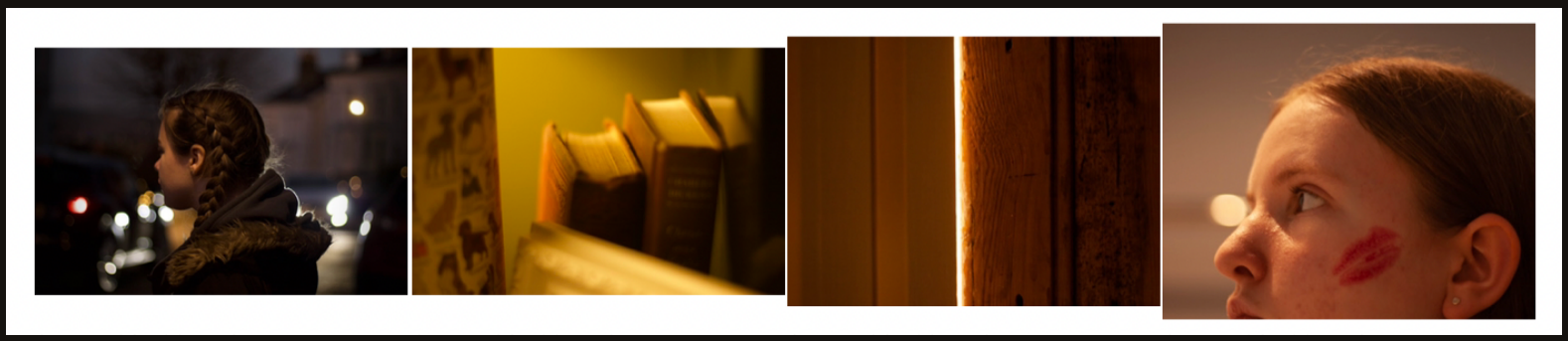




A5-Seeing Through

In this group I chose pictures that displayed my inspiration from my **contextual study of Saul Leiter** because of how I have **used a longer depth of field.** In these pictures there are **both warm and cool tones** in the colouring but because of the **brightness being centred towards a point in the background** a **darker atmosphere** is created.







A6-Light

In this group I chose pictures that display the **balance and contrast of light** in my photography. What is shown here are the **grouping of more orange or pink tones** and how they can create an **atmosphere of softness and warmth**.The gradients of light add to the **effect of blur** created by my focusing which works well to **add to the softness.**

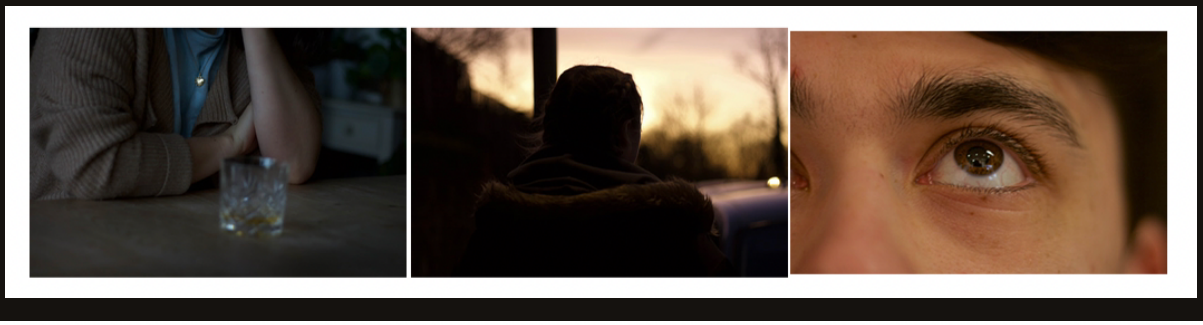




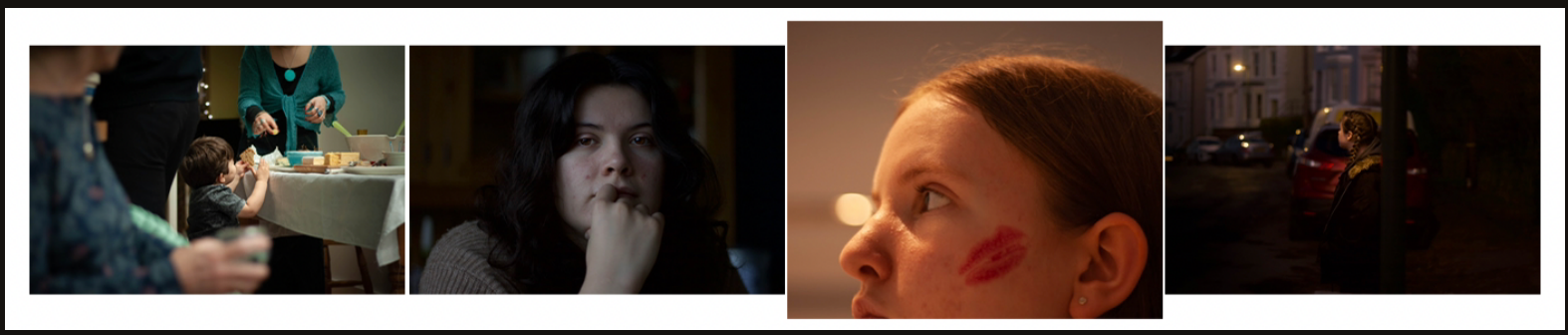


A7-Predator

In this group I was focusing on one of my strong **themes of bring a predator.** I chose pictures which had **stronger tones and sharper contrast** between light and dark. I also wanted them to display **more intensity in the subject or texture**. These pictures also link back to my ideas of **who the predator was.** The darkness here creates more of an **eerie atmosphere.**





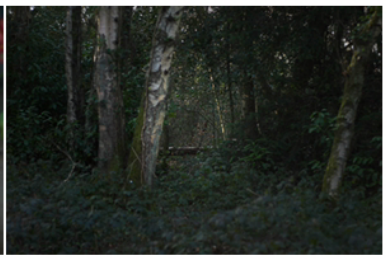


A8-Prey

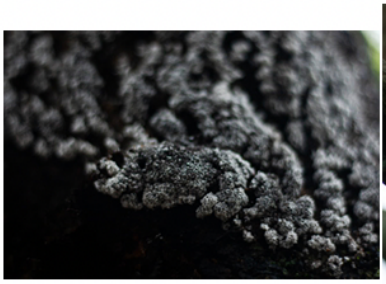
For the final A group I decided to focus on the other half of my theme which was **being prey.** I wanted the picture to display this idea **through the pinker and less vibrant tones** as well as through the **unsettled nature of the subjects.** I wanted to display the idea of **seeking out prey** with them being the **focus in the background** in some of the pictures. It displays the **weaker** side.

B1

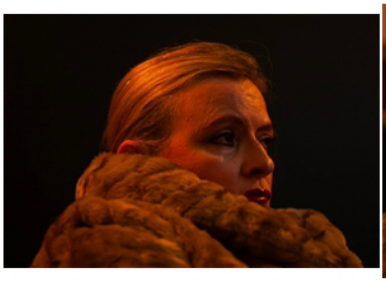
For this group I decided to focus on my **theme of predators.** I went through my pictures to find those which **represented the predator in each narrative**. What I like is the **dark mystery** that connects these photos. There are **clear shadow** in every picture which display this and a clear **divide between the danger of intense warmth and eerie cool tones**. This is also my **first use of duo** which links back to my **study on 'Under the skin'.**





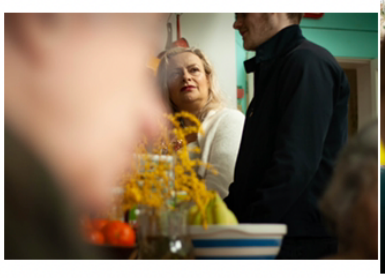



B2

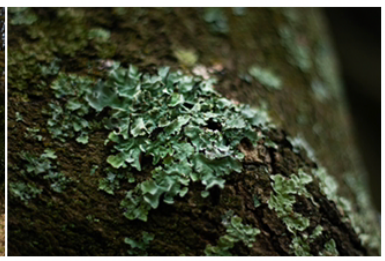
In this B folder I carried on my **theme of being prey.** To display the more **innocent side** I grouped together photos which showed the **subtle warmer tones** of more colours as well as the pictures that had **more light**. I like how these pictures draw you in to the aspects which are the prey. The **atmosphere** here compared to the B1 folder of predators is much **calmer.**





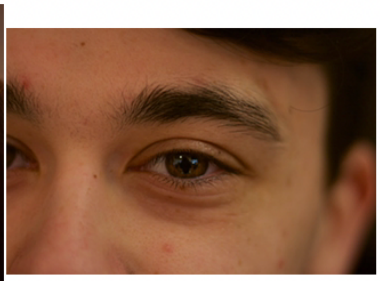


B3

An idea that I wanted to carry through from my A folders but also add to was **eye contact** and **focusing on people**. The meaning here was more on **how we view their character** just but looking at them. I like how in this group there was a **display of warmer strong characters**, more **sombre characters** and then a scene of more **playful characters** which **all relate though the shadowing and view of people.**





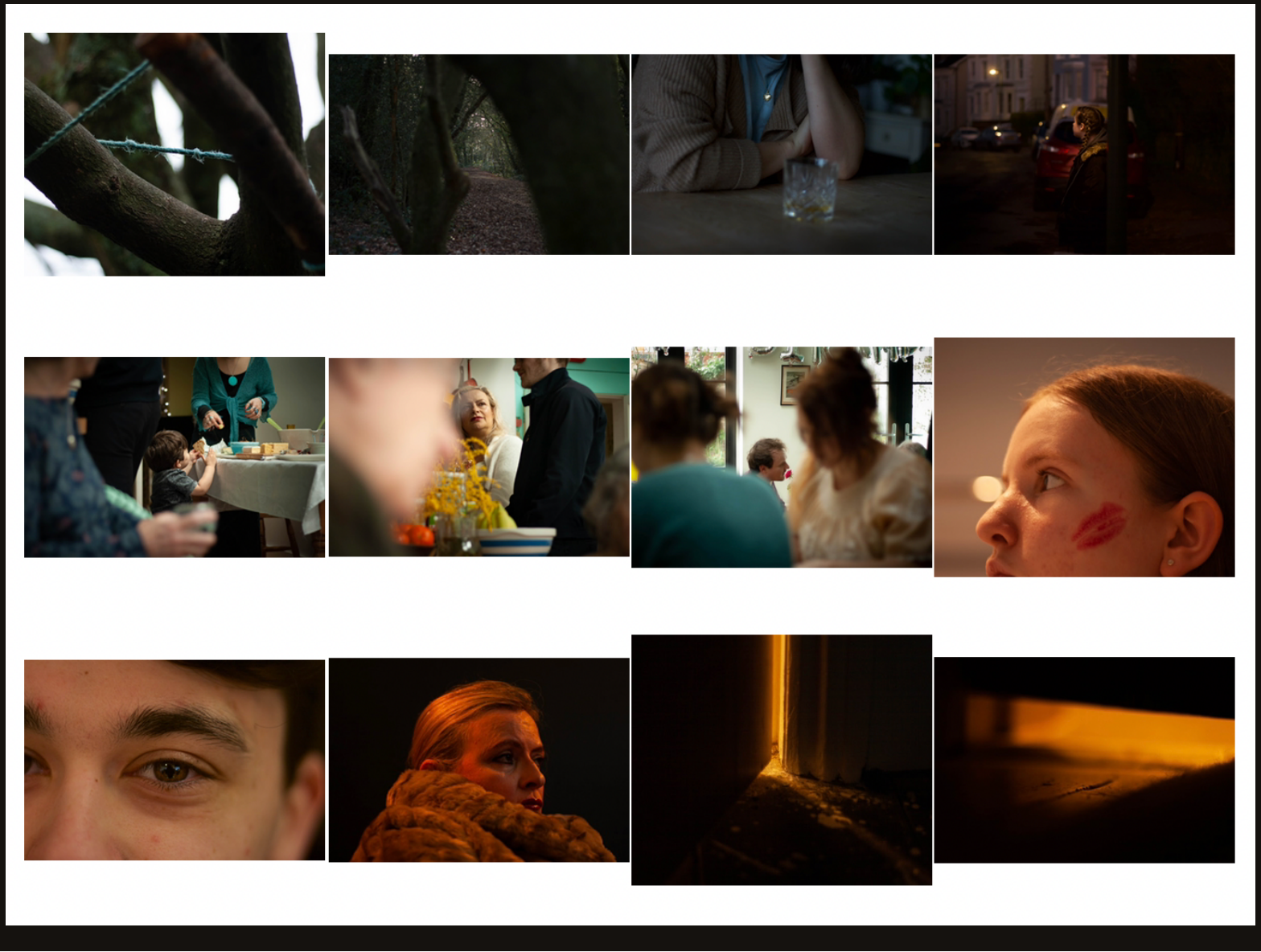






B4

Another idea that I carried through from my A folders was the **link of looking through.** I wanted to expand this to how it **draws focus to specific things** which may not necessarily be right in the background. I like how there is an **order in which they connect** and flow even though there is a mix of **darker and brighter colours.**







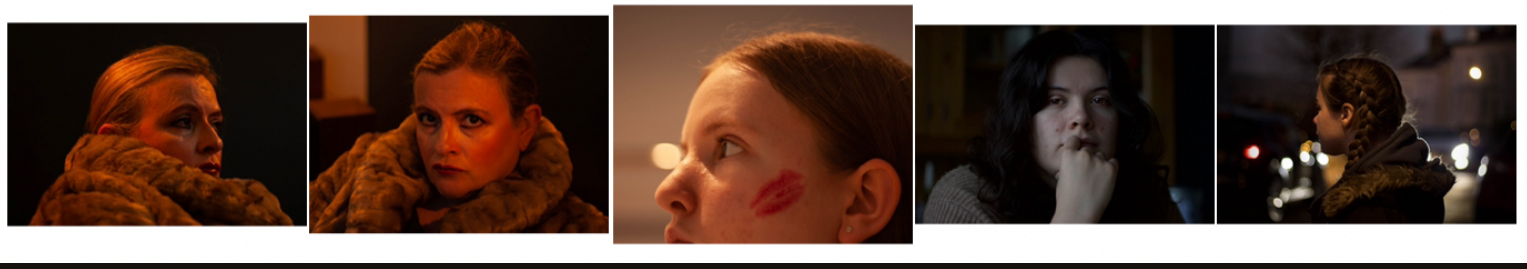


C1

For this C group I wanted to **combine my B1 and B2 folders** to summarise the overall **theme of Predator and Prey.** I wanted to choose picture which showed an aspect of **both that darker personality and some of the innocence**. The theme here is more focused than in my other C folder however I think what works well is that it **has a stronger narrative** of how there is a **divide in character in my photography.**







C2

For this C group I **combined my themes from my B3 and B4.** In comparison to my C1 folder there is a lot less focus on my main story but more on **how I have related back to my inspiration** like the **longer depth of field** used to **experiment by Saul Leiter** and use of **chiaroscuro lighting**. I wanted to show the pictures in best focus which **displayed detail.** I think this group **achieves a range of colour** to convey all of my **own experimentation.**







Final Photos










I decided that the **narrative** of my final 12 pictures should be about **someone who is exploring the divide of predators and prey** in the world and the many **different ways that relationship can be displayed.** I wanted to show how **people can be locked in their prejudices** or how they connect to others. The **pictures I chose come from shoots which I did contextual studies for** as I had the **most inspiration for their storylines.** I like how the pictures also **flow in a journey of colour and attention to different details.** In lots of the pictures they connect in how the **viewer sees it more as if they had taken the picture** because they are **exploring these new people. What are they like?**

There are pictures with **greater depth** and some with a **clearer focu**s but in a way they **all show a predator going after its prey.**









A4-Semigloss

I decided to choose to print this duo as A4 in a Semigloss finish so that the detail in her skin could be clear. The finish meant that the orange would still be vibrant and the dark shadows behind her could still have their depth in colour. I did not want to have them in a full gloss finish because I did not want them to solely be seen as photographs. This finish creates an ambiguous meaning that reflects how her character is undecided. We cannot tell if she is the predator or the prey.



A5-Semigloss

I decided to print this in A5 because it prevents the size disrupting the detail but it also relates to smallness and innocence in how this character reflects prey. I chose a semigloss finish so that the colours were still vibrant without the print being too shiny and distracting. I think the finish adds to the mystery in the question of who kissed her.



A4-Semigloss

I chose to print this in an A4 size so that the details of the dust, grain and hairs were clearly visible. I chose a semigloss finish because I wanted the colours to still be dark and strong orange whilst the meaning was not immediately related to it being a photograph. There is still an allowed focus on the aspect of the light and how it represents a predator to the dark.



A5-Semigloss

I chose an A5 size so that the detail could be kept clear and it represents the size of the crack of light flowing through the doorway. I wanted a semigloss finish to keep the darkness in the shadows but I wanted the texture and light to be undistracted. I like how the undecided meaning of the finish adds to the mystery of this light and how it is dangerous.



A4-Gloss

I chose an A4 size and a gloss finish for this picture because I wanted it to be a regular size and I wanted to keep the darkness around her to show how it was nighttime and there was danger. I like how it is viewed as a photograph because this relates to the meaning of her being stalked and it makes the viewer think about the predator who is taking the photograph.



A4-Gloss

I chose to print this picture in an A4 size and a gloss finish because I wanted to it to be a good size to display the up-close detail of her whilst also keeping the heightened contrast between the dark and beads of light. I like how the gloss finish works with the lights in the picture but it also reflects how it is a photograph that has been taken because she is the prey of the photographer.



A2-Gloss

I decided to print this picture in an A2 size in a gloss finish because I wanted to keep the inkiness of her hair and the vibrance of her eyes. I think the gloss finish works well to create the slight effect of it being a photograph which leads to questions of who she is looking at while still drawing attention to the teariness in her eyes. Who made her feel this way?



A4-Semigloss

I decided to print this picture in an A4 size in a semigloss finish because I wanted a good size to depict the longer depth of field and details of her face in the background. I chose the finish to keep the brightness of the colour but also to create a more ambiguous effect of it being a photograph and drawing attention to how someone deliberately sought her out in the crowd. It puts them both in the role of the subject and as a predator and its prey.



A4-Semigloss

I decided to print this picture as an A4 semigloss print because I wanted a good size for the depth and direction towards the subject to be displayed. The semigloss finish means the vibrance of colour around him is kept without too much shine on the paper. I like how the finish means that the little boy is kept as the subject but the finish creates questions around who all these faceless people are and who is taking the picture.



A3-Matt

I decided to print this in an A3 size because I wanted the large size to show the texture in this growth to link to the rough finish and how this relates more to a predator. I chose the matt finish to take away shine to bring focus on the details and remove the photograph effect so the focus was on the meaning. It brings attention to how the growth is spreading and taking over the tree.



A4-Matt

I decided to print this picture in an A4 size so that the detail of all the leaves could be displayed well. I chose a matt finish so the clutter of texture could be represented in the roughness of the paper. It also meant nothing could distract from the focus within the picture and the depth. The viewer's attention is solely on the darkness in the centre and what could be lurking within the picture.



A4-Matt

I decided to print this picture in an A4 size so that the detail was kept but also to keep the effect of the length of distance of the long depth of field. I wanted it in a matt finish so the roughness reflected the texture of leaves and tree branches. It also took away the photograph effect to create a meaning of the viewer hiding and searching for something in the distance or are they the creature watching from the dark.