



# Component 2: Photography

## Standard Mark – 64

	AO1	AO2	AO3	AO4	TOTAL
Mark	16	16	16	16	64
Level	6	6	6	6	
	Just exceptional ability	Just exceptional ability	Just exceptional ability	Just exceptional ability	

Keyword descriptors from the taxonomy:

Accomplished

Insightful



# Examiner comments

This Photography Component 2 submission of work consists of an A3 sketch pad and 3 A1 prints with the final image being the timed examination response. Images of the work selected here reflect the characteristics of work at the entry point of Performance Level 6, Exceptional performance with a mark of 64/72.

The candidate makes a mind-map in response to the examination theme of 'Lock'. A collection of secondary source images and a link to the still life images of photographer Albert Renger-Patzsch, inspire the candidate to create an insightful photo shoot focusing on close-up shots of forks on a mirrored surface.

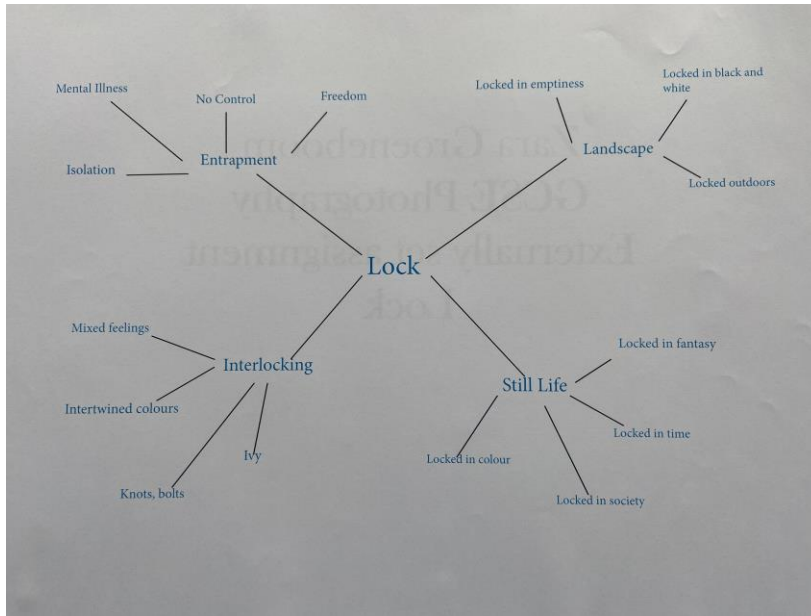
The candidate records the editing of selected photographs and presents a series of accomplished experimental outcomes that reflect an accomplished understanding of the formal elements. The candidate references photographer André Kertész' work and includes a contact sheet of their own responses and further refinements. They comment on the precise elements of Kertész' work, and their plans to "edit out all spots and marks to leave a clean image".

The work of painter Giorgio Morandi (1890-1964) and the photographer Kevin Best inspires the candidate to take an unexpected route of spray painting all their own selected still life objects, the bright white tones creating a high exposure image.

The work from the 10-hour period of sustained focus is printed in an A1 format. Within it is a consolidation, with greater complexity, of the candidate's developed ideas into an accomplished and insightful image. They have edited the image through mirroring and editing the imagery through an exceptional understanding of the formal elements and photo editing techniques. The theme of lock is investigated through the idea of still life being a subject matter that locks the object in time.

The mark of 64 places the candidate just into Performance Level 6, having fully met the keywords from the taxonomy for performance level 5, confident and assured – advanced, convincing, comprehensive, focused, perceptive, refined resolved and risk-taking, just moving into the exceptional performance level with the work being accomplished and insightful.





### Albert Renger-Patzsch Shoot Plan

I intend to use kitchen utensils for this shoot. I was to experiment with reflection and detail. Therefore I have decided to place metal kitchen utensils onto a mirror and take images of both the subject and its reflection. This correlates with Renger-Patzsch shoot as he created an industrial objects and architecture exhibition where he shot.

I will use metal utensils as I like the look of the metal against the mirror. The silver of the mirror would exaggerate and bring out the harsh metal tones of the utensils. The intertwining of these utensils correlate with lock as they are interlocking with not only one another but with their own shadows.

I aim to get images that look like both the utensils and their reflections are merging with each other therefore portraying the theme of interlocking I was aiming for.

### Enlargements

Overall I was quite happy about how this shoot came out. I like how this simple sides created close up shots. I like the angles and close up details.

I felt that this image was successful as the reflection of the mirror creates the perception of both the reflection and actual forks interlocking. I also especially love the silver tones and metallic feel of this image. The harsh sharp points on the forks create texture and depth to the image.


These images quite literally represent the interlocking theme I was aiming for in these images. I like her perception of the reflection in these images. It makes the distortion that the reflection are actual forks and visa versa.

Both of these images are light and lack the harsh silver tones seen in previous ones. Therefore when editing I will add these tones and shades into the images. I felt these images had more blue tones coming out so I would have to edit these when forming my outcomes.







### Editing Process




1. Firstly I chose my image and unlocked the layer in order to adjust it, I then put my image into black and white. I then played around with the levels in order to darken some of the shadows in the image.



2. I then used the spot healing brush tool to remove the scratches and smudges that were on the mirror in order to have a clearer reflection and all round image.



3. Once I used the spot healing brush tool it left some smudges on parts of my image so I went over it uses in the blur tool to make this marks less visible.

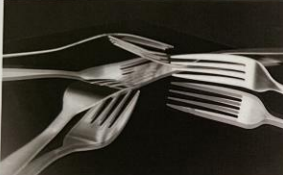

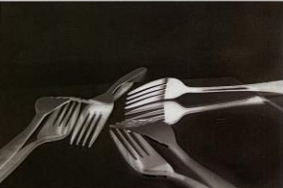



4. Lastly I adjusted the brightness and contrast in order to make my image look darker and accentuate on the black and white parts of my image. It also brought out some of the shadows in my image which was intended.

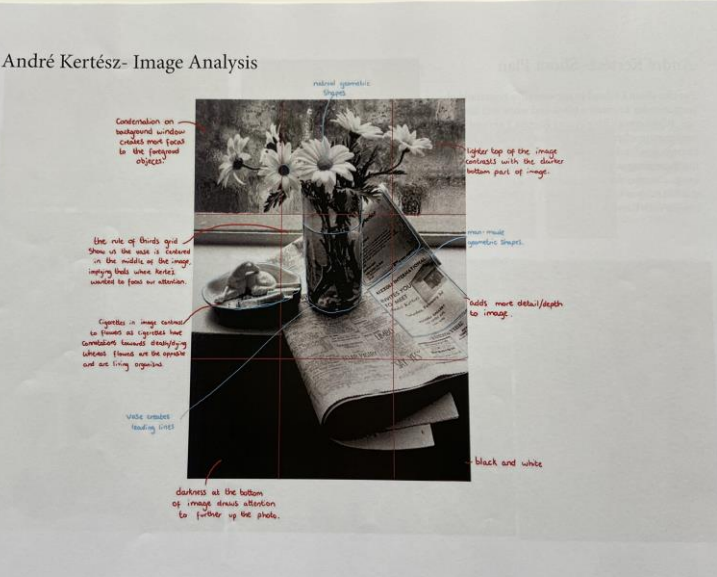


### Experimental Outcomes

For my experimental outcomes I decided to invert my images and adjust the colour levels in order to exaggerate the dark tones and bring out the silver shades in the images. I also used the spot healing brush tool to create a visually smoother image.

### André Kertész- Image Analysis



*Handwritten notes:*

- vertical geometric shapes
- Consideration on background window (could that focus be the featured objects?)
- the rule of thirds and show up the vase is centered in the middle of the image implying that when there's wanted to focus our attention
- center is image center to focus on objects that composition focused on depicting what's found are the opposite and are living organisms
- white lines (leading lines)
- lighter top of the image contrasts with the darker bottom part of image
- more made geometric shapes
- adds more detail/depth to image
- black and white
- darkness at the bottom of image draws attention to further up the photo.

### André Kertész- Shoot Plan

For this shoot I intend to use everyday household objects in order to create a black and white still life image. When researching André Kertész I noticed he was very precise when placing his images and angling his camera. I will take this into consideration when shooting these images. I noticed in a lot of Kertész's still life images he uses flowers. I like the idea of using flowers in still life images so I will definitely try to create still life images with flowers.



When editing my images I will erase any spots and marks in order to have a clean sharp image. I will again obviously edit them into black and white as in almost every single one of André Kertész images they are in black and white. I will use a hand-held camera to shoot my still life images as André Kertész frequently used a hand-held camera when shooting his images.



### Contact Sheet



I took this image on a higher side angle in order to create perspective and focus on parts of the objects in more focus.



This was a successful image as the reflection is clear and well focused meaning we get both layers of the image.



I like this image as all the props are well reflected in the image. I especially like the mask as it adds to the shiny one.



### Enlargements

I like how the yellow tones on the flowers compliments the yellow tone from the telephone.



The rule of thirds grid shows the bottom half of the flowers are centred alongside the top half of the telephone.



Builds geometric shapes within the image due to the spots on the dice.



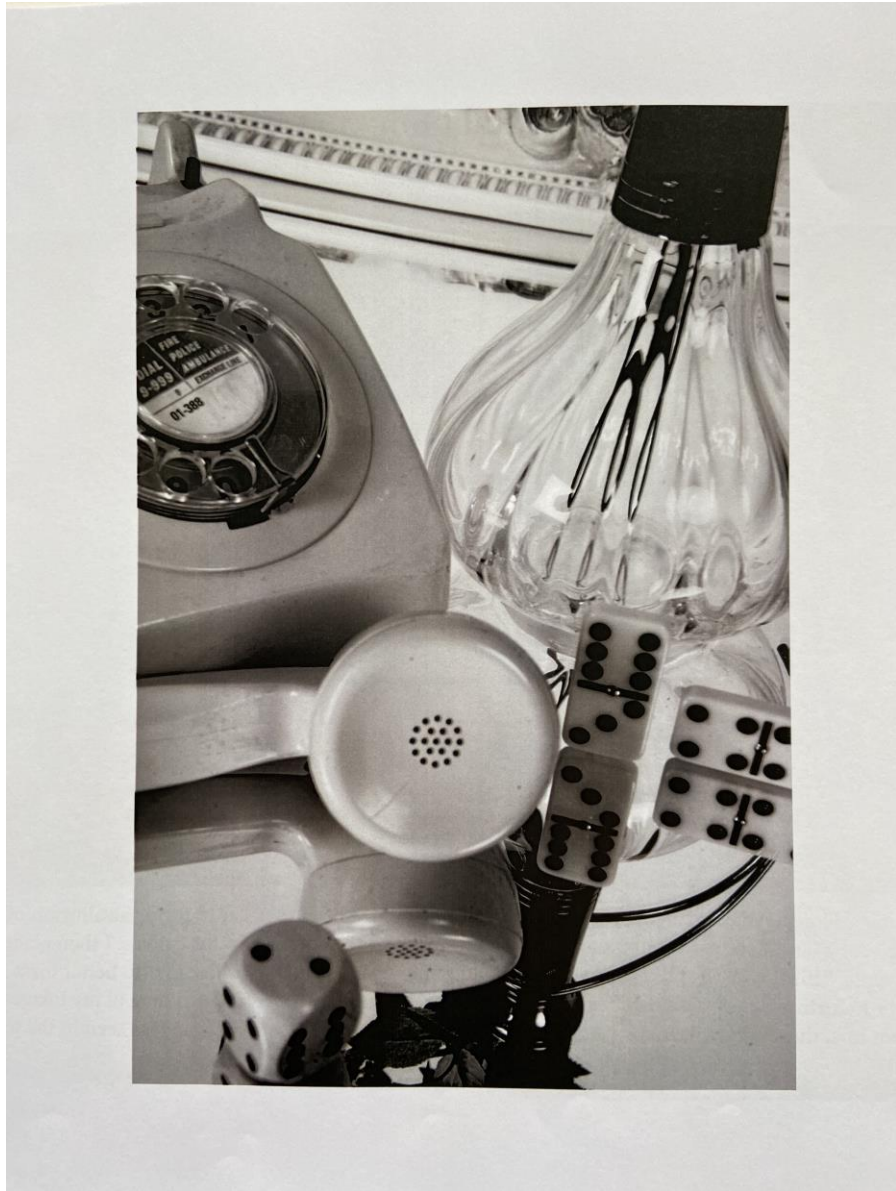
I chose this image as an enlargement because I love how the flowers are only visible in the reflection.

I chose this image as an enlargement because I felt that once editing I would be able to create a bright image with a white bright background. I wanted to use this image.

### Edited Outcomes











Developed Shoot Plan

For my developed shoot I decided to create a new set of images using the same props but by taking out a prominent feature of the previous shoot. When examining my images I decided that the wide range of colours in both mine and Kevin's best shoot was a very common theme. Therefore I decided to take out this aspect of the images.

When looking on Pinterest I found some work from the Italian artist Giorgio Morandi whose art consists of neutral colours. This gave me the inspiration to use props to replicate my images whilst also expressing the lack of colour I was aiming for.

I will paint my props in white paint and positioning them in the same as before in order to replicate my previous shoot. For this shoot I wanted to use the exact props used in my previous shoot and paint them all individually white. I also decided that when re-shooting I would shoot it against a white background instead of the dark one I previously shot against in order to expand on the monochrom on this new shoot.

When shooting, I will use a high exposure in order to create bright images that exaggerate the amount of white in the image but would also make each prop visible. I would also adjust my aperture in order to make sure I have a wide field of depth in order for all the props to be visible in my images.


### Developed Shoot-Process



For my developed shoot I spent time analysing Kevin Best's images and decided how I would develop it. I found that a prominent feature of Best's images were that they had a dark historical atmosphere. I decided I wanted to recreate my shoot but take away these aspects of the image.

I used white spray paint on all my props used in my shoot in order to create a modern light atmosphere when re-shooting.



I painted one side of the props and let it dry before painting the rest. In order to have a more covered white coat.



I painted the entirety of the outside of the book as well as the page that would be open in the shoot. In order to insure no dark brown would be visible in the shoot.

I used white spray paint as it has more coverage and takes less time.



The book was open in my previous shoot therefore in order to replicate it fully I also had to shoot the book open. This meant I had to spray paint the inside of the book. This took more time than the rest of my images as I had to let the cover dry before painting the pages.



### Continued developed Process:



The skull was the hardest part to paint due to the crevices and edges within it.

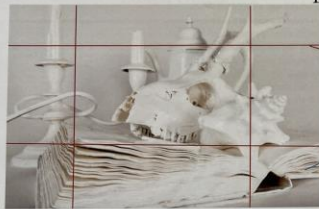


This were my props once I had finished painting them. I had to ensure they dried before moving them due to risk of smudging which if happened would ruin the modernism of my images.

I painted the outside of the book before going in and painting an inside page.



### Enlargements



The rule of thirds grid show the skull as centred directly in the middle of the image.

The angle of the camera creates texture due to the jagged lines of the pages.



The horns in this image create texture due to the hardness of its material

I like how the paint creates a reflection of the other props in this image.



The bright white tones in this image creates the high exposure I was aimed for in this shoot. I also really like the angle in which the image was taken at as the pages in the book create perspective within the image.

### Edited Outcomes







### Boo Ritson

Boo Ritson is a British photographer born in 1969 who is based in Chesham. Ritson was born in Surrey, UK. Ritson trained as a sculpture after receiving a BA from Buckinghamshire Chilterns University College and a MA from the Royal College of Art. Ritson trained as a sculptor which could have inspired her use of varied materials in her art. Boo Ritson uses paint to create bizarre portraits of people and objects. The use of her bright colours and paint creates texture, depth and saturation to all of her images. I aim to replicate her bizarre mix of bright and neutral colours. Boo Ritson literally paints her subjects as American stereotypes coating them in a thick lacquer of glossy paint and takes photographs before the wet emulsion dries. I found this concept fascinating and liked her out of place paint. The creative photos her style creates is something I also aimed to create. Her images create thought and raise questions which is something I aimed to do for one of my shoots.



### Shoot Process

I picked out a large tub of white paint in order to use for both my model and shirt. It was important that I used the same paint for both my model and shirt otherwise two different shades of white would effect my outcome and would be very difficult when editing.



Firstly, I used an old shirt and painted it white making sure to completely the sleeves as I wanted them to be completely white in the images. Painting the arms was the hardest part of this process.

I then put the shirt onto my model with an apron underneath ensuring she didn't get paint on her clothes. I then used the same paint I painted my shirt with and put my models hands into the paint. I wanted my models hands to be white as well in order to accentuate the coke can. Not long after putting my models hands into the paint I did the shoot. This meant that some of the paint from my models hands ran down onto the coca cola can. This created a wet effect to my image. I liked how they turned out.

This was the shirt once I had finished painting it. I had to let it dry for a few hours before I put it on my model. But I was happy with how the paint came out.



### Enlargements



I liked this image however, I didn't like the yellow tones that I saw coming through. This was common theme for a lot of my images meaning I would have to adjust the colour levels in these images.

I liked how in this image you can see the paint smudging onto the coke can. It created a perception of the coke being permanently held by a statue rather than by a model.

This was one of my favourite images as the thick paint on the hands creates texture and the paint running down the can symbolises the removal of colour from objects in which should be filled with colour. I wanted to experiment with a deeper meaning and hoped this images would be able to project those deep ideas I had went creating this shoot.



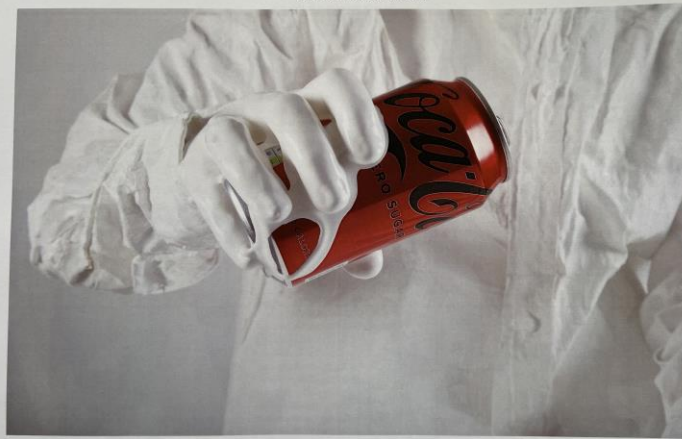
When editing I would remove the dark shadow from the image.

As you can see from the rule of thirds grid the coke can is centred directly within the image.

The paint on the hands further add to the modern/futuristic atmosphere.



### Edited Outcomes







### Consolidation/Evaluation

Below is a list of all the photographers/artists I have explored:

1. Albert Renger-Patzch
2. André Kertész
3. Kevin Best
4. Giorgio Morandi
5. Boo Ritsen



**Kevin Best and Giorgio Morandi-Double Bubble Outcome:**  
For my double bubble outcome I combined the work of photographer Kevin Best and artist Giorgio Morandi. I chose these two artists to combine as both of their work contrasts greatly to one another. Morandi's work is very modern using light neutral tones whereas Best's work is more historical featuring dark tones and shadows. I used the same props I had previously used in my shoot for Kevin Best but painted each of them individually white. I then shot these images against a white background whilst positioning them exactly the same way which I did for Kevin Best. This created a modern futuristic take on my previously historical shoot.



### My Most Successful Outcome:

I feel as though my most successful outcomes was those of Boo Ritsen. I felt as though my final outcomes were exactly as I wanted. Images that show great contrast between colour and lack of colour. I feel as though I was very successful in doing so. I like how in some of the images the white paint from the models hand is running down the coke. Creates a sense of mess in a seemingly very clean image.



### FINAL SHOOT PROCESS

1. I used Red paint and rollers to roll paint in squares onto a plain white sheet of fabric. I wanted to create the effect of a picnic blanket. I continued this pattern until I got to half of the material where I then stopped in order to create the half white and half picnic effect.

3. I then bought a collection of mini food and snacks that are often eaten at picnics, I then decided to paint half of them white and then leave the rest in colour. I then decided to paint some of the half in colour and half not in order to further exaggerate the theme between colour and lack of colour.



2. I found an old shirt and decided to recreate the shirt I did for my previous Boo Ritsen shoot. However for this shoot I was experimenting between white and colour therefore I only painted half of the shirt in white. Using the same paint as before.

4. I then put the shirt I used for my Boo Ritsen shoot on one of my models. And for my other model I made her wear the half painted shirt I made. I made the model in white sit on the white side of the picnic and the model in half colour and white sat in between the line of colour and white.



5. This was the picnic one I had placed the coloured and uncoloured food and drinks in their correct positions. I really liked how it looked and was very excited to shoot as the contrast was very prominent to the eye I was excited to see how it would look on camera.



## ENLARGEMENTS



The drying/peeling paint creates texture within the image. As does the creases within the bread stick.

The visible half white half in colour can provoke thought as to what the image means and also creates huge contrast.

Yellow on apple compliments the other yellow colours/tones in the image.

The rule of thirds grid shows that most of the brightly coloured objects are centred within the image. In this case the white arm and hand acts as leading lines towards this centre.

The deep red from the blanket creates a harsh contrast between the white painted objects and the white half of the blanket.

Geometric Shapes within the image.

As seen above blue and orange are both complementary colours therefore the effect of having them both so close to one another accentuates the bright theme I was aiming for.



This is a colour wheel showing colours and their complementary colours.











