

SECTION ONE – Your Final Major Project (guide 150 words)

What is the title of your Project? What will you work towards producing and what is your proposed end point? Explain how this relates to your work and ideas from the Pathway Stage and how it extends your knowledge, understanding and creative ability.

Title: Resistance

I have decided to focus this project on personal feelings; these feelings of obsession and self-destruction build inside me, which I want to unleash in a visual medium. I will produce a series of self-portraits and abstract (landscape, objects and shapes, people) imagery that will reflect on these emotions along with some graphic art (text). I will be printing the final series of images printed in 12"x16" paper. This will be a way for me to reflect on myself and understand these emotions. Sometimes these forces become so strong that it acts as a resistance on my everyday life, which becomes almost unavoidable. I believe self-understanding these emotions is the first step to growth as a human being before trying to figure out the world.

SECTION TWO – Influences, Research, Sources and Ideas (guide 150 words)

What are the influences, starting points and contextual references and why are they relevant to your ideas? Indicate the subject areas you intend to research and the likely sources of information including any museums, specific locations, performances, etc you plan to visit. However you should not make extensive lists in this section. Instead you should compile an accurate bibliography correctly acknowledging all references including texts, periodicals, websites and video/DVD's etc. Enter your bibliography in the APPENDIX.

I have been influenced by the way Masahisa Fukase used photography to express his personal feelings especially in his book "The solitude of Ravens". In terms of aesthetics I am heavily inspired by the way Takuma Nakahira approaches his subject and how he disregards all the technical aspects of photography such as lighting, exposure, sharpness which can be seen in his book "For a language to come". My other influences in general about how I see life is Carl Jung, Terence McKenna, Bill Hicks, George Carlin, Aldous Huxley and Alan Watts. One of the recent exhibitions I went to see was "The bride and the bachelors: Duchamp with Cage, Cunningham, Rauschenberg and Johns" at Barbican Centre. These are all Dada and neo-dada artists whose most amount of work is based on self-expression (abstract expressionist). One of the ways these artists influence me is by making me find my own voice because self-expression is what they have in common.

SECTION THREE – Techniques, Processes and Timescale (guide 150 words)

Refer to any techniques and processes you intend to use. Describe the range of media and materials relevant to your project and how you may use them to explore and develop your ideas. Include aspects of studio practice, workshop procedures or the use of particular equipment and software etc. Provide an indicative timescale for your project and indicate the manner in which you intend to divide your time in order to investigate, develop, produce and evaluate your project appropriately. This should be a meaningful plan to you and should be personalised to your project. You may wish to write your plan as a daily or weekly schedule in which case enter your timescale in the APPENDIX.

Film has an uncertainty about it that always pushes my creative drive, so my chosen medium will be film. I will be using my Fujifilm Klasse S, Plaubel Makina 670 and Plaubel Makina 67 and using 120 and 35mm films (Kodak Tri-X exclusively). All final images will be printed in the darkroom on Ilford Multigrade IV pearl paper (16"x12"). For self-portraits I will be shooting in my room and will be using a white background. For abstract images I will go around London in general, cannot pin point exactly where but I will be taking random bus from Hounslow and pick a route. Aesthetically my images will reflect the work of Daido Moriyama somehow since I will be shooting on black and white film and like Moriyama I prefer high contrast images for which I will be using filters to achieve this effect.

SECTION FOUR – Method of Evaluation (guide 50 words)

How will you critically review and analyse your work and determine if it is successful? How will you identify directions for ongoing development? Do you have a method to record the critical response to your ideas? How do you propose to assess the success of your Final Major Project and what will be your methods of evaluation?

All my work will be recorded in sketchbook and also uploaded on a blog for review. There will be one to one sessions with our tutor regarding the project. Also there will be critiquing among classmates during our lesson and share ideas among us.

APPENDIX

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SECTION ONE – Your Final Major Project (guide 150 words)

What is the title of your Project? What will you work towards producing and what is your proposed end point? Explain how this relates to your work and ideas from the Pathway Stage and how it extends your knowledge, understanding and creative ability.

When we pass strangers we automatically classify them into gender binaries, male or female. But what does it mean? How do we differentiate between the two? Is there a rule for gender classification? Must we comply with these rules? Can we be both? Or neither? Most importantly does it matter? I feel that gender binaries are something that we have created and when we are unable to identify an individual as either male or female we enter into a state of confusion. Through this project I would like the viewer to explore the above questions and come to a conclusion about whether or not gender binaries matter. I will produce a series of formulaic portrait studies with each individual occupying the same space within the frame resulting in a set of images that appear almost identical in form and structure.

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I wanted to explore the theme of gender identity and gender expression because it's personal to me. People who do not conform to the standard rules of gender identity are often a target of discrimination, and I do not believe is a fair treatment. A survey carried out by the University and College Union showed that 79% of the respondents were subject to some form of harassment (May 2009). I have been influenced by documentaries such as "*Paris is Burning*" and "*The Aggressives*" and works of photographers including Loren Cameron and Rebecca Swan's "*Assume Nothing*" series. In the documentary "*The Genius of Photography*" it was said that Man Ray had a gift for making his sitters look sleek, metallic and superhuman through solarisation and I will yield similar results from my own project. I hope to gain more by seeing his exhibition at the National Portrait Gallery. I will use the technique used by August Sanders to produce his human typologies.

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I will be using a film camera to record my images on 35mm and 120mm. I feel that film would be more appropriate for this project as it is more personal. The subjects will be posed in the same way and occupy the same amount of space, I feel this is important as it symbolises equality. This method also mirrors the technique used to make scientific typologies and the work of Bernd and Hilla Becher. In addition to these portraits, I would also like to adopt a documentary approach and will be documenting various objects that belong to the individuals. I will also use digital to record my progress and do test shoots so I can see how my end results will turn out. I will experiment with the process of solarisation, which will reflect my influence of symbolism. I feel that this will make the images seem otherworldly. I will also be using fibre-based paper as I wish to use paint and chalk on my prints. I will be printing on 16x20 paper, I feel that this would be an appropriate size to present my final piece.

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I will be regularly recording my progress in a sketchbook as well as keeping a personal journal. I will also have one-to-one tutorial sessions and group critiquing sessions to gain feedback from my tutor and my peers.

SECTION ONE – Your Final Major Project (guide 150 words)

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Who we are? Do we really know? How do we choose who we want to be? As we get older and older we try to build a personality, shape or define our character that will follow us for the rest of our life. But what happens when you choose to be more than one person; when you alter your personality to fit your environment, your social circle? As people our mood fluctuates depending on our situation or surroundings. Through this project I would like to explore my personas in depth and exposed myself through a series of self-portraits showing different parts of myself; I will portray the alteration of personalities by this portraits. I will explore studio based and location portraiture.

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My major influence is Cindy Sherman and her "Bus Riders" series that made me want to explore the self-portraiture. Another great influence is the movie "The Dreamers". I love how the characters act out different rolls spontaneously during the movie. Photographs of Georgia O'Keefe taken by Alfred Stieglitz also serve as a source of inspiration. I hope to achieve the same atmosphere and feeling in my images. Bill Brandt is also another inspiration; the combination of that gloomy aura of his portraits with the game of the shapes and shadows is what made me love his work and get influenced by it. I will also see Man Ray's portraits exhibited in the National Portrait Gallery to see how he composes and frames his portraits.

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In this project I will be using a digital SLR camera for my test shoots. For the most part of my project I will be using film both 35mm and 120mm, black and white and colour. I will be shooting in different places, exploring my location skills, such as my room, Brick Lane, Hyde Park and Barbican. These environments will help me to achieve the feeling of how different they are from each other using these places as a background for my false personas and studio based portraits for the true me. There will be darkroom manipulation such as the use of filters and toning my images to achieve the best results.

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I will be keeping a written and visual daily journal to constantly make notes about the positives and negatives of my project and the ideas and changes that I did in accordance to be focus on my project and succeed through that. I will also record the progress of my work in a sketchbook and share my work with my peers and have group critiques and one to one tutorials to get feedback about my progress in this project. I will be also recording my thoughts and my progress through my blog.

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Space; A continuous area or expanse that is free, available or unoccupied.

I will produce a set of large landscape images of areas dramatically in contrast to London. I will travel to towns and places around the south of the UK to photograph large and peaceful areas. Contrasting to where I live in London, I enjoy travelling to these quiet and empty beaches and coastlines. The contrast of lots of people in a small, compact town to a large, empty stretch of beautiful seascapes is really interesting to me. For me, going down to the sea is like an escape from the on the go life I have in London. The smell of the sea air, the sound of the waves crashing against the rocks, the whole element of seeing an endless line of the sea for me is breath-taking, and it's a feeling I want to share with people who view my work. My final piece will be a selection of images gathered from the different places I visit, approximately 20 x 24 to give more of an impact into the size of the areas that I will be shooting.

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My influences for this project are Michael Marten and Ansel Adams. I went to see Michael Marten's work 'Sea Changes' at the Oxo tower gallery in September 2012 and I was really inspired by it. It was a fascinating study of the patterns of tides and how the scene changes when it's in and when it's out. The Ansel Adams' exhibition in January 2013 was breath-taking because of the scale. I came up with the idea of wanting to study this when I was recently in Wales. I went to Rhossili Bay – voted the third best beach in Europe – and the view from the top of the cliff was stunning, and everyone on the beach below were so small. I got an overwhelming feeling of space and freedom and it's a feeling I want to share with others. I will be going to see the 'Landmark: The Fields of photography' exhibition at Somerset house. It is a collection of work produced by over 70 of the world's most highly regarded photographers from around the world. The images show both a harsh and brutal reality of the changing environment, as well as showing their stunning beauty.

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I will shoot in both film 120/large format and with my DSLR. From previous experience with film, I am using my DSLR on each shoot to keep records of the day and to produce test shoots so I can set up my camera accurately. A high contrast print is important within my body of work to give intensity and drama. I will use a red filter to achieve this, as well as an infrared filter and infrared film. When shooting in digital, I think I might stick to editing them in black and white, though I will experiment with having them in colour to see what the results look like. Black and white is a less distracting medium and can help a series of images seamlessly relate. In terms of printing, I will use a multi grade fibre paper to print my images as the paper helps to give a good contrast and weight to the image.

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I will be keeping a working diary of my project on my blog and will note down any progressions, developments, changes and any problems I have as a way to constantly reflect and keep on track. I will share my images with my classmates, teachers and friends during class critique regularly to receive comments and to discuss my work, keeping myself immersed in my project and creating an interest over it. I will react to feedback given to improve and develop my project.

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In a previous project I experimented with long exposures using car headlights, to create light trail/s. For my FMP, THE ART OF LIGHT, I am planning something different in that I intend to 'paint buildings' using a portable light source, coupled with extremely long exposures. I'm going to be using buildings that are rundown, derelict and also try to source some burnt out cars. Another area of interest is steel wool spinning images. Research has revealed some exciting imagery, that I wish to reproduce myself. This will be an extension of work I have already done, and I will use the techniques to highlight DESOLATION and DECAY.

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I have researched a few photographers that have inspired me. Troy Paiva is a 'Light painting' photographer and has been capturing night imagery since 1989. He considers himself an "Urban Explorer". I have also looked at Lichtfaktor, not a specific photographer, but a group They are well known for their graffiti light painting style as well as their several stop animation light painting films. Lichtfaktor has produced animations for commercial clients including work for telecommunication company Talk Talk. YouTube has also proved a source of information and techniques.

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For my project I will be producing images digitally, in RAW format, then edit using Adobe Lightroom. I am using this software because I think it's more professional than some of the others available, and I am confident and comfortable using it. The equipment I will be using is Canon 7d with a range of lenses and a sturdy tripod to help eliminate camera shake.

For my light sources, I will be using a flashgun and some torches to paint the scene, coupled with a remote shutter, so I can experiment with a range of shutter speeds to find the best settings/exposure. I have already identified a few places and locations, that would really work well, for my project.

Final pieces will be 4/5 A3+ Digital inkjet prints on High quality Photographic Paper. These will be properly mounted for display.

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As I progress through the project I shall document and keep all images that not only worked, but also those that didn't! All will form part of the development of my final pieces. I will keep a blog, and diary, to go alongside this work. In these I shall record thoughts and techniques I used.

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The genre of photography I am basing this project on is themed portraiture. The theme I will be choosing is 'Alter-ego' where I am able to portray a character in first a positive way and then a negative way. I will work in the studio to develop commercial/stylized. I will also be shooting in a various amount of locations, this will add more variety in my images. I plan to shoot in unique places and areas such as, forests, river sides, roof tops, city centres, etc. I will also associate this opposite personality with opposite sub themes to correspond with one another. For example, I would shoot a subject in a beautiful forest, to represent natural beauty and peace, and as an alter-ego, I would then shoot in the City so that it represents, man taking over and havoc. This is an area I haven't discovered so I will be learning new things along the way however with the support of Hair and Make-up teams and stylists my models will be able to show their alter-ego. I will produce a series of paired pictures that will each have an opposite representation.

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As this project is based on portraiture, one of my inspirations is Mike Reid. Reid's location images are very close to what I would like to achieve. I will be using some of his techniques and some of the poses and positions that he has put his models into. I order to further my research I will be in contact with Reid in order to gain information of good local locations. Reid has proven himself as a great portrait photographer with his mixture of rough urban backgrounds against symbols of beauty and elegance, such as a ballerina dancing in front of a graffitied wall.

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The techniques I will be using will be consisting, continuous lighting, off camera flash, long exposure, and light trail. I will be using continuous lighting as it will be easier to manipulate and change rather than flashes that must be adjusted through camera and settings however, for some shots I shall use the flash as it will allow me to freeze the image and therefore giving me a sharper image. For the upcoming shoots I will be using a 24-70mm lens f/2.8, a 50mm F/1.4, a SB700 Flash, an Ice Light, tripod, and a D300s. For this to work effectively I will need an assistant at hand as it will be difficult to position things such as reflectors and operate the camera. For post-production I will be importing my images into my computer and editing the in Adobe Lightroom software. This will enhance the images and give them more of a professional finish. Involved in this project I will have a two make-up artists who will apply and retouch make-up when needed, one stylist, to create each outfit for each side of my characters. I will not be using many props in my shoots as I would like the attention to be on my models however, I may use some stereotyping props, such as a teddy bear to represent a child or childish mentality.

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I will be using my research and inspirations to visually compare between the bodies of work. I will look at lighting details and sharpness and a self-assessment. Once I believe that this has been successful I will then give the images to non-photographer and ask them what they believe the theme is. The way in which I will be documenting my work in the form of a blog, peer critique and after feedback I will record it on my blog so that I don't make the same errors for the next shoot.

SECTION ONE – Your Final Major Project (guide 138 words)

A visual Perception of events
Through daunting fields awaits
Purity inviting subconscious thoughts...

Its within our human nature to be surrounded; whether they are boundaries or boundless, either to protect or attack, to use or abuse its true meaning; through my poetry I will be expressing my view of how landscapes have been treated, as well as how landscapes become therapeutic and atmospheric conditions, while it remains the same but alters through weather. I will be merging poetry into my photographic theme, 'sense of surrounding'. My photography will be illustrated through my poetry, to apply a visual to my poetry to capture a sense of surrounding; My senses and poetry will be descriptive, informative, personal and expressive. My poetry will amplify the visual mood and communication of my photographs, forcing my audience to a vision rather than re-imagining.

SECTION TWO – Influences, Research, Sources and Ideas (guide 169 words)

I will be looking at surrealist artists and poets. The poet Ross Sutherland and photographers Ansel Adams and Man Ray have been my influences. I visited both Ansel Adams and Man Ray's exhibition this year in London. Ansel Adams is a landscapes photographer who photographs national parks in the United States in a supported act of preserving their existents. I was inspired by Man Ray's specialised technique of solarisation and painting on negatives his solarised 'Dust breeding', Photographed By Man Ray, and as a result a collaboration with Marcel Duchamp, 1920. Pierre Cordier the father of chemigrams experimented with chemicals creating abstract texture. I'm using chemigrams to create a man made substance to reflect the natural landscapes; in affect portray an abstract view of landscapes to present to an unappreciative society of their own environments. I had attended a poetry reading inspired by Man Ray's surrealist approach. I will continue to explore many poetry evenings within exhibitions or informal, I will be presenting my poetry in open mic events.

SECTION THREE – Techniques, Processes and Timescale (guide 154 words)

In contrast I would like to experiment with the technique of chemigrams to create a textured form of abstract imagery beside the realistic landscapes. Instead of capturing a wide landscape I will be focusing on the smaller details within the landscape. I will be recreating these images with the chemigrams both pieces will be inspired in a surrealist manner. I will be attending regular workshops within my college darkroom, perfecting and improving my skills to learning the process of chemigrams, also to improve my skills in darkroom practices; for instance trying various techniques like solarisation. I will be working with 35mm and 120mm film and digital photography with a film affect approach, likewise increasing the ISO and varying the aperture to compensate exposure due to weather condition. I may look into using the enlarger to expose a small section of text on acetate paper inspired by Man Ray who painted on to his negatives.

SECTION FOUR – Method of Evaluation (guide 39 words)

- Reading my poetry at open mic's to receive feedback
- Maintaining a reflective journal and visual sketchbook
- | Record my poems
- <http://gabriellemensahphotography.wordpress.com>
- My friends & family opinion
- Regular peer critiques
- 1:1 feedback from lecturer

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Artist & Research Reference

Ansel Adams: <http://www.anseladams.com>
Man Ray: <http://www.manraytrust.com>
Pierre Cordier: <http://www.pierreCORDIER.com/20.html>
Tim Rudman: <http://www.timrudman.com>
Surrealism in Poetry: <http://www.textetc.com/modernist/surrealism.html>

Blogs & Photo Sharing:

Wordpress: <http://gabriellemensahphotography.wordpress.com>

SECTION ONE – My Final Major Project

Subtle beauty. A profound and delicate feeling that a woman has, enforced by self-confidence and awareness of her body. Women, who decide to show their beautiful side, crave to be considered as stunning, feminine characters and that subtleness helps them to be confident. We find it in everyday life, for example, magazines, television, or even on the street. People interpret it differently, some think that it cannot be achieved naturally, and that is what I will overcome. I will expose a person's real self as well as a constructed self. The underlying emotions and ambition behind their behaviour. Portraying the natural and subtle look of my models is the main intention and I will achieve that by using various techniques and locations. I will produce a series of portraits which promote subtle and natural beauty. In terms of edition, I will digitally enhance my final outcomes to keep them at a high standard and suit the expectations of magazines etc.

SECTION TWO – Influences, Research, Sources, and Ideas

John Rankin has influenced my work in many ways. His uniqueness and ability to portray a model at their best is overwhelmingly creative. He uses techniques and objects that all together create great outcomes, such as showing beauty through make up, close up, texture, composition...I will look at magazines that he created, such as "S" the Rankin issue and "Dazed and Confused". Furthermore, I will gain inspiration from his exhibition at the "Annroy" gallery, where he exhibits his work on monthly basis. To have a contrast I will also be looking in more depth at the photographer Nikola Borissov who has worked with known fashion magazines and is producing art around the world. I will gain influence from Vogue and the advert campaign for Dove where they guide us about real beauty. I will also touch on the argument of manipulating images in the media which mislead the audience by warping our reality of what is true and what is created in the world of beauty and fashion.

SECTION THREE – Techniques, Processes, and Timescale

I will use techniques and editing processes that will challenge my previously produced work. This time, I will use a digital format camera together with a variety of lenses, such as 50mm f/1.8 and 18-105mm f/3. I will concentrate on presenting my imagery in black and white because I believe that this will reveal my idea of subtle beauty very well; without a distraction of colour because black and white tones show more texture and details. To strengthen my work, I will imply a shallow depth of field to my images to make the main character stand out and reinforce the idea of beauty. I will work in co-operation with make-up artists, hairdressers and assistants. I will explore location shooting to merge the background with subtlety and studio shooting will give me more control over lighting. My digital editing will consist of enhancing the colours (adding filters, making the tones warmer) and overall appearance of my images as well as touch upon the glow of models' skin.

SECTION FOUR – Method of Evaluation

The most important part throughout my final major project will play a written journal where I will constantly criticize my work. Another valuable journal will be a visual sketchbook, which will be including my entire progress. With help of my teachers and their opinions, I will successfully be on

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'The faces we don't see' Identity "the fact of being who or what a person or thing is" In my final major project I will produce a body of work relating to the theme identity. Identity is an amusing thing, as no one truly understands someone's or his or her own identity. This is not always the person's fault as people can be deceitful and appear to be someone they are not. People can also be too quick to judge without knowing the other side of the person's story or personality. I will develop this theme and message by taking faceless portraits, including blank, unique and masquerade masks as well as other props such as mirrors, fabrics and gloves. I know taking images in this way will get my message of people feeling lost, being dishonest and judging others showing how people don't truly know each other I want to show this across in a creative, abstracted and precisionist way. I will produce 9 final outcomes.

SECTION TWO – Influences, Research, Sources and Ideas (guide 150 words)

What are the influences, starting points and contextual references and why are they relevant to your ideas? Indicate the subject areas you intend to research and the likely sources of information including any museums, specific locations, performances, etc you plan to visit. However you should not make extensive lists in this section. Instead you should compile an accurate bibliography correctly acknowledging all references including texts, periodicals, websites and video/DVD's etc. Enter your bibliography in the APPENDIX .

I looked for guidance and inspiration from the photography art movement's abstract and straight photography however mostly focusing on the creative side of straight photography such as modernism and the precisionist style. I wanted to combine these movements together in a way as I thought it would be interesting. The style of Duane Michaels images like his sequencing work and the way he takes his images has given me inspiration in how I will take my images. Henri Cartier-Bresson way of producing naturally abstracted images with people and his images of silhouettes gave me ideas in the way I will put my images together. Rosetta Whitehead style of work is dark yet at the same time very soft, she uses a technique of light painting. Akiko Takizawa has a very creepy feel to his images and he uses masks in his photos covering up the person's true face or identity.

SECTION THREE – Techniques, Processes and Timescale (guide 150 words)

Refer to any techniques and processes you intend to use. Describe the range of media and materials relevant to your project and how you may use them to explore and develop your ideas. Include aspects of studio practice, workshop procedures or the use of particular equipment and software etc. Provide an indicative timescale for your project and indicate the manner in which you intend to divide your time in order to investigate, develop, produce and evaluate your project appropriately. This should be a meaningful plan to you and should be personalised to your project. You may wish to write your plan as a daily or weekly schedule in which case enter your timescale in the APPENDIX .

Studio photography setting up my scene and controlling light, using props such as; mirrors, masks and gloves with the model. I will also be doing on location shoots around where I live including my house, catching the perfect faceless portraits with natural lighting and objects outside of the studio and using shadows to hide the person's identity. I will also be using techniques from the camera such as blurring out the face, looking at different unexpected views when it comes to producing these portraits the materials I will be using are film and a film camera producing both black and white and maybe colour images with film. Also will be shooting with digital this a good way to show my idea and my message. Using techniques from the camera such as focusing the lens causing a blurry effect play around with the shallow depth of field and capturing shadows and anything that would hide the face/ identity of the person on location. I will be using film mostly for this project, so using darkroom techniques and processes such as developing film, printing contact sheets and final prints.

SECTION FOUR – Method of Evaluation (guide 50 words)

How will you critically review and analyse your work and determine if it is successful? How will you identify directions for ongoing development? Do you have a method to record the critical response to your ideas? How do you propose to assess the success of your Final Major Project and what will be your methods of evaluation? Unit 9 requires you to produce a supporting statement at the end of your project. This section can inform your analysis.

- I will look for guidance and advice from my peers and my tutor, asking what has gone wrong and what has gone right.
- Record and evaluate my outcomes.
- Keep a diary on me writing down my development.
- Looking back at the unit making sure that I am on the right track.

SECTION ONE – Your Final Major Project (guide 150 words)

What is the title of your Project? What will you work towards producing and what is your proposed end point? Explain how this relates to your work and ideas from the Pathway Stage and how it extends your knowledge, understanding and creative ability.

I have chose to specialise in Commercial photography and am working towards creating a series of Cinematic photographs, in essence film stills from different scenes. I want to make images about "Protagonist", based around the idea that the director who writes his owns scripts, does his own camera work, and somehow manages to film himself in action, as the protagonist. I will create 3 – 5 finals, which will each differ in narrative and character, each photograph will represent a different protagonists role in a film. These protagonists roles will be influenced by myths, real people or characters from film, I will create the narrative for the protagonists and through the set up of the scene, props and lighting I will create the visual elements needed to tell a story to the audience.

SECTION TWO – Influences, Research, Sources and Ideas (guide 150 words)

What are the influences, starting points and contextual references and why are they relevant to your ideas? Indicate the subject areas you intend to research and the likely sources of information including any museums, specific locations, performances, etc you plan to visit. However you should not make extensive lists in this section. Instead you should compile an accurate bibliography correctly acknowledging all references including texts, periodicals, websites and video/DVD's etc. Enter your bibliography in the APPENDIX .

I have always been influenced by cinema. I want to recreate cinematic qualities to my photographs. For the creation of scenes I will be using costumes and different locations, as well as the opportunity of using outdoor lighting like Kirsty Mitchell From her Wonderland project in the way she carefully picked locations and designed and made props for her models to create fantasy portraits, she used more natural light than studio lighting. The scenes will be well though out and planned before hand like the work of Taryn Simon, her "The innocents" project where she revisited criminals that had been wrongly convicted, avoided death sentences and served time and captured portraits of them in scenes where they had committed the crime or were arrested, the portraits are very atmospheric and cinematic and have a storytelling element which I wish to have in my final portraits. I have also been looking at some of the film work of directors Quentin Tarantino and Nicolas Winding Refn, their film stills are iconic in the cinema world. I will attempt to mimic some of the styles of work.

SECTION THREE – Techniques, Processes and Timescale (guide 150 words)

Refer to any techniques and processes you intend to use. Describe the range of media and materials relevant to your project and how you may use them to explore and develop your ideas. Include aspects of studio practice, workshop procedures or the use of particular equipment and software etc. Provide an indicative timescale for your project and indicate the manner in which you intend to divide your time in order to investigate, develop, produce and evaluate your project appropriately. This should be a meaningful plan to you and should be personalised to your project. You may wish to write your plan as a daily or weekly schedule in which case enter your timescale in the APPENDIX .

I will be using digital cameras to capture my images as It would be quicker and easier to edit on Photoshop, I may also shoot on film to experiment with different negative effects and darkroom techniques to see which would be best to create the atmosphere I want to achieve for my final images. I will be using different lighting techniques depending on the location which I will be predetermined by scouting them and recording them in my sketchbook by taking pictures of the location before the actual shoot and making sketches of the scene/composition of model and lighting, preplanning.

SECTION FOUR – Method of Evaluation (guide 50 words)

How will you critically review and analyse your work and determine if it is successful? How will you identify directions for ongoing development? Do you have a method to record the critical response to your ideas? How do you propose to assess the success of your Final Major Project and what will be your methods of evaluation?

I will frequently make notes and sketches in my sketchbook and journal that I will be carrying with me everyday, any ideas I have or anything that inspires me I will note it down in my journal and sketchbook. I will also be referring back to my brief regularly to make sure I stay on track with my goals. I will be publishing my photographs on Instagram to gain some constructive criticism from non related students and other photographers or teachers to receive non bias and

SECTION ONE – Your Final Major Project (guide 150 words)

What is the title of your Project? What will you work towards producing and what is your proposed end point? Explain how this relates to your work and ideas from the Pathway Stage and how it extends your knowledge, understanding and creative ability.

The Title of my project is called No Vision. I will to produce a series of 7 large-scale abstract photographs of work that discusses a political stance mainly talking about anarchy and holes in our governments. Abstract introduces a focus of raw form; shape and Textures that don't resemble represent external reality. Taking and expanding upon this idea I will create kaleidoscopic outcomes of people playing sports. I will also represent Contrast through vey renaissance style studio portraits which I will capture with very bad camera phones to add some distorted eeriness to the image.

SECTION TWO – Influences, Research, Sources and Ideas (guide 150 words)

What are the influences, starting points and contextual references and why are they relevant to your ideas? Indicate the subject areas you intend to research and the likely sources of information including any museums, specific locations, performances, etc you plan to visit. However you should not make extensive lists in this section. Instead you should compile an accurate bibliography correctly acknowledging all references including texts, periodicals, websites and video/DVD's etc. Enter your bibliography in the APPENDIX .

No visions name and ideologies comes from two different movements, one being no wave which was a reaction to new wave” **No wave** was an underground music, Super 8 film and performance art, video art, and contemporary art scene that had its beginnings during the late 1970s through the mid-1980s in downtown New York City when the city was a wasteland of cheap rent and cheap drugs”. Swans was a band from the beginning of no wave who talk about how democracy is letting us down like in albums such as filth and cop, which is something I will discuss. New vision is also an inspiration for dada and surrealism they use such techniques as collage editing manipulation much like dada. Although John Heartfield is a dadaist I find is politically charged photomontage very relatable to what I am doing. Although Sam Taylor wood is not a constructivist, her to influence my approach to making a collage with her contact exhibition which was a wall of contact sheets.

SECTION THREE – Techniques, Processes and Timescale (guide 150 words)

Refer to any techniques and processes you intend to use. Describe the range of media and materials relevant to your project and how you may use them to explore and develop your ideas. Include aspects of studio practice, workshop procedures or the use of particular equipment and software etc. Provide an indicative timescale for your project and indicate the manner in which you intend to divide your time in order to investigate, develop, produce and evaluate your project appropriately. This should be a meaningful plan to you and should be personalised to your project. You may wish to write your plan as a daily or weekly schedule in which case enter your timescale in the APPENDIX .

I will be using mediums such as terrible camera phones for their pixelated look in and out of the studio also various forms of bleach like acetone and paint remover because it will strip the image of pure photographic quality but also screen printing on such materials as denim and acid washing it after. Even though I will be using some traditional techniques of painting and collage I will also develop our own techniques through our personal influences throughout the project. Such as adding its own sense of distortion and vivid atmosphere by how we utilise traditional mannerisms of painting and collaging but also using subverting the use of these techniques to create a juxtaposition periods and mannerisms through art.

SECTION FOUR – Method of Evaluation (guide 50 words)

How will you critically review and analyse your work and determine if it is successful? How will you identify directions for ongoing development? Do you have a method to record the critical response to your ideas? How do you propose to

SECTION ONE – Your Final Major Project (guide 150 words)

What is the title of your Project? What will you work towards producing and what is your proposed end point? Explain how this relates to your work and ideas from the Pathway Stage and how it extends your knowledge, understanding and creative ability.

"We are all visitors to this time, this place. We are just passing through. Our purpose here is to observe, to learn, to grow, to love... and then we return home."

And then we return home, I don't know the purpose of life completely with the argument of religion and its purpose to take us to heaven, is this a story to help kids sleep at night, that has expanded to help us with a purpose? I will produce a series of 9 collages and one photo film that reflect my perception of religion, by recording first hand narratives, looking into Christianity and Islam because I feel they have most effect in society and how I feel it's a brotherhood and divides humanity. I will photograph religious women and in contrast to men, of races from Somalia, England and Jamaica also landscapes and architecture of churches and mosques. I want to cause a reaction to maybe knowledge me and help me on my view. To maybe give me more of an end purpose.

SECTION TWO – Influences, Research, Sources and Ideas (guide 150 words)

What are the influences, starting points and contextual references and why are they relevant to your ideas? Indicate the subject areas you intend to research and the likely sources of information including any museums, specific locations, performances, etc you plan to visit. However you should not make extensive lists in this section. Instead you should compile an accurate bibliography correctly acknowledging all references including texts, periodicals, websites and video/DVD's etc. Enter your bibliography in the APPENDIX.

The world as it is today, the government the music and the cultural group of friends I have and their beliefs has given me great influence on my personal beliefs and arguments. But I will also look into historical references of religion and politics from museums to books and films and even the religious books themselves, the Quran and the Holy Bible. Also from three different movements, new vision in how I edit the work to manipulate my perception, it was an influence to Dada and Surrealism movements. They use such techniques as collage editing manipulation, and Pictorialism how they mimic paintings, such as Henrick Kuhn. My influences will consist of many different sources such as artist from the movements, Hannah Hoch, Dali, John Heartfield, as well as many other sources.

SECTION THREE – Techniques, Processes and Timescale (guide 150 words)

Refer to any techniques and processes you intend to use. Describe the range of media and materials relevant to your project and how you may use them to explore and develop your ideas. Include aspects of studio practice, workshop procedures or the use of particular equipment and software etc. Provide an indicative timescale for your project and indicate the manner in which you intend to divide your time in order to investigate, develop, produce and evaluate your project appropriately. This should be a meaningful plan to you and should be personalised to your project. You may wish to write your plan as a daily or weekly schedule in which case enter your timescale in the APPENDIX.

I will produce work from studio and landscape/on location photography, with the mediums of digital and film. Scanning in the film prints as well as using the originals to cut and collage similar to the digital prints. As well as found photographs and text. Also I will use mixed mediums from paint and bleach with other materials of fabric, nature and other relevant objects to create texture and emphasize on the atmosphere when creating the collage pieces.

SECTION FOUR – Method of Evaluation (guide 50 words)

How will you critically review and analyse your work and determine if it is successful? How will you identify directions for ongoing development? Do you have a method to record the critical response to your ideas? How do you propose to assess the success of your Final Major Project and what will be your methods of evaluation?

What will indicate whether this project is successful or not is if it challenges and poses a question to the viewer or a reaction to cause an argument? Whether it is perceived well or not at all, the work should at least say and make you feel something. I will present my outcomes to my class and record their reactions work on them and then present to them again.

APPENDIX

Use this appendix for the bibliography and timescale for your Final Major Project.

Artists

- Saatchi – photo film artist
- Alphonse Mucha, 'the slav epic series'
- Cassandra Rick Berry

SECTION ONE – Your Final Major Project (guide 150 words)

What is the title of your Project? What will you work towards producing and what is your proposed end point? Explain how this relates to your work and ideas from the Pathway Stage and how it extends your knowledge, understanding and creative ability.

A business, also known as an enterprise or a firm, is an organization involved in the trade of goods, services, or both to consumers. For my Final Major Project I want to show the differences or similarities between a family business and a corporate business in a series of portraits. I plan to base my project in London and Greater London, I also want to go to different type of areas varying from upper-class boroughs to less fortunate boroughs, I will then create a triptych of the 3 portraits from the upper-class, the lower-class, and the corporate business. I plan to shoot in different type of businesses like restaurants, grocery stores, hairdressers/barbers and other establishments. I want to have full body portraits from each one. By the end I want to have learned the differences or similarities of things like Hygiene and Customer service.

SECTION TWO – Influences, Research, Sources and Ideas (guide 150 words)

What are the influences, starting points and contextual references and why are they relevant to your ideas? Indicate the subject areas you intend to research and the likely sources of information including any museums, specific locations, performances, etc you plan to visit. However you should not make extensive lists in this section. Instead you should compile an accurate bibliography correctly acknowledging all references including texts, periodicals, websites and video/DVD's etc. Enter your bibliography in the APPENDIX.

I have many inspirations for this project, one being Paul Strand. I really like his approach to his portraits, they were very strong but at the same time un-manipulated, by the end of this project I hope to have achieved portraits like this. Another inspiration for this project is John Delaney. Delaney had a project that was featured in the British Journal of Photography call the Hoboken Originals. The project was based around family run business that had survived the neighbourhood's transition. When doing the portraits Delaney planned to celebrate and reflect the community's distinct character. Visually some of the characters looked very rough and it seemed like they had been working hard. In my imagery I want to try and capture how much the people are working or just hygiene in the workplaces. Another inspiration is simply real life and the current economy, from this project I will learn how the current state of the economy is affecting people in the lower-class or upper-class.

SECTION THREE – Techniques, Processes and Timescale (guide 150 words)

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For this project I will be using a DSLR, I will then use Adobe Lightroom to edit colour, lighting, contrast, sharpening ect. I will then use Adobe Photoshop to make the collage of the three different portraits and if needed to get rid of any unwanted thing in the image. Before starting my project I will need to get permission so first I will have to contact the businesses to find out when is a possible time for me to do the shooting, especially with the bigger corporations. I would to produce 9 different triptych with 3 A4 portraits in each.

SECTION FOUR – Method of Evaluation (guide 50 words)

How will you critically review and analyse your work and determine if it is successful? How will you identify directions for ongoing development? Do you have a method to record the critical response to your ideas? How do you propose to assess the success of your Final Major Project and what will be your methods of evaluation?

I plan to get peer feedback after each shoot to know how to improve on the next shoot, or what went well. I will also get advice from my teacher. I will document the development of my project in a journal, blog and Instagram, I will then react to feedback on my next shoot.

SECTION ONE – Your Final Major Project (guide 150 words)

What is the title of your Project? What will you work towards producing and what is your proposed end point? Explain how this relates to your work and ideas from the Pathway Stage and how it extends your knowledge, understanding and creative ability.

Look at the bright side

Insecurity is an anxiety that facets on one's mind, caused by a lack of confidence or sense of danger to oneself. There are many forms of insecurity however when a person thinks about anxiety there is first of all the physical side to it but above all, the mental part. I would be concerned and showing the different forms of insecurities. My final major project will help explain the idea of insecurity and its forms, such as uncertainty towards one's body for example, some people may feel their body is not attractive and this causes them to feel insecure. The idea is about pushing my subjects out of their personal comfort zone and exposing their insecurities through photography. I want to approach this idea by only stating the mental side of insecurity. The project will help the subject used in photographs and get over their insecurity's as it's like a therapy session that gets the subject to matter to overcome their nervousness and threat. By observing the image the subject might get a confidence boost. I will explore these forms of insecurities by having series of photographs that help show the idea and meaning of project. I will incorporate narrative techniques into my project. In this project I will produce series of nine photographs in A4. I will produce portraits of my subjects alongside with photographic studies.

SECTION TWO – Influences, Research, Sources and Ideas (guide 150 words)

What are the influences, starting points and contextual references and why are they relevant to your ideas? Indicate the subject areas you intend to research and the likely sources of information including any museums, specific locations, performances, etc you plan to visit. However you should not make extensive lists in this section. Instead you should compile an accurate bibliography correctly acknowledging all references including texts, periodicals, websites and video/DVD's etc. Enter your bibliography in the APPENDIX .

I was inspired by Richard Renaldi's abilities to work with his subject. Most of Richard Renaldi's work is in A4 so the audiences take time and focus on the images. Richard Renaldi inspires me because of the way he works with his subjects. Paulo Zerbato is an artist that helped shape my idea. I mention this artist as his work involves and shows the physical form of insecurity. One of the art pieces he created displays a subject that is uncomfortable with her body. Paulo Zerbato heavily inspired the idea for my project.

SECTION THREE – Techniques, Processes and Timescale (guide 150 words)

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The project would have series of images, involving people and landscapes. The subject will be captured in a portrait, however it is in the style of documentary photographers. I will produce images in a photojournalistic style. The project will show documentary photography. By including words in parts of the subject's body it highlights what the subject is insecure about. The narrative method would appeal to the viewers and make the image more creative. The locations I'm going to shoot in for the project will have to match the idea. The places chosen will have to reflect on what the subject is saying. Film and digital camera will help create this project. I will be able to change any mistake made in the darkroom process in Photoshop. Both film and digital camera will explore the colour, Black and white in photograph. The different types of method will be used in this project to best show what the idea is to the viewers. By adding words with the photograph it makes the subject's message clear and would voice the doubts of oneself.

SECTION FOUR – Method of Evaluation (guide 50 words)

How will you critically review and analyse your work and determine if it is successful? How will you identify directions for ongoing development? Do you have a method to record the critical response to your ideas? How do you propose to assess the success of your Final Major Project and what will be your methods of evaluation?

- 1) I will ask the group some feedback and how I could improve the project.
- 2) Ask the teacher some advice and to best develop the idea.
- 3) See how best to include documentary work but by making it my own.
- 4) Plan and record my methods when making the project.

SECTION ONE – Your Final Major Project (guide 150 words)

What is the title of your Project? What will you work towards producing and what is your proposed end point? Explain how this relates to your work and ideas from the Pathway Stage and how it extends your knowledge, understanding and creative ability.

“The Unknown”.

The Unknown is about placing someone in a scene or environment that portrays who this person is and shares an insight into his or her personality. Each photograph will consist of hiding an individual person's identity. The removal of someone's identity can bring a debate of what really makes our identity, is it the features on our face, the job title we have, or is it more than that. Removing the identity brings out our true selves as we gain confidence as we lose confidence with our true identity.

The use of silhouettes, obstruction of the face and blurring out the portrait are ways to convey this theme. I will use items that are personal to the subject to create the scenario. These photographs will create a personal atmosphere through the combination of the scene and subject. These photographs will not be showing their full identity, as if we don't really know someone. I will work towards having the identity of an individual unknown or taken away from them. I will produce a series of 9 final images.

SECTION TWO – Influences, Research, Sources and Ideas (guide 150 words)

What are the influences, starting points and contextual references and why are they relevant to your ideas? Indicate the subject areas you intend to research and the likely sources of information including any museums, specific locations, performances, etc you plan to visit. However you should not make extensive lists in this section. Instead you should compile an accurate bibliography correctly acknowledging all references including texts, periodicals, websites and video/DVD's etc. Enter your bibliography in the APPENDIX.

Chase Jarvis is an influential photographer with his work titled 'unfocused'. I am influenced by his use of composition and how he focused the subject. He moved the subject closer to the camera and focused on an object in the background.

Stephen Gill is an influential photographer with his project called 'coexistence'. I am influenced by his method of removing the identity of the subject.

Jacques Tati influenced me with his film titled 'playtime' which influenced me to produce similar film stills.

SECTION THREE – Techniques, Processes and Timescale (guide 150 words)

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Digital photography will be used. One technique I will explore is using shallow depth of field, I will use this technique to blur out the subject and keep the background in focus.

Another technique is to hide the identity of the subject, the use of silhouettes, obstruction of the face and blurring out the portrait will be the ways I will achieve this technique.

I will use Photoshop to edit, manipulate and refine my images. I will also research into techniques that Photoshop can offer with removing the identities of my subject.

I will use a variety of lenses, 100mm, 18-55mm, 60mm and 50mm. The use of the 18-55mm will be used to get more of the surrounding, the 100mm, 60mm, and 50mm will be used to get a shallow depth of field.

I will use location-based photography to stage my environment and atmosphere.

- Hounslow Heath
- Richmond
- Isleworth
- Subjects house

SECTION ONE – Your Final Major Project (guide 150 words)

“Spring” is my theme that I will show through my fashion photography. Spring is one of the four conventional temperature seasons in a year. This season brings ideas of rebirth, rejuvenation, renewal, resurrection and regrowth. I want to show those feelings we get of happiness of sunshine, freedom from freezing cold. I love that sweet smell of flowers in the gardens, the sounds of the birds outside the window. Spring for me is Bright colors, sandy beach, sunshine, hot weather, flowers, feeling of upcoming summer, floral prints clothes, sunglasses, street style and feeling of freeness. I want to show imaginary spring in London inspired by Californian colorful spring. I will produce a mock Fashion Magazine called “DIVA”, which will incorporate 12 fashion images, advertising images including articles.

SECTION TWO – Influences, Research, Sources and Ideas (guide 150 words)

My starting point will be to do further research into the work of fashion photography, advertising and printing processes. I will concentrate more on magazine layouts by looking at Vogue, Hunger and ID magazine. My inspirations for portraits come from Lara Jade and Solve Sundsbo whom I researched during my pathway stage. I like the fantasy and natural aspects of Lara Jade’s work. Mario Testino also inspires me in my editorial photography. I am also inspired by Kristy Mitchell’s ‘Wonderland’ series of work. The colour combination that she used to relate her subject with the background scene will be an influence in my work. I want to look in depth at other fashion magazines to understand the process of composed compositions and structure my images. I will also research further into graphic design with emphasis on typography, which will be included in my magazine to embellish products and advertise. Visiting the V&A gallery in London should provide me with general inspiration for my project and will also contribute to my collection of valuable primary research.

SECTION THREE – Techniques, Processes and Timescale (guide 150 words)

Through the use of digital photography I aim to achieve high-end fashion magazine photographs, which will be best suited to my theme. I chose digital because of its practicality for post-production editing using Adobe Creative Suite. I will use standard kit lens Canon 18-55mm and 100mm along with Sigma 50mm and 60mm for the close-up shots. I will use Photoshop to edit my images so that I can achieve the level of professional, glossy, magazine standard photographs like those seen in ‘Vogue’. I will utilise studio and location setup such as gardens, city-sight streets, beaches and buildings. To create advertising photographs I will use props and accessories i.e. sunglasses, handbags, balloons and jewellery. I will also use specialist hair and makeup artists to stylise my models. My final outcome will be an A4 glossy fashion magazine.

SECTION FOUR – Method of Evaluation (guide 50 words)

- Regular group crits to evaluate to evaluate/ refine work
- Regular peers feedback / 1:1 feedback with teacher
- Ongoing evaluation through recording the progress of my work in the journal
- Regular my own feedback on failure and successes

SECTION ONE – Your Final Major Project (guide 150 words)

What is the title of your Project? What will you work towards producing and what is your proposed end point? Explain how this relates to your work and ideas from the Pathway Stage and how it extends your knowledge, understanding and creative ability.

Truth be told. "Confessing the truth when questioned about the lie" The truths behind the Zodiac signs and memories, the reality will be sprung on the mystical world, the darkness that doesn't get seen. The Final Major Project will consist of a series of images showing each corrupt story. I will group all my subjects into one scene to create a final image of all the mythical beings interacting. I will also have 6+ finals of each Zodiac sign. The darkness of the images to mask what people think about the zodiac signs and create the surreal atmosphere in the image. Aries (the Ram), Gemini (the twins), Virgo (The Maiden), Libra (The Scales), Aquarius (The Water Carrier) and Pisces (The Fishes). I'll investigate the faith that people put into the Zodiac signs, how they fit their lives around what they are supposed to mean.

SECTION TWO – Influences, Research, Sources and Ideas (guide 150 words)

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Some of the influences for this project are David LaChapelle because of the high saturation in his images, which makes them have the surreal feeling when you see the images. As well as Pierre et Gilles because he uses a variety of different techniques in his images, some of his images are not as extravagant as others; they are dark and mysterious, which I might look into cooperating that style into my own images. Both of these artists worked extensively with models in the studio, with high hue and saturation as well as heavily relying on Photoshop to perfect these images, that is what helps the images have a surreal feeling. Another Photographer that my work is heavily influenced by is a not a well know image Ali Jardine, the type of editing used in the images makes them seem real but you know at the same time that they are fiction and that's where the surrealism is visible.

SECTION THREE – Techniques, Processes and Timescale (guide 150 words)

Refer to any techniques and processes you intend to use. Describe the range of media and materials relevant to your project and how you may use them to explore and develop your ideas. Include aspects of studio practice, workshop procedures or the use of particular equipment and software etc. Provide an indicative timescale for your project and indicate the manner in which you intend to divide your time in order to investigate, develop, produce and evaluate your project appropriately. This should be a meaningful plan to you and should be personalised to your project. You may wish to write your plan as a daily or weekly schedule in which case enter your timescale in the APPENDIX .

I will be using on location shoots for this project, decorative buildings on the college ground. I will have the studio lighting to bring out the different qualities in the images that I want to show. There will be a number of models I will also look into using the studio for the close up images to get the desired surreal effects in the images. My shoots will be shot in low-key lighting as well as high-key lighting and determine the different effects I would like, that it would cause in the images. The digital images will be heavily edited in Photoshop to create the desired affects of surrealism and a sense of abstractness. I will look into film photography because I am looking at showing the dark side to the tales, I feel doing this through film photography will help give off a dark, grim and sinister atmosphere, which will fit in with the real endings that I'm trying to show. With the film images I will look into using the sepia toning to try and add an olden feeling to the images.

SECTION FOUR – Method of Evaluation (guide 50 words)

How will you critically review and analyse your work and determine if it is successful? How will you identify directions for ongoing development? Do you have a method to record the critical response to your ideas? How do you propose to assess the success of your Final Major Project and what will be your methods of evaluation?

- **Ask peers for criticism and feedback through the running of the project.**
- **Sketchbook**
- **Blog**
- **Timetable**
- **Journal!**

SECTION ONE – Your Final Major Project (guide 150 words)

What is the title of your Project? What will you work towards producing and what is your proposed end point? Explain how this relates to your work and ideas from the Pathway Stage and how it extends your knowledge, understanding and creative ability.

'TRANCE' 'a half-conscious state characterized by an absence of response to external stimuli, typically as induced by hypnosis or entered by a medium'

My project will be a series of portrait scenes in which the subject is surrounded by objects and scenes of their own imagination, that are not realistic. The images will be surreal and will look into the subconscious of the human mind and question why we dream or imagine. The human mind has a tendency to wander and create surreal imagery when we are asleep. I will explore themes which include emotions, psychology and human behavior. Our dreams are reflective of our real life anxieties, obsessions and feelings. Specifically, flying can represent a feeling of confidence, whereas if you have a dream of being chased it can mean that a person in your life is bothering you. I will have 8-10 final images sized A3.

SECTION TWO – Influences, Research, Sources and Ideas (guide 150 words)

What are the influences, starting points and contextual references and why are they relevant to your ideas? Indicate the subject areas you intend to research and the likely sources of information including any museums, specific locations, performances, etc you plan to visit. However you should not make extensive lists in this section. Instead you should compile an accurate bibliography correctly acknowledging all references including texts, periodicals, websites and video/DVD's etc. Enter your bibliography in the APPENDIX .

Surreal photographer Joel Robison creates a series of surreal self-portraits, which are inspired by dreams and largely inspired my idea. I have always admired Dali's surreal paintings and the way he uses natural subject matter and scenes and distorts them exaggerating form and shapes.

Jerry Uelsmann's use of overlaying is relevant in my project although he uses traditional darkroom techniques, I can mimic this seamless overlaying in Photoshop.

Enzzo Barrena, Cade Martin, Rachel Hulin's are all modern photographers and digital artists that create surreal portraits and scenes.

Also I will look into the philosophy and research about dreams by Sigmund Freud, Carl Jun and more.

SECTION THREE – Techniques, Processes and Timescale (guide 150 words)

Refer to any techniques and processes you intend to use. Describe the range of media and materials relevant to your project and how you may use them to explore and develop your ideas. Include aspects of studio practice, workshop procedures or the use of particular equipment and software etc. Provide an indicative timescale for your project and indicate the manner in which you intend to divide your time in order to investigate, develop, produce and evaluate your project appropriately. This should be a meaningful plan to you and should be personalised to your project. You may wish to write your plan as a daily or weekly schedule in which case enter your timescale in the APPENDIX .

All of my work will be digital so that I can edit and manipulate them in Photoshop and maintain the quality of the image. I will use my Nikon D7000 and the two main lenses I will use will be 50mm f1.8 for close up, detailed portraits and also 24-70mm f2.8 as I know I will like to have a shallow depth of field to focus of the model/s but also have some shots with a great depth of field to take in the scene as well.

I will shoot on location in fields and derelict grounds as I want natural lighting, and on some certain shoots I will use the studio too but will carefully have to mimic lighting to match all other aspects of the image.

The key part of creating the surreal images is organising each layer within Photoshop and being accurate with selection. I will read/watch many tutorials online to help me perfect my technique when editing.

SECTION FOUR – Method of Evaluation (guide 50 words)

How will you critically review and analyse your work and determine if it is successful? How will you identify directions for ongoing development? Do you have a method to record the critical response to your ideas? How do you propose to assess the success of your Final Major Project and what will be your methods of evaluation?