

A level Art and Design

Violet
Sample 8
Photography
Component 1





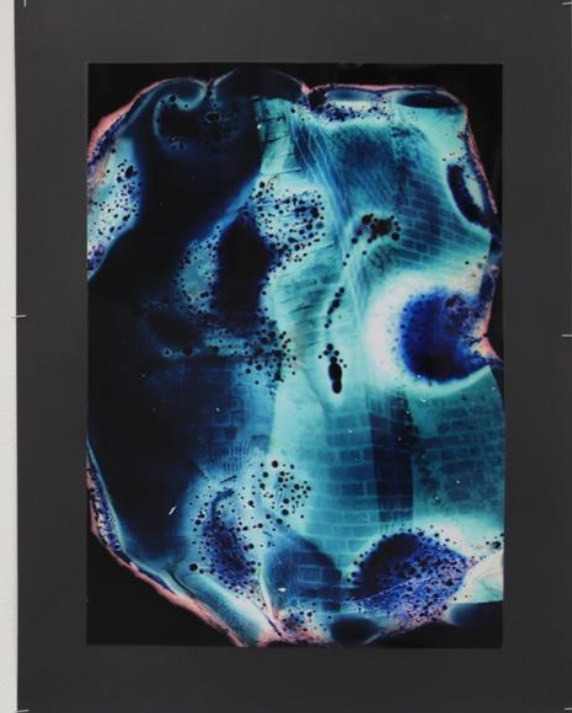
Violet

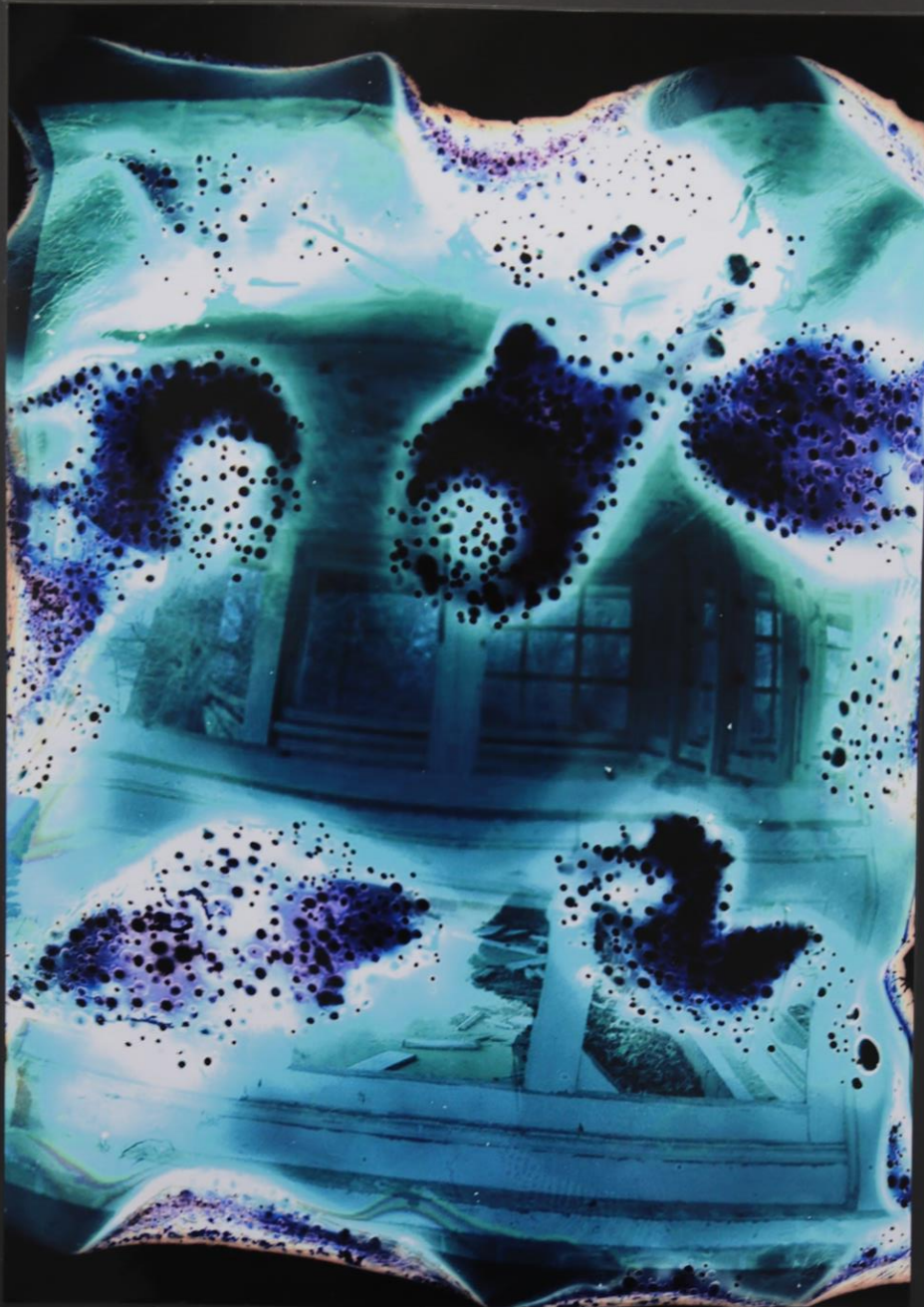
Violet is interested in the erosion and patination of surfaces through weathering and time. This forms the underlying theme for her coursework Component 1

After photographing the effects of this on man-made and natural surfaces she becomes excited by the textures and effects of physically altering her actual images.

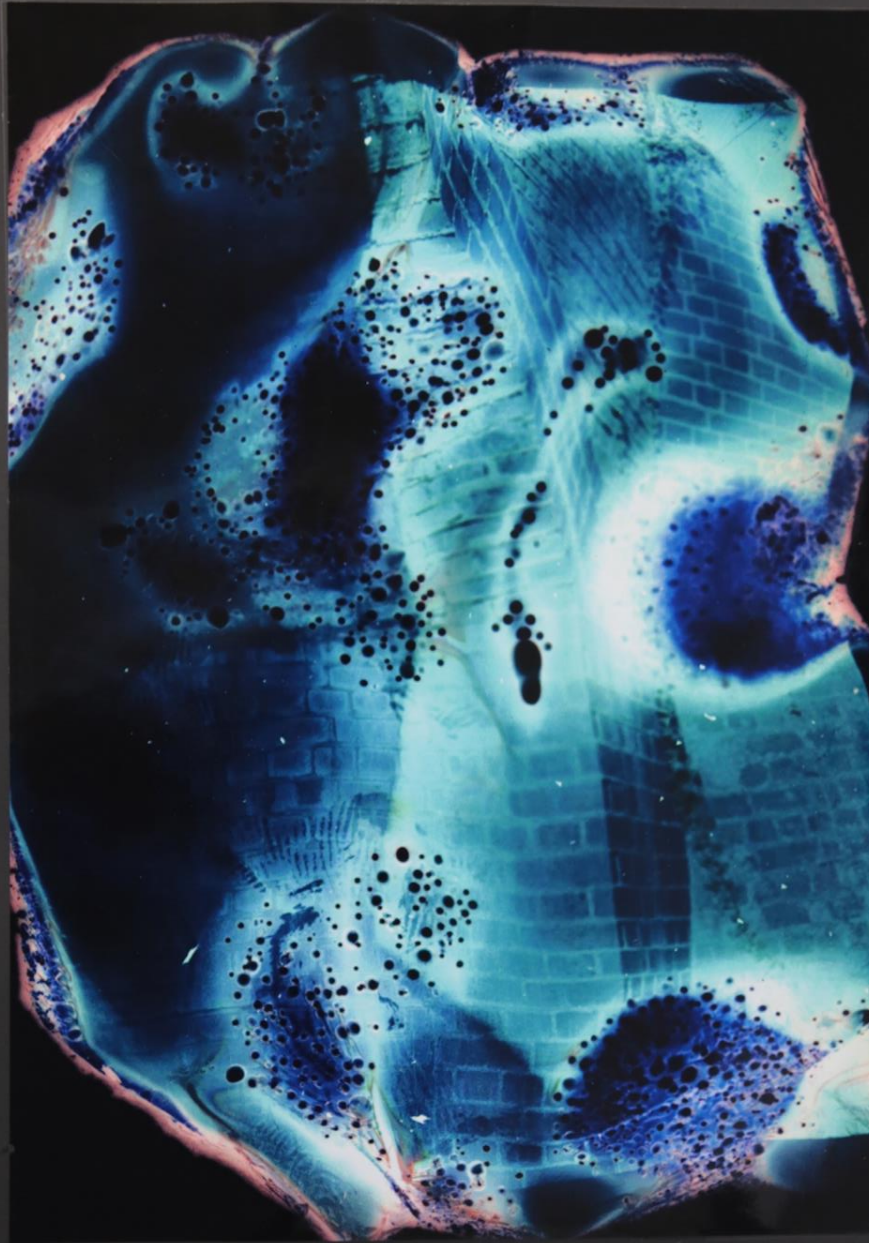
Her Personal Study looks at how other photographers have approached this subject matter.

The slide sequence shows her final outcomes at the start and the end.











My Idea

From these ideas I would like to explore photographing old buildings. I think that this would be an interesting theme for this project, which is also not too difficult as there are many old buildings around Norfolk. It would be an interesting theme as I would be able to look at how the old buildings have begun to deteriorate over time.

Jane and Louise Wilson

Jane and Louise Wilson are British photographers who work together as a duo. Their work shows the insides of old abandoned buildings often with the remaining furniture from the last function of the room, for example school desks and beds.

The photographs capture the buildings and rooms exactly as they were last left. Some look as though they are about to be demolished as the rooms are empty with floor boards taken up and windows smashed. Others however look as though the rooms have only been disturbed by nature, this difference is something I would like to look at within my own work.

I think that the approach the photographers have taken is maybe to try and capture what the buildings were/are like as places left in this condition are unusual and are not generally seen by the public. I find their photographs interesting as they create an eerie atmosphere, created by the recognisable locations such as a classroom in a state that would not usually be seen. I also think these photographs are important as they show what happens to the buildings both naturally over time and by human destruction.



Developing my idea -

For this project I have chosen the theme of old derelict buildings. After looking at the photographs Jane and Louise Wilson, I would like to explore the idea of the deterioration of these buildings both naturally and by human destruction. Although these photographers capture the rooms within the derelict buildings, I will most likely have to focus on the outside of the buildings as I won't be able to go inside. However I think that I should still be able to find the things I am looking for to show the deterioration.

Things I am looking for in the next few photoshoots:

- broken glass
- overgrown plants into the buildings
- fallen in roofs
- graffiti
- old furniture

Possible Ideas of places -

- Churches
- barns
- houses
- schools
- sheds

These images were too dark and you cannot tell what they are of.



These are slightly too dark and would have been better with a longer shutter speed.

I liked the subject matter of these images but I should have planned how I wanted it to look before I took the photo.

These images were better planned and had a better composition so were more successful.



Photoshoot 1 -

My first experiment was at an old unused barn. I decided that this could be a good place to begin experimenting with the composition and subject matter to meet my theme. Parts of the barn was falling down and was overgrown by plants. It also had some old furniture stored there, like Jane and Louise Wilson's photography.

This photoshoot was successful because the barn had many of the things I was hoping to find such as broken windows, falling in roofs and plants overgrowing into the building. However I think that I should have worked more on the composition of the photograph and have planned more what I was aiming to achieve.



Photoshoot 2-

for my second photoshoot I wanted to respond more to the idea of Jane and Louise Wilson's work. I went to the derelict St Andrew's Mental hospital in Norwich expecting to only be able to photograph the outside, however the back had been opened up so I was able to look inside and photograph the damage that had been done since the building was closed.



I hadn't expected to be able to take photos from within this building, only from the outside, but I tried to capture the damage of the building caused by other people such as the broken glass in the doors and windows, the graffiti, the broken down doors and the peeling paint. I also tried to capture the atmosphere of the empty building like the Wilson's did by photographing the dark corridors.



I like these more as the show the scale of the wall and damage of what it was can be seen.

These images are too close up and don't really show what I want to capture

I like the gate being central but I should have positioned the camera more centrally in front of it.

The damage of the wall is not really clear in these images and are not very interesting



Photoshoot 3

This photoshoot was not so successful because although the wall is old and shows some damage and deterioration, it is not the type of location I was looking to capture. The wall is protected and is being preserved whereas I want to find a place to capture the natural destruction over time and through the damage caused by nature.

These images were underexposed but appeared to be overexposed and I should have imposed this.

I like the composition of this image with the old sofa back being central against the wall.

I like how the plants have started to grow through the windows as it shows how nature will over time take over the building.



I shouldn't have used the camera flash as on images like these it reflects too much of glass and the walls.

I think this works well with the light glowing through the windows.



Photoshoot 4

This photoshoot was much more thought through than the previous. The location is more what I wanted to capture and although I should have used different camera settings and thought through the composition of each image more, this is a place I would like to experiment with.



I like the light in this photograph as it shines through the broken windows as it looks almost as if it is glowing against the darker foreground.



I like in this photograph how the window in the foreground on the left frames the window in the back of the building.



Final Images

I like how these images turned out as I think they capture the deterioration of the building, through the plants growing in it, the paint flaking off the walls and the broken glass, they show what natural damage can do over time when buildings are left abandoned.



I like this composition with each focus of the photo being in line and central in the image.

Portrait Project

For this project I am going to learn about different ways to create a portrait and how this can be used to reflect the person. I am also going to be learning about lighting and how this is important for a portrait.

For this project I will be getting to know Jade and trying to reflect this within the photographs.

For this project I aim to experiment in response to some photographers to alter and adjust my images and to change an ordinary image into something more interesting.

To begin this project I took some basic head shots of

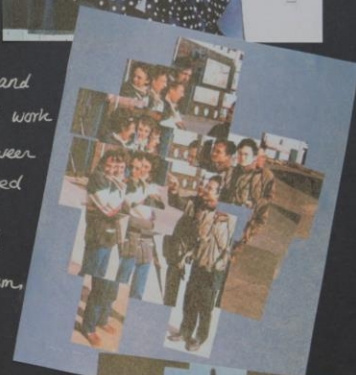
Jade, so I can get to know working with her, whilst I found out more about her personality so I could try and include this in my work. I plan on first looking at David Hockney's photomontages so I can use these to begin experimenting with.

Some of these worked better than others, I think I should have focused more on how I was framing each image.



David Hockney

David Hockney is an English painter, print maker, stage designer and photographer. In the early 1980s David Hockney began to produce a series of photocollages which he called 'Joiners'. His approach to photography was created accidentally when photographing a room for a painting and sticking together the images. He began experimenting firstly by using Polaroid photographs and arranging them in a grid layout. His work began with the subject moving between each photograph but he later changed to positioning the camera differently around the subject instead. David Hockney's 'Joiners' are in the style of cubism, with each photograph taken from a different angle creating a patchwork view from both the front and sides of the portrait.



This is my first experiment at creating a portrait photo montage in response to David Hockney.

I like the effect this has created with Jade looking in each direction to show each part of her face as it looks as though she is looking at herself.



I like how this worked although I think it would work better if the photos were taken closer to show more detail.

For my second experiment I used more close up photos, which I think worked better as it shows more detail in the face, allowing me to show each side of the face more clearly.





Rembrandt Lighting

Rembrandt Lighting is used in portrait photography. One light is positioned at a 45° angle and often a reflector is used.



The angle of the lighting creates a strong shadow against one side of the face with a small triangle of light under the eye. Were the shadow of the nose connects with the shadow on the cheek.



In this photograph I used a reflector which softens the sharpness of the shadows.

For these I only used a light at a 45° angle which created a sharp triangle of light under the eye.

Latitude

Changing the latitude of an image can be by changing the exposure or the development. The acceptable limits of an image is when it is neither under or over exposed and can be made out clearly.



The top three images have all be over exposed and the bottom three underexposed. The third and fourth image would fall under the 'acceptable limits' as the image is a lot clearer than those before and after, which produces a better portrait.

Experimenting with Lighting

Backlighting/ Silhouette

- gives the effect of a glow surrounding Jade with the second being more successful as you can see the face.



Side lighting / 45° angle

- produces strong shadows across the face and body creating a moody atmosphere.

I like how the light highlights the hair and creates darker contrasting shadows on the face.



Front / above lighting

Front lighting didn't work so well as it was too bright and just made the photo look over exposed.

Above lighting worked better as it highlighted the light shade of Jade's hair and created strong shadows of the cheekbone but left the face in enough light to be defined.



Final Image



I have chosen this to be the final image because I like how Jade is central in the image. I like the lighting as it highlights her cheekbones and hair and the position she is sitting in emphasises this with the shadow underneath being a diagonal line.

Colour Project



My Idea

My idea is to look at broken structures, such as buildings and abandoned objects. With this as a starting point I think I will be able to develop my idea as each photoshoot leads on to further experimentations.



These photographs do not have a good composition they need to be planned before the photoshoot

Photoshoot 1

I firstly wanted to experiment with the idea of broken structures such as buildings and walls, so I photographed this broken wall near my village. However this photoshoot was not successful as I rushed and did not focus on the composition of the image. However I want to return to this idea with the focus of making the broken wall frame the landscape behind it.



I don't feel this photoshoot was very successful as it was planned and it didn't fit with my theme very well, as well as the images looking unorganised and not very well thought through.



Photoshoot 2

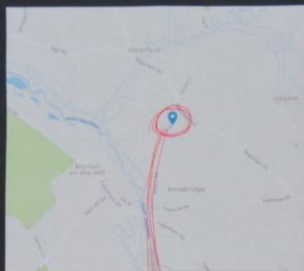
To carry on with looking for damage and destruction I found a pile of objects that had been fly-tipped at the side of the road.



These images do not show the idea I am trying to capture and only record the state of the location. This photoshoot was taken on the side of the banks of Fakenham Road.

Photoshoot 3

To continue on from my idea of photographing broken structures and buildings, I photographed this old mobile home near my village, which had been broken into and ~~was~~ deliberately destroyed. All of the walls and windows had been smashed in and the belongings of the family who lived there had been thrown over the floor and outside of the house. This fits my idea well and could be an idea that I could explore further. Unfortunately these photographs were rushed and therefore not very successful.



I found this location on my previous photoshoot of the fly-tipping. The mobile home was behind two houses which were also abandoned and broken in to.



This photoshoot was unplanned resulting in the composition of the images to be unorganised and off-centre. Before going back to this location I need to further plan my idea and think through more what it is I want to capture.



This photograph could be a lot more successful if I had used a tripod and made sure the camera was level and in line with the level of the window. Too much mess in the foreground distracts from the broken structure of the house.



This composition hasn't worked as there is no clear foreground and background.

The blank space in this image created by the box also doesn't improve the image.

These images do not show what I am trying to capture and record the objects at the house that remain, rather than the broken structures.



These images could have been more successful if I had focused more on the composition and positioning of the camera.



Photoshoot 4



This idea was successful with the use of a tripod I was able to get the wall level and centered the broken gap to show the landscape behind.

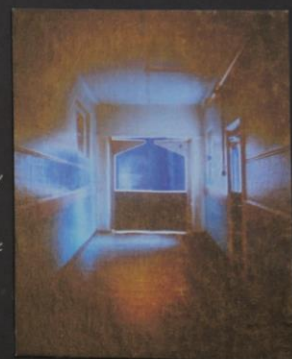
However having the wall so central took away the appearance of the damage making it look to neat and less what I was aiming for. All of the images were also very similar which didn't leave much room for me to

experiment with them later on.



Catherine Yass

Catherine Yass is an English photographer, known for her film work and brightly coloured photographs. Her photography work usually consists of a combination of positives and negatives, which are then mounted on lightboxes to emphasise the colour and show both layers of the image. Yass produced a series of 8 photographs in 1994 titled 'corridors' which were taken in a hospital. The photographer was able to create the luminous colours by manipulating the photographic film. The composition of these photographs is very symmetrical with the door always being centred directly in the middle either in the background or foreground. A shallow depth of field has been used which makes only the foreground be in focus, creating the effect of the corridor becoming more and more out of focus the further down it you can see.





Photoshoot 5

After the last photoshoot at this location I realised I needed to plan it more before returning. So this time I thought through what I wanted to capture and before taking each photo I thought about the composition unlike last time which looked rushed and unplanned. This allowed me to have better images to further experiment with.



Photoshop



In response to Catherine Yass I experiment using Photoshop to layer the original image over the top of the negative. I then erased areas of the top layer to show the negative in its place. To improve these I need to use the photos from the latest photoshoot and plan the areas to remove.



To plan the areas of the original image to remove I want to remove using Photoshop, I firstly experimented with paper copies cutting away at the original layer to show the negative underneath. For these two I only removed a few small areas, but I think that there needs to be more to be more effective.



For these two images I experimented in the same way as before but removed more of the original layer. Doing this has allowed me to visualise how I want my final images to look when I use Photoshop to edit the layers and remove areas.





Creating Spaces between the layers

After the previous cut out experiments I wanted to see what effect it would have on the image if I created a space between the two layers. I like how it emphasises the contrast between the original and inverted image but I prefer the crisper cleaner edge when the layers are flat against each other.



Final Image

This was created using photoshop by layering the original image over an inverted layer of the same image. I then used the eraser tool to remove certain areas to show the bright abstract colours.



I have chosen this to be my final image for the colour project because I think it works the best both compositionally and with the use of colour. With it being a response to Catherine Yass I have managed to include areas throughout the image that are the brighter neon colours, which contrast well against the surrounding colours and setting.



Creating Spaces between the layers

After the previous cut out experiments I wanted to see what effect it would have on the image if I created a space between the two layers. I like how it emphasises the contrast between the original and inverted image but I prefer the crisper cleaner edge when the layers are flat against each other.

Lucas Knipscher

Lucas Knipscher is a photographer from Washington, DC born in 1979. His work often incorporates a range of different mediums and processes such as, painting, sewing, collages and installations. An example of this would be his series called 'second mouse'



which consists of a range of traditional American Gingham being paired with exotic fabric such as Ikat-dyed material. These fabrics are painted with photographic emulsion and then stretched and stapled to a canvas. This technique creates the appearance of the fabrics breaking apart and deteriorating to show only the white canvas behind. I think that this effect would be good to experiment with using my own images to show the deterioration of the subject

matter further.



Using Bleach

In response to the images by Lucas Knipscher

I decided to experiment using bleach on top of the photos.

For these three images I used a wide brush to paint the bleach. This created the luminous light brush strokes like the colours used in Catherine Vass' Photographs

These were fairly successful in that the photographs have been damaged, however the brush strokes are too obvious and should cover more of the photo.



For these images I experimented pouring the bleach straight from the bottle onto the image. These didn't work so well as the bleach took away too much of the colour ~~and~~ making the image unrecognisable. However I like how the bleach changes the original colours, so I am going to experiment some more using diluted bleach.

Photoshoot 6

Before continuing experimenting I returned to the old airfield buildings that are near to where I live. After the bleach experiments I want to use colour film ~~at~~ at this place so I used digital first to get some test shots and focus on the composition and my idea I was trying to capture.



This photoshoot allowed me to practice the central positioning of the windows and corridors.

These were not all taken with a good position of composition in mind but they did allow me to work out what worked before using the film camera. Positioning the windows and corridors in the centre of the image will improve the composition and the effect of the damage to the image.





This photoshoot also allowed me to use different apertures to find the most suitable lighting for the inside of the building. Although this may vary slightly on the day I will have a better understanding of what is most suitable.

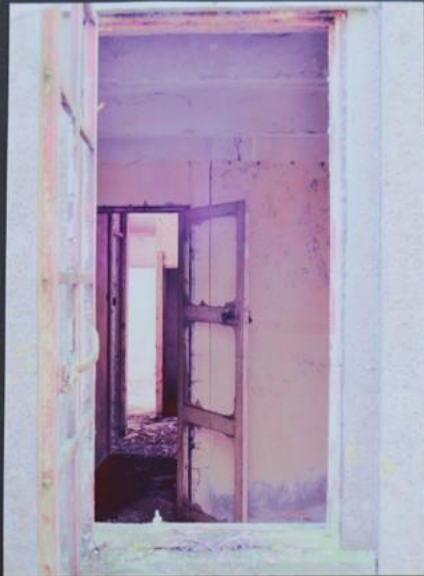


These lightings were unsuitable as they were either too light or too dark.



Using photos from the last Photoshoot I decided to experiment again with bleach. This time I completely submerged my photos in diluted bleach. This was much successful than last time, there are no brush strokes and the damage to the colours are evenly spread. These changes to the images and the composition of the windows, doors and corridors respond to the images by Catherine Yass.

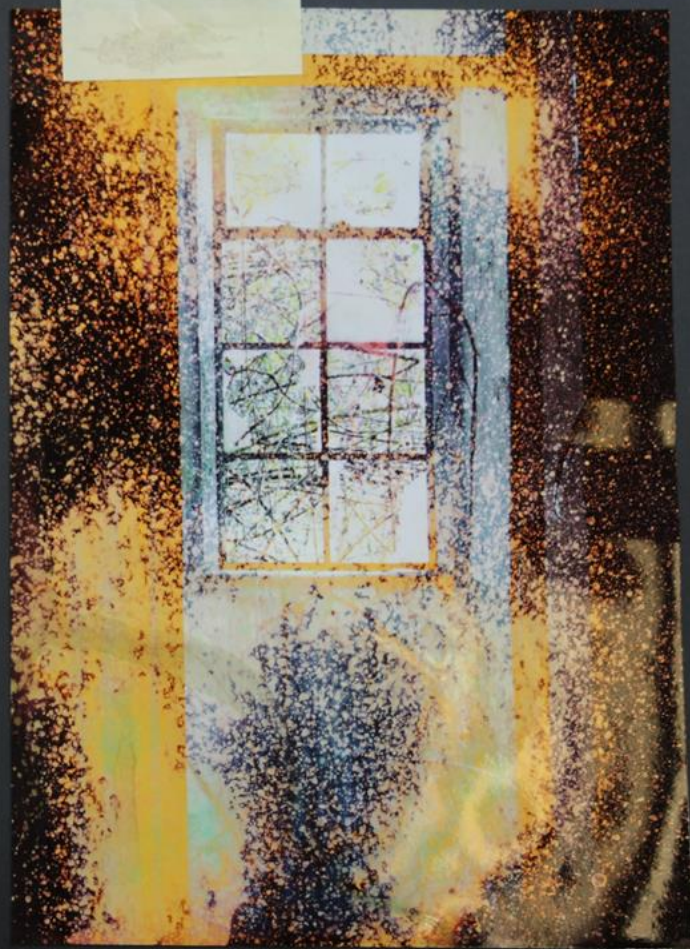




↑ These photographs were left in the diluted bleach for ↑
around 10 minutes.



These were left in for a couple of minutes.



As a further experiment using the bleach, I sprayed
some using a spray bottle onto the image.
I love the effect this has created and the
bright orange which contrasts the black, looking
almost as if the building is on fire.



I sprayed more bleach onto this image which made more of the colours fade away creating a light range of colours left in the pattern the spray of the bleach created.



I tried putting them in the oven to see what effect heat would have on them.

The heat caused the ink to crack and for certain areas to bubble and come away from the paper. However the image has remained clear.



I really like this effect as it fits with my idea of capturing the destruction and damage of the building, as the photo itself has cracked looking like smashed glass, or areas of peeling paint.





For this image I tried putting it in the microwave with areas of water covering it. Where the water was it has changed the colour of ink slightly but it didn't have as much of an effect as baking it in the oven did.

I held this image over the hob which caused the ink to crack again due to the heat. Where areas were singed it changed the colours from dark greys to bright greens and blues, like those in the work of Catherine Yass. I like this one because it has combined the 2 previous experiments.



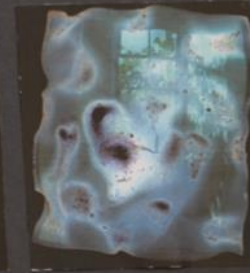
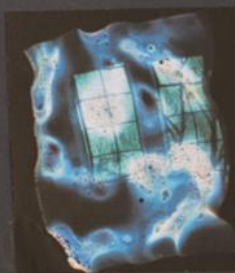
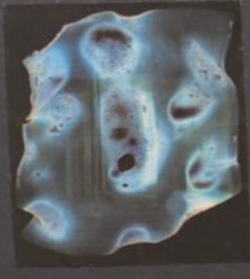
As a further experiment I experimented using colour film, from the photoshop test I had done previously. Using colour film will allow me to produce further experiments from destroying the film in different ways.

Burning Film

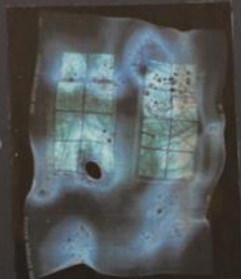
As a method to further damage the film photographs I decided to burn the negative film. This technique of using a lighter to melt certain areas of the film created darker burnt patches which when scanned in to produce a positive image produced light luminous areas like in Catherine Yass' images. Melting the film also caused it to produce bubbles adding to the effect.



These are the same image each with an increasing amount of damage done to the film.



After the previous burnt film images being successful I decided to melt and burn areas of the remaining images.



I like how these images turned out as I was more aware of the areas of each image that I wanted to distort, giving more control of the overall effect. I want to continue with this idea but use a different location for the next photoshoot.

Photoshoot 7



For my final photoshoot I first went to take some test shots using a digital camera before moving onto film. I decided to use an old bus shelter along Fakenham Road for the first part as I liked how the sides had been broken down, making a tunnel from looking from the side. For the final image I plan to change the composition so it looks more like this



with the shelter being mainly in the first half of the photograph.

For the second part of the photoshoot I went to a bridge in Reepham that showed the marks from the water on the bricks. In the next photoshoot I need to work more on the composition to make the strongest edge straighter. The final image should look more like this →



I like how this composition changes the use of 3 parts of the photograph.



Steffi Klentz

Steffi Klentz is a contemporary German-born photographer. Their series called 'Hewitt's Heap' (2012-2013) is a collection of photographs of heaps of furniture such as chairs, wardrobes and cabinets. Steffi ~~the~~ Klentz photographed



these heaps and transformed them by applying acidic chemicals onto the surface of the photographic negative. The idea behind the series is to allow the chemical process to disturb the recordings of the objects. I like how the chemicals have altered the colours abstracting from the norm of the objects in the photographs. I also like how the composition of all images are central with each heap of furniture being piled up in a triangular shape.





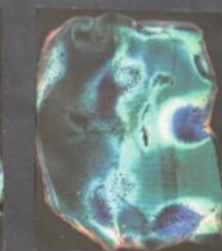
These are the film photographs from the bridge in Reepham. I think I was more focused on the composition although some of them didn't work as well as the test shots I will now be able to think about where I will want the film to be burnt and melted.

I really like this image's composition. I like how the shadow has created the contrasting angles.

As I was unable to return to the bus shelter, I found a new location of an old pavilion which had been broken partly down. I wanted to keep the same composition as before and took some test shots before using the film camera. I think using the film was quite successful as I like the composition especially of these two as they are more similar to what I originally planned. Some of the other photos didn't work so well due to the camera not being in line when taking the image.

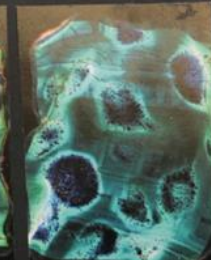


landscape doesn't work so well



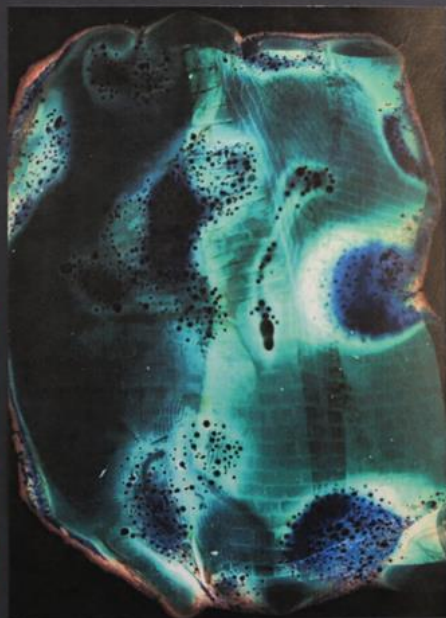
These images are the result of using the same burning and melting process of the film that I practised with the last photoshoot. I tried to burn areas with less detailing so the original image could still show through. The film from this photoshoot was different and when burnt created different colours, with this one being more greens and oranges than before being blues and pinks. I like the contrast this effect has given with the orange edges of the film contrasting against the green and darker areas of the photo.

I think that these images with the burnt areas have a more complex composition but I think they will look more effective when printed out larger as just a pair or set of three.





I have chosen these as my final images because I think they all link and work well together. The colours of the film came out differently to before so I am going to try changing them on Photoshop to see what affect it gives.



↖ I like this image of the bridge as the burnt film has warped the straight lines



Image 1

I have altered this image on Photoshop, adjusting the colours to make it a darker shade of blue than the green it was before. This has increased the contrast between light and dark areas making the building stand out more against the sky.



Image 2 Out of the three final images this is the one that is the most distorted by the burn marks in the film. The image is almost barely visible but I like this as it creates confusion and also represents my idea of destruction and damage, where this shows the extent of what damage can do.

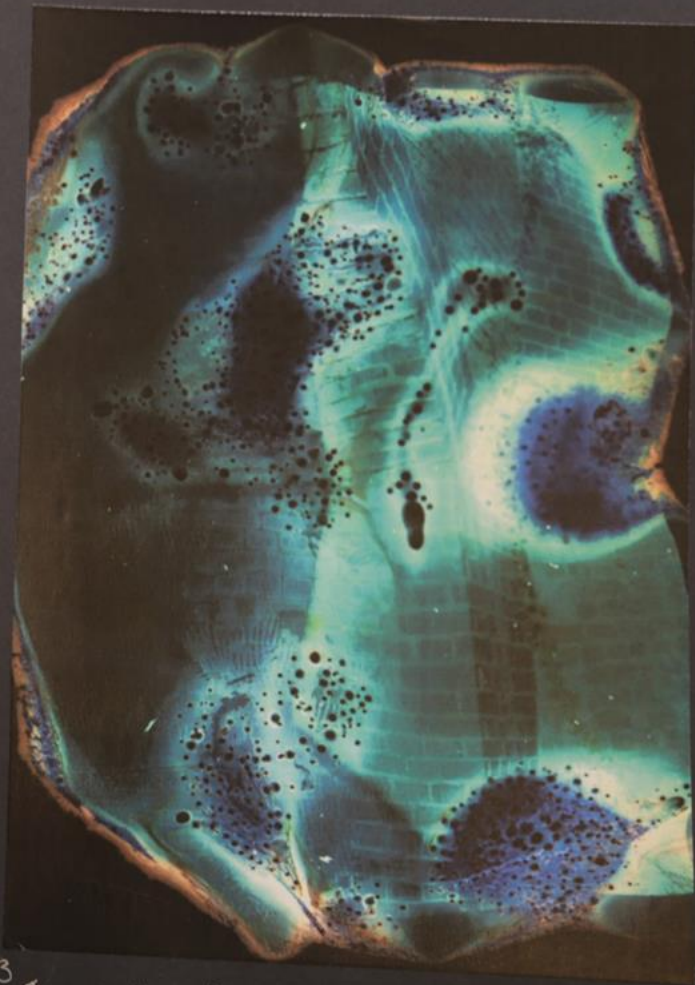


Image 3 This is the final image of the three, taken at a different location. Although different to the others I wanted to include this as it links through the idea of structures being damaged. I also think the bricks of this bridge in an orderly pattern are similar to those in the other images creating a visual link.

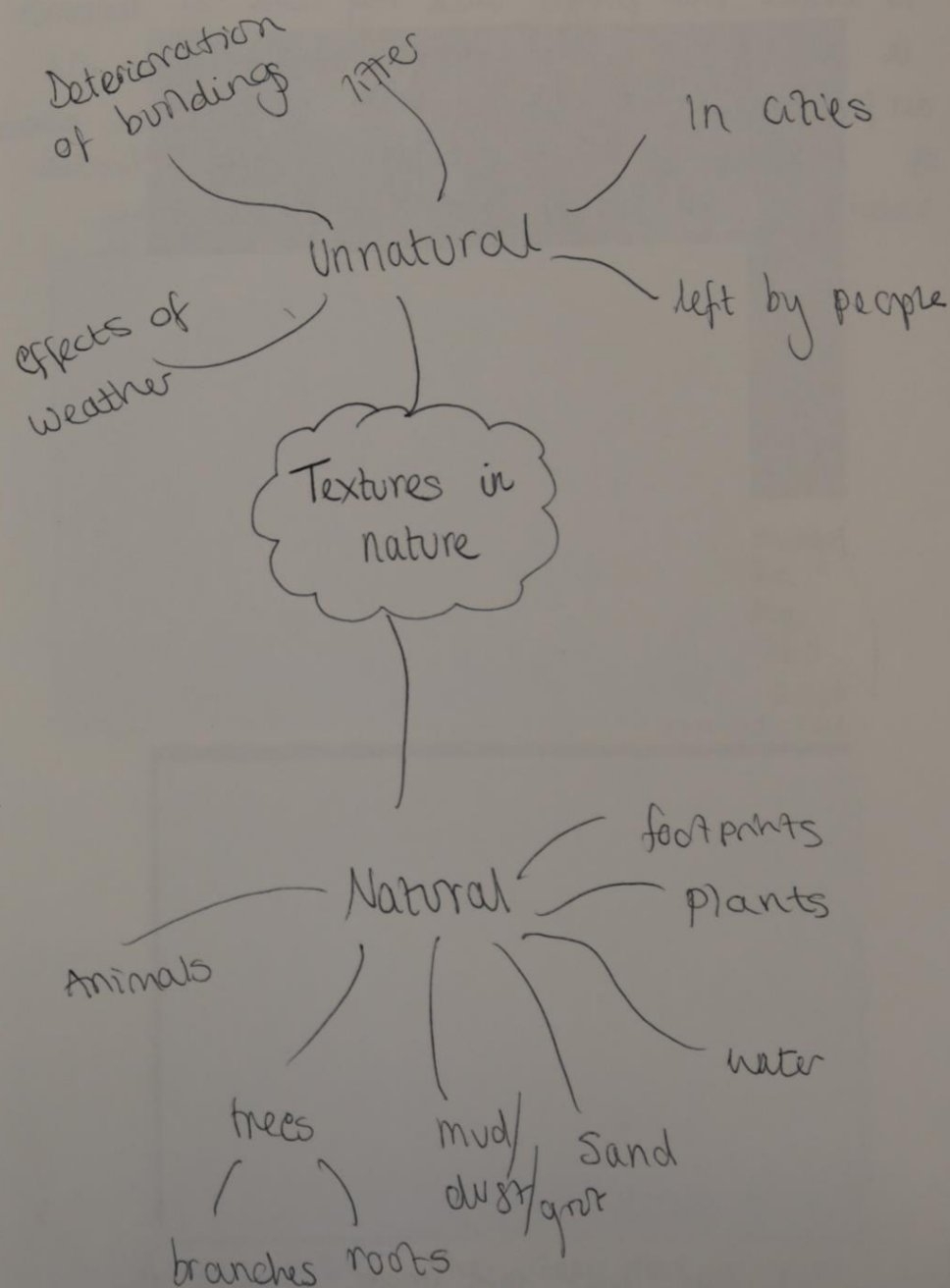
Final Piece

With my final piece for this piece of coursework I have produced a series of 3 images using film, that in order to show my theme of deterioration, I burnt using a lighter. This gave me the effect I was hoping for as it not only showed an image of the building itself that is damaged and broken but also the image itself also shows this by the melted areas of the film. Due to the heat the film was warped and distorted and areas showed bubbles and singed areas.

Some of my final images are hard to distinguish due to the damaged with only small areas being recognizable, but the process I used to create these images was natural which represents my original idea of looking at buildings and areas of naturally occurring deterioration.



Film used for the final images.



To begin this project with my idea of textures in nature, I did a photoshoot at an old airfield shelter where there was large areas of paint peeling off the walls, created naturally by the damp in the building.



I like how this image shows the paint fading in different areas. I think the texture looks like that of tree bark which fits with my idea of natural textures.



I really like the colours in this image how the bright green of the graffiti contrasts against the deep red of the wall. This creates a contrast of natural and unnatural.



Again I like the deep red colour of the paint and how it looks streaked and faded.



The damage done to this wall is in smaller pieces with softer edges creating a different texture to before.



This paint has flaked off in larger pieces creating the appearance that it has shattered.



The yellow in these photos is really vibrant and contrasts against the darker grey wall behind.



I like how this image shows the texture of the paint which looks like the bark of a tree.



I like how this paint has flaked off in areas of circles, creating something more unusual.



PICT0001

PICT0002

To move this project on I wanted to photograph the texture created from natural objects rather than man-made.

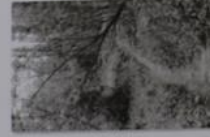
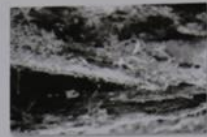
These don't show the texture in much detail.



I think this would have been more effective if I had shown more detail of the tree bark.



I think this works well, showing the roots of the tree, creating a complex texture and composition.



I don't think this works so well as it isn't very clear and doesn't show much detail or contrast in light and dark.

This image isn't in focus so doesn't show the detail.

I think this works well as the bark texture is all ~~horizontal~~ diagonal emphasising the use of line.

This would work better if the prints in the mud were more defined.



This image works well as it is clear and focused and captures the details of different areas of textures.

Moving on to using film

I decided to change from using digital to film, because it often creates a more grainy image which would add to the texture of what I am photographing.

I like how the film has made this image fade out 2



I like how the black and white film captures a strong contrast between the ~~dark~~ light and dark.



This image would work better if it was a little darker, although I like the composition of the roots and how they are mainly positioned towards the first third.

This card work better if there was more focus on the trees.

The images of roots work well as the amount of them together create a confusing composition.



PICTURE 1



PICTURE 2

This photo works well with my project idea of textures in nature. The bark creates sharp lines which is unusual in nature.



This doesn't really capture texture but I like the contrast between light and dark.



This image is too blurred in the foreground but I like the details of the smaller roots.



Similar to the photos of tree roots before I really like how this is beginning to look with the composition and also the details of different textures starting to be picked up.



I like this image as it is very different to the others but still captures the textures of the tree stump and also shows the leaves surrounding it creating a softer texture.



This image works better than the top one because it is clearer and shows the smaller details and softness of the soil.



I decided that film was working a lot better than using digital, so began enlarging some of the processed film. Using a glossy paper made the images clearer than the printer I had used previously.



Here I have been experimenting with exposure times testing a sections which amount of time shows the image the clearest.

Using a different image with more detail, here I have continued to test exposure times for enlargements.



This section here is about right. The parts of the tree are defined and the darker leaves show up against the tree.

This area although blurry anyway has not had enough light as there is no contrast between light and dark.



This is the first complete test piece. The wrong camera settings means this image is over exposed around the edges, but the enlargement from film has worked well.



After practicing in the darkroom enlarging my photos I went back to some woods around Norwich to take more photographs using film, as I liked the previous enlarged images and think using film is the most successful.

This photo focuses more on pattern created by the branches against the sky rather than texture.



PICT0025



PICT0026



I really like this image with the strong contrast of light and dark.



These images are starting to work a lot better. I have corrected the aperture which has produced a much clearer image.



PICT0001



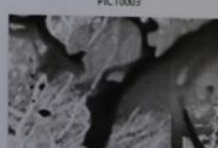
PICT0002



PICT0005



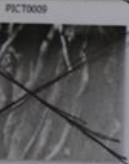
PICT0006



PICT0007



→ This image is too dark making it more difficult to see some areas.



Some of these aren't so clear, when I processed the film I found that they were partly blurred, which might have been caused by using a too long shutter speed.



This photograph is a bit over exposed but I could try and adjust this when I enlarge it.



This photo works well, I like how the tree is running central through the image and the rough and graining texture of the tree is shown accurately.



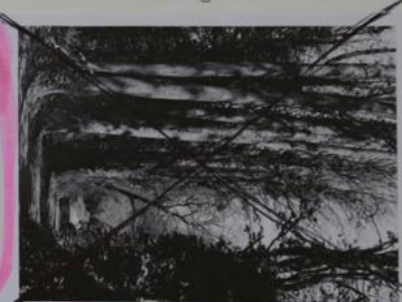
Using a film camera again I did another photoshoot, trying to really focus on capturing the textures on what I was photographing as well as the composition, remembering the rule of thirds and the importance of keeping the image level.



These work well with the rule of thirds.

Choosing an Image

The last photoshoot was much more successful so now I can choose which images work the best so I can enlarge them and try using different types of photographic paper.



I like the three circled because I think they work better compositionally. The other image doesn't really pick up on any texture and focuses more on light and dark. I also like the amount of detail in these three, the frame is full and complex in all of them.

This is slightly blurred and was probably caused by the camera being moved.

This photo is over exposed making the tree much too bright which could not be fixed when enlarging.



I like this one as it works with the rule of three with the tree being towards the right third. I also used the right aperture meaning it is clear and focused so can pick up all the textures.



Testing more times for enlargements.

I found the more complex the composition the more important the contrast between light and dark is to pick up on the smaller details and to create definition.



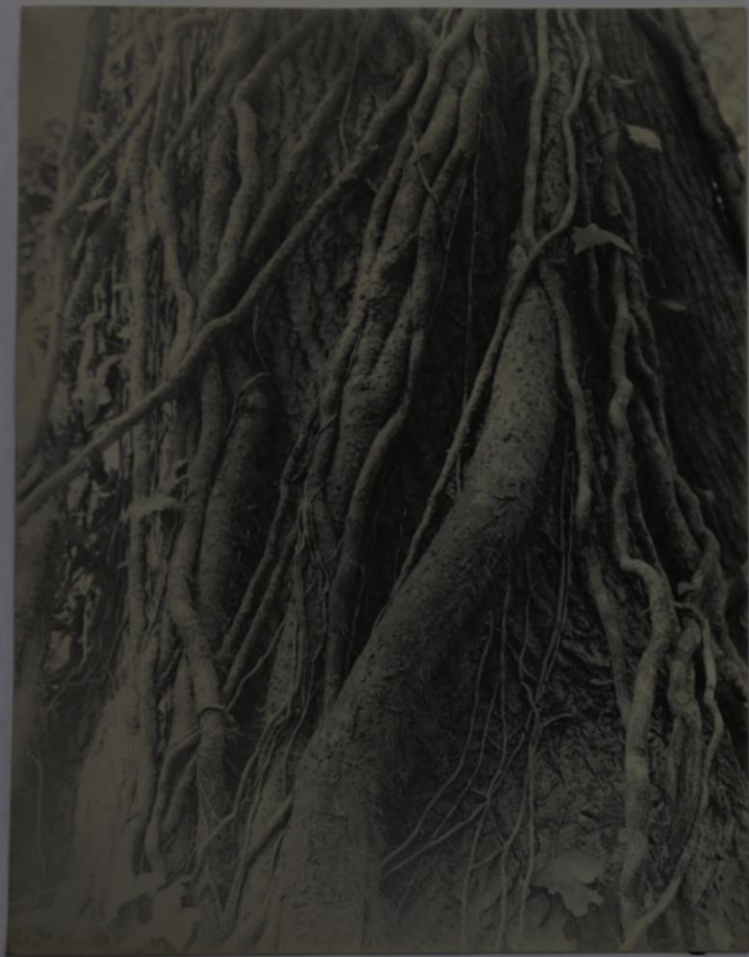
This enlargement has been the most successful with getting the right timings for light exposure. The textures in the tree bark have picked up well without

Experimenting with different exposures when enlarging



After being able to get the correct exposure time with gross $\frac{1}{2}$ enlargements, I began

experimenting with a different type of matte paper



I really like this image with the tree growing upwards and central. The enlargement is a bit too light around the edges but it still works well in the darker areas.



Using this old photographic paper, adds its own texture to the image. It also makes it look older and age by reducing the contrast between black and white, due to the paper being a more cream colour.



I think this image is working well, with its landscape, the composition has the tree in the right-hand third with the contrasting black and white leaves on the left. The texture is shown the strongest on the bark of the tree.

Creating my own textures

After previously looking at textures in nature, I now want to look at ways I can artificially create my own textures. I think this will be interesting to contrast against the textures I have just been looking at and to see the differences between natural and unnatural.



To begin with making my own textures I decided to try making my own photograms by layering different pieces of tracing paper on top of each other. The different thicknesses of layers allowed different amounts of light on to the photographic paper.



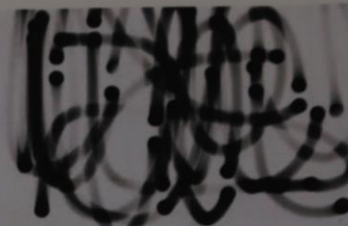
Here I have rearranged the shapes I used and also increased the amount, this made the composition more complex and interesting. I also changed the light exposure time to vary the light and dark areas.



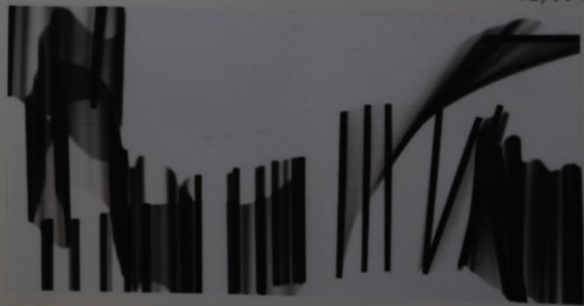
Textures have been made by this technique from the ripped and crumpled edges of the tracing paper, as well as the harsher overlapping edges from the contrast of light and dark.

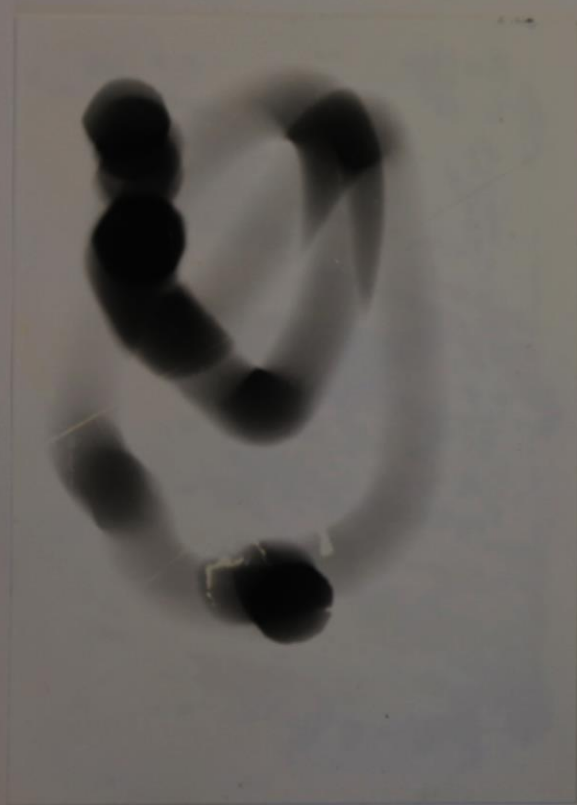
William Klein

William Klein is an American-born French photographer who is more famously known for his photojournalism and fashion photography but has also created photograms. These

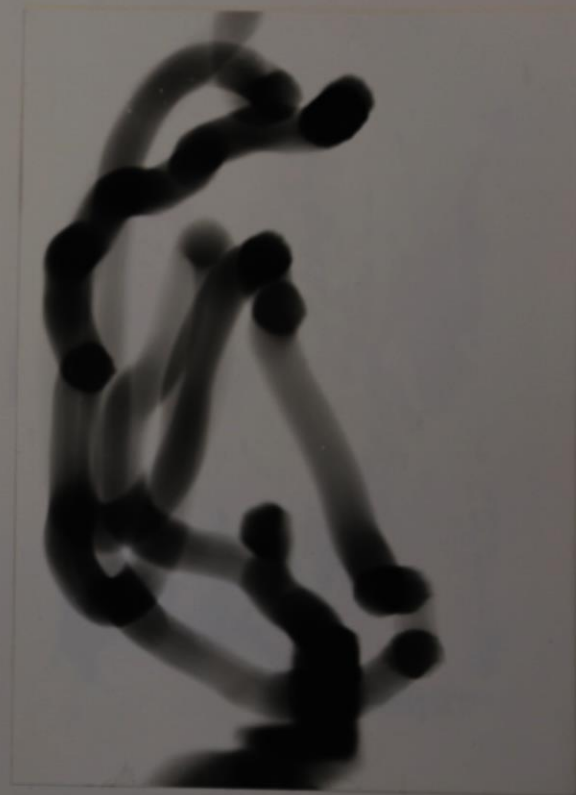


photograms are formed by light being exposed on to photographic paper by only allowing shapes of light to be moved around, creating an abstract freeform pattern. This photographer fits with my idea of looking at textures because the way that the shapes are positioned and the contrasting areas of light and dark as well as the soft fading effect create their own texture.





In response to William Klein I began experimenting in the dark room by using a light and moving a piece of card with a shape cut out underneath. When done over photographic paper it made these interesting shapes.



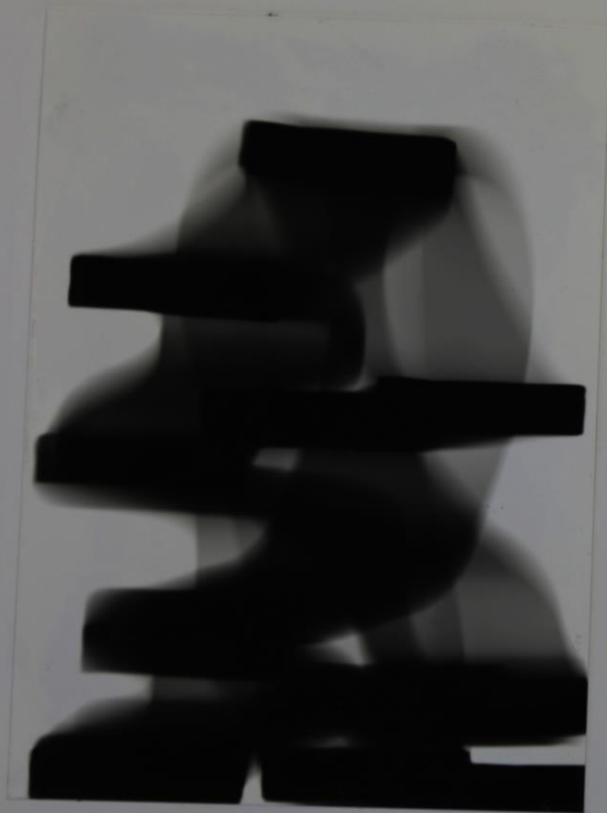
Using a smaller cut out shape than before I found moving the card around at different speeds created softer or darker shapes. Fitting with my theme of textures the shapes create their own suggestion of texture where the soft lines meet harsh.



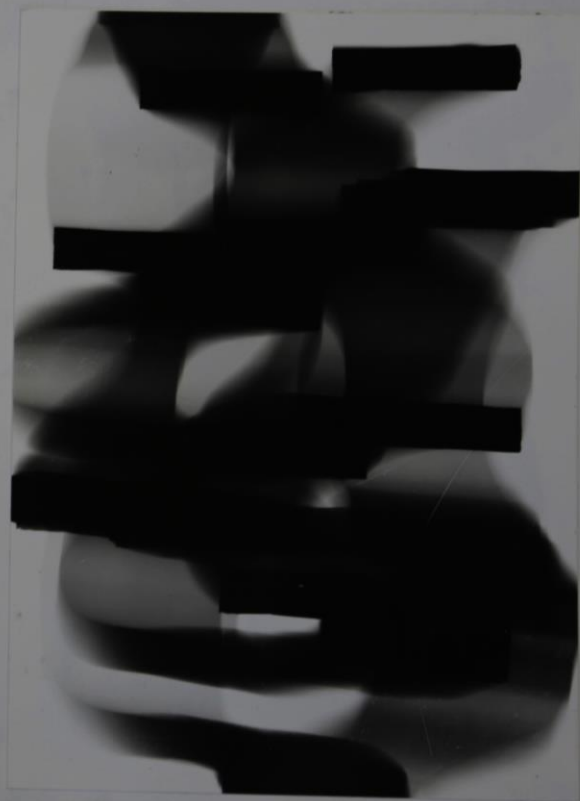
I found that the previous experiment of using the circular shape was too small so I tried using a larger rectangle.



This shape is working much better, I like how the speed of the card moving effects how faded the shape of the movement is.

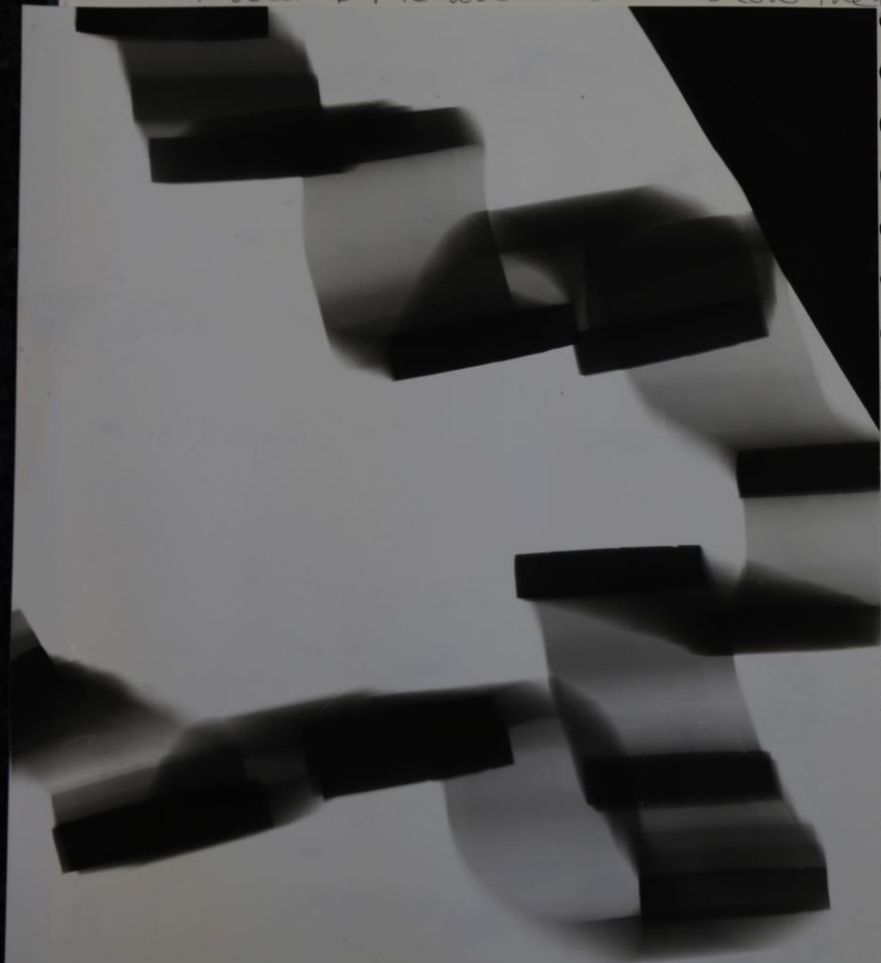


After finding this shape worked better I started experimenting with hold the rectangular shaped hole in the card still for brief amounts of time, which created stronger rectangle shapes.



For this photograph I tried using the previous technique more frequently throughout the movement, I like this effect because the shapes contrast against the white background.

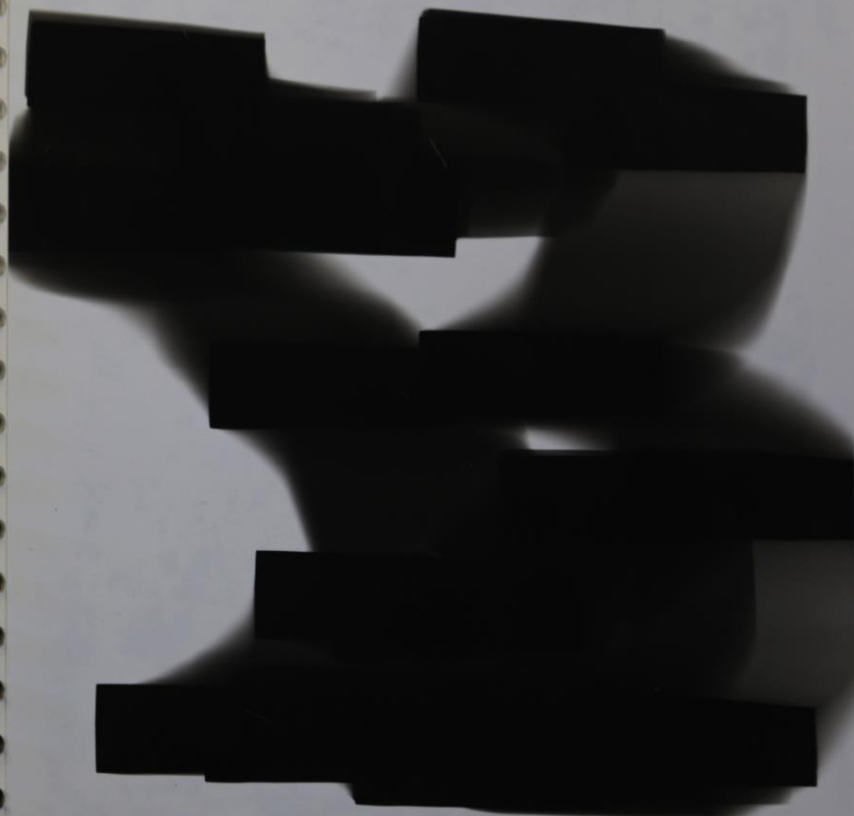
Here I have begun to scale up the enlargements, which meant the template I used before was too small to cover the paper.



Increasing the size of card with the rectangular shape cut out, I found it easier to keep all of the photographic paper covered.



For this photogram I tried using a shorter exposure to light & which resulted in a much lighter pattern being made.



To ~~test~~ contrast the previous experiment, I used a longer exposure time which resulted in the whole movement being too dark.



Here I began to experiment with the speed of the movement, moving faster created a softer and lighter shape.



These experiments have linked with my idea of texture due to the soft shapes and movement contrasting the shades of grey and black against white.



Final Piece



For my final piece for this project I have created a series of 4 of the photograms that explore a suggestion of texture that can be artificially created by light. I have chosen to link this series by continuing the pattern around all 4 as if it is one big movement around 4, A3 sheets.



Photographers who capture damage and deterioration

For my personal study, I decided to investigate the theme of damage and the deterioration of buildings. This theme interests me because I want to be able to show the damage in a different way to what is ordinarily seen. I think with experimentation there are a lot of different ways my project could take.

I began my personal study by looking at Jane and Louise Wilson and their series of images of deserted buildings and spaces. What first interested me in these images is how the photographers capture the buildings and rooms exactly as they were last left. For example, the old school desks and chairs remaining in lines as if the room had only just been abandoned but with the aging of the surroundings proving that it had been like that for some time. Some look only to be damaged through the growth of nature, breaking through the windows and papers and books around the floor due to the open windows. From researching the Wilson sisters' photographs, I learnt about how this series was taken after the event of the nuclear power reactor explosion in Chernobyl in 1986. The explosion resulted in the population evacuating the area, leaving behind everything they owned in a rush of panic. This disaster has left Chernobyl unsafe for the population to live with very few visiting it in the time since. Due to this, the buildings have been untouched which has resulted in natural deterioration. From the Wilson's images you can see how natural life has begun to regrow with trees and branches growing through broken windows and the effect of weathering over time. The intensity of the explosion also caused damage to the buildings as well as the resulting fire and radioactive precipitation. This difference between natural and radioactive damage is something that interested me as I researched the history of the Chernobyl disaster. Another thing that interested me within this series of images is the composition. Many of the images are symmetrical with the windows, doors and walls being evenly spaced in each section of the image



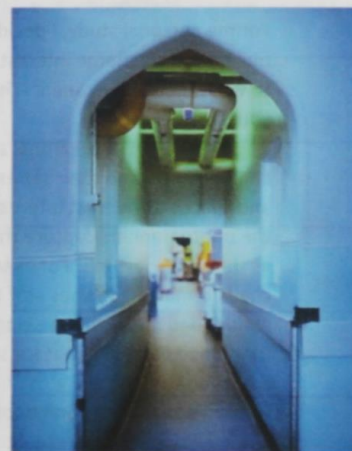
and a wide depth of field being used. This symmetry creates a sense of order amongst the chaos of the broken furniture and floorboards and the wide depth of field allows every detail of the image to be clear and in focus. The photographs capture not only the damage but also the atmosphere of the buildings, which feels unsettling due to the recognisable settings such as schools and hospitals being shown in a way that would not usually be seen. Jane Wilson once said "A lot of our work has been about architectural, psychological sites where the sense of space and place feeds down into their own narratives". However, the atmosphere is not completely unsettling due to the use of colour and light shown throughout the image. Although certain areas are very dark, in every image there is a strong use of light usually coming through one of the windows. This creates a strong contrast against the darkness and lights up the room. The colours used are fairly muted which show the age and emphasise the cracks in the paint of the walls and furniture. I think that the use of warm colours and how most images capture some aspect of nature also helps to make the atmosphere less unsettling, which instead makes the viewer focus on the chaos of the remaining rooms.

In response to Jane and Louise Wilson for my first photoshoot I went to an old abandoned mental hospital. Their images inspired me to go to ordinary places that would not normally be seen by the public in such a damaged way. From their work I responded by trying to capture the damage as it had been left, both by the nature of the peeling paint and the intentional destruction of the broken glass and graffiti. I also used a wide depth of field in order to try and get the same effect of showing as much of the building in focus as possible. Although the composition of these images was poor I managed to use light in a similar way to the photographers with the light entering the image through the door in the foreground and the darkness being created by the long corridor.

To move on from Jane and Louise Wilson, I chose to study Catherine Yass and her series of images titled 'Corridors'. This series of images links to the work of Jane and Louise Wilson through the theme of showing deterioration, although unlike the Wilson's she produces this through physically damaging the photographic film rather than the subject matter of the images. Like the Wilson's work Yass uses a very symmetrical composition of the corridors which was something I needed to focus on as I moved on with my project. Another similarity within the photographer's work is the focus of light. With Jane and Louise Wilson using the light to contrast against the darker areas of the shadows, Catherine Yass uses it to illuminate her images with the difference being the light is either produced naturally or artificially which links more to the setting they were photographing. Both photographers also link through subject matter; the interior of buildings. A difference between these two styles of work would be the use of depth of field, with the Wilson's using a wide depth of field and Yass using a narrow depth of field. Both choosing the most appropriate for the effect they wanted to produce. Another difference between the two would be the use of colour, with either very natural and muted colours or bright luminous colours being used.

I was first interested in Catherine Yass because she physically damages the photographic film to show deterioration in the images. This technique then creates the bright luminous colours through the combination of using both positives and negatives on a light box. Most of the images in this series contain the glowing blue colour, like that used in stained glass windows called 'Chartres blue'. The significance of this stained-glass effect is that it creates an illusion of light pouring in. Although in the image it is a corridor instead of a window, the effect is the same, the glowing intensity of light could be interpreted as a sense of hope and the idea of 'a light at the end of the tunnel'. The stained-glass appearance also symbolises the church and religious stories, this could represent how the photographer is using this as a way of telling a story throughout her work or possibly allowing the viewer to create their own. The glow of the Chartres blue suggests that there is light and the shape of the doorway leading onto the corridor is also similar to the shape of a church window, this pairing creates a sacred feeling in her work. In gallery reviews Catherine Yass' use of colour in her lightboxes has been described as "striking and intense".

As with the Wilson's I think that her images create a feeling of uncertainty with the luminous colours creating a clinical setting which paired with the long and empty corridors which creates a feeling of isolation. The composition of these images is very symmetrical with the doorway always being in the centre of the photograph, which with a shallow depth of field makes only the foreground in focus. Further down the corridor the image becomes unclear adding to the unknown feeling of what it could lead to.



Studying Catherine Yass has encouraged me to experiment with colour through using the negative of my images within my work. Using images from a photoshoot at a destroyed abandoned mobile home, I began by layering my original image over the negative and cutting and tearing away to show the brighter colours underneath which showed my theme of damage physically as well as the subject matter. I then began to experiment using this technique digitally on Photoshop, erasing areas of the original image to reveal the negative underneath. I found that this technique worked the most effectively as it combined the use of colour similar to



Catherine Yass but did not distract from the original image and the damage of the building that I wanted to capture.

The final photographer that I looked at was Lucas Knipscher. His photography links to my study and also to Catherine Yass as he also shows destruction through images. His work differs from that of the other photographers that I have studied as he uses a wider range of materials such as fabric and collages. His work is also different because he does not have the same subject matter of building interiors and his images cannot easily be compared.



However, his idea of physically destroying the materials he is working with is something I wanted to experiment with further than I did with Catherine Yass.

Lucas Knipscher's work first interested me due to the rough and textured appearance of the images. His series of images called 'Second Mouse' was created by using a range of traditional American Gingham fabrics paired with exotic fabric such as ikat-dyed materials. These fabrics are then painted with photographic emulsion and then stretched and stapled onto a canvas. This technique creates the appearance of the fabrics breaking apart and deteriorating to show the white canvas behind. There is a strong contrast against the colours of the fabrics and the black and white of the canvas and the layering of photographic emulsion. His work is representative of the idea behind my work, the damage and deterioration of something that would previously have been admired for its perfection or beauty, but is now interesting for an

entirely different reason. The traditional fabrics that Knipscher used showed detailed patterns and complex uses of colour but now show much more than that and have become more complex both compositionally and through the meaning behind it. This I think, is how my idea links, the buildings I have been looking at were once built perfectly as intended but by the damage caused to them have become much more interesting. They are now possibly even more important and interesting than they were before as they are unusual and show the beauty of how damage can alter a building and transform it into something else.

In response to Lucas Knipscher's images I began to experiment more physically with my photographs. I firstly used bleach on top of images from a photoshoot at an old airfield building. I tried different techniques of exposing the photographs to bleach in different ways from washing them lightly in diluted bleach to pouring it straight on top of them. Using diluted bleach was the most successful method as the image was still recognisable, unlike pouring it straight from the bottle on top of the photograph which took away too much colour leaving it mainly white. Using bleach



also linked my work back to the Catherine Yass, as the colours were altered making them more luminous. As a further experiment using coloured film from the same photoshoot location, I used a lighter and melted and burnt the original negative film. This caused the images to be warped and the areas that were burnt to be white and appear to be glowing, like in Catherine Yass' images. I also decided to carry on the idea of deteriorating buildings, focusing on corridors and windows making the composition more symmetrical and ordered and linking to all three photographers that I had studied.



To conclude studying these photographers has allowed me to progress through my theme, through learning new techniques in an experimental way. Jane and Louise Wilson taught me the importance of thinking through the composition and location, making my photographs more symmetrical and making me think what it was I wanted to show through the image. Catherine Yass inspired me to be more creative with the use of colour and Lucas Knipscher allowed my work to become more physically experimental using the bleach and burning the colour film. If I had not looked at these photographers my work would not have moved on in the way that it has, and would more likely have stayed similar to how it was at the start of my project as unplanned and not thought through photographs of deteriorating buildings. I now think that I am more able to get my idea across and I am able to show my theme not only through the subject matter but also through the condition of the photograph itself.

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