Set 11 Photography
Component 2 8206/X

Overview of work

This submission is a response to the Externally set assignment starting point of 'Fantastic and Strange'. The evidence for the student's response to sources, the documentation of the development of ideas and plans leading to the selection and production of a final realisation are all contained in an A2 loose leaf document folder. The resulting outcome is mounted and displayed on a separate sheet of black card.

It is clearly indicated in the folder that from page 41 the evidence submitted was produced under formal conditions within the 10 hour period. This includes a plan, developmental work in the form of a rehearsal for the final composition, an evaluation and the mounting of evidence on the last A2 inserts. The student is able to show the unaltered images that have been used to construct the final composition and has also left the remainder of the cut images as evidence of the process.

It is clear throughout the evidence of the student's journey that prior learning has contributed to the independent work of the student and the success of the submission.

Assessment objective 1:   19/24 marks

At the beginning of the documentation there is evidence of a broad range of general research around the title 'Fantastic and Strange'. This includes a detailed mind map and two pages of collected secondary images, all appropriately selected for their links with the theme of study. The initial photo shoot (page 4) shows images taken in an architectural reclamation yard. It is clear that the subject matter has been chosen for its bizarre nature and potential for linking with the theme as are some of the compositions used by the student. Annotated evidence that accompanies these initial images contains reference to photographic technique, initial reflections suggesting ideas and insights and appropriate vocabulary-related visual language.

From page 9 the work of a range of photographers leads subsequent practical responses. All of this evidence shows a highly developed awareness of the potential of the sources and demonstrates a highly developed level of creative and purposeful initial investigation.

The work **clearly** meets the criteria in the 17 to 20 mark band.

Assessment objective 2: 19/24 marks

On page 16 a further mind map is used to consider the possibilities of portraiture. There is also a proposal that provides a summary of the student's initial intentions. This evidence contains meaningful links to previous evidence and demonstrates the beginning of a process of refinement with clear purpose.

There follows a further photo shoot and a series of Photoshop experiments to improve and manipulate selected images. Yet again annotation supports the judgement of a high level of understanding of process and the use of visual language is testament to the discriminating decisions and purposeful engagement with materials and processes. Experimentation and refinement takes place up to page 24 where other sources such as the painterly qualities of a Francis Bacon portrait and work by John Stezaker are introduced to extend ideas. This leads to the investigation of 'Mixed Media' (page 27) which further extends compositional ideas and ideas linked to 'Fantastic and Strange'.

Yet more references, to cubism and the work of Alma Haser, are introduced on page 32, and these precede a second portrait photo shoot and yet more experimentation. The final experiments (on pages 39 and 40) show how the synthesis of ideas is occurring just prior to the beginning of the formal supervised 10 hour period.

In its entirety this process of refinement and experimentation continues to show high levels of ability, understanding, experimentation and purposeful selection.

The work **clearly** meets the criteria in the 17 to 20 mark band.

Assessment objective 3: 19/24 marks

Throughout the submission there is a wealth of evidence of recording of observations, both written and visual, showing the articulation of ideas, insights and understanding. The understanding of relevant photographic process is also evident in respect of camera and software throughout the documentation of experimental work. Both in terms of skill and depth of understanding this demonstrates a highly developed level of ability to express personal intentions and ideas.

From page 27 the student purposefully uses drawing techniques with pastel, pencil and collage to enhance the ideas and enrich the response to the theme of 'Fantastic and Strange'.

The work **clearly** meets the criteria in the 17 to 20 mark band.

Assessment objective 4:   19/24 marks

The student chooses sources that often offer techniques for altering both the material and the visual composition of the image. The student realises their intentions in response to the sources by producing experimental work that references these techniques. They use collage, oil pastel, pen and pencil crayon to embellish surfaces and juxtapose slices of different images within photographic compositions. However, the personal and meaningful nature of the response is characterised by the student's evolving combination of techniques whilst also demonstrating clear links to individual sources.

In addition, the student's written annotation with regard to reflection, decisions and intention clearly outlines the personal nature of their creative journey. This journey is punctuated by regular examples of purposeful experimentation and refinement and by the way that the photographic skills and understanding are purposefully integrated with the manipulation techniques inspired by the selected sources.

Throughout the development of ideas, the student's work clearly demonstrates a highly developed level of ability with respect to the understanding of visual language. This is evident in the realisation of intentions as a result of different experiments and also in the processes of production required for the creation of the final mounted image.

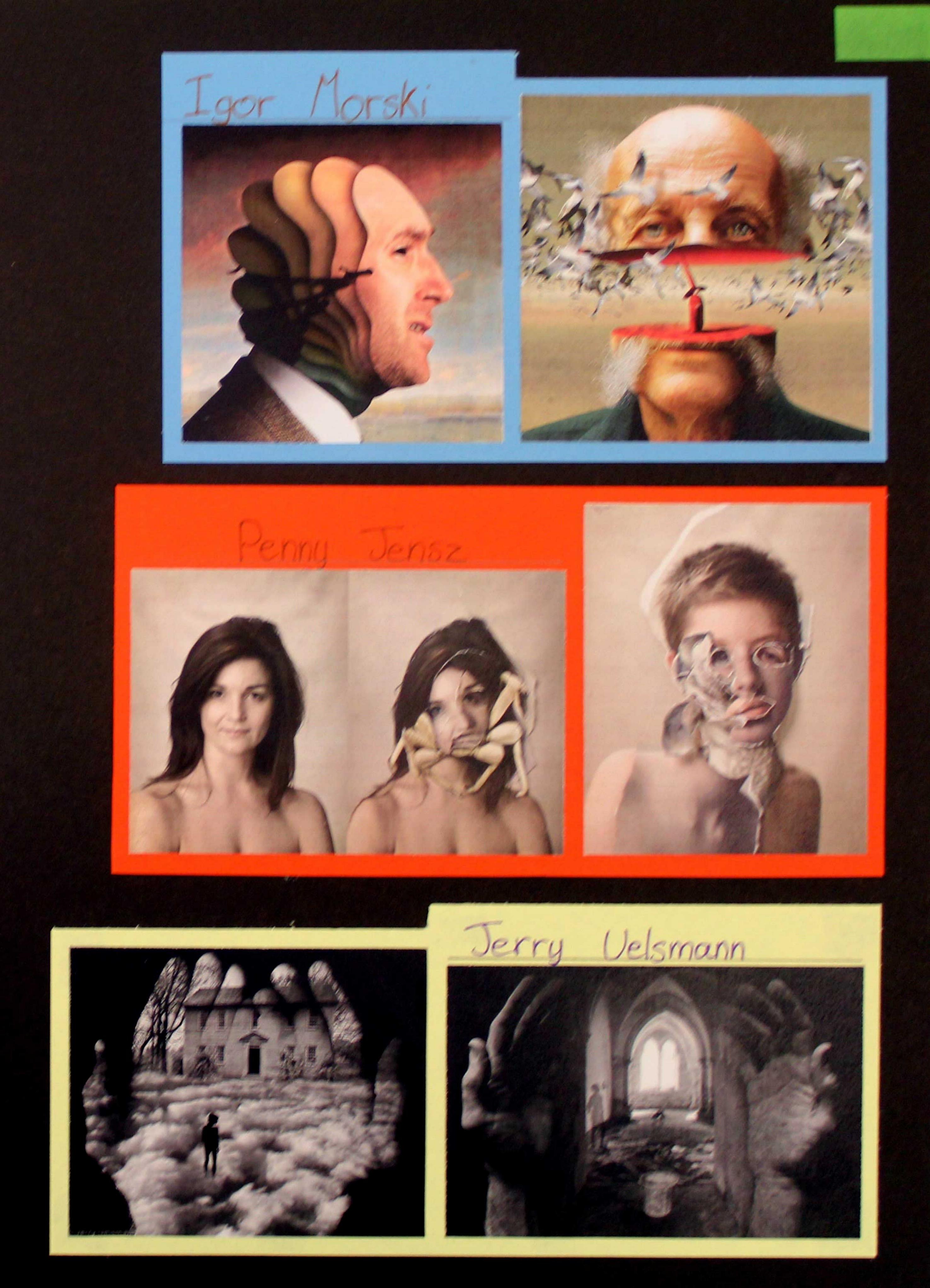The work **clearly** meets the criteria in the 17 to 20 mark band.

Total: 76/96 marks

FANTASTIC + STRANGE

Fantastic + Strange

Genres
- Expressionism
- Landscape
- Surrealism
- Still life
- Cubism
- Portraiture

Outcomes
- cameraless photography
- Photoshop experiments
- mixed media
- 3-5 final images
- evaluation
- best pics
- 3 photo shoots
- contact sheets
- portfolio
- personal response
- 4 photographers/artists
- research
- mindmaps
- mood boards

Photographers + artists
- Salvador Dali
- Annie Liebovitz
- Maggie Taylor
- Arthur Tress
- Teun Hocks
- Rene Magritte
- Jerry Uelsmann
- Aldo Tolino
- Penny Jensz
- Dan Hillier
- David Hockney
- Francis Bacon
- Mari Mahr
- John Stezaker
- David Mack

Techniques
- Frame within a frame
- eye level
- Angle → above, below
- The Rule of Thirds
- View Perspective
- Symmetry
- Asymmetry
- Depth of field → long, short
- focus
- Macro
- Composition
- Supermacro
- bokeh

Resources
- Pencil, Pen
- paper
- paint
- materials
- mixed media
- pastel → soft, oil
- water colour
- Photoshop
- The darkroom
- Digital camera → tripod
- magazines → images
- internet → images
- research

Theme
- Surrealism
- reflection/Symmetry
- Using effects
- Stylize
- Pixelate
- distort
- copy + paste
- Photoshop → photo montage
- editing 2 images into 1
- weird, funny story
- dream-like
- nightmare like
- scary
- cameraless → photograms, sun prints
- fright
- happy
- sad
- excitement
- worry
- love
- based on a book
- based on a feeling → danger, confusion
- mixed media strangeness
  - rearranging an image → ripping, folding, layering
  - materials added
  - photo montage
  - pastels
  - media added → pen, pencil, paint, watercolour, ink
  - oil → soft

(Nature)
- the moon, the sun, stars
- clouds
- sky
- plants → flowers, leaves
- trees → branches
- fungi
- In nature
- rocks
- pebbles
- close up features
- face paint
- people
- hand shapes
- different facial expressions
- animals
- rearranging nature
- Unnatural strangeness
- Natural Strangeness
- Patterns + textures
- based on a song

Jan Svankmajer 'A game with stones'

Igor Morski

Norman McLaren 'canon'

Penny Jensz

Mari Mahr

Jerry Uelsmann

Initial Photo Shoot

DSCN3070	DSCN3071	DSCN3072	DSCN3073	DSCN3074
DSCN3075	DSCN3076	DSCN3077	DSCN3078	DSCN3079
DSCN3080	DSCN3083	DSCN3085	DSCN3087	DSCN3088
DSCN3089	DSCN3090	DSCN3091	DSCN3092	DSCN3093
DSCN3096	DSCN3098	DSCN3099	DSCN3100	DSCN3101
DSCN3102	DSCN3103	DSCN3105	DSCN3108	DSCN3110

DSCN3128	DSCN3137	DSCN3139	DSCN3141	DSCN3143
DSCN3144	DSCN3145	DSCN3146	DSCN3148	DSCN3149
DSCN3150	DSCN3151	DSCN3152	DSCN3153	DSCN3154
DSCN3155	DSCN3156	DSCN3159	DSCN3160	DSCN3161
DSCN3162	DSCN3039	DSCN3050	DSCN3051	DSCN3052

Initial Photo Shoot

The image to the left uses the frame within a frame technique as the gate bars frame the gargoyals, as well as capturing linear perspective. I like the rusty texture on the gates as it adds a rough kind of pattern to the image. The gargoyals faces I find really strange which is why I photographed them a lot.

The image in the bottom right corner makes it look like the tree is growing from the pot due to the composition of the image. The colours in this photo (blue and cream) are suprisingly bright and cheerful and I like the patterns on the pot as they are weaved. ✱

Depth of field
Texture
Perspective
Frame within a frame
Pattern
Rule of thirds

The image on the left is my favourite because it's weird and humourous; the horse looks dark and mysterious, like it's looking into your soul, but this seriousness is broken by the tag sticking out which looks like a tongue. The image has a short depth of field so the easter island statue is out of focus. The rule of thirds can also by applied to this image and the form and tone on the horse is strong and powerful.

The image to the right is, again, weird and humourous because of the face the gargoyal is making. I like the perspective of this image.

Initial Photo Shoot

In the image above, I thought that the rectangular mirrors would give an interesting and fragmented reflection. Even though it's not a very interesting reflection, I like the odd arrangement of the mirrors as they are stacked up. This image includes line, form, pattern and texture. The pattern and texture are from the wall and wood in the background, as well as the chandelier on the floor in the foreground.
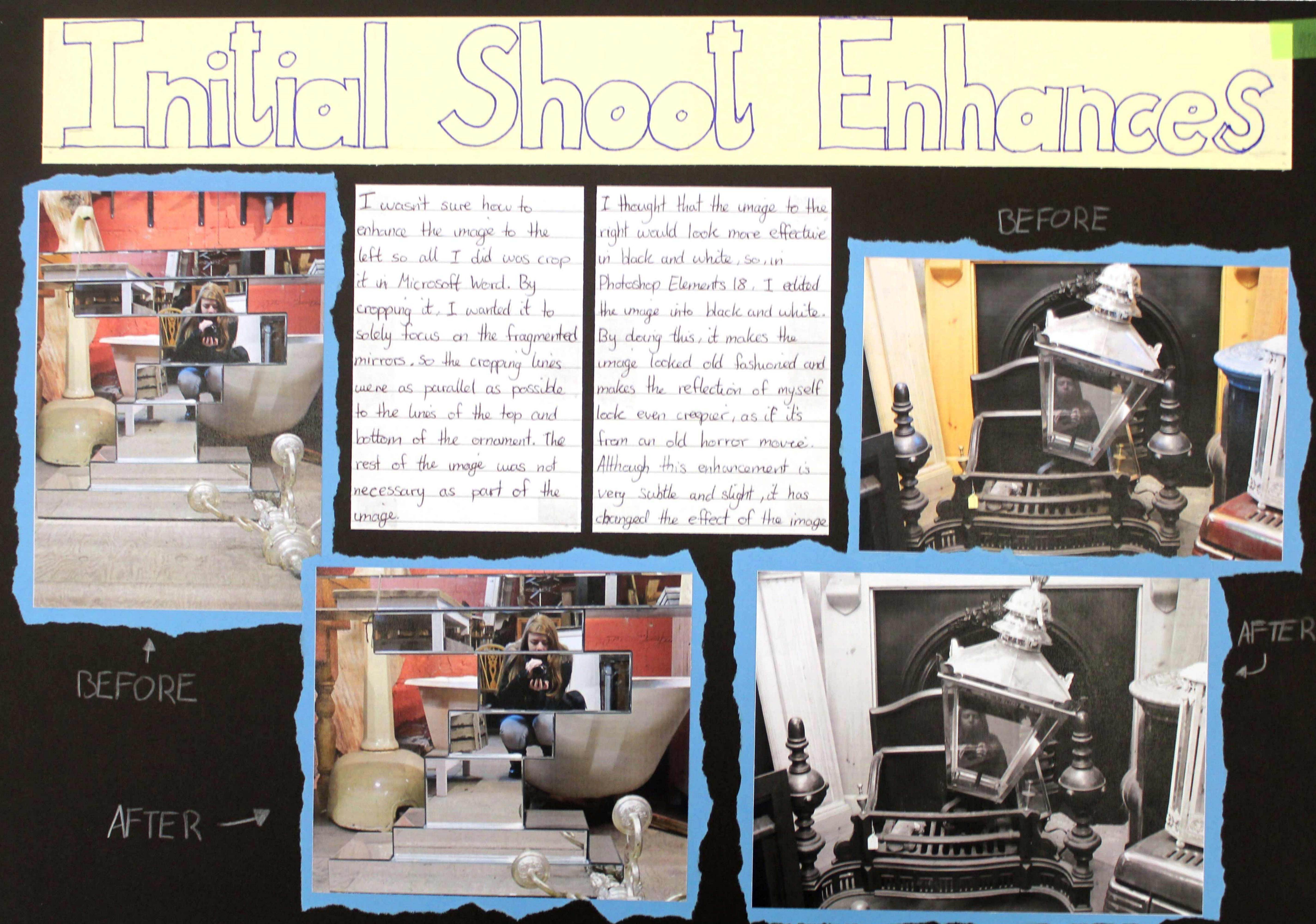
The image above shows a regular linear repetition of the reflection, but from different perspectives. The repetition of the same image but from different angles is quite confusing yet still fascinating. The elements used in this image include pattern, line, shape and form. Overall, this image is confusing because of all the lines and reflections and because of the light being reflected at different angles
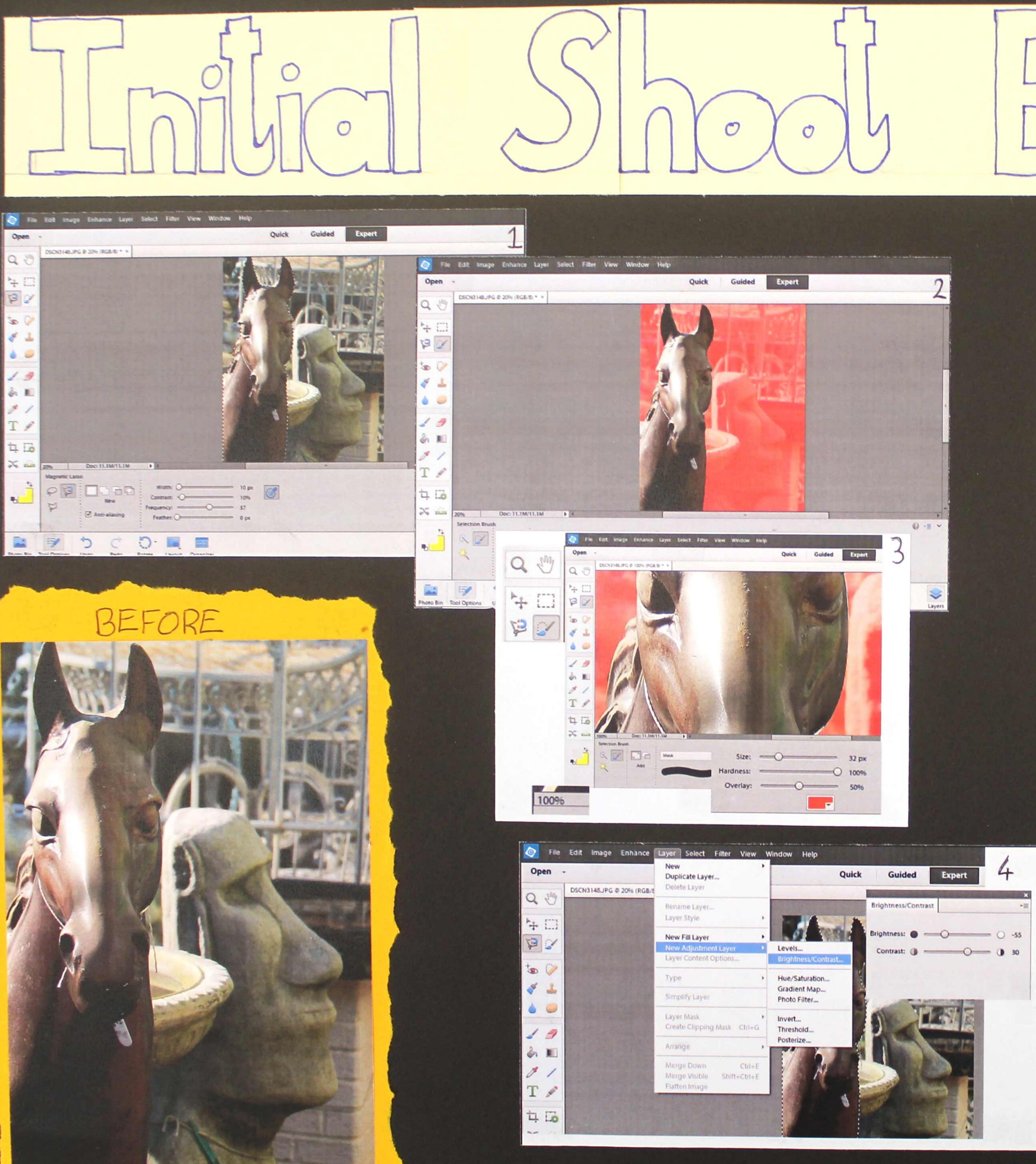
I like the image above because it's a sneaky shot of me, yet it looks a bit creepy and mysterious. The reflection of myself in the lamp feels like I'm looking into another world; a world where you can see the person holding the camera in the image. This image includes form, shape, line, pattern and quite neutral colours. The focal point of the image (the reflection) is in the centre to emphasise the importance as it is the subject.

Texture
Perspective
Shape
Line   Form
Pattern
Background
Foreground
Angle

Initial Shoot Enhances

I wasn't sure how to enhance the image to the left so all I did was crop it in Microsoft Word. By cropping it, I wanted it to solely focus on the fragmented mirrors, so the cropping lines were as parallel as possible to the lines of the top and bottom of the ornament. The rest of the image was not necessary as part of the image.

I thought that the image to the right would look more effective in black and white, so, in Photoshop Elements 18, I edited the image into black and white. By doing this, it makes the image looked old fashioned and makes the reflection of myself look even creepier, as if it's from an old horror movie. Although this enhancement is very subtle and slight, it has changed the effect of the image

BEFORE

BEFORE

AFTER →

AFTER

Initial Shoot Enhances

BEFORE

AFTER

In Photoshop Elements 12, I wanted to make the horse look even more menacing by making it darker. I used the magnetic lasso tool to outline the horse, then I used the selection brush to mask away any bits that the lasso didn't get. Having the brush at 32 px and zooming in 100% to make sure that only the horse would be selected and edited. Lastly, having the horse selected, I decreased the brightness to -55 and increased the contrast to 30.

By doing this I have achieved the look I wanted: a dark, menacing, evil looking horse. The edit also got rid of the white spots on the statue, as well as turning the brown colour to a rich chocolate colour that is smooth and shines as the light hits it.

Style of Penny Jensz

DSCN3207
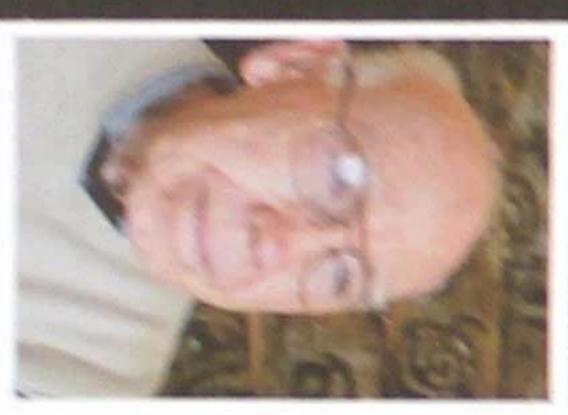
DSCN3210

DSCN3161

DSCN3163

DSCN3071

These experiments are all in the style of Penny Jensz, showing how she rips through layers of images and layers ripped images on top to create monster like beings. Jensz uses portraits of people and images of skulls to create these montages. Taking inspiration from her, I used portraits of people but instead of images of skulls, I used the images of gargoyles from my previous photo shoot.

I believe that these experiments truly reflect Jensz's style as I have deconstructed and rearranged my images to create almost monsterous, human-gargoyle hybrids. In Jensz's work, she focuses on showing inner human emotions through her ripped up images. Not all of my experiments show this very well, for example, the first image on the left is more on the humorous side, designed to be funny rather than showing inner emotion. The last image on the far right however, portrays inner emotions better as it looks like they are showing pain through the texture of the rips and placement of image. the experiment in the middle, I believe, shows anger and mild hatred.

David Hockney

Analysis
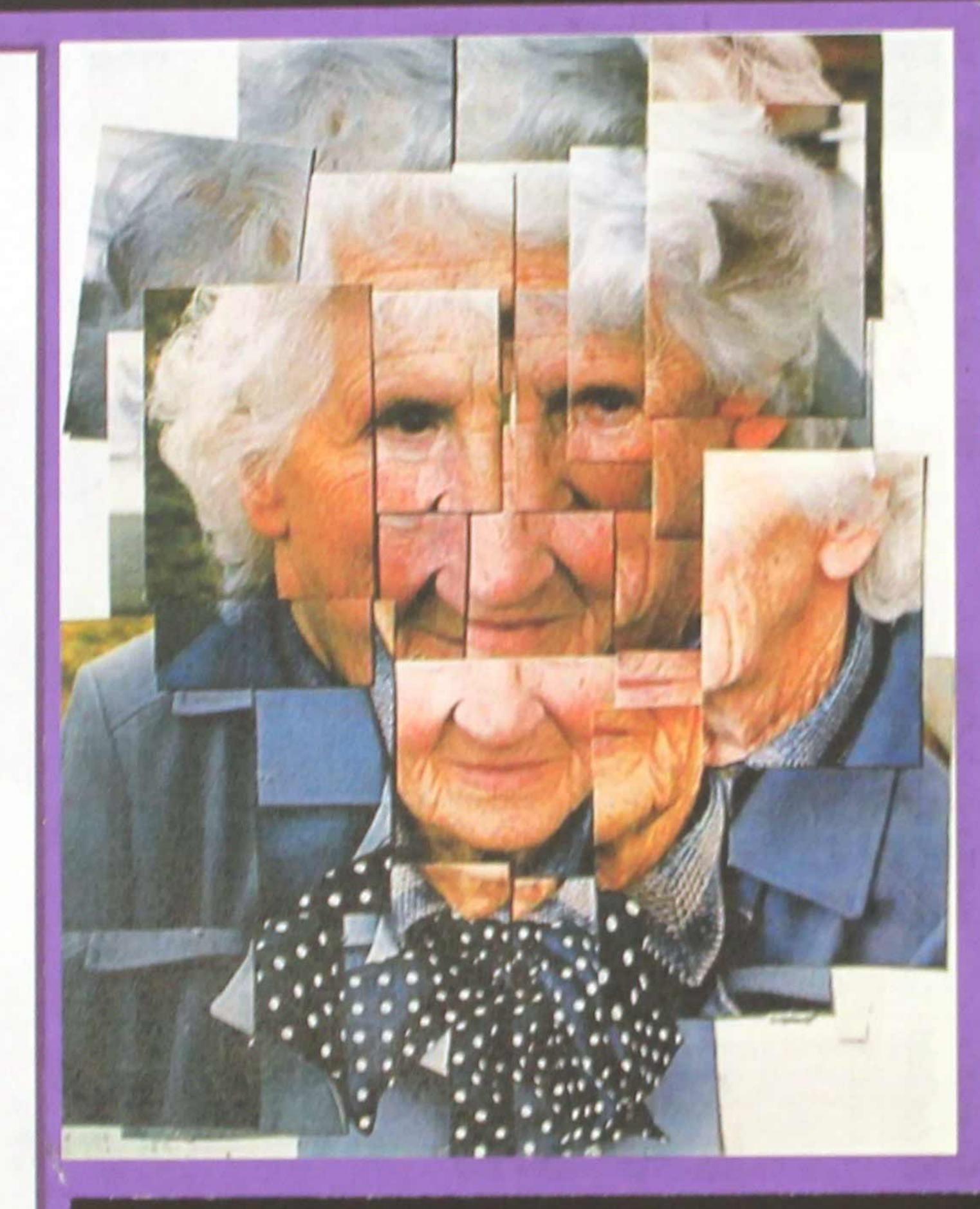
This portrait, by David Hockney, is an example of photo montage; creating one image from many, taking them from different angles with different zoom levels to create a collage or montage, of photos.

Hockney could have taken these images to represent how people's appearances are judged at face value, because the montage as a whole has created a new appearance for the subject which is not thought of as 'normal'. Instead, parts of their face have been overlapped with other parts of the portrait. People around the world all have their own opinion of what's considered 'normal' and are sometimes discriminated against or judged wrongly because of this. Perhaps his intent was to explain to people that appearances can change or to advise others that appearances don't matter, or it could be purely to the fact that it gives an interesting effect to otherwise ordinary portraits.

Elements in this manipulation include line (from the edges of the images), shadow (on the face and around the edges of the images), form (the shapes and shadows on the face produce form), texture (on the woman's face and clothing), and pattern (on her clothing). The colours in this montage are complimentary pink and orange, and blue and white.
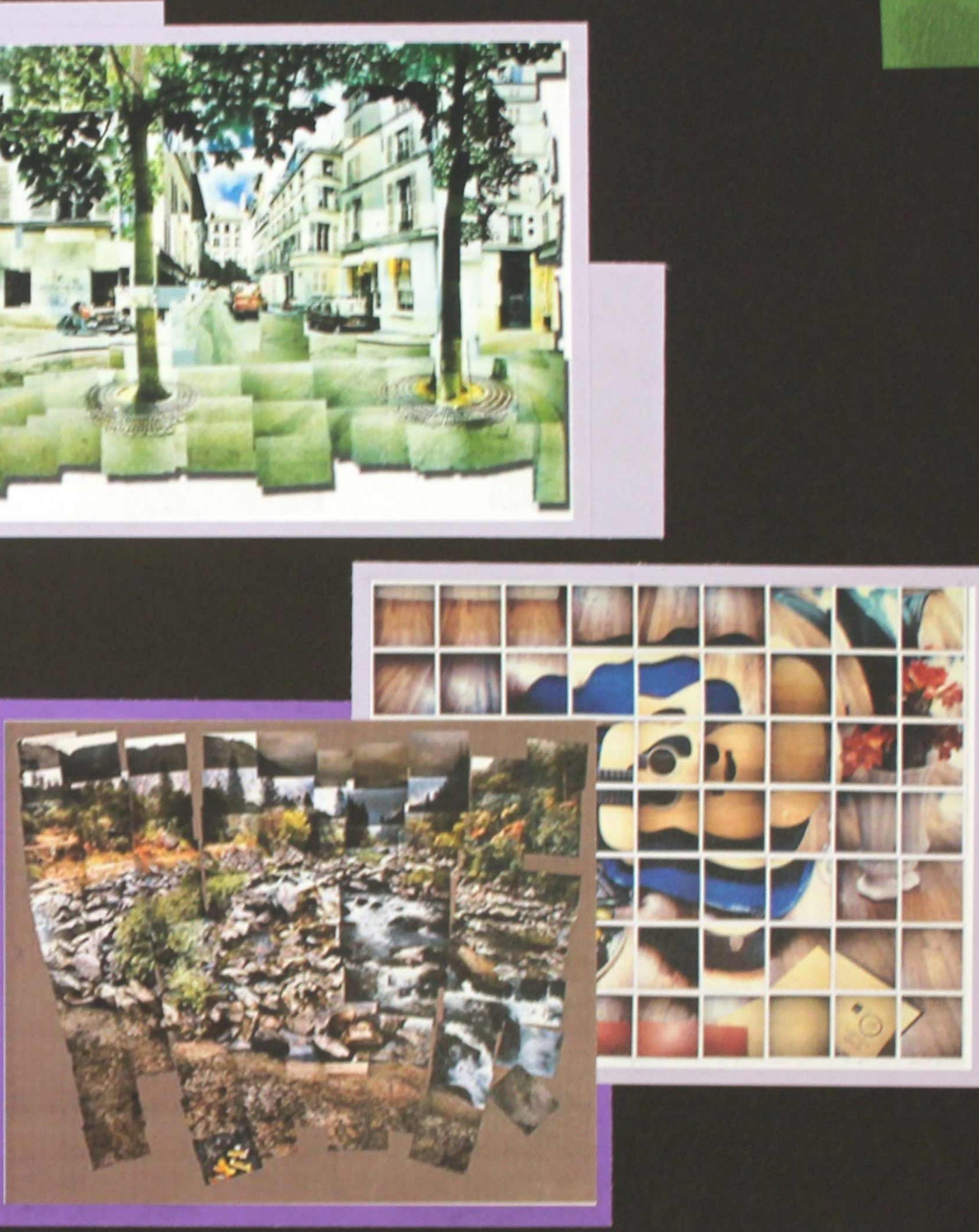
The individual images were taken using a digital camera, but the photo montage was probably completed I Photoshop to overlap the images into one photo collage.

David Hockney was born in 1937 in Bradford, England, and is a painter, photographer, printmaker and stage designer. His college education was at Bradford College of Art and the Royal College of Art in London.

In early 1980, Hockney began to develop photo collages of landscaped and portraits which he called 'Joiners'. His photomontages contain aspects of expressionism and cubism, with a main focus of the way human vision works. He also developed Polaroid montages by accident, just taking photos of his living room and sticking them together to create an unintended composition. After experimenting with these photographic techniques, he went back to painting as it had fewer limitations and more freedom.

He has collections of his work in many different cities including London, New York, Canberra, Los Angelis, Paris, Vienna and many more.

Style of David Hockney
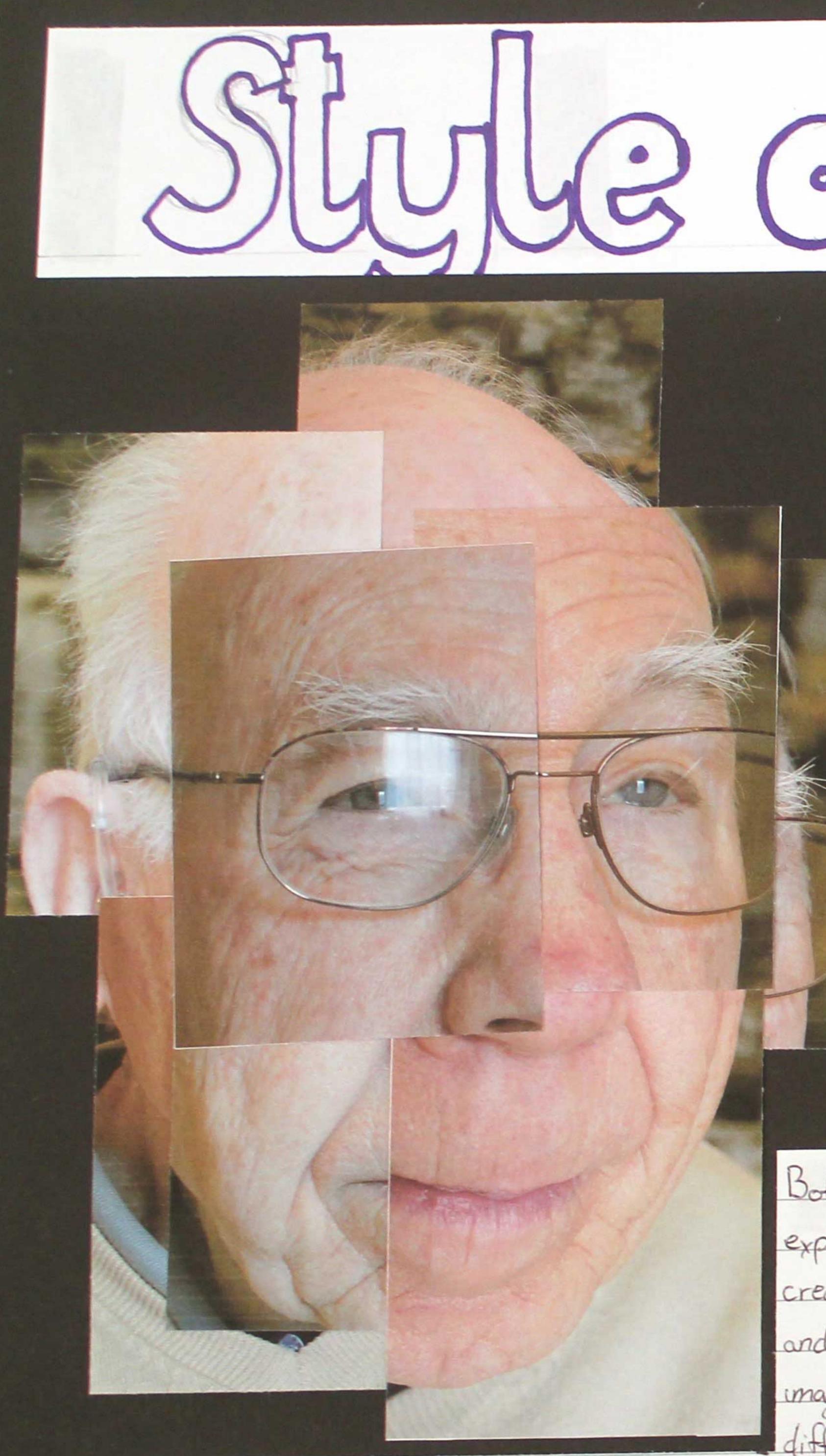
These two photo montages are in the style of David Hockney's portrait montage. However, my experiments were on a small scale and not done digitally.

I did not use all of the images that are shown on the contact sheet. I selected ones that fitted well with the product I had in mind.

Even though Hockney mainly did landscapes, photo montage can be applied to any image to give it a quirky edge. Although I like these two experiments, I feel like I could have made them even more distorted and bizarre to get a different effect.

Both of these experiments were created by overlapping and layering many images (from different angles and zoom levels) over each other to create one overall image. Both the experiments actually look like people but with a few odd features for example, the image above shows an odd shaped neck and chin, and their ear and head are missing bits. With the image on the right, they have small lips and an odd shaped head, as well as smaller-than-normal eyes.

Style of David Hockney

Both of these experiments were created by overlapping and layering many images (from different angles and zoom levels) over each other to create one overall image. Both the experiments actually look like people but with a few odd features for example, the image above shows an odd shaped neck and chin, and their ear and head are missing bits. With the image on the right, they have small lips and an odd shaped head, as well as smaller-than-normal eyes.
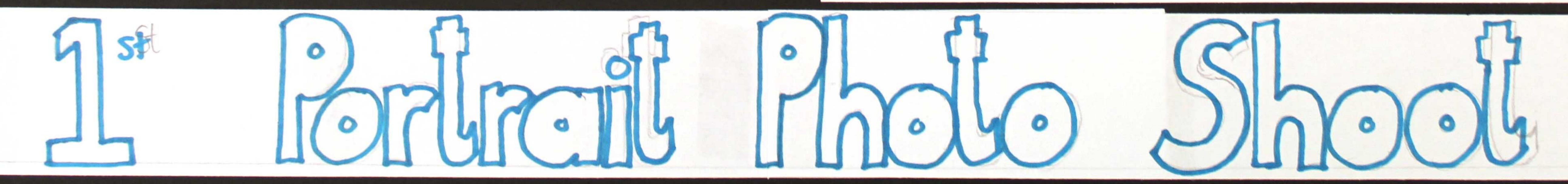
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DSCN3174 DSCN3176 DSCN3178 DSCN3179 DSCN3181
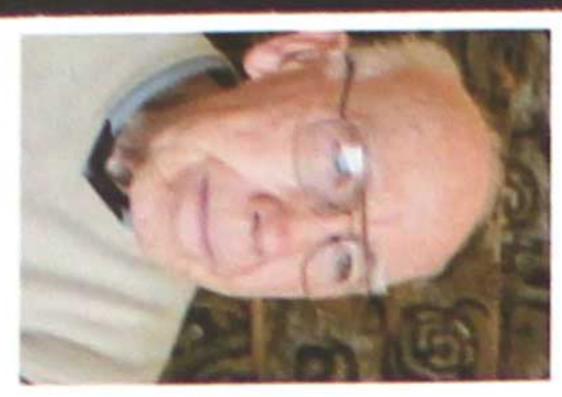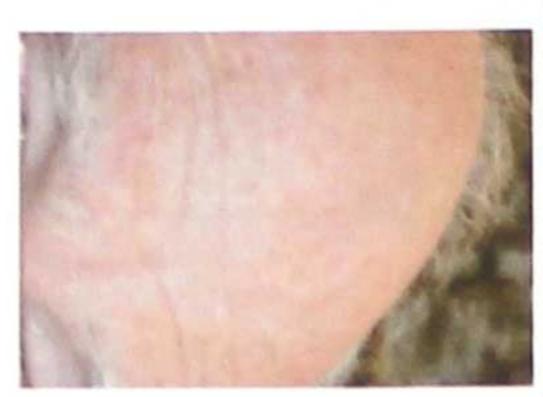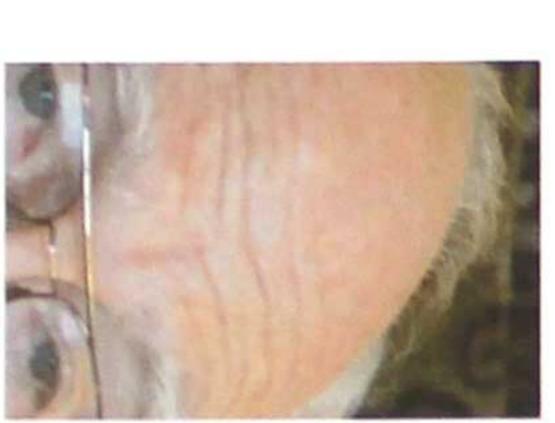DSCN3182 DSCN3188 DSCN3189 DSCN3190 DSCN3191
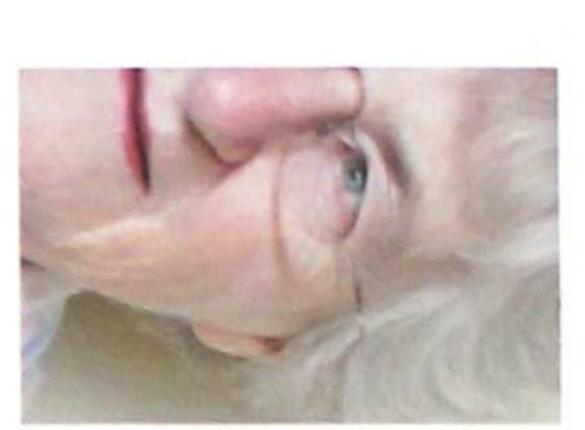DSCN3192 DSCN3193 DSCN3194 DSCN3198 DSCN3199
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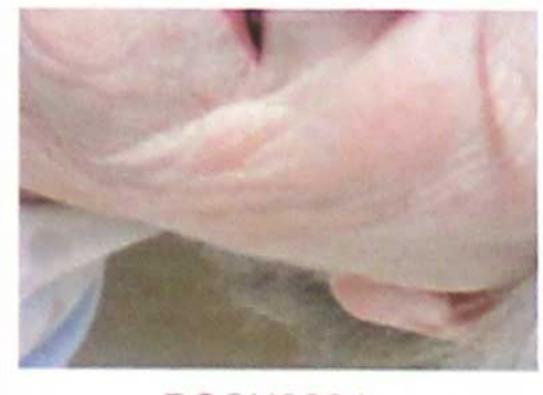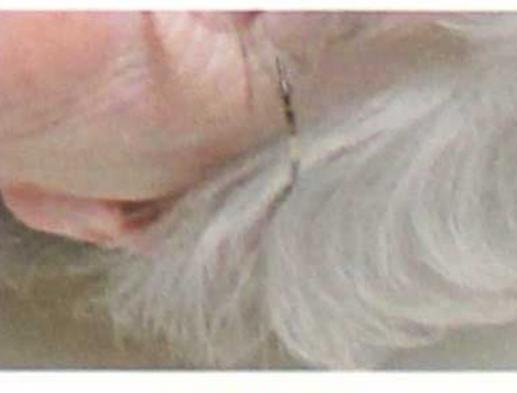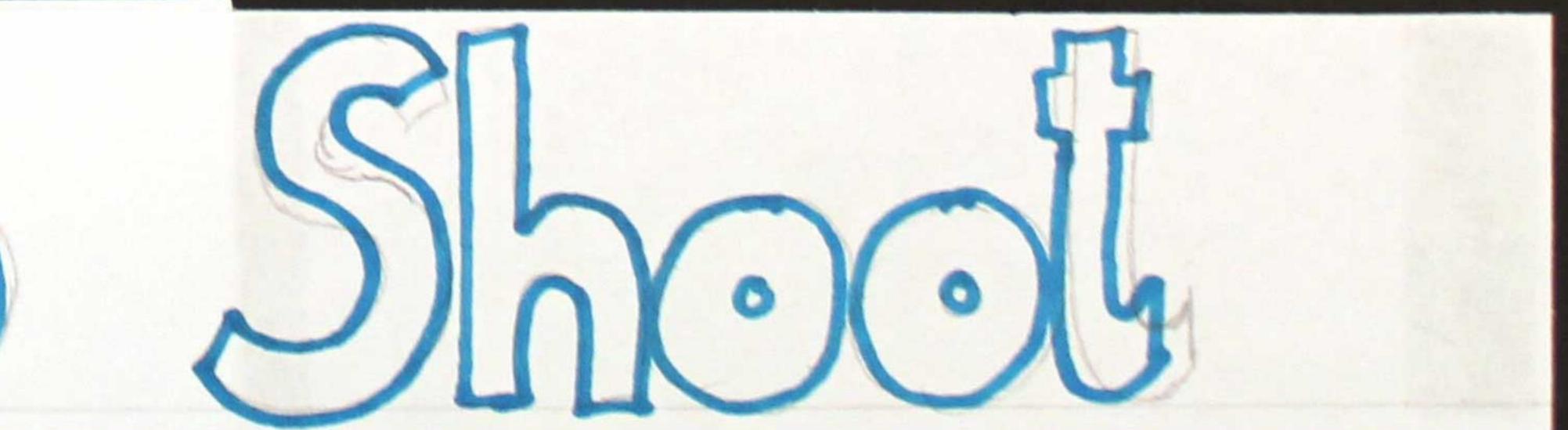DSCN3225 DSCN3226 DSCN3227 DSCN3232 DSCN3234
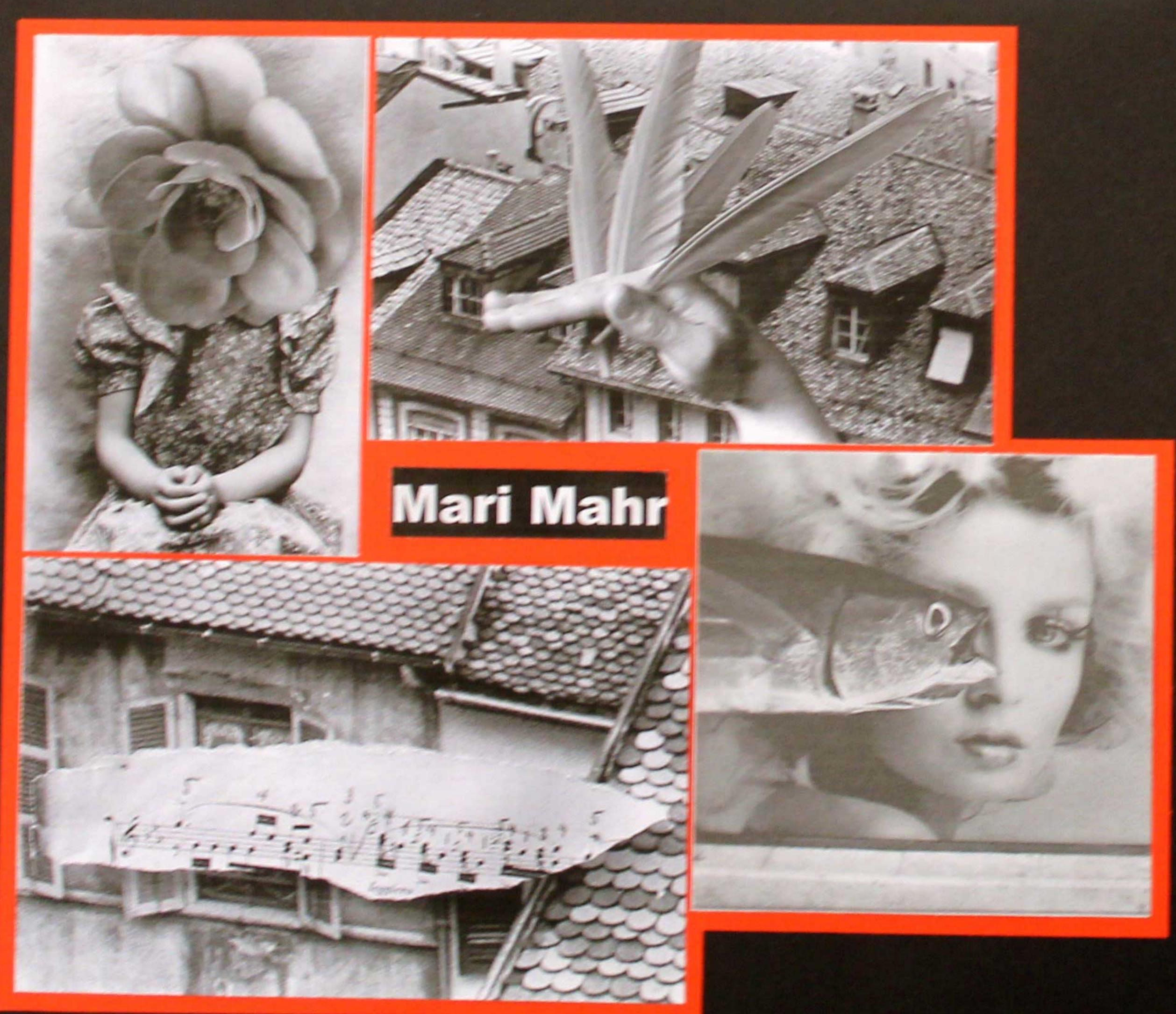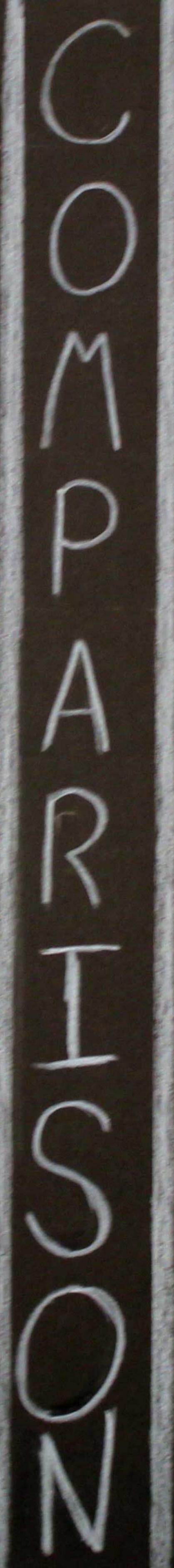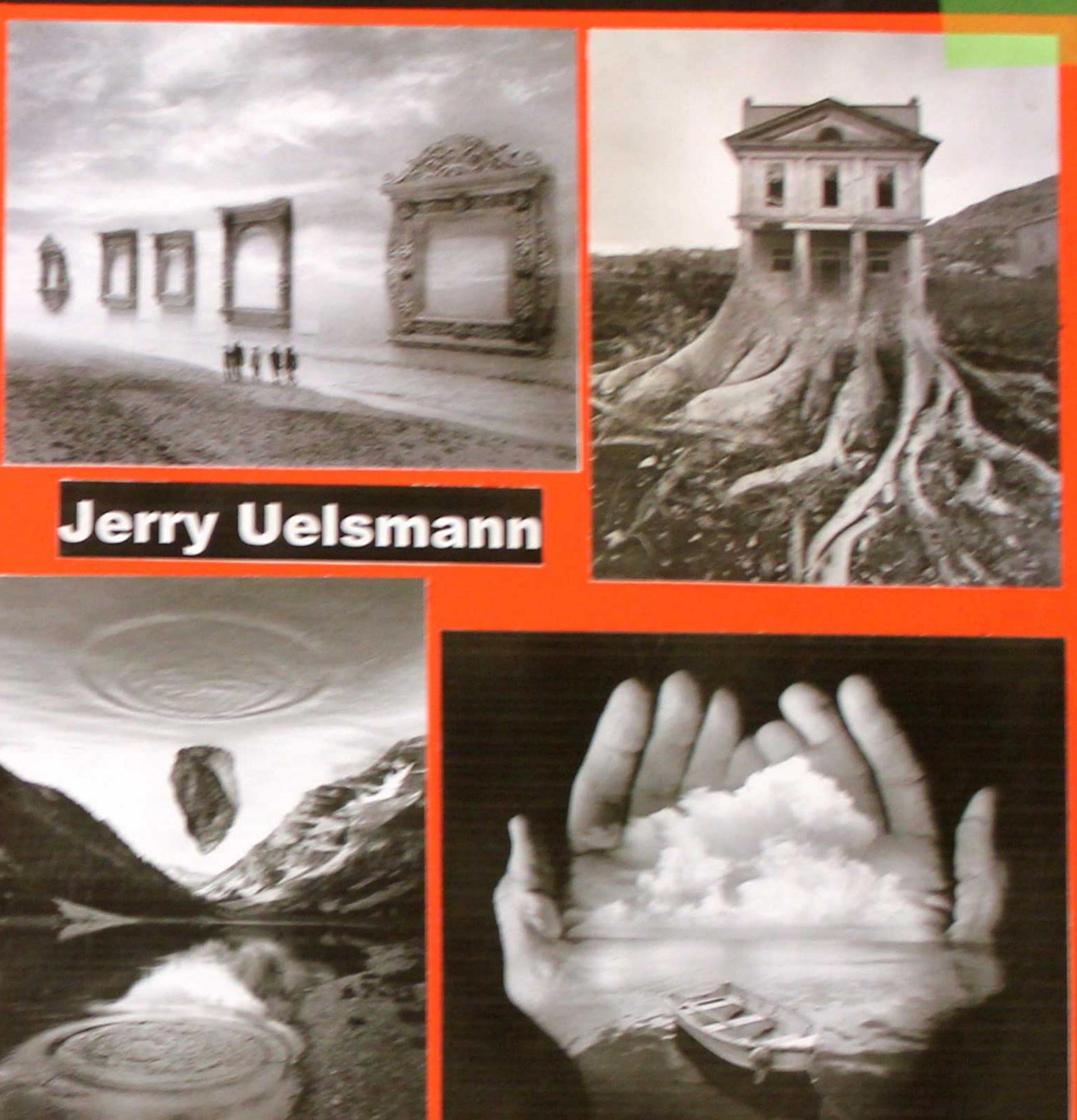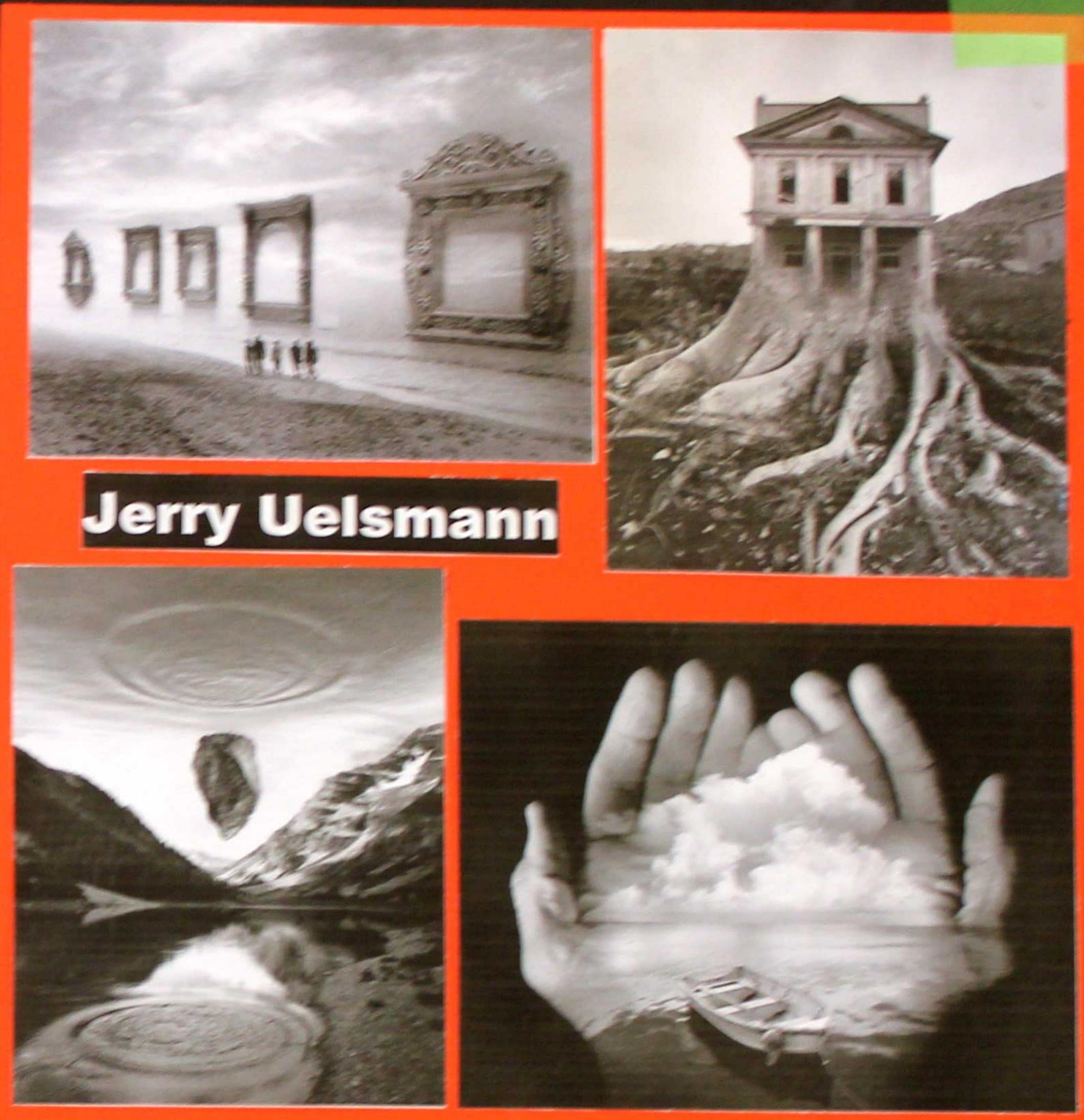
Jerry Uelsmann and Mari Mahr are both surrealist photographers, however the way they present and edit their work is very different. Uelsmann focusses on digital manipulation in Photoshop, whereas Mahr seems to add objects over images probably by taking another image after laying the objects on top.
Some of the elements in Uelsmann's work include: line, tone, form, depth, texture and pattern. His work is very dream-like as he likes to include the clouds and sky in most of his photographs and clouds are associated with thoughts, feelings and dreams.
Some of the elements in Mahr's work include: shape, pattern, form, texture, line, background and foreground. Mahr's work is very weird but clever; observing the original image and using objects with a similar shape or objects that somehow relate to the original image, creating imaginative and interesting photographs.

COMPARISON

Jerry Uelsmann

Mari Mahr

Both of these photographers have great awareness of background and foreground in their work, however Uelsmann experiments more with exposure, depth of field, composition and shutter speed more than Mahr.
I like both of the photographs work; Uelsmann's because the manipulation is brilliant and makes me feel as though I'm dreaming and creating a calming atmosphere, Mahr's work because the objects over the images all relate to the original image which makes me think about the meaning behind the photographs, and it has inspired me to be really thoughtful with my ideas, having every image mean something to me.

Magazine
mood board

Weird portraits
mood board
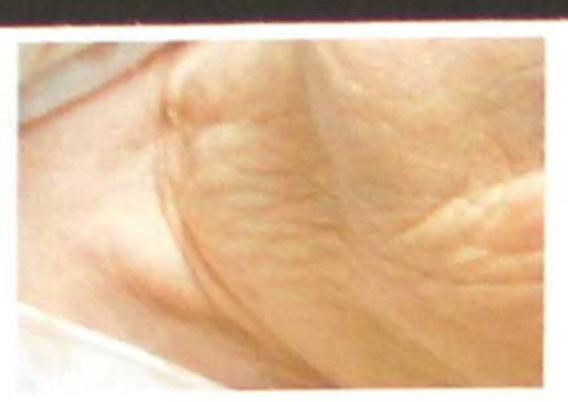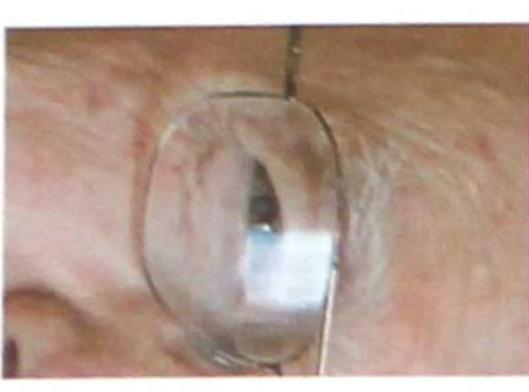
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DSCN3165	DSCN3167	DSCN3168	DSCN3170	DSCN3174
DSCN3176	DSCN3178	DSCN3179	DSCN3181	DSCN3182
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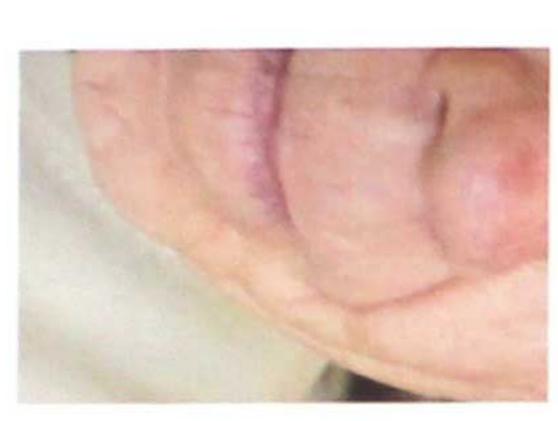
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DSCN3210	DSCN3213	DSCN3216	DSCN3217	DSCN3218
DSCN3219	DSCN3220	DSCN3221	DSCN3222	DSCN3223
DSCN3224	DSCN3225	DSCN3226	DSCN3227	DSCN3228
DSCN3229	DSCN3230	DSCN3231	DSCN3232	DSCN3233
DSCN3234	DSCN3235	DSCN3236	DSCN3237	DSCN3238
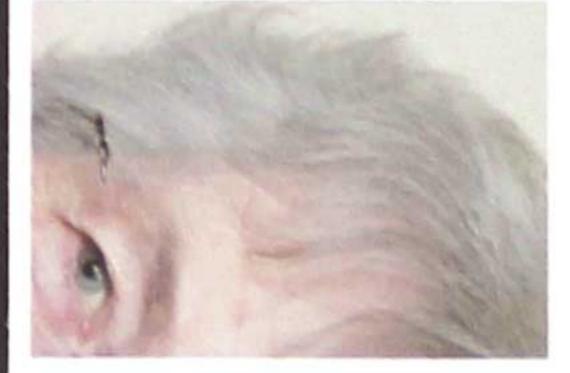
1st Portrait Photo Shoot

Proposal
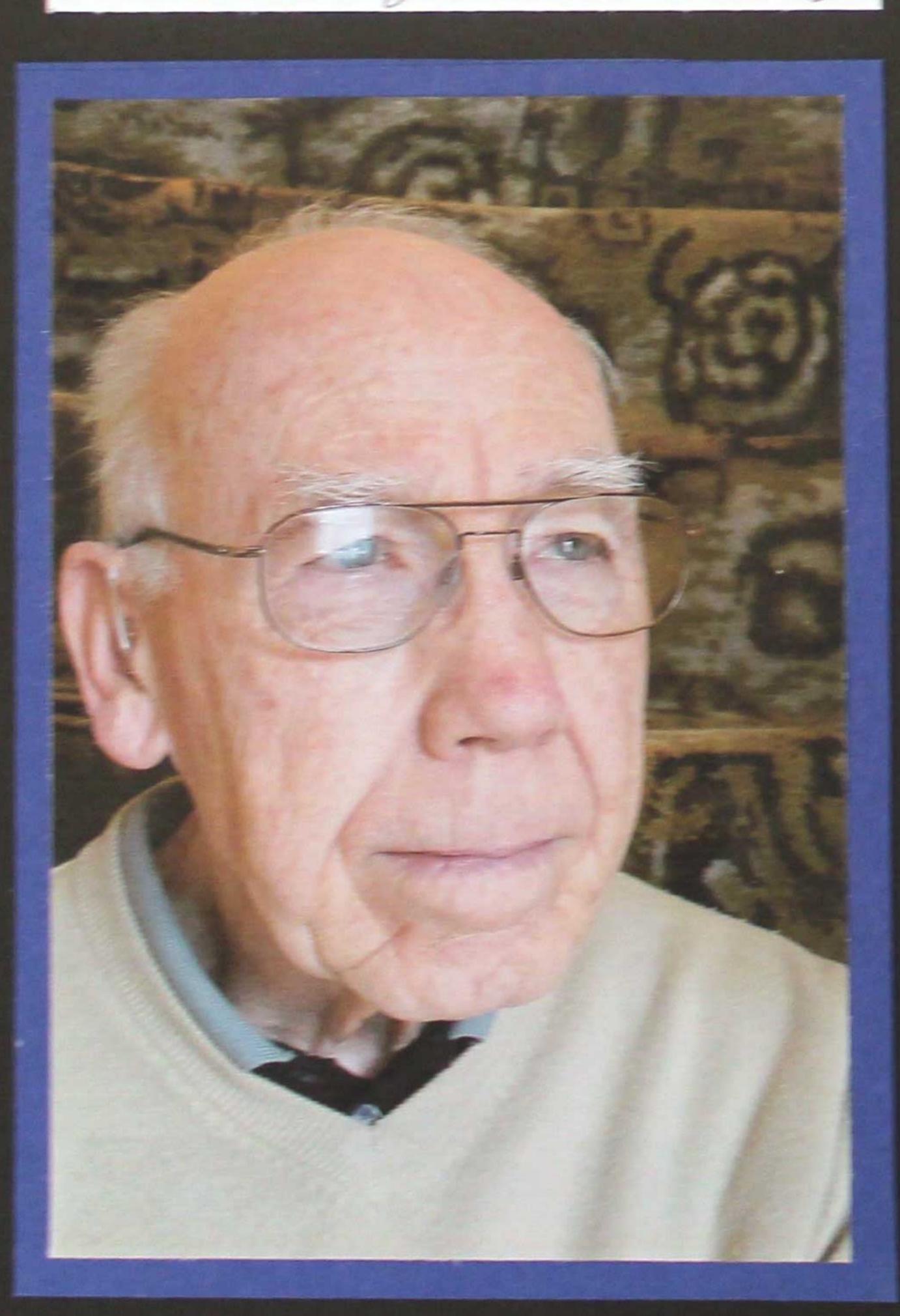
The title of this project is 'fantastic and strange'. Under this topic, I have chosen to explore different ways that simple portraits can be transformed into distorted, weird and freaky images; therefore the genre of my project is a type of portraiture.

So far, I have been inspired by Penny Jensz and David Hockney, however I intend to research John Stezaker and also research further into cubism for inspiration, as well as sculptural photography (if I decide to go down that route). All the photographers I will research have somehow changed normal portraits to look strange; Penny Jensz rips through layers of two different images, combining faces with skulls and creating creepy and monstrous portraits. David Hockney deals with photo montage, layering images of the same person from all sorts of angles and zoom, to create one collaged face, giving it an odd distortion. John Stezaker simply cuts two different portraits into two parts and merges their faces together, creating a totally new person from two faces. Each of these photographs make their portrait images look fantastic and strange.
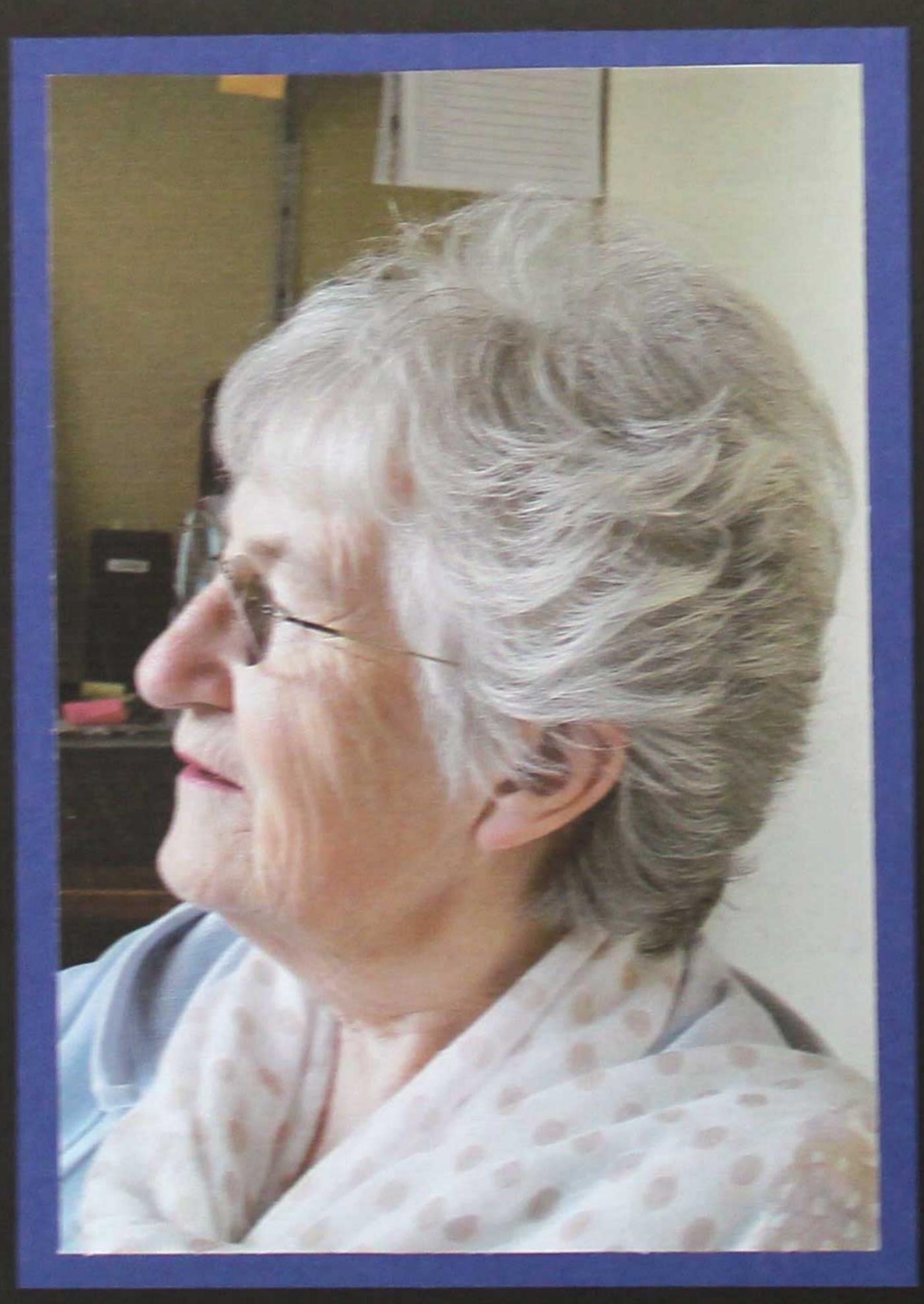
My theme is strange portraits and I will experiment with distorting faces in Photoshop, using different media for different effects and researching art movements for inspiration such as surrealism and/or cubism. I will have one more photo shoot for portraits, taking simple portrait shots from many angles, some of which will be close up using the macro setting on my camera. The editing will be completed after the images are taken; first I will enhance them slightly, and then I will experiment with different filters and effects in Photoshop to make them look strange. I will also experiment with different media such as oil pastels, drawing pencil, pen and white pencil. Lastly, I will experiment even further by ripping, folding, cutting, scrunching, layering and combining the images in order to create my own strange portraits.

My final images will combine photography and cubism together somehow; either by cutting an image into squares and rectangles and layering them over another image (perhaps using oil pastels for the squares and rectangles), or I will turn the images into 3D looking photographs with the squares and rectangles of an image coming out of the original image, using foam board. There will most likely by 3 final pieces all in the same style but arranged differently with different images. They will be presented portrait at A4 size on black card.

Mind map: Strange Portraits

- Photographers/artists
  - David Hockney
  - Chuck Close
  - John Stezaker → Bill Viola → Francis Bacon
  - Penny Jensz
  - Alberto Giacometti
  - Aldo Tolino
  - Pablo Picasso

- Materials
  - paper → newspaper → tissue paper
  - fabrics
  - thread
  - other colours
  - black
  - white
  - oil → soft
  - pen/biro
  - pencil
  - pastel → the Darkroom
  - photoshop
  - digital → camera

- Media
  - drawing pencil
  - watercolour
  - photo montage

- Photoshop
  - filters
  - invert
  - pixelate
  - distortion
  - 2 images in 1
  - rearranging
  - masks
  - copy + paste

- Focus
  - mixed media
  - impressionism
  - Surrealism
  - Cubism
  - Sculptural Photography

- Intent
  - Show inner emotions → conflicting emotions
  - hurt
  - Visually → anxiety, anger
  - Sadness
  - worry, turmoil
  - depression
  - pain

- Processes
  - folding
  - scrunching up
  - ripping
  - cutting
  - By hand
  - photo montage → sculpture
  - layering
  - rearranging, mixing up different images

- Portraits from different angles. Some close-up (macro), and some not

1st Portrait Shoot

All of these images are my favourites from the photo shoot because they are the basic portrait images I need to make them look fantastic and strange.

Some of the other portrait images were slightly blurred or not fully in the frame (like the image below, not quite in the middle). This may have been because I didn't use a tripod, so I chose the images that weren't blurry.

I included the image below in my favourites from the photo shoot because it gives a different angle of the subject. Instead of being face on like the other photos, it shows the subject from a profile perspective.
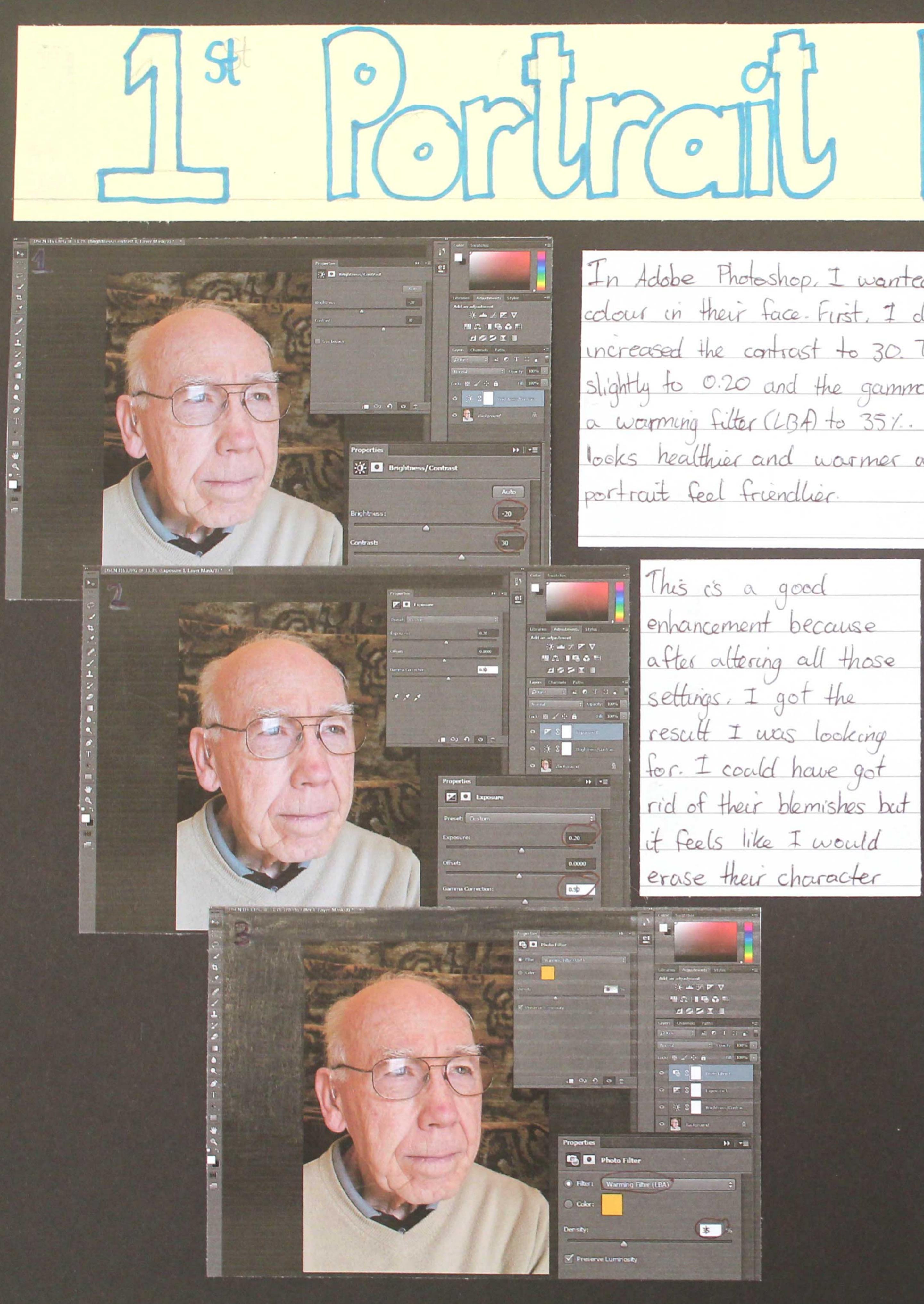
With the image below, I thought that just taking a photo of their face would be boring and repetitive, so I told the model to add their hand in. This way, when I edit and experiment with the image, I can do weird things including their hand.
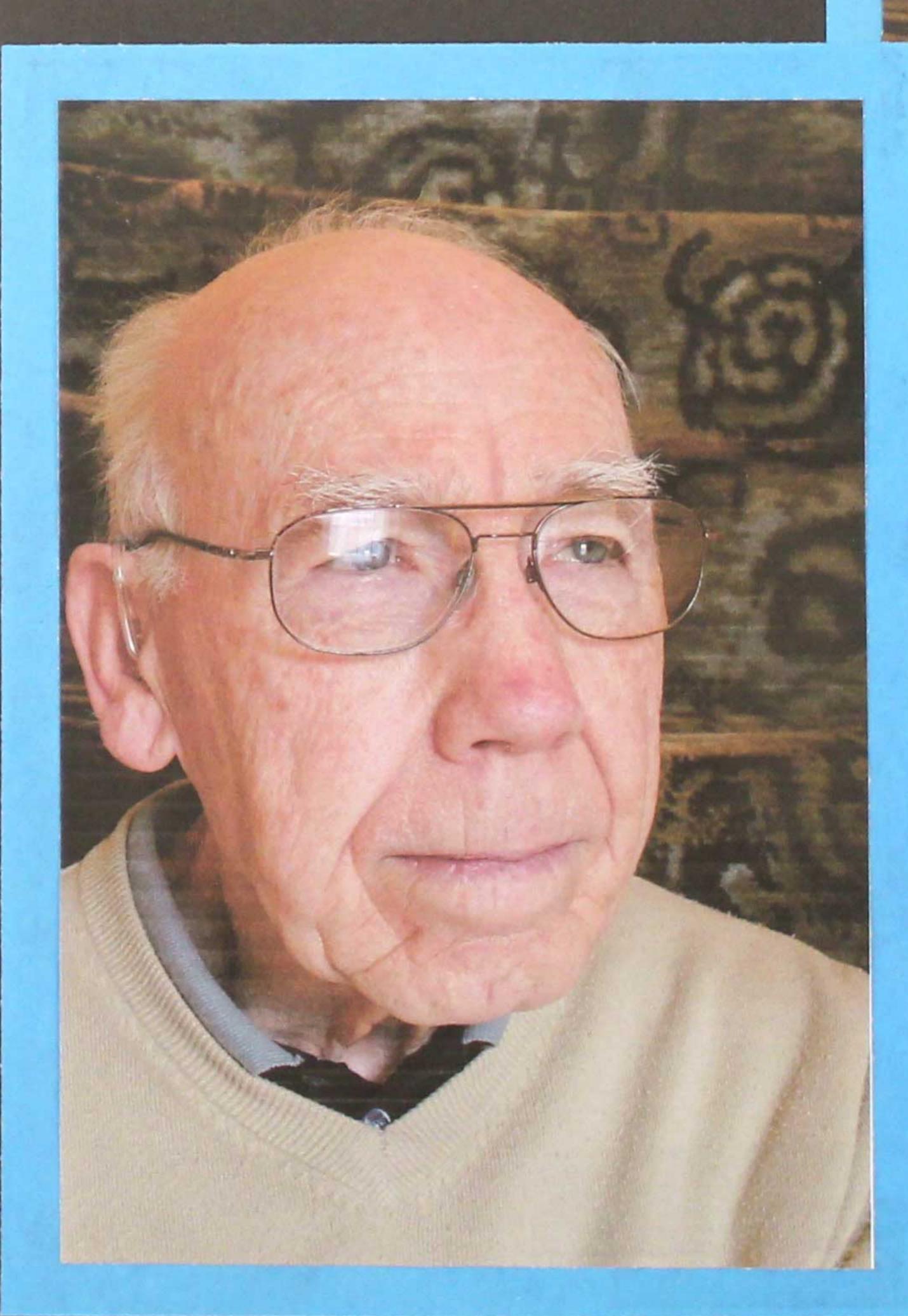
With all of these images, I have thought about the framing and composition, either moving the model or my camera to certain positions so the photos aren't plain portraits. The image below, however, is one of the plainer portraits which means that I can wild whilst editing it.

Used in supervised time.

1st Portrait Enhancement
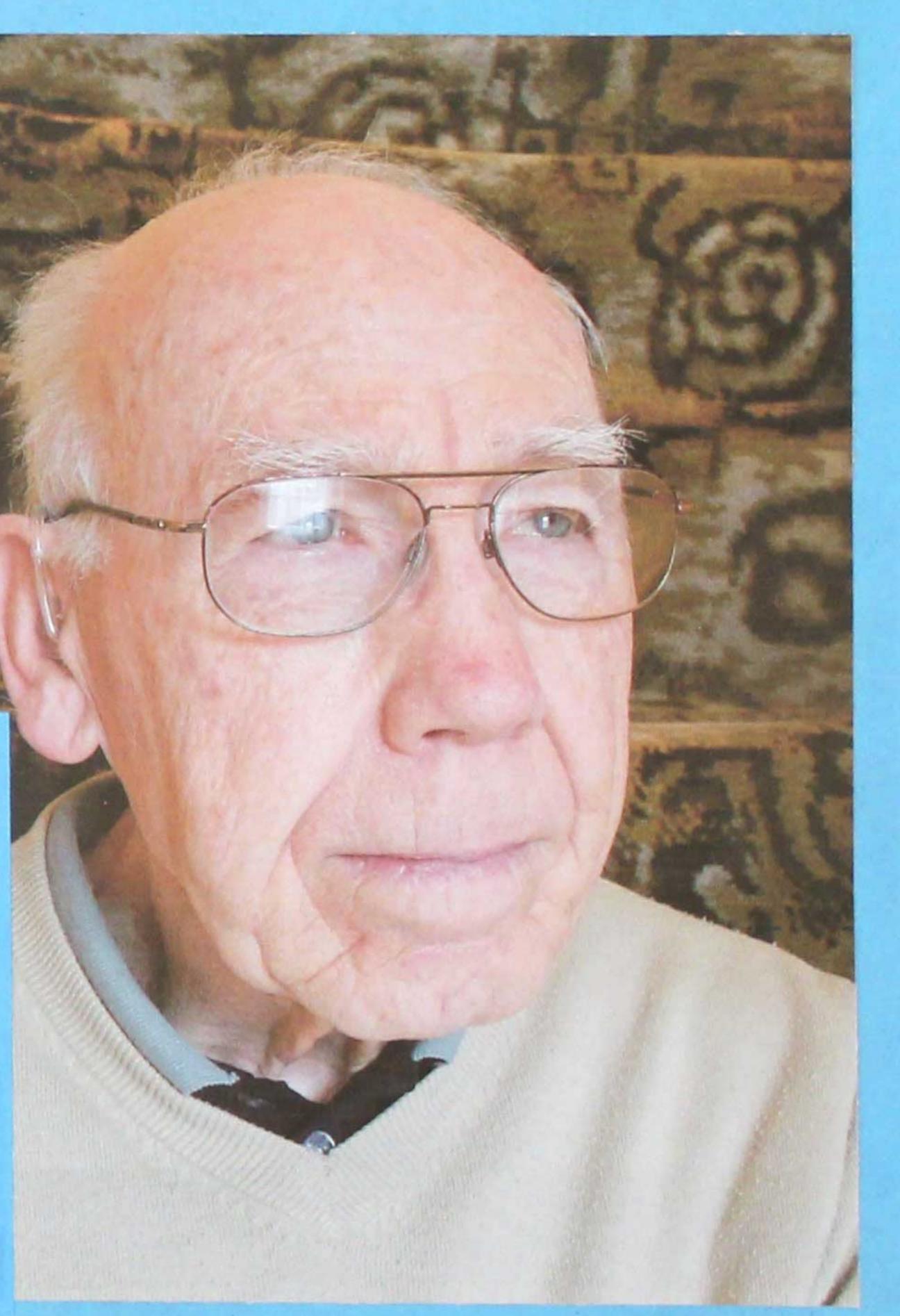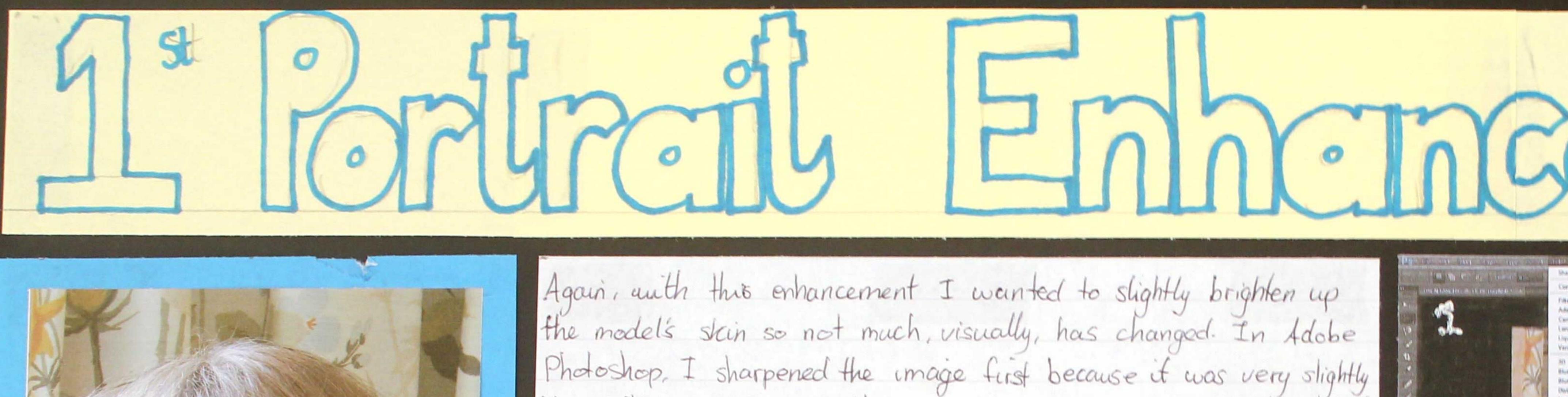
In Adobe Photoshop, I wanted to give the subject a bit more colour in their face. First, I decreased the brightness to -20, and increased the contrast to 30. Then I increased the exposure slightly to 0.20 and the gamma correction to 0.50. Lastly, I added a warming filter (LBA) to 35%. By doing this, the subject's skin looks healthier and warmer as well as making the overall portrait feel friendlier.
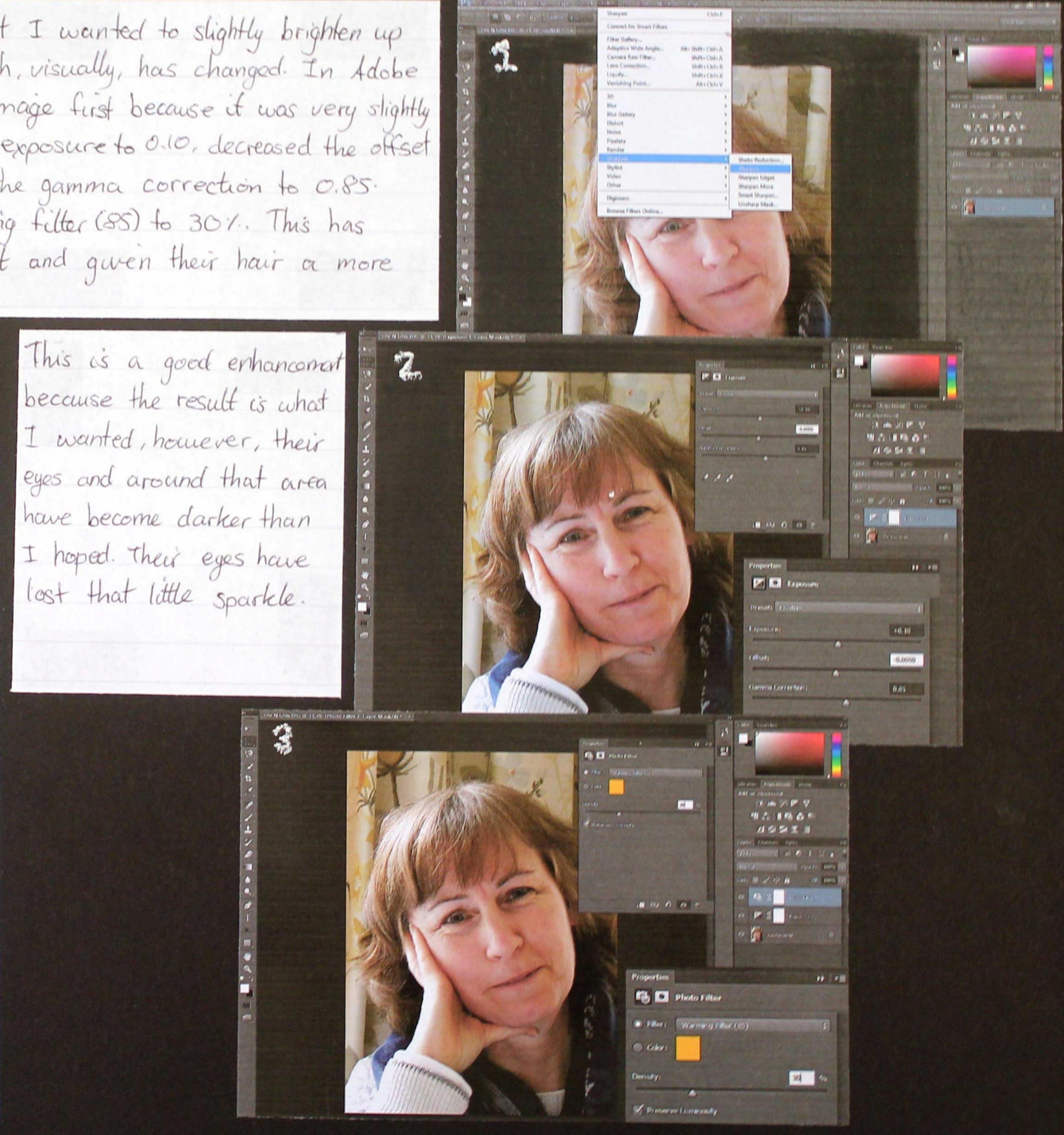
This is a good enhancement because after altering all those settings, I got the result I was looking for. I could have got rid of their blemishes but it feels like I would erase their character

BEFORE ↗

AFTER ↙

1st Portrait Enhancement

Again, with this enhancement I wanted to slightly brighten up the model's skin so not much, visually, has changed. In Adobe Photoshop, I sharpened the image first because it was very slightly blurry. Then I increased the exposure to 0.10, decreased the offset to - 0.0050 and increased the gamma correction to 0.85. Lastly, I added a warming filter (85) to 30%. This has brightened up their skin a bit and given their hair a more subtle shine.

This is a good enhancement because the result is what I wanted, however, their eyes and around that area have become darker than I hoped. Their eyes have lost that little sparkle.

BEFORE

AFTER

1st Portrait Enhancement

As with the other enhancements, I wanted to give the model's skin more colour.

In Photoshop Elements 12, I decreased the brightness to -15, and increased the contrast to 20. Then I added a photo filter; warming filter (81) to 25%. This has sort of improved the skin tone because there is a warmer colour in it, however it's a bit of an odd yellow undertone that has been added. Also, the background colour has become a light mustard colour which does not look appealing.

Overall, this enhancement did not work out as well as I hoped it would; the colours aren't quite right within the image.

BEFORE

AFTER

1ˢᵗ Portrait Edits

In Adobe Photoshop, I wanted to distort the image to give odd effects. For this edit, I wanted to pixelate the portraits to give it an old fashioned computer game look.

First, I went to the filter tab → pixelate → mosaic and changed to the cell size to 20 to create the image to the immediate right. After that, I wanted the face to be even more unrecognisable, so I tried again but this time increasing the cell size to 40 to create the image to the far right.

The edited image with the larger squares is more strange looking as it is more difficult to picture what it was originally. Even though these two edits are weird looking, I was hoping for something even stranger and less human-like to emerge.

1ˢᵗ Portrait Edits

To achieve the edit in the bottom left corner, in Adobe Photoshop I went to the filter tab → blur → radial blur and the amount at 20. This blurred the image so much that it looks as if the face is moving. It has also dragged and mixed parts of the face together which makes it look really strange and slightly sad.

To achieve the other edit, I went to the filter tab → distort → wave which has Ants given the features weird shapes. It also looks like they have just been electrocuted; the zig zag pattern is like the shock. Parts of the face look as if they have melted, especially around the eyes.

Both of these edits turned out great because they distorted the portrait in strange ways.

1st Portrait Edits

All of these edits are in effort of making simple portraits look fantastic and strange.

For this edit, in Photoshop Elements 12. I used the magnetic lasso tool to outline the eyes so only they were selected. Then I used the eraser at 36 px to white out the eyes. This alone made the portrait creepier but I continued to edit it. I went to the filter tab → adjustments → invert to make the eyes look like black holes. Lastly, for effects, I converted the image to an old photo style. This whole edit was basically just playing around with anything and everything.

The resulting image is actually quite freaky and although you can still tell that it's a person, it's how no human should ever look. It's almost nightmarish and definately is fantastic and strange.

BEFORE

AFTER

1st Portrait Edits
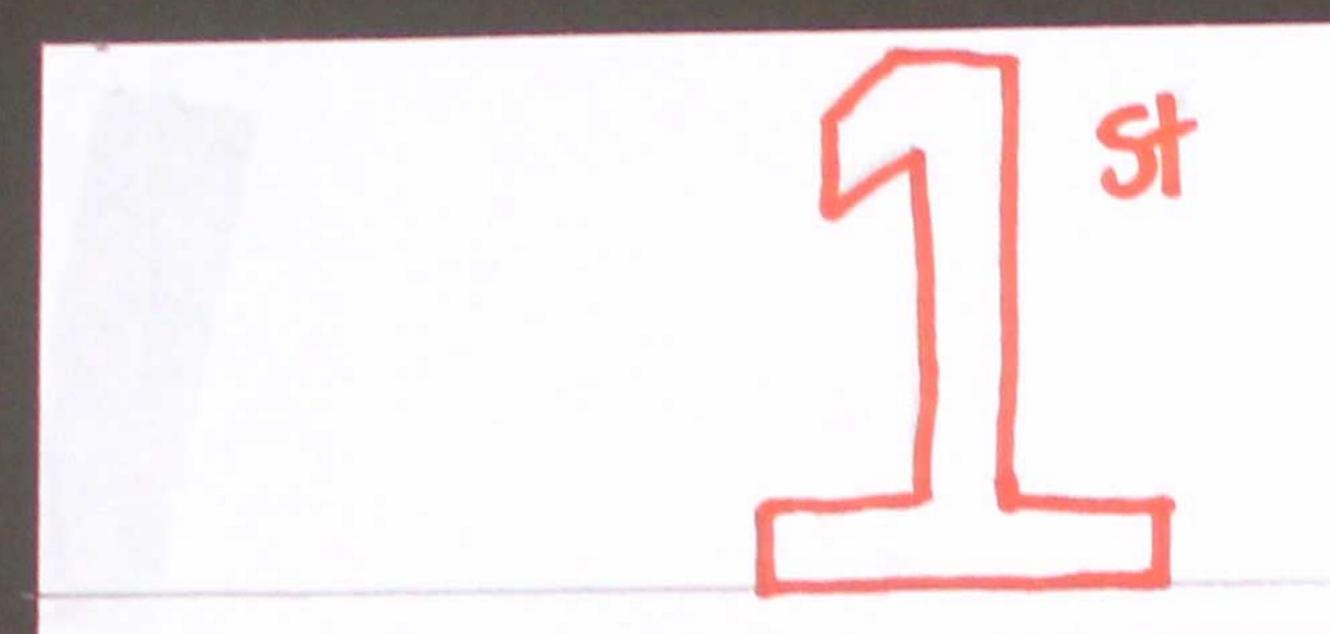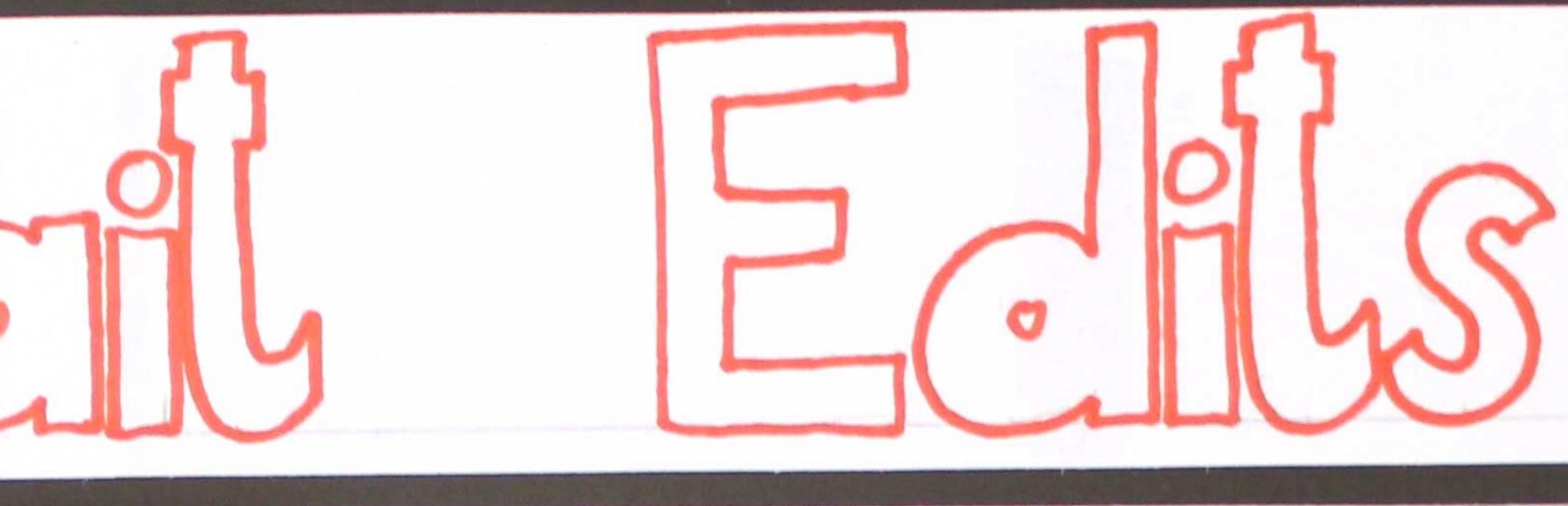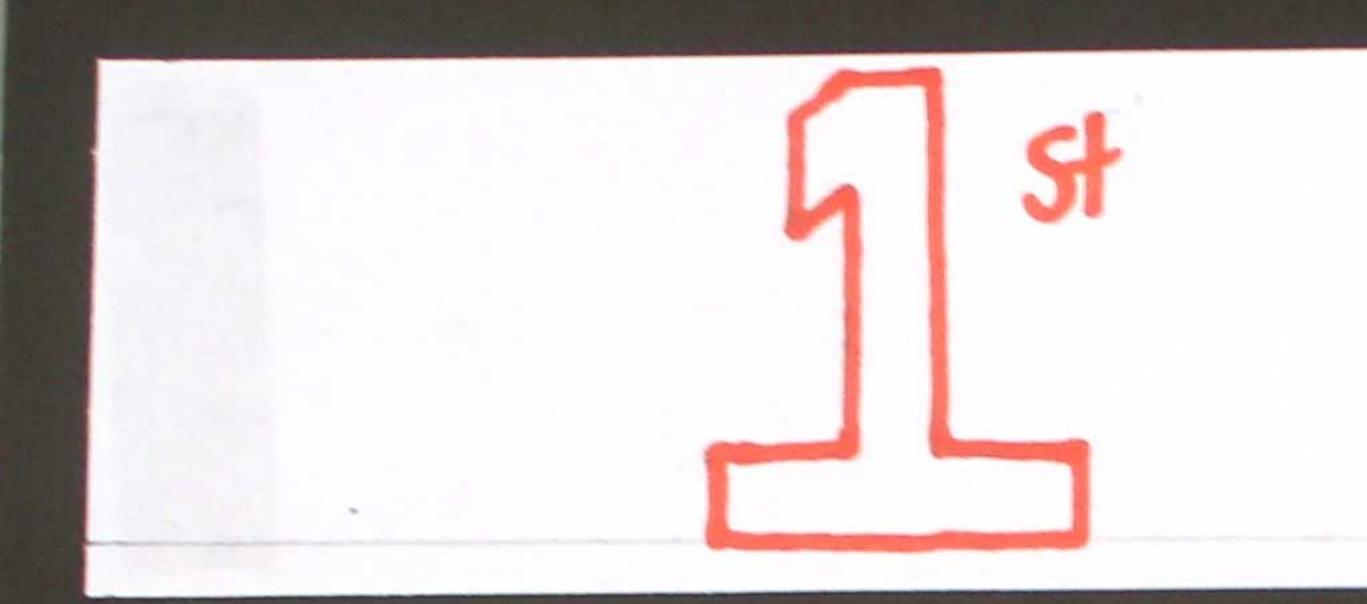
Using Photoshop Elements 12, on the filters and distort, I used the fe pinch filter to disproportion the head from the body. Then, under the artistic tab, I added the plastic wrap filter to it because it picks out the highlighted areas and gives them a weird texture on top of the skin.
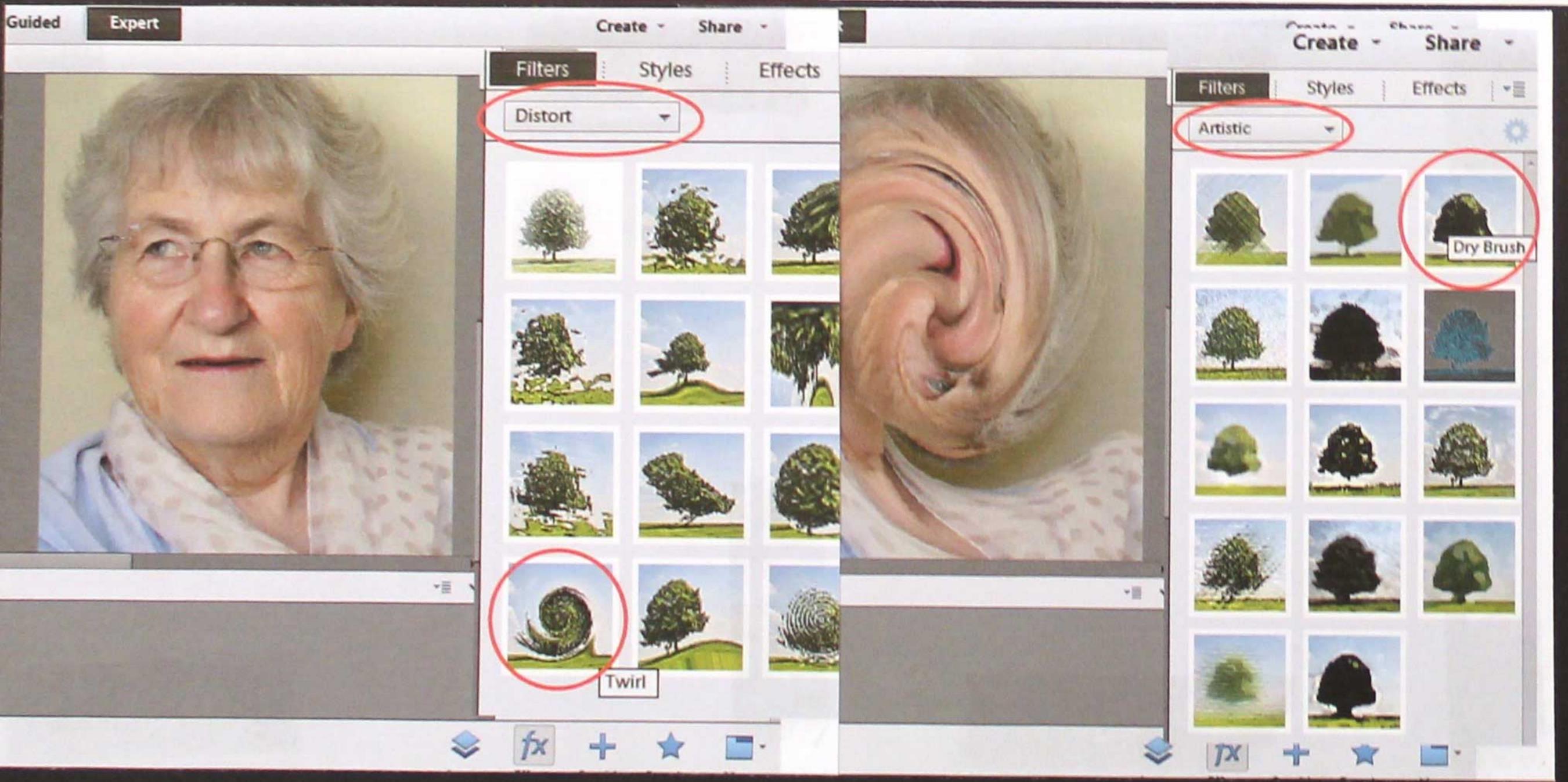
Even after the pinch effect, the portrait was already looking weird; a tiny head in proportion to their hair and body, an oddly stretched hand.
After adding the plastic wrap effect, things got weirder. It added an unusual texture and pattern to the image; its basically completely covered their skin, become their skin, making it even stranger and more bizarre.

BEFORE

AFTER

1st Portrait Edits
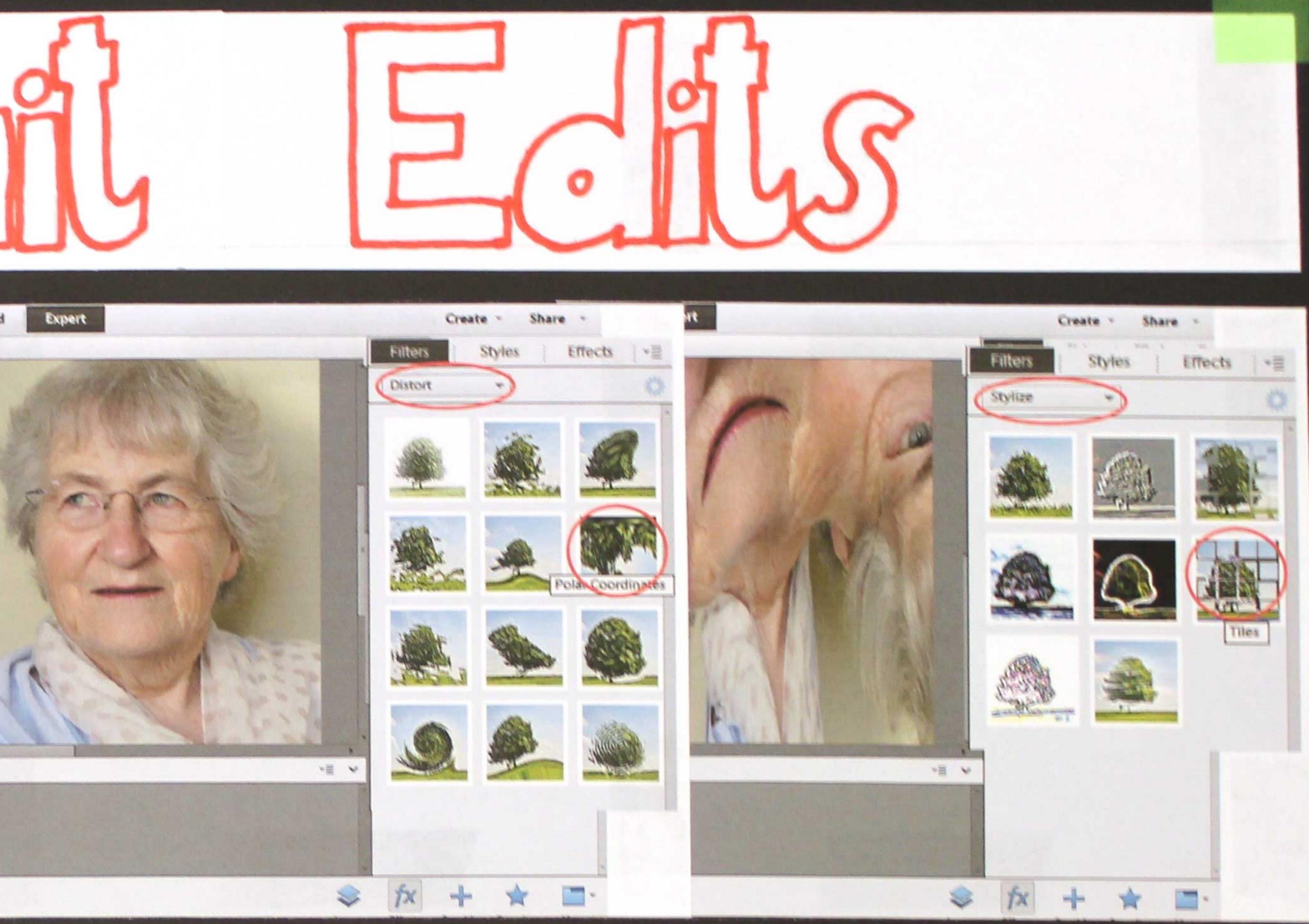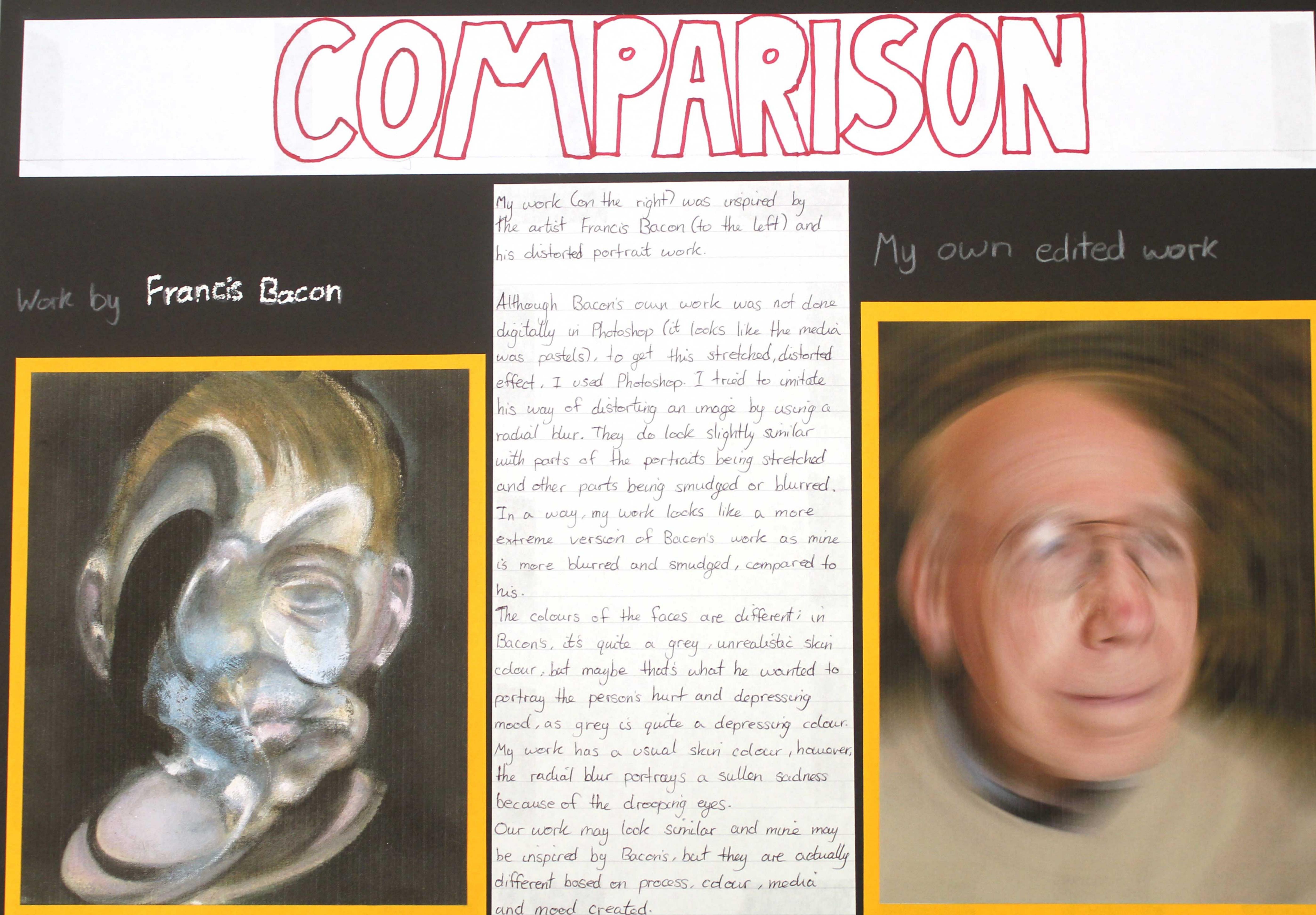
These are two very different edits. First, the edit in the bottom right corner was achieved by distorting the polar coordinates in Photoshop Elements 12 which completely changed the image. Then I decided to tile it to really confuse people.

The other edit was made by using the twirl distortion, completely morphing their face. Then, just for an interesting effect and texture, I used the artistic dry brush filter.

From these two edits, I have definitely created two fantastic and strange monsters.

COMPARISON

Work by **Francis Bacon**

My own edited work

My work (on the right) was inspired by the artist Francis Bacon (to the left) and his distorted portrait work.

Although Bacon's own work was not done digitally in Photoshop (it looks like the media was pastels), to get this stretched, distorted effect, I used Photoshop. I tried to imitate his way of distorting an image by using a radial blur. They do look slightly similar with parts of the portraits being stretched and other parts being smudged or blurred. In a way, my work looks like a more extreme version of Bacon's work as mine is more blurred and smudged, compared to his.

The colours of the faces are different; in Bacon's, it's quite a grey, unrealistic skin colour, but maybe that's what he wanted to portray the person's hurt and depressing mood, as grey is quite a depressing colour. My work has a usual skin colour, however, the radial blur portrays a sullen sadness because of the drooping eyes.

Our work may look similar and mine may be inspired by Bacon's, but they are actually different based on process, colour, media and mood created.

John Stezaker

John Stezaker is an English conceptual artist, born in 1949. He graduated from Slade School of Art in 1973 with a Higher Diploma in Fine Art. His work includes portraits that explore surrealism and human identity through the presentation of photographic collage. By creating hybrids, he aimed to achieve new personalities creating a new world where idealism is meaningless and flaws are highlighted through visual powers. The images used for these strange portraits came from postcards, magazines and books, so they were, in a sense, already made.
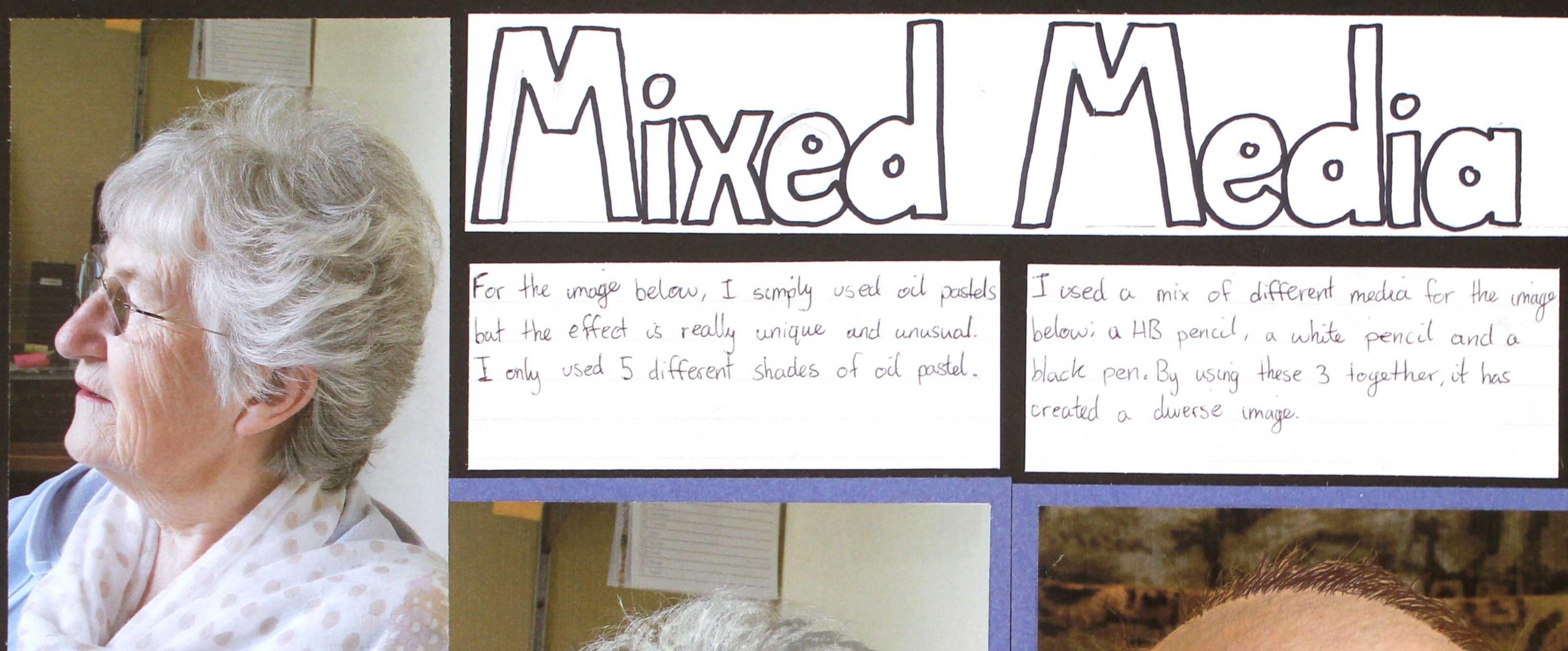
Stezaker's first exhibition was in 1970, in the Sigi Krauss Gallery, London. Until 2006, he was a Tutor in the Royal College of Art, in London, specialising in Critical and Historical Studies.

Analysis

This portrait, by Stezaker, shows how joining two different faces together creates an entirely new person. All these sorts of arrangements include half of a woman's face and half of a man's face, which could symbolise new life being created with a new personality, look and identity.

The images used for the photograph have been taken at different zoom levels and sometimes include diverse poses and hands in them; this particular photo only has different zoom levels for the images.

The elements in this photo include line (from the added image), form and tone (all over the images, especially the faces), texture (on the skin and hair), space (around the models) and greyscale colours for an older image. I believe that some of the images were taken personally by Stezaker with a camera, whereas some others were cut from magazines and postcards, then they were stuck together.

The techniques in this photo include angle, focus and zoom and the composition is rather ordered and balanced, although the portraits are on a diagonal angle probably for a difference.

Overall, I like his work because of the thought behind it and because he creates interesting, new and unique people.

Style of John Stezaker

These experiments are in the style of John Stezaker; cutting a portrait in half and layering it over a different portrait image to create an entirely new face. The image on the left is the most successful as their faces match up and actually look like one face, unlike the middle image and the one on the right. For these two images, it's hard to look at both halves as one face, instead you & see the two images seperately. I think that if the images lost their colour and were in black and white, it might be easier to view the images as one face, taking away the distracting colours of their faces and the backgrounds. Stezaker got his images from magazines, postcards and photos he took, I however, only used images that were taken by me.

Mixed Media

For the image below, I simply used oil pastels but the effect is really unique and unusual. I only used 5 different shades of oil pastel.

I used a mix of different media for the image below: a HB pencil, a white pencil and a black pen. By using these 3 together, it has created a diverse image.
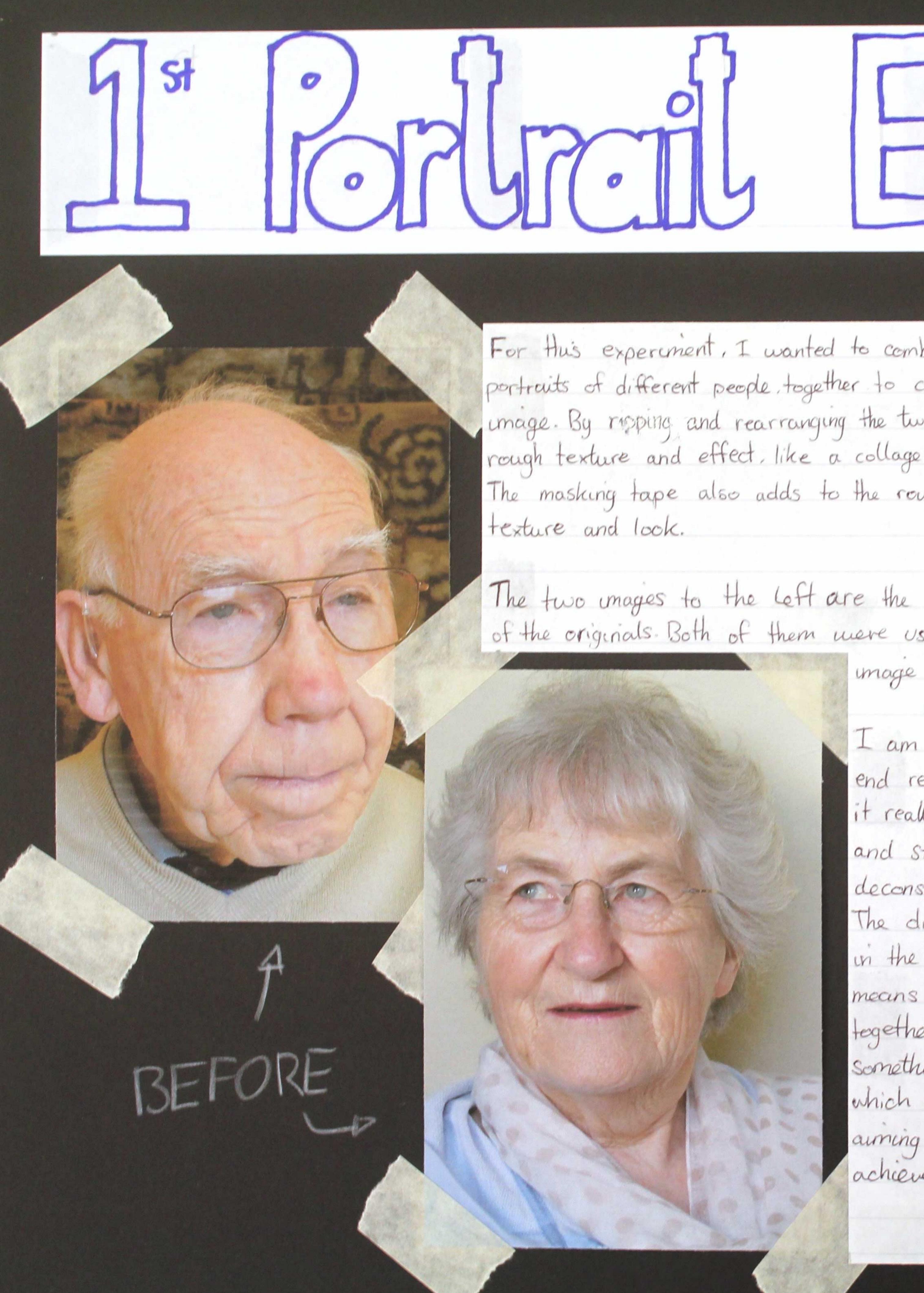
By using the oil pastels, it has given the image an interesting texture; it has made the skin look a bit blotchey and rough, as if someone hurriedly sketched it.
I made sure not to layer the clothing or anything other than the actual person, in oil pastel, this way it makes it look like only the actual person is an odd form. The normality of the glasses against the messy oil pastel emphasise the strangeness of the effect.

By using the pencil, I shaded in all of the shadows on the model's face (and shaded the glasses). By using the white pencil, I filled in all of the bright, highlighted areas to emphasise them. By using the black biro pen, I filled in the hairs just because I could. The overall effect is a little like a cross over of a photograph, a cartoon and pop art. It's odd because you can't really tell whether it's classified as photography or artwork.

1st Portrait Experiments

AFTER
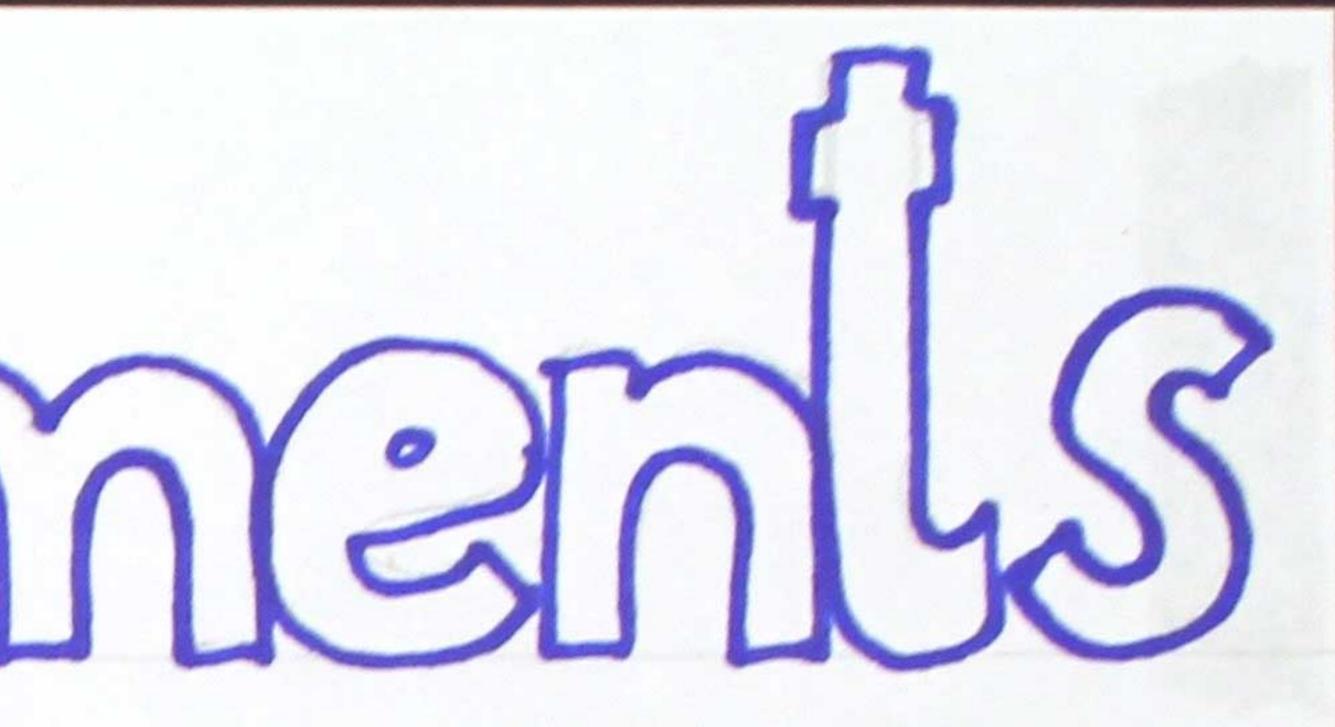
For this experiment, I wanted to combine two different portraits of different people, together to create a hybrid type image. By ripping and rearranging the two images, it gives a rough texture and effect, like a collage out of a scrap book. The masking tape also adds to the rough scrap book-like texture and look.

The two images to the left are the enhanced versions of the originals. Both of them were used to create the image to the right.
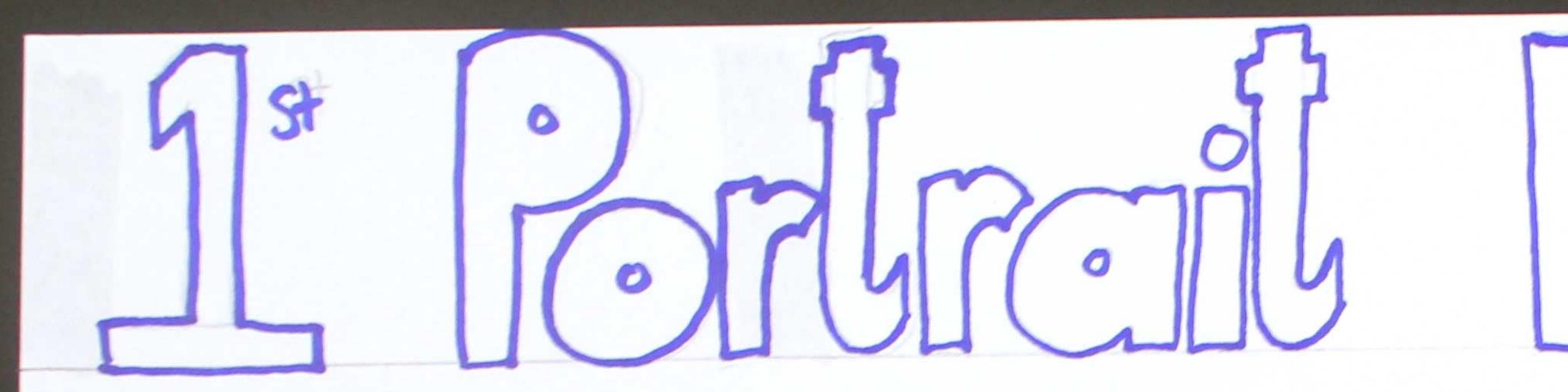
I am happy with the end result of this experiment, it really does look funtastic and strange with the messy, deconstructed hybrid portrait. The different zoom levels in the image to the left means that, when put together, it will create something out of proportion which is what I was aiming for and have achieved.

BEFORE

1st Portrait Experiments

BEFORE

AFTER
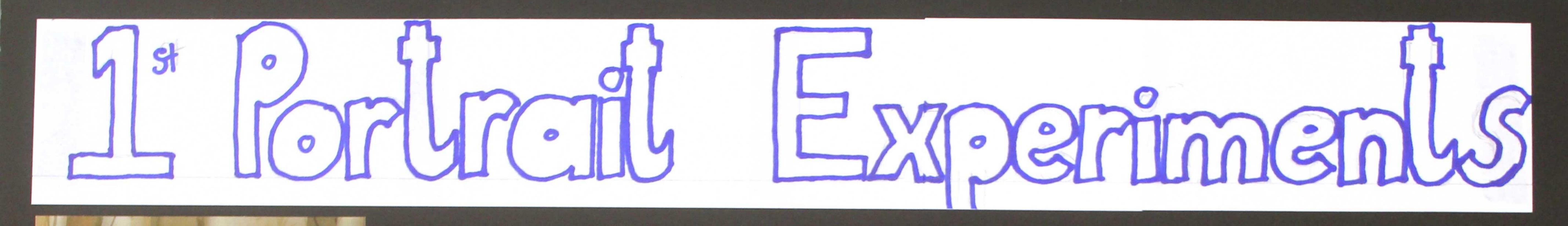
For this experiment I used two versions of the same photo; the enhanced version of the original and the inverted colour version of the enhanced image. By doing this, I wanted two polar opposites brought together into one image to create a strange looking portrait.

Layering ripped pieces of the inverted image over the 'normal' image, has created two images in one. It has also emphasised the difference between the images but at the same time has made an unusual, stunned looking version of a human portrait.

When looking at it, it is hard to focus on the whole image so you look at each section of it instead. This is a rather basic experiment but I am happy with the end result, because it is strange and slightly scary.

1st Portrait Experiments

For this experiment, I used two different (but similar) images of the same person because the zoom, colours, and lighting and facial expressions are slightly different. I wanted to almost merge the two together by ripping "up" pieces of one of them and layering them on top to create a rough textured experiment.

This experiment turned out to be a mini collage of two images. It doesn't look that strange or fantastic, only a bit messy and scrappy.
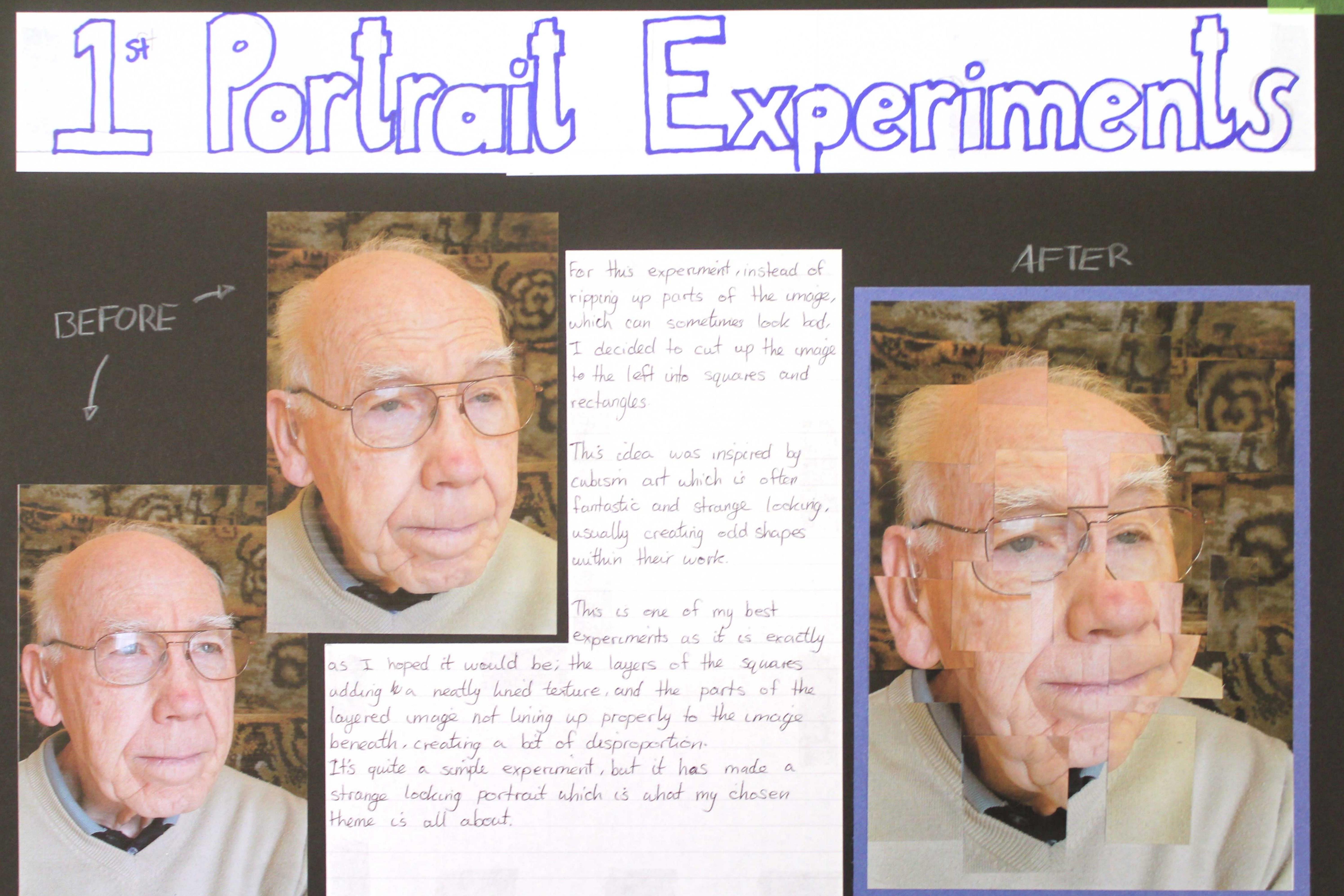
Overall, I think this experiment turned out okay but not how I wanted. On reflection, maybe I ripped the pieces too small or didn't add enough layers to create the rough texture look I wanted.

This experiment took inspiration from Penny Jense's work, although it didn't go very well.

BEFORE

AFTER

1st Portrait Experiments

BEFORE

AFTER

For this experiment, instead of ripping up parts of the image, which can sometimes look bad, I decided to cut up the image to the left into squares and rectangles.

This idea was inspired by cubism art which is often fantastic and strange looking, usually creating odd shapes within their work.

This is one of my best experiments as it is exactly as I hoped it would be; the layers of the squares adding to a neatly lined texture, and the parts of the layered image not lining up properly to the image beneath, creating a bit of disproportion.
It's quite a simple experiment, but it has made a strange looking portrait which is what my chosen theme is all about.

Cubism art
By George Braque

Cubism is a 20th century art movement that uses fragmented geometric shapes within work; broken up and reassembled shapes get turned into an abstract-like form, layering the shapes over another. It includes the work from many different angles and perspectives so it is no longer just from one viewpoint.

Cubism is known as the most influential art movement in the 20th century and soon after it was introduced, many routes leading from cubism developed such as futurism, Orphism and abstract art. Cubists that lead this movement include Pablo Picasso, George Braque, Albert Gleizes and Jean Metzinger.
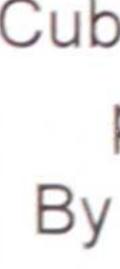
Some artists took cubism and used it in sculptures, such as Alexander Archipenko. This has also inspired many photographers to use cubism to add three dimensions to their work.

The Cubism movement has also inspired photographer's work such as David Hockney, Stephen McNally and Alma Haser.

Cubism inspired photography
By Alma Haser

CUBISM
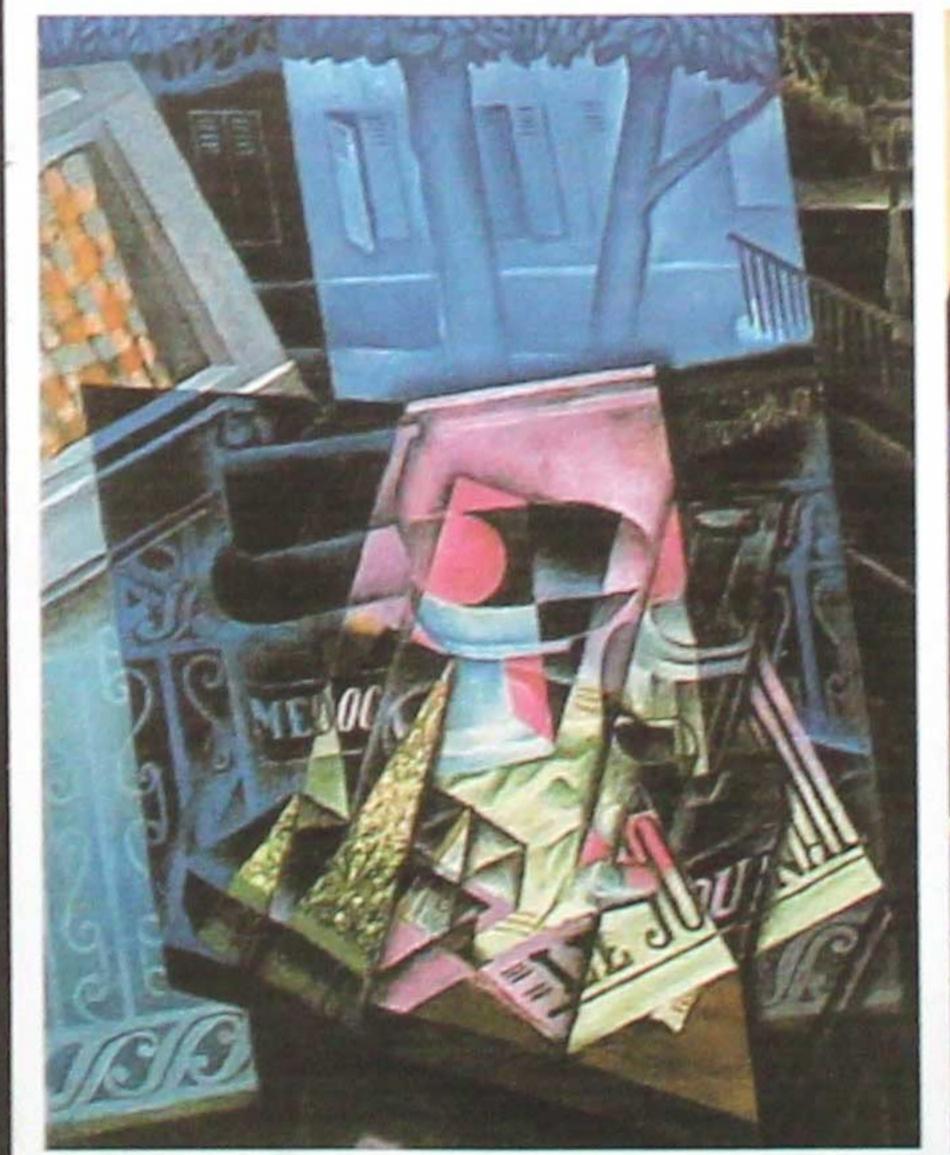
Cubism inspired photography
By Stephen McNally

Cubism art
By Juan Gris

2ⁿᵈ Portrait Shoot
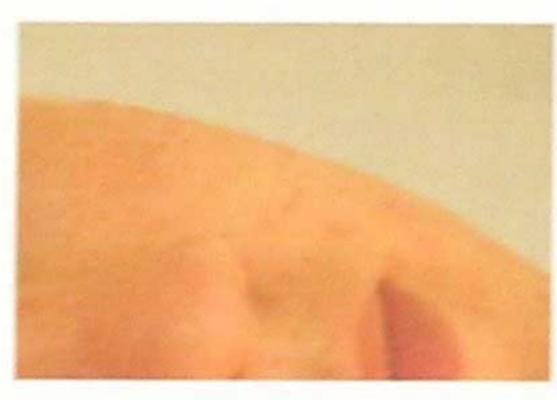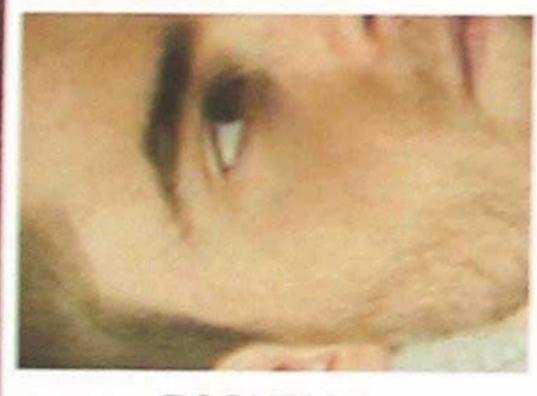
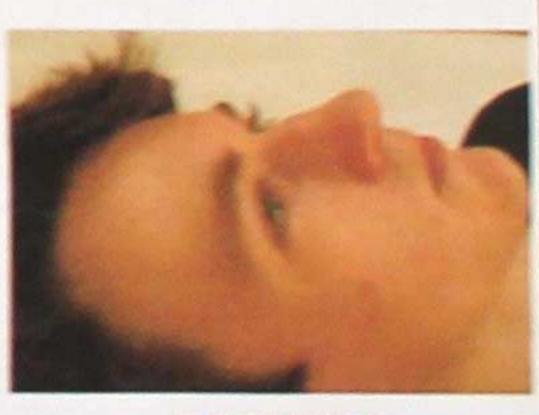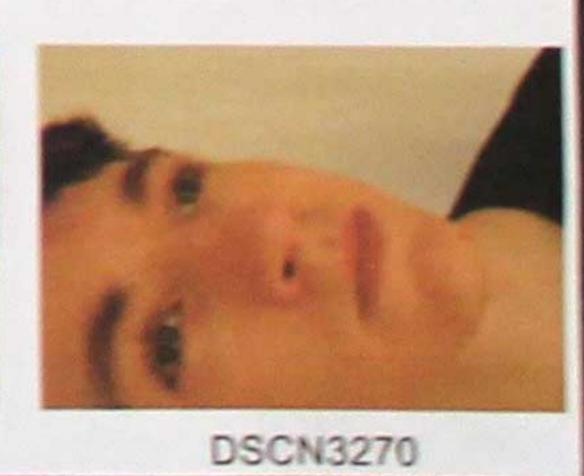|									
DSCN3297	DSCN3298	DSCN3299	DSCN3300	DSCN3301	DSCN3332	DSCN3333	DSCN3334	DSCN3335	DSCN3336
DSCN3302	DSCN3303	DSCN3304	DSCN3305	DSCN3306	DSCN3337	DSCN3338	DSCN3339	DSCN3340	DSCN3341
DSCN3307	DSCN3308	DSCN3309	DSCN3310	DSCN3311	DSCN3342	DSCN3247	DSCN3248	DSCN3249	DSCN3250
DSCN3312	DSCN3313	DSCN3314	DSCN3315	DSCN3316	DSCN3251	DSCN3252	DSCN3253	DSCN3254	DSCN3255
DSCN3317	DSCN3318	DSCN3319	DSCN3320	DSCN3321	DSCN3256	DSCN3257	DSCN3258	DSCN3259	DSCN3260
DSCN3322	DSCN3323	DSCN3324	DSCN3325	DSCN3326	DSCN3261	DSCN3262	DSCN3263	DSCN3264	DSCN3265
DSCN3327	DSCN3328	DSCN3329	DSCN3330	DSCN3331	DSCN3266	DSCN3267	DSCN3268	DSCN3269	DSCN3270
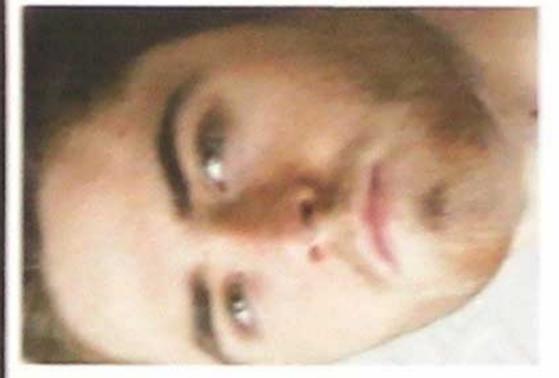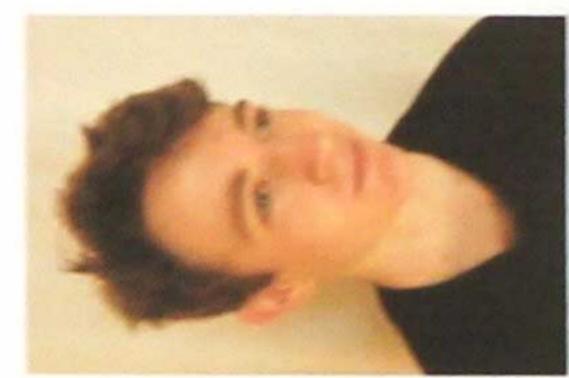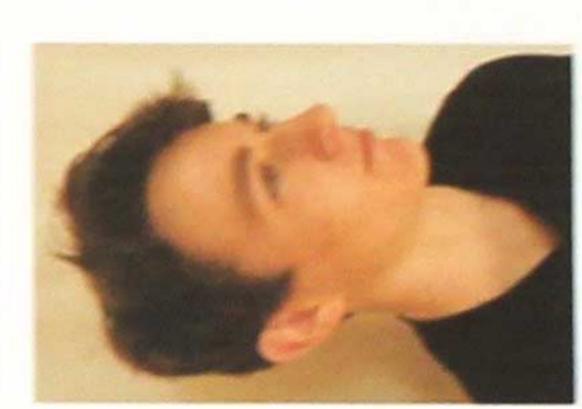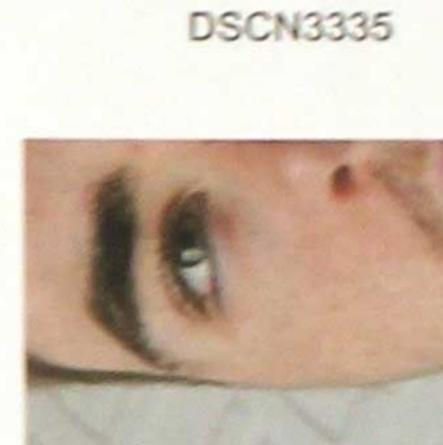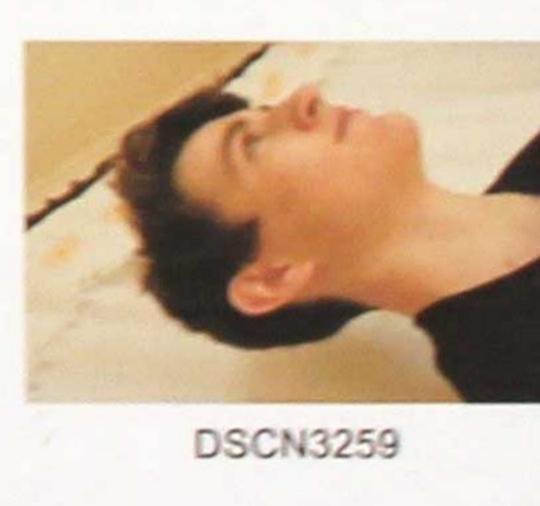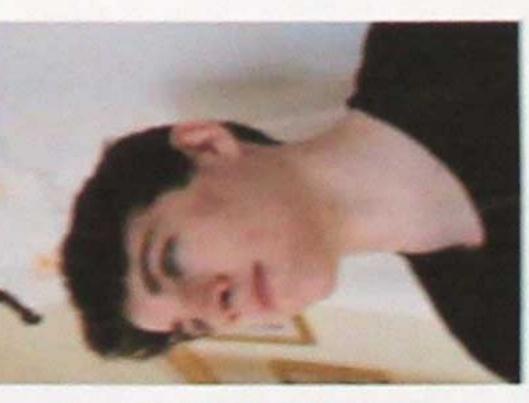
2nd Portrait Shoot

DSCN3271 DSCN3272 DSCN3273 DSCN3274 DSCN3275
DSCN3276 DSCN3277 DSCN3278 DSCN3279 DSCN3280
DSCN3281 DSCN3282 DSCN3283 DSCN3284 DSCN3285
DSCN3286 DSCN3287 DSCN3288 DSCN3289 DSCN3290
DSCN3291 DSCN3292 DSCN3293 DSCN3294 DSCN3295
DSCN3296

Strange portrait
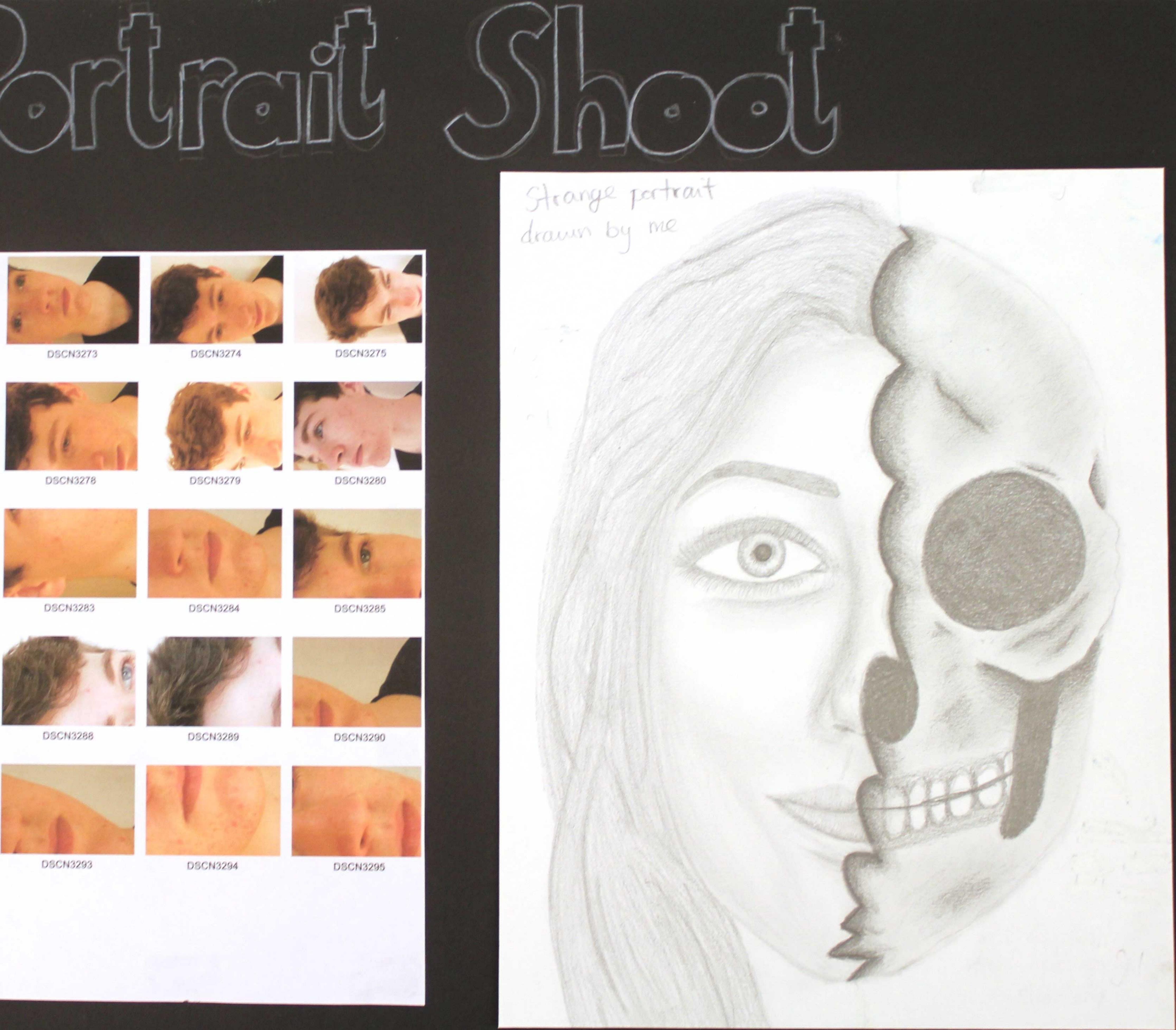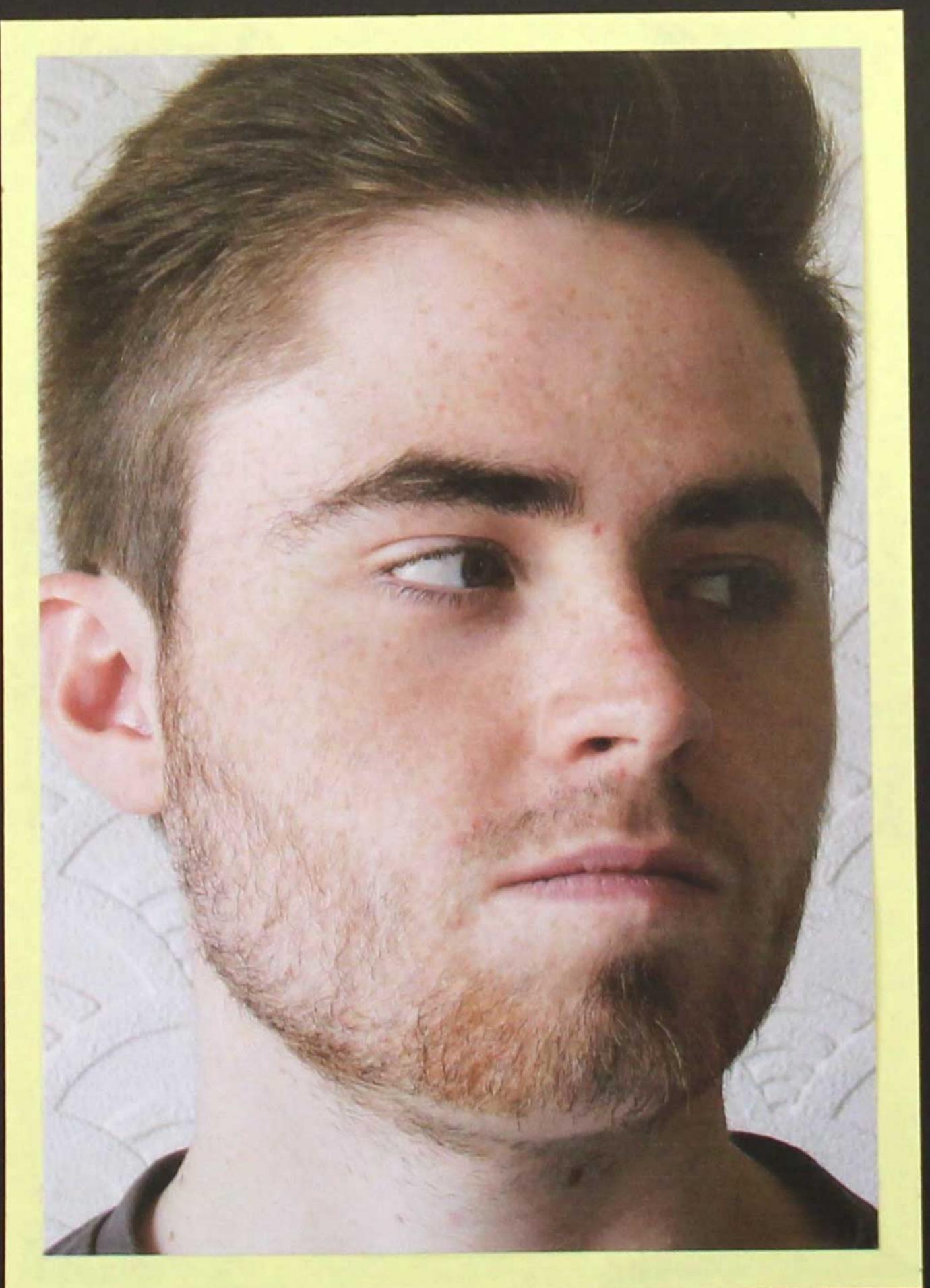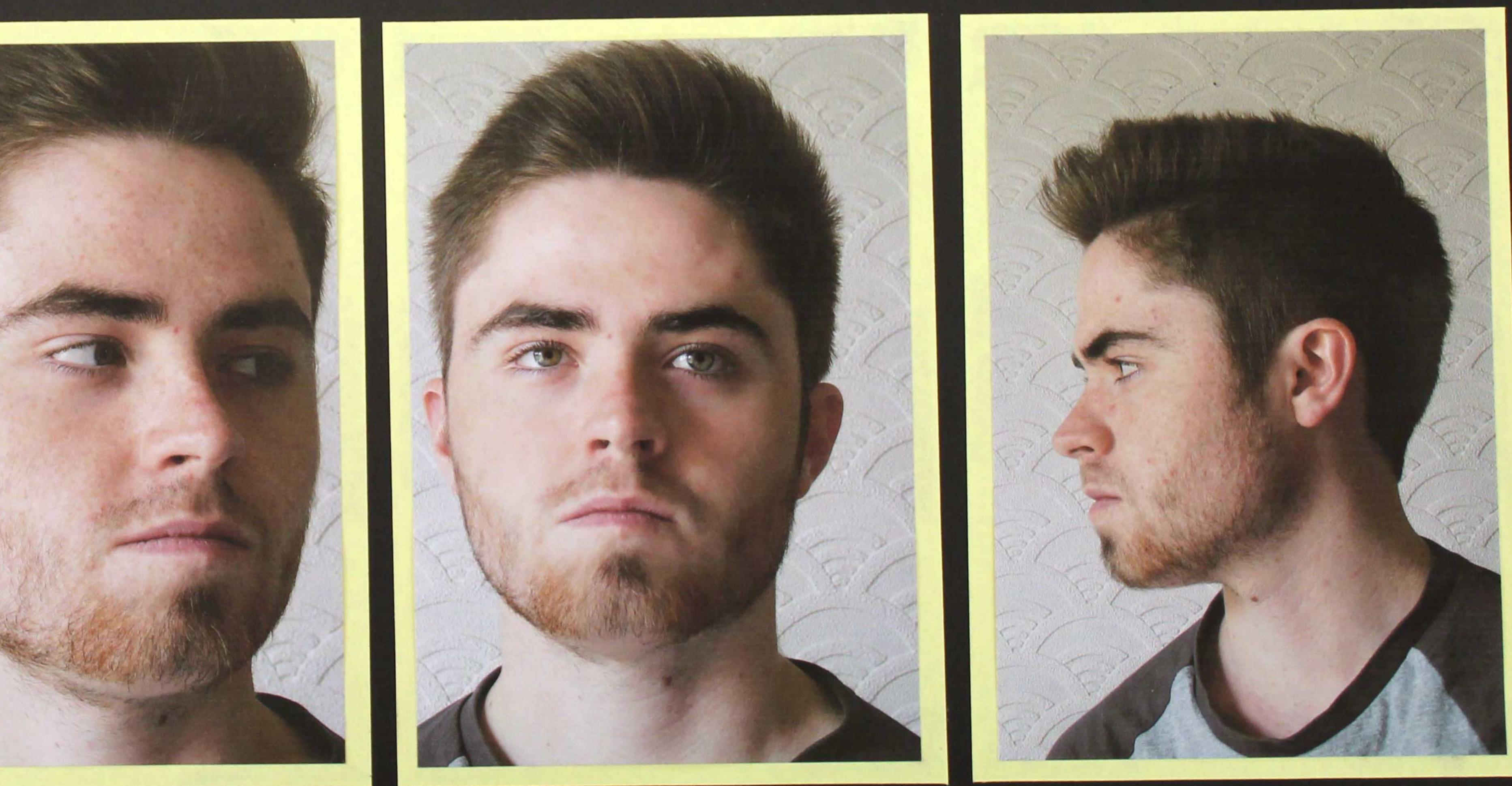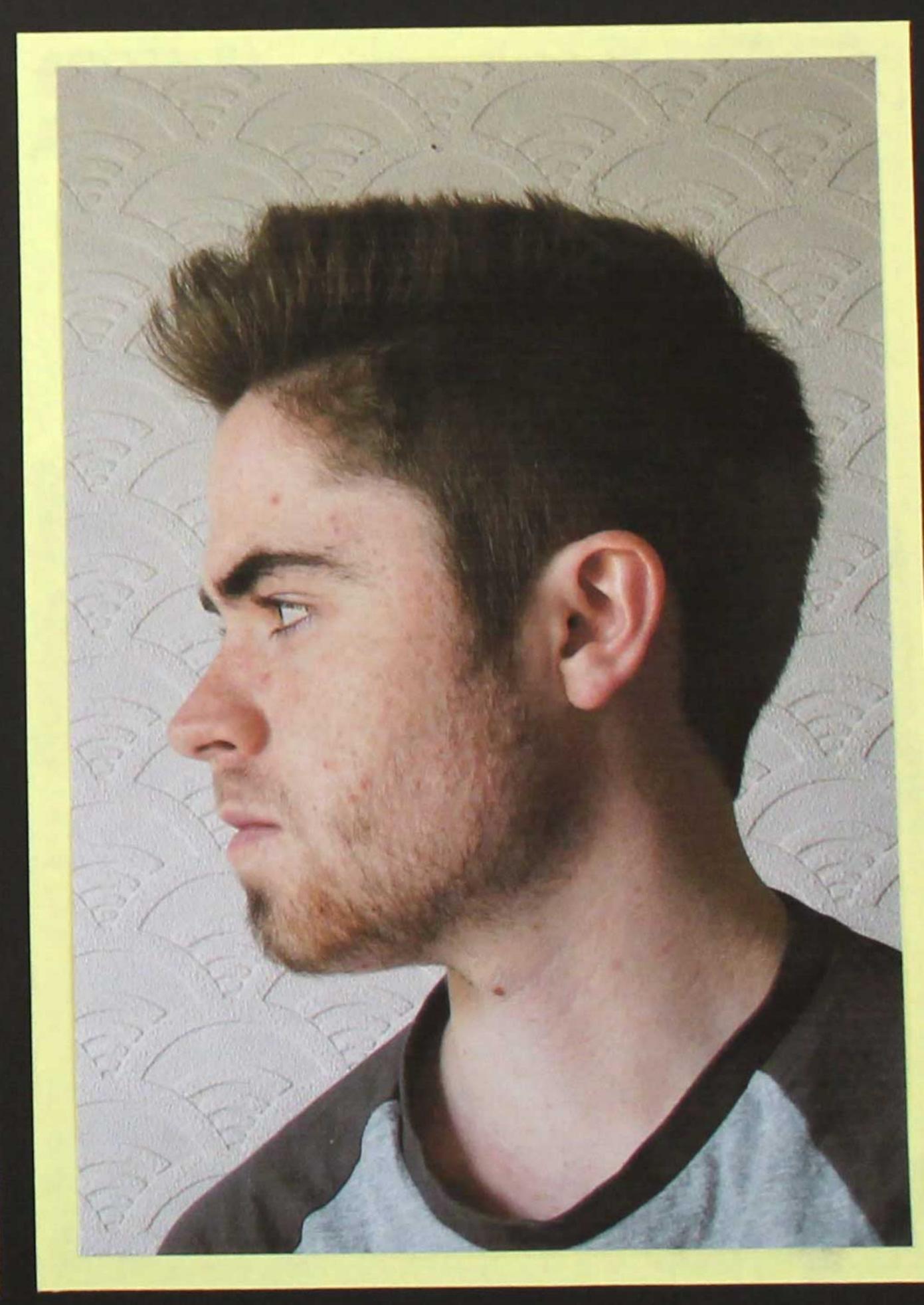drawn by me

2nd Portrait Shoot Best

These are the best images from this photo shoot because they are the basic portraits I need for my experiments and final pieces. With each image, I positioned the model differently, either slightly looking to the side, facing the camera, or on their profile angle. As with my last photo shoot, I used different levels of zoom to find the most appropriate. I thought through the composition of each image and, at first, tried many settings on my camera (auto mode, portrait, smart portrait) until I found the best one for my images (smart portrait). The lighting around the two models is very different because I took the photos in different places and at different times of day. I prefer the lighting on the three images below because it looks more natural and creates good shadows and tone on the face, compared with the two to the left which is a very orange light and does not look natural.
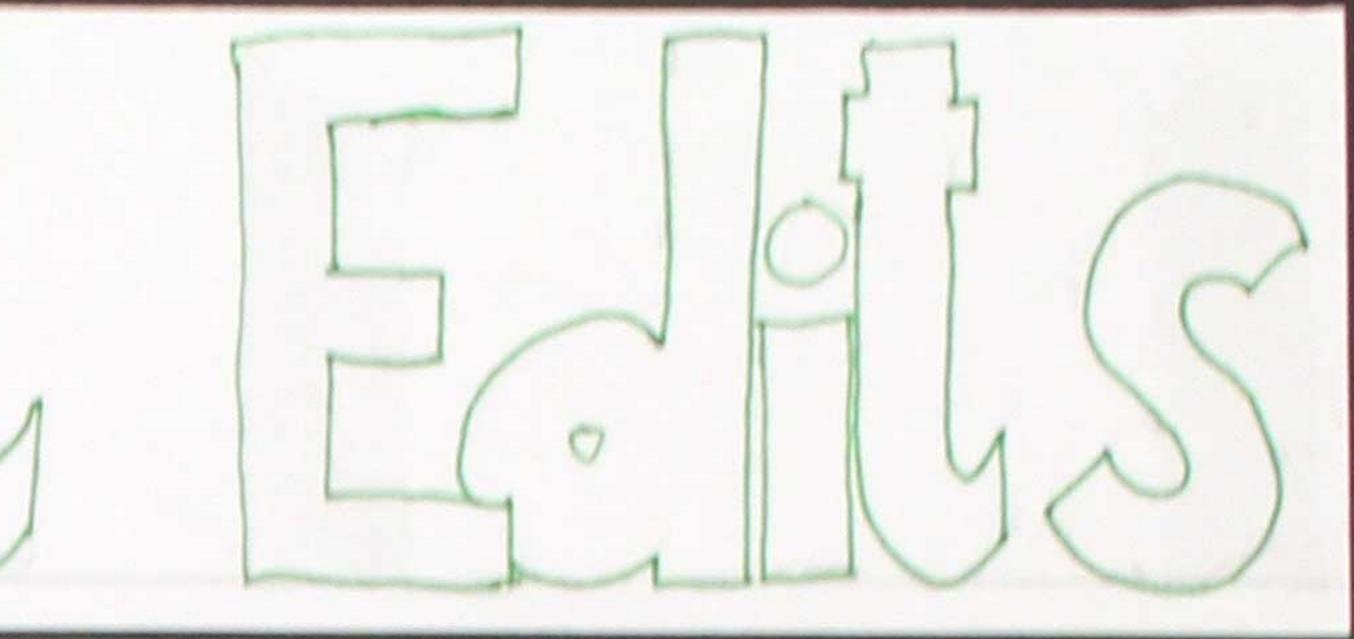
2nd Portrait Shoot Edits

Before

Enhanced
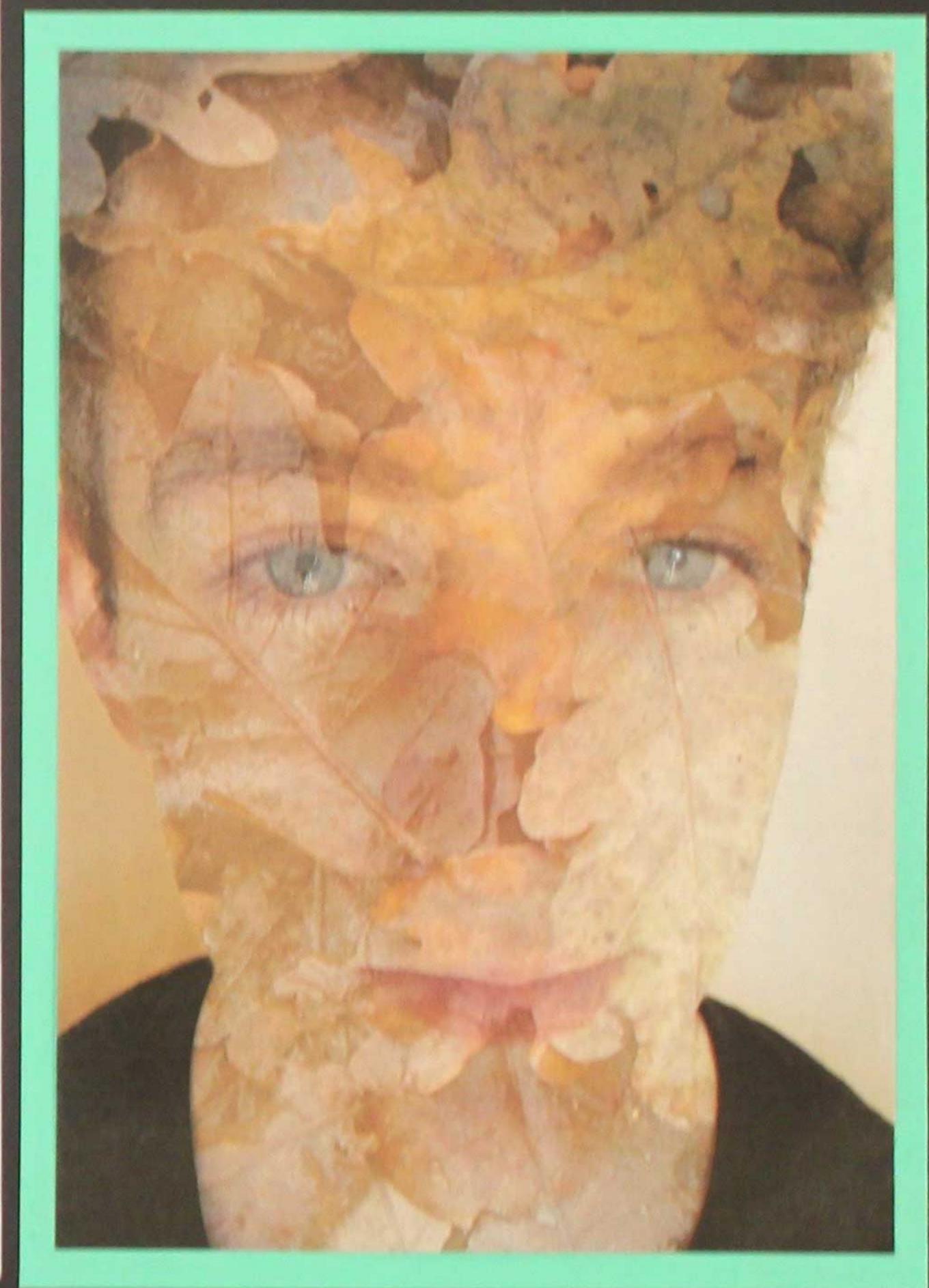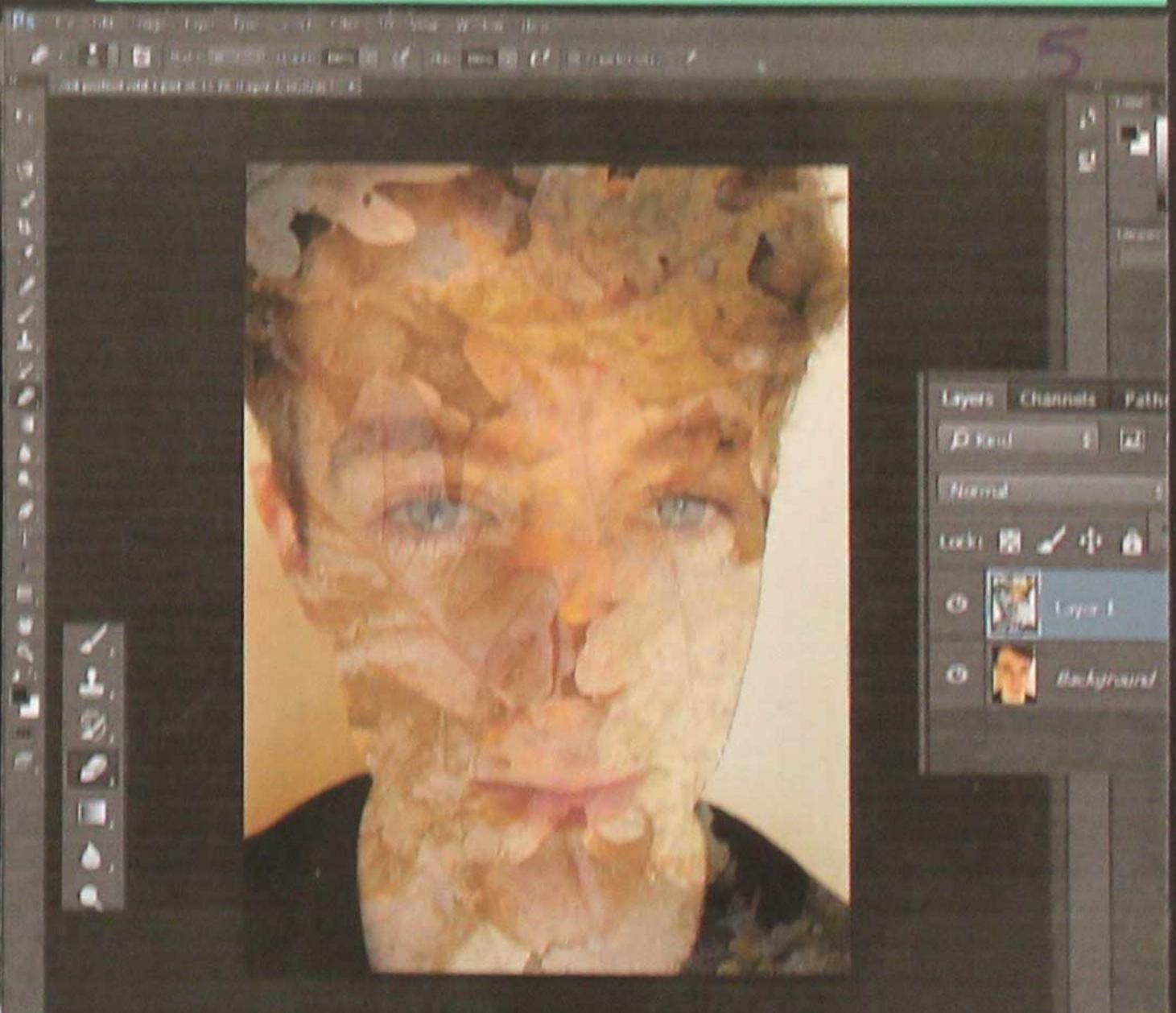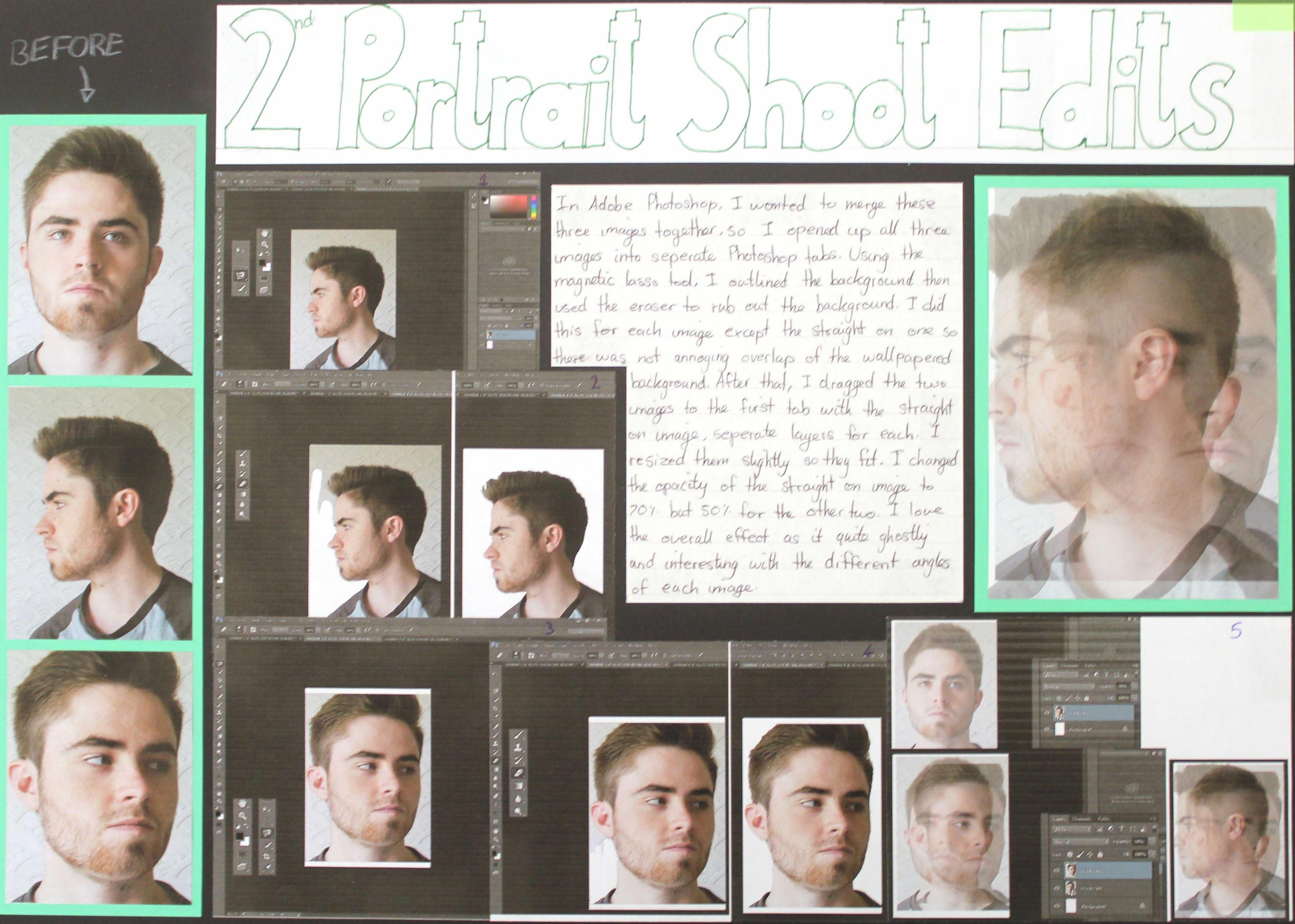
In Adobe Photoshop, I cropped an image of leaves and enhanced it slightly (slides 1+2). Then I dragged it on top of the portrait image on a new layer. Using the magnetic lasso tool, I outlined the leaves image to the outline of the portrait, getting rid of the leaves image over the background and clothes. Finally, I decreased the opacity of the leaves image to 43% so it looks as if his face is made of leaves. I am proud of this edit because it looks strange yet interesting, especially the different colours of the leaves which adds odd colouring to their skin.

1

2

3

4

5

2ⁿᵈ Portrait Shoot Edits

In Adobe Photoshop, I wanted to merge these three images together, so I opened up all three images into seperate Photoshop tabs. Using the magnetic lasso tool, I outlined the background then used the eraser to rub out the background. I did this for each image except the straight on one so there was not annoying overlap of the wallpapered background. After that, I dragged the two images to the first tab with the straight on image, seperate layers for each. I resized them slightly so they fit. I changed the opacity of the straight on image to 20% but 50% for the other two. I love the overall effect as it quite ghostly and interesting with the different angles of each image.

2ⁿᵈ Portrait Shoot Experiment

AFTER COLOUR EDIT →

BEFORE EDIT ↓

For this experiment, I edit the original image first in Photoshop, to give the portrait some crazy colours including: orange, green, red, blue, purple and yellow.

The weird coloured squares and rectangles give the portrait an almost mould-like colouring (especially the green and yellow).
I wouldn't call this experiment fantastic or strange because it actually looks relatively normal compared to some of my other cubism inspired experiments.
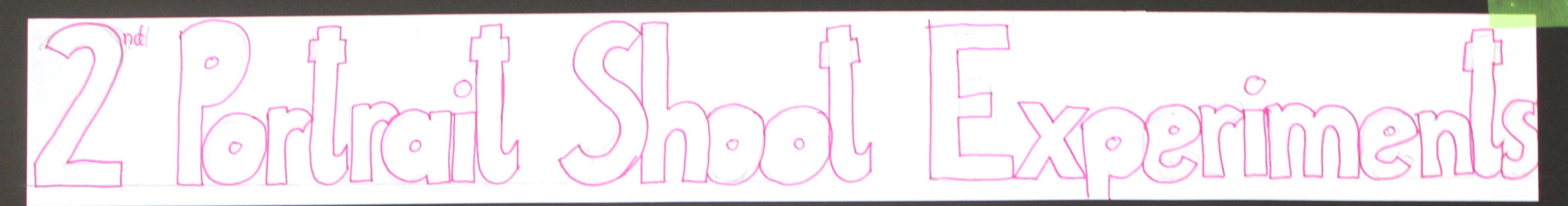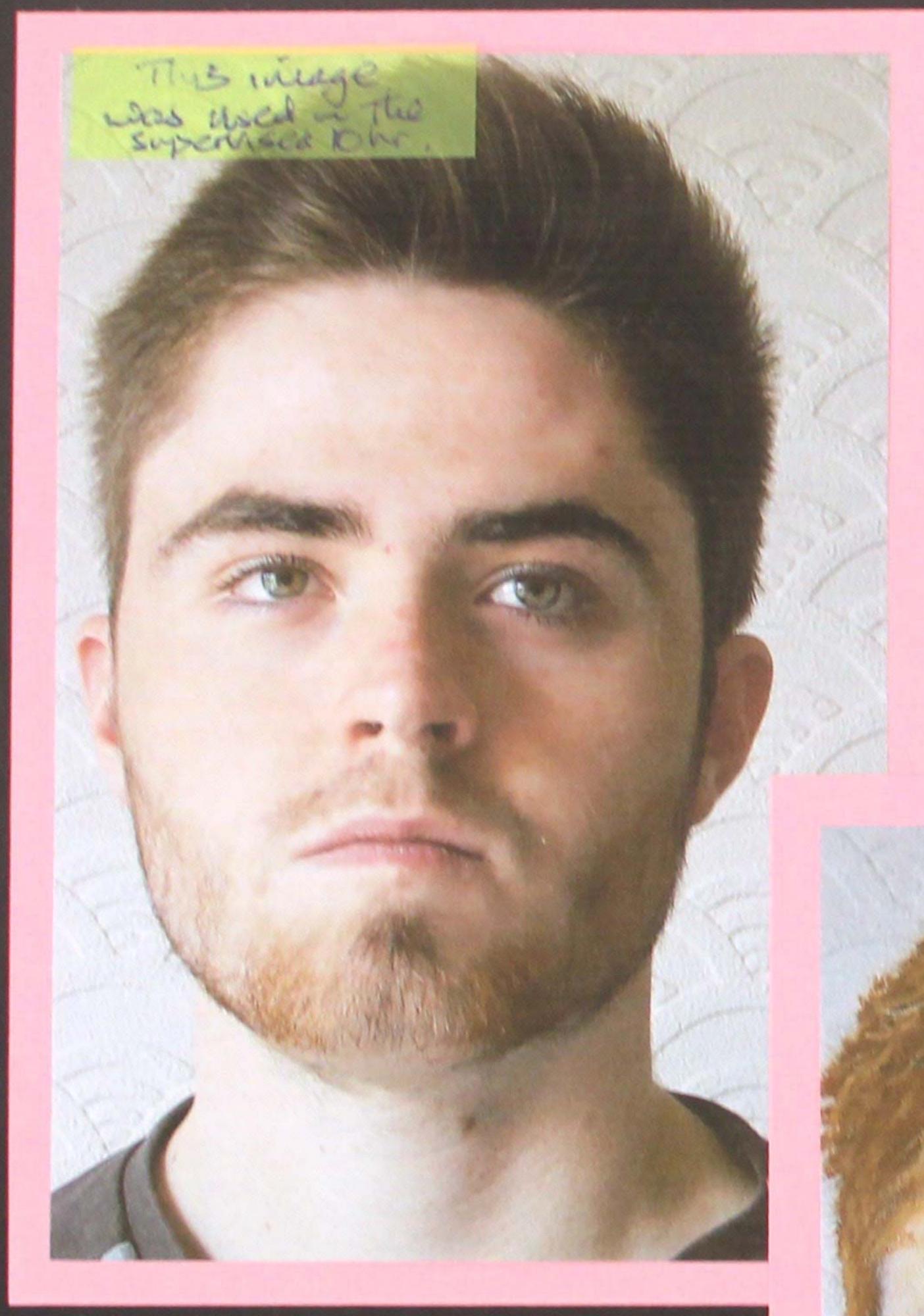
Overall, this is a good experiment but it's ~~not~~ doesn't give the fantastic or strange impact I want.

2nd Portrait Shoot Experiments

This image was used in the supervised ...

For this experiment, I used oil pastel to colour in their face whilst giving it an interesting and different texture. Then I cut it up into different sized squares and rectangles and stuck them directly over the original image. I love the mixed media aspect to the finish product, especially the difference in the oil pastel image against the original. The oil pastel creates new texture, pattern, tone and lines, as well as providing an alternative way of presenting a portrait.

I will use this kind of mixed media for my final images; using an oil pastel version as well as the original, however, it I believe that if it was to be made into a sculptural 3D image, with the oil pastel squares elevated slightly, it could become a truly amazing, fantastic and strange piece of work. It's weird to think that this has all come from a simple portrait photograph.

BEFORE OIL PASTEL

AFTER OIL PASTEL

This image was used in the supervised 10hr.

This image was used in the supervised 10hr.

Final Plan

Final Piece rough plan

- all elevated
- squares/rectangles - some oil pastel, some not
- original Portrait image
- foam board
- Images go down sides of foam board as well
- squares + rectangles of foam board with image on top
- 2 different levels on image

Equipment

- Foam board
- A4 print images x4 (for each piece)
- A mat
- Craft knife
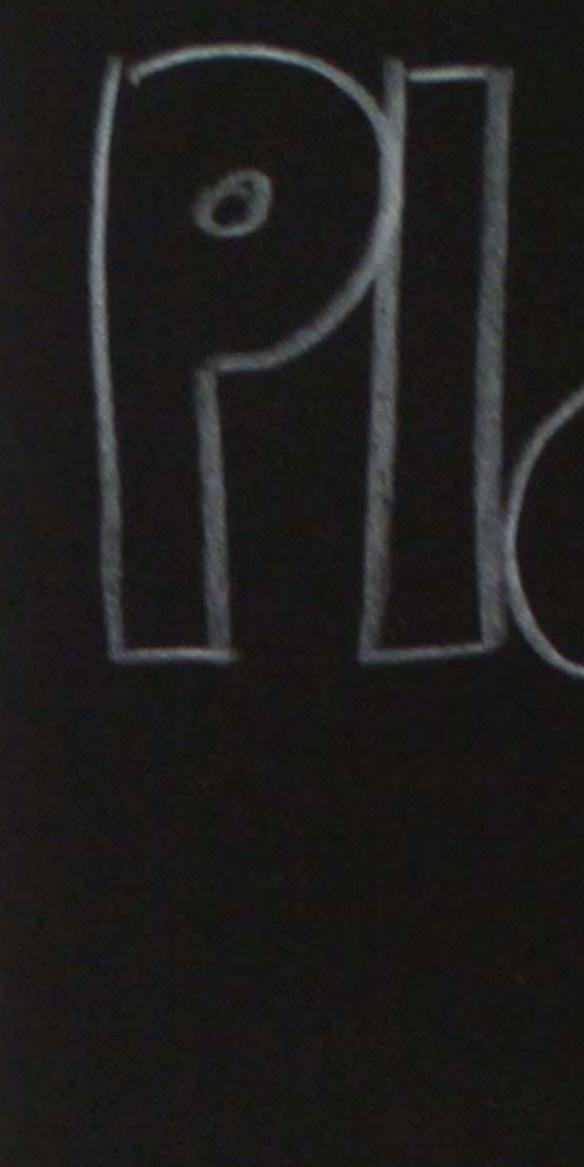- Steel ruler
- Tacky glue
- Double sided tape
- Scissors
- A pencil + a pen + white pencil
- ~~Cut~~ Guillotine
- Oil pastels
- A4 plain paper x 2
- A3 black card ~~x2~~

No editing on actual final images - only oil pastel edit

For Final Pieces
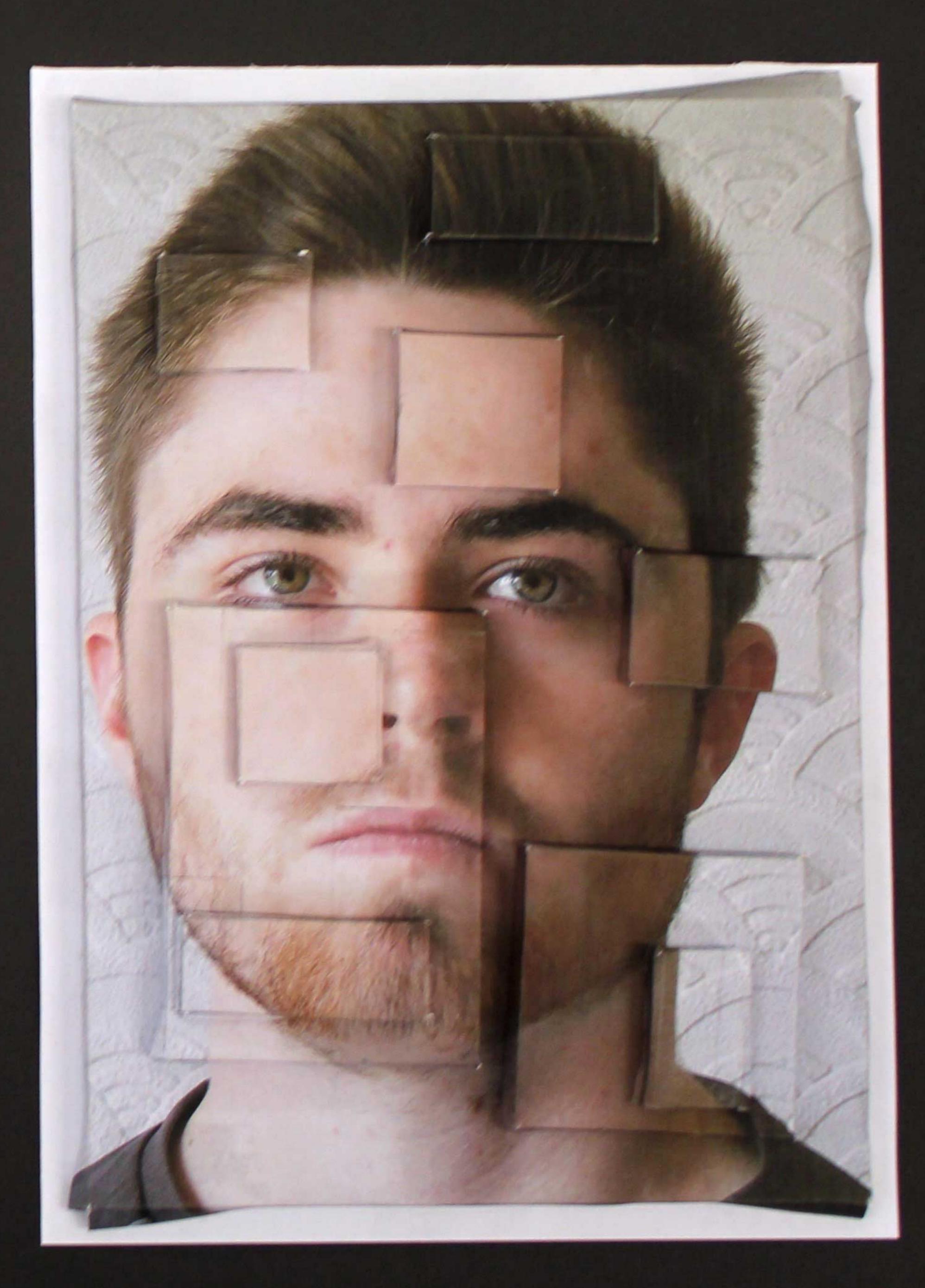
Step by step final pieces

10-hour head 41

1. Cover ~~4~~ image¹ in oil pastel (~~Skin~~ only)
2. Measure foam board to image (-5mm every edge)
3. Cut out foam board with craft knife
4. Put foam board on back of image - fold edges ~~for~~
5. Cut corners of image + fold edges
6. Stick foam board to image with tacky glue
7. Stick edges down
8. Stick whole thing to plain paper
9. Guillotine appropriately
10. Stick that to black card - guillotine
11. Cut out squares + rectangles on foam board
12. Place squares + rectangles for layer 1 - draw around them
13. Measure 5mm out from each edge
14. Do this for desired oil pastel pieces as well
15. Cut larger square + cut off corners
16. Place squares on back of cut squares fold edges
17. Stick foam board to image - stick down edges
18. Repeat for each square
19. Repeat for next layer (new image)
20. Stick all layer 1 on main image
21. Stick all layer 2 on to that

More Experiments

Both of these experiments have created interesting new identities from deconstructing and rearranging one or more images. I will definitely stick to the cubism type photography for my final pieces because it does make fantastic and strange images.

The experiment to the right really looks like a hybrid from the future with big eyes and lips like an alien, certainly making it look fantastic and strange. Joining two people's portraits together in this cubism style is interesting because you can only see snipets of certain parts of the portraits and the different colours really drawn in your attention.

The experiment on the left is very fragmented with some squares overlapping others. By leaving spaces in between some of the squares, it's up to your imagination to fill them in. Re-positioning them in slightly 'off' places also gets the imagination whirring as you try to picture how the squares fit together to create the original image.
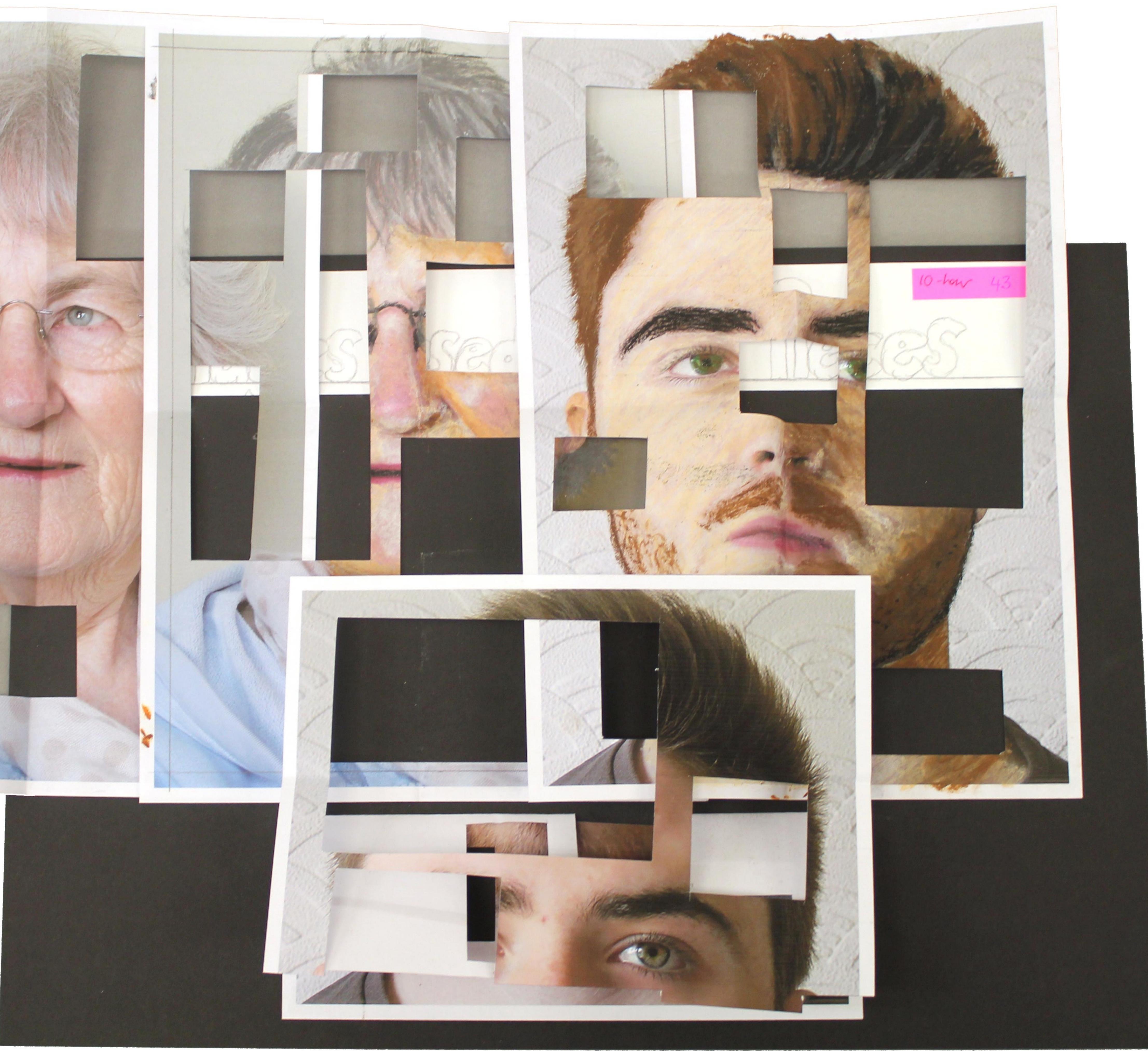
Final Images technique practise

Step by step final images technique, practise

1. Wanted image A4 x 2
2. Trim off white edges
3. Measure width + length
4. -5mm from it + cut out on foam board
5. Cut out about 10 different squares/rectangles
6. Arrange how wanted over ½ image 1
7. Other image 2 - measure 5mm in on edges (on back)
8. Cut out square corners
9. Stick foam board on back of image
10. Fold + stick the edges
11. Image 1 - make sure all squares are over 1cm apart
12. Draw around placed squares (outline)
13. Measure 5mm out from each edge of the squares
14. Cut them out + square off corners
15. Stick over squares foam board
16. Stick them in place

This page is my rough 'mock up' of what my final pieces will be like. In terms of look, they will look similar but not the same, as I am adding parts of the oil pastel version, but I will use the same techniques; cubism and 3D sculpture-like.

I think this is really effective and will definitely fulfil the brief of being fantastic and strange.

To the left is the rough guide 1 followed to finish the 'mock up', written by me.

At the moment the 'mock up' looks a bit scruffy, but when it comes to the final pieces they will be much neater and at A4 size. I will have only two final pieces.

Evaluation

The exam project I chose is 'Fantastic and Strange' as it encompasses a broad variety of different types of photography, and it is possible to experiment in many different ways, including many different genres. Within this project, I had difficulty on choosing a specific theme; at first I focused on strange portraits (using Photoshop and mixed media to make simple portraits look really weird). As the project progressed, I experimented more with mixed media and looked into cubism as inspiration. From there, I settled on making cubist inspired odd portraits and wondered what it would be like as a sculpture in 3D, which is when I experimented with 3D methods and found it really amazing to look at and to make.

I looked at many photographers and artists during this project as I experimented with many different types of photography. First, I briefly looked at all of the people mentioned in the exam question and picked some who I thought were interesting including: Penny Jensz, John Stezaker, Mari Mahr and Jerry Uelsmann. Penny Jensz uses many copies of two images and layers them over one other, ripping through layers and sticking bits on top. She taught me to go wild whilst experimenting, let my imagination run away with me. John Stezaker (like Jensz) works with rearranging portraits to make them look strange. The difference is that Stezaker cuts two faces in half and creates a completely new identity, a new person by sticking to different halves of images, together. His work inspired the thought behind my final pieces – challenging how society views people by their looks, and how their own identities and personalities are less important.

Even though I didn't make a real research page for Mari Mahr, her work taught me to experiment whilst composing the image (like in my initial photo shoot). I also researched photographers and artists that I knew about before-hand, such as David Hockney and Francis Bacon. Hockney's photo montages are quite similar to cubism which started my whole thought into cubism-like photography. Again, he challenges people's identity and societies views by distorting their faces through a digital collage. For Francis Bacon, I didn't really research him; I just looked at his images and did my own edit in Photoshop inspired by his work, which became a comparison. However, I still studied his work and it inspired me to be more daring in Photoshop with distortions.

Throughout this project, I had three photo shoots. I didn't need many as my project was only based on human portraits (I did the editing after taking the photo). The first photo shoot was my initial one where I went to a reclamation site as there are always fantastic and strange things there. I went there with no idea of what to photograph but after the shoot, I noticed I took lots of images of gargoyles faces and animal faces, which is how I decided to focus on portraits. The next photo shoot I had was solely based on human portraits; I took lots of images of individual facial features, as well as the head and shoulders together. During this shoot, I experimented with different parts of the house to get the lighting right. At first I couldn't get it right with my Grandad and Mum, but I positioned my Grandma in a room that had plain walls and lots of natural light, which was the best place. The last photo shoot was similar to the second, except I used different models. Again, I was experimenting with the lighting; in the first house the lighting was very orange and I didn't notice this until I compared the images with my next ones, where the lighting was good, showing highlights and shadows on their face.
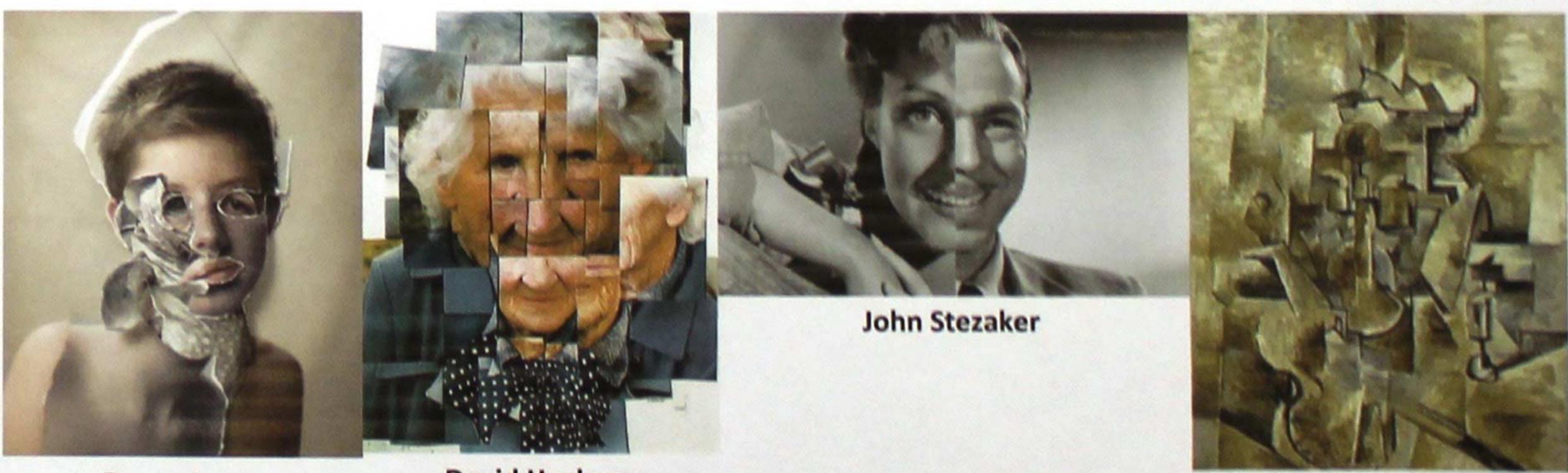
There were only a few workshops that I took part in, as I had no solid idea of my theme until later. I took part in photo shoots, Photoshop workshops, rearranging images workshops and mixed media workshops (which were very enjoyable). By taking part in these few workshops, I got to experiment broadly in these areas instead of experimenting briefly in many workshops; I got to experiment deeply in lot of varied ways. While on the photo shoots, I still thought about composition, depth of field, the Rule of Thirds, perspective, exposure, macro, angle, symmetry, line, tone, colour, space and form. However, sometimes they didn't apply so I didn't use them as frequently, but I have not forgotten the specialist terms. While editing in Photoshop, I feel as if I have been more dangerous and crazy with my editing in this project. The first edits were rather odd but I was only using simple filters and effects. The two edits towards the end of my project, on the other hand, are my best edits to date; I experimented with merging two or more images together as well as copying and pasting. I used many tools in Photoshop including the magnetic lasso tool, quick selection tool, rectangular marquee tool, crop tool, brush, eraser, quick mask mode, multiple layers, filters, effects and adjustments.

During the mixed media workshops, I experimented with masking tape, a pen, a HB pencil, a white pencil and oil pastels to get different effects on the images. For the rearranging workshops, I experimented with ripping images, layering them, sticking two different images together, sticking two versions of the same image together and cutting out parts and sticking them over another image. In the last experiments, they were completely based on cubism. First was sticking a weird coloured version over the original image in rectangles, then there was the oil pastel version stuck over the original (one of my favourite experiments), lastly, I merged to different portraits togethers with cubism and chopped up one image and stuck it on to plain paper will spaces between some pieces.

Some things I could have done if I had more time include a 3D sculptural research page (even though I did look at some sculptural photographers for inspiration, I didn't mention their names or present their work in my project). I would also have done more portrait images and choose the best ones for my final images, but I didn't have enough time and I didn't need a huge variety of images for my final pieces. Lastly, I would have done at least one more final piece in the same style as the two I have done, but I couldn't due to time restrictions.

In this project, I have lots research, developing ideas and mind mapping my ideas. I have lots of research including photographers, artists, an art movement (cubism) and sculptural photography. I have two mind maps (initial and theme), three moodboards (initial, portraits and weird portraits), lots of experiments, a couple of my own sketches, a mock up final piece technique and a final piece plan (step-by-step for my final pieces). All of this work clearly shows my inspiration and ideas, as well as being very informative and clear.

The images I used for my final pieces are not enhanced in any way but were left natural because they are about how society views people; challenging their judgmental nature by combining photography, oil pastel art, cubism and 3D sculptural photography. In a world where people are bullied or mocked for being different, my final pieces are like those individual few which are completely different. Some people may see my final pieces as defying the cultural 'norm' by unusually presenting a portrait, but I did it this way to show that different is good and should not be exploited like it is these days, making a statement.

Penny Jensz   David Hockney   John Stezaker   George Braque