

CURRICULUM VITAE

[REDACTED]

APPLICATION:

[REDACTED]

SPACIAL DESIGN

[REDACTED]

CONTACT:

Auckland

[REDACTED]

1061

[REDACTED]

PROFILE

ID - [REDACTED]

I am a current Year 13 student at Lynnfield College. Recently completed NCEA Level 2, endorsed with Excellence. Working towards completing NCEA Level 3 also at a high standard. Looking to be enrolled in AUT and working towards the Bachelor of Design with Honours (Spacial Design). I have studied visual arts for the previous five years and photography since year 12 where I endorsed year 12 Visual arts photography with Excellence as well as being awarded for first in Photography.

I have achieved excellence in my internals across my subjects this year, achieving 34 Excellence credits for NCEA Level three as well as 92 Excellence credits in Level 2. I am partaking in extension courses during my secondary school education, taking French through the Te Kura correspondence school for the last 5 years as well as taking scholarship for Classical Studies and Photography this year. My subjects have consisted of Classical Studies, Earth and Space Science, Media Studies, English, Physical Education, Photography and French during my secondary education where I have put maximum effort and time in all of my assignments. In addition I have taken part in the Gateway Tertiary Commission where I gained work experience by shadowing an interior designer (Helen Wilcock from Design Spec Ltd.) over the course of a term.

Over the course of my secondary education I have participated in the following groups:

2015	2014	2013
<u>Cultural</u>	<u>Sport</u>	<u>Sport</u>
- Philosophy Group	- Athletics Western Zone Team	- Athletics Greater Auckland Champs
	- Touch Senior Girls	- Athletics Western Zone
		- Football 2nd XI Girls

AWARDS AND ACHIEVEMENTS

2015:

First Equal in Level 2 Visual Arts - Photography
Senior Academic Award in Level 2 Earth and Space Science

FUTURE GOALS STATEMENT

Environment is an aspect which plays a monumental part in our everyday lives. From the treasured moments shared between friends and family in dining rooms to quiet focused moments studying in our bedrooms or offices to the classrooms we are assigned to each year. Throughout my life, even at a young age my personal areas were always kept to a standard which satisfied me, there was nothing better than spending an entire Sunday redecorating my bedroom and at the end of the night bringing my family in to see what they thought. Or playing virtual games for hours creating my dream house in my own little virtual world. As I grew older, the reality of the different standard and quality of lives throughout the world was brought to my attention. I wish to take what I have learnt and apply it to helping those who are unable to help themselves due to the constrictions their societies which have been built upon their privation and to create spaces which will benefit individuals as well as communities as a whole. I wish to begin or contribute to projects which will improve living conditions and create efficient, safe living environments for people everywhere; whether that be in New Zealand or globally.

I thank you for your time and consideration,

Yours Sincerely,



The work that I am submitting are from my Visual Arts Photography workbook, which consists of 3.2 & 3.3 (AS91447&AS91452).



IMG_2587.JPG

IMG_2625.JPG

IMG_2779.jpg

IMG_2780.jpg

IMG_2780.JPG



IMG_2794.JPG

IMG_2798.JPG

IMG_2800.JPG

IMG_2805.JPG

IMG_2812.jpg



IMG_2833.jpg

IMG_2865.JPG

IMG_2871.JPG

IMG_2873.JPG

IMG_2876.JPG



IMG_2879.JPG

IMG_2892.JPG

IMG_2897.JPG

IMG_2897.JPG

IMG_2900.JPG



IMG_2920.JPG

IMG_2929.JPG

IMG_2962.JPG

IMG_2973.JPG

IMG_2977.JPG



IMG_2978.JPG

IMG_2982.JPG

IMG_2983.JPG

IMG_2984.JPG

IMG_2988.JPG



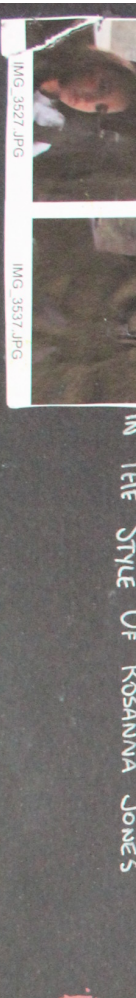
IMG_2991.JPG

IMG_3404.JPG

IMG_3405.JPG

IMG_3407.JPG

IMG_3430.JPG



IMG_3527.JPG

IMG_3527.JPG

The Life Style Of ROSANNA JONES





150-3200
f/5.6
shutter speed-1/400
49mm

This image I shot in the style of Rosanna Jones. I shot this image indoors using natural light. I wanted to focus on specific parts of the body as an art form. For this particular image the colours of paint that I selected were influenced by skin colour, as Jones' work does. I had to ensure that the body part I was focusing on was sharp as the remaining area of the image would be painted over. As the ISO was set to a high setting in this image, there is added grain/noise, but ever so slightly. I also

manipulated the image by painting directly onto the image. As many of the paint strokes move towards the models stomach, this creates directional movement within the image, leading the eye first to the figure; as though the paint is a guiding hand and then the viewer is then left to explore the piece themselves. What was attractive about this artists work was the pure idea of simply painting over the top of the picture. Such a simple idea creates such wonderful work. Although, it was most definitely a lot harder than it seemed. The challenge of obtaining colours which were similar to the skin colour of the model was incredibly time consuming and I had a limited amount of resources, thus, I were to change any aspect of this image I would attempt to create another layer of paint with colours which are more accurate in relation to the models skin colour.



150-200
f/5.6
shutter speed-1/50
48mm

paint strokes direct eye to focal point of the image.

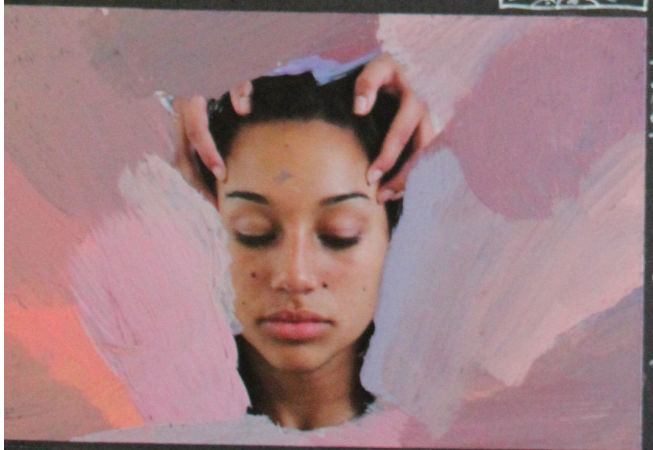


← colour of paint applied to be similar colour of skin

For this image I also had to ensure that the body of the model I was shooting was in focus as her stomach would evidently be the key point of focus for the image. I used natural light to shoot this image as that ensured that the colour of the skin in the image would come out as soft and natural as possible. I also asked the model to 'grip at their skin' or 'pull at it' so to speak as in Jones' images she has her model(s) disorienting their figures

as this creates an effect of discontent, the model is pulling at her skin and gripping her stomach. The dark colours of the paint and the rough brush strokes add an emotion of discontent, anger (possibly) and frustration. But what emotion or mood this work creates is really for the observer to choose themselves. On photoshop I enhanced the contrast of the image to alter the nude (pink colour of the skin slightly). Although most of Jones' work has the paint predominantly the colour of skin, there are hints/little strokes of blue or brown so I wanted to incorporate those similar colours in this image. If I were to change this piece in anyway I would most probably have used something other than a paint brush, possibly a sponge for example, so that there is a difference in the texture and the way the colours have been blended.

Brush strokes all going in the same direction.



150-200
f/5.6
shutter speed-1/60
28mm



← Brush strokes going in a variety of different directions.

This was one of the first images that I began to paint on, I used a substantial amount of pinks and purples, whilst still trying to keep the influence of Jones' original nudes/pinks. Whilst painting over this image I tried to maintain wide brush strokes in relation to certain pieces of Jones' work and changed/varied the direction of the brush strokes so that they were not all moving in the same direction; to keep the eye entertained so that it does not leave the image.



ISO-100
f/5.6
Shutter speed-1/200
27mm

For this image I focused on attempting to incorporate hints of colours (the yellow and turquoise) that makes the image more captivating, keeping the viewers eye. By creating this contrast between the colours, the main point of focus is not just my models face. This concept of keeping the eye entertained was influenced by Jones's work; she does not keep the main focus on the uncovered hints of the main focus on the uncovered figures body but incorporates

more texture in painted layer of her images. These little pops of colour give the image more life and emotion. It could be a metaphor for the little things in life or the ordinary that make a difference, for example. If I were to change this image in any way, I could most probably give these 'pops' of colour more of a subtle presence in the work. As well as blending the brush strokes so that their affect and demeanor is softer, as I feel that they have too strong an appearance which clashes with the calmer expression on my models face.



← hints / 'pops' of colour create directional movement within the image.

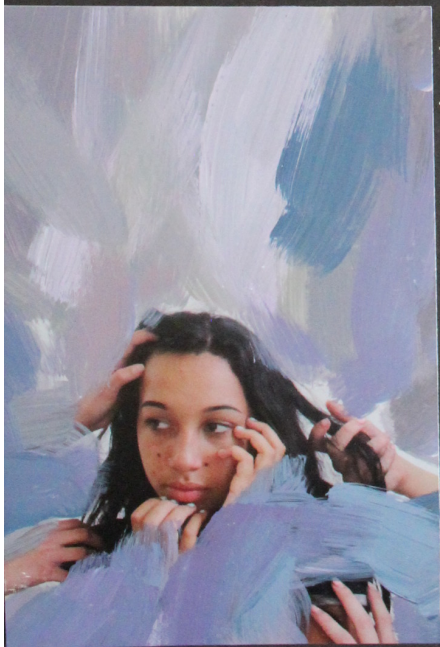


ISO-2000
f/4.5
Shutter speed-1/400
29mm

For this image I wanted to use a colour palette with more vibrant colours so that there is more variety in the images, otherwise they would all be too similar. There is not so much 'bare' skin showing in this image and it is focused on a physical expression of the body rather than a facial expression or specific part of the body. Ultimately we could say that this image has a lighter influence of Jones as an artist model in comparison to my other images. I wanted this image to be more vibrant and to have a deeper range of colours; so I used a greater range of colours with thinner brush strokes. The outcome of this image I felt was considerably successful in terms of the fusion of the colours and the depth which that added to the image. The lively colour palette relates appropriately to the body expression of my model. I feel this image is one of my most successful of the Jones series.



← direction of brush strokes lead eye through the image.
← bright colours entertain the eye.



ISO-400
f/5.6
Shutter speed-1/80
18mm

For this image I was aiming for much softer, calm colours as the timid, delicate touch of the hands in this image and the expression of the model depict such emotions. In terms of the intergration and blending of the brush strokes, I find this image to be successful, particularly in the upper third section of the image. The colours used for this image and the use of the figures and their expressions go hand in hand with one another. The elegance of the hands represents the true beauty of friendship and the way in which people have effects on others, these effects can be lasting or momentary. The brush strokes and colours reflect this admirably with the soft undertones of lavender, mauve, almost grays and the strokes of blue; they all have a complimentary effect on each other. I feel that this image is also one of my more successful ones.



← direction of brush strokes creates movement
← delicacy of hands reflects elegance of the colours.

IN THE STYLE OF MARZENA SKURBAT

IMG_2408.JPG
 IMG_2422.JPG
 IMG_2428.jpg
 IMG_2668.JPG
 IMG_3170.JPG
 IMG_3208.JPG
 IMG_3211.JPG
 IMG_3221.JPG
 IMG_3285.JPG
 IMG_3294.JPG
 IMG_3301.JPG
 IMG_3320.JPG
 IMG_3322.JPG
 IMG_3327.JPG
 IMG_3337.JPG
 IMG_3342.JPG
 IMG_3344.JPG
 IMG_3349.JPG
 IMG_3371.JPG
 IMG_3438.jpg
 IMG_3440.JPG
 IMG_3443.JPG
 IMG_3501.JPG
 IMG_3516.JPG
 IMG_3520.JPG
 IMG_3524.JPG
 IMG_3529.JPG
 IMG_3589.JPG
 IMG_3657.JPG
 IMG_3696.JPG
 IMG_3702.JPG
 IMG_3703.JPG
 IMG_3707.JPG
 IMG_3711.2.JPG
 IMG_3711.JPG

IMG_3733.JPG
 IMG_3744.JPG
 IMG_3760.JPG
 IMG_3762.JPG
 IMG_3786.JPG
 IMG_3788.JPG
 IMG_3770.JPG
 IMG_3779.JPG

Subject matter: Horses (Animals) or landscape.

She often has a lot of soft texture in her photos with natural light. The shapes in her images are naturally occurring, she often uses the same colour palette of natural whites, greys, blacks, blues. The colour, texture and shape of her images create a very calming mood, same for the simplicity she uses. She uses a lot of empty space, her subject matter is either a single animal, others she will capture a mountain engulfed in fog or a flock of birds soaring over rough waters. As she is a freelance photographer who is based in Germany and Iceland she naturally occurring landscape I have shot, never the less, I influence my images the best that I could. She will often capture a landscape either very zoomed in on or zoomed out, for example the horse, the side of the horses face takes up the entire frame with the eye in focus. Or she will have a wide shot of the landscape so that we see the whole form of it. Her images express wilderness and seclusion; nature at its purest, which is what I found so captivating in her images.

IMG_3770.JPG
 IMG_3779.JPG
 IMG_3786.JPG
 IMG_3788.JPG



150-100
f/5.6
shutter speed - 1/160
55mm

This image I shot in the style of Margherita Skubatz, Skubatz often captures images which exude the wilderness and exposes nature as its purest; seldom do we see any manmade forms within her images. That is what I aimed for with this task. I used a shallow depth of field to focus on the eye of the horse, this also creates the point of focus which the eye is led to. There is an immediate presence of the subject matter as it takes up the entire frame. I used the natural light of day to capture this image as this created a much more pleasing aesthetic in terms of the colours

of the horse. The gradient of the horse's hair leading up to the eye also creates directional movement which leads the viewer's eye to the point of focus or around the image (from the horse's eye to the left of the image, then the portion which is out of focus). This keeps the eye from leaving the work; it captivates the viewer. There is no negative space or any empty area in this image as the horse takes up the whole frame; which works towards the success of this photo in its similarity to Skubatz's images. I feel as though for this image in particular there is not much that I could do with my skill set to make it relate any more to Skubatz's work. In Photoshop I only slightly adjusted the levels in the image to intensify the darkness of the eye to strengthen the point of focus. I also slightly adjusted the brightness, making it a little darker as well as augmenting the contrast. But I did not do too much manipulation to this image as I felt it unnecessary.

Gradient of horse's hair creates movement within the image.



far right is out of focus as focal point is on the eye.

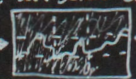


150-100
f/5.6
Shutter speed - 1/800
55mm

For this image I found a location where the weather conditions applied to the style of Skubatz's images. Due to the contrast between the darkness of the landscape and the lightness of the fog, this as well as the shallow depth of field, this established a point of focus and creates movement within the image. There is a great deal of negative space within this image, except for the obvious form of the mountain; the fog which masks the landscape creates an illusion of emptiness; which is a recurrent

theme in Skubatz's work. This is not necessarily in terms of emotional emptiness (although if that is how the viewer perceives it, that is fine) but it is more or so the emptiness nature has in the absence of manmade feature which we would often see. For example, at the location where I captured this image, near by there were ski-lifts and towers, which I avoided as that does not relate to Skubatz's work. The overlapping forms of the clouds which blanketed over the mountain create an indication to the size and scale of the landscape feature, which compares itself to the other features which have created the illustration of the grandiose of naturally occurring features in nature. The fog is also a factor which creates tranquility in the image, a mood which Skubatz often has within her work.

Fog establishes a calm, tranquil mood.



Contrast of the light & dark of fog & mountain create texture and contrast within the image.

overlapping of land indicates size of landscape & establishes humbling mood.

For creates calmness & tranquility within the image. There is no main point of focus in image as landscape is vast.



150-100
f/5.6
Shutter speed - 1/400
55mm

This image I shot in a location which is similar to those captured in Skubatz's images. The vast emptiness of the landscape creates a sense of tranquility and calm, one would only feel in a location such as this one. There is a substantial amount of empty space in this image which is influenced by Skubatz's work. This arrangement of space is in relation to Skubatz's work. This arrangement of space is in relation to Skubatz's work. The overlapping of the forms in this landscape create an indication to the distance and size of the landscape which contributes to the mood, the fog, rolling through also creates the mood. In Photoshop I only increased the brightness and changed the levels to soften the fog and the shapes of the landscape.



ISO-100
f/5.6
shutter speed-1/200
55mm

This image I influenced by Skubatz's images of horses, by capturing segments of the animal as an art form. Horses a very often used in art for their eloquent beauty and grace, by capturing portions of the horse you emphasise the overall beauty of the animal. I admired the colour palette which Skubatz used (whites/ neutrals) so I angled my camera and lowered my stance & zoomed in on the horses ears so that there was as much grey sky in the background and that the image would then have a similar colour palette to Skubatz's images. The horses ears are the point of focus as the

contrast between the darkness of the ears and the lightness of the overcast sky diverts the viewers attention straight to that main focus point. As there is also a sharp focus on the hair below the ears, the eye follows the focus through the rest of the image. The texture of the horses hair and ears is accentuated by the natural light which is used, even the texture of the background is an evoking factor to the composition and the calming beauty of the horse. This texture grants life to the image which grasps a strong hold to the viewers eye. To edit this image in Photoshop I adjusted the levels so that there was a good balance in contrast between the light and the dark in the image. I also lowered the brightness of the image as the overcast sky in the background was slightly too overpowering. If I were to retake this image in the style of Skubatz I would surely photograph a different part of the horse but other than that I feel this image is successful the way it is.

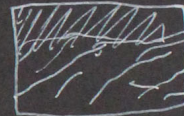
eye is drawn to point of focus through contrast & sharpness.



texture of horses hair creates movement & gives image life.



ISO-100
f/5.6
shutter speed-1/160
21mm



← fog & natural light create soft, milky tones.

This image was influenced by Skubatz's use of fog masking a land feature. I wanted a narrow depth of field so that the entirety of the subject matter (landscape) was sharp, the fog/cloud provides a softer sharpness to the image. I used natural light and tones of the image are as natural as possible. Although Skubatz more often has very white/grey looking landscapes, I used the idea of capturing a landscape as it

naturally occurs to influence this image rather than capturing a landscape with the exact same colour compositions of her images. The fog/cloud within this image contributes to a mood which captures the naturally occurring beauty of animals and the landscape which is free of manmade creations. There is a lot of negative/empty space within this image, there is not one specific point of focus, rather we observe and focus on the image as a whole. This little to no immediate subject is influenced by the Skubatz's works. The natural light provides soft milky tones which are emphasized by the presence of clouds on the landscape, which contributes to this images success in relation to the presence of a misty atmosphere.



ISO-100
f/5.6
shutter speed-1/640
55mm

wide variety of colours kept eye entertained



← close up shot of naturally occurring feature is in the style of Skubatz.

This image I shot from a chairlift going up Mt. Ruapehu, there was a series of exposed volcanic rocks, I felt that their colour composition was very attractive, although the colours may not have been all that similar to the colours seen in Skubatz's images, the concept of a naturally exposed feature in the land was similar to her style of photography. I needed a broad focus range so that all of the image was in focus as it is one specific part of the landscape which takes up the whole frame, rather than a landscape that is vast and empty with a small figure being a point of focus. I used natural light to shoot this image as it suited the colour composition of the rocks. To edit this image I augmented the contrast on Photoshop as this enhanced the vibrance of the colours, drawing all attention from the scene.

RESUBMISSION WORK.



KERSTI K.

- For this image, I noticed that the green land in the background of the image was too much of a distraction from the main focus point of the image (the horse). So, in Photoshop I selected the problem area, then in a layer on top I darkened the area and went over it with a grey brush with a low opacity.
- By editing this image and creating a stronger colour scheme within the image, my image related a lot more to my artist model by creating more neutral colours & creating a calmer mood which relates to Skubatz's work.



- With this image, there was originally a pink patch on the sock the model is wearing. Because the colours in this image are neutral and much darker, this accidental pop of pink was an unnecessary distraction that misled the eye through the image.
- To fix this, I selected, copied and pasted the grey part of the sock onto the pink area, then erased the copied part of the image to the shape of the sock.

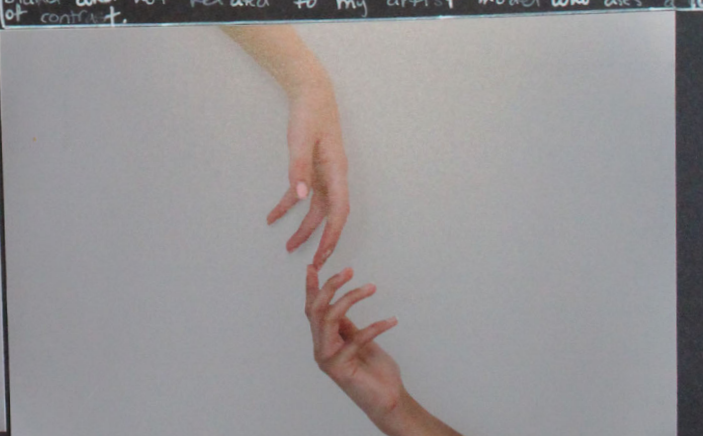
FINAL EDITED VERSION ↓



FINAL EDITED VERSION ↓

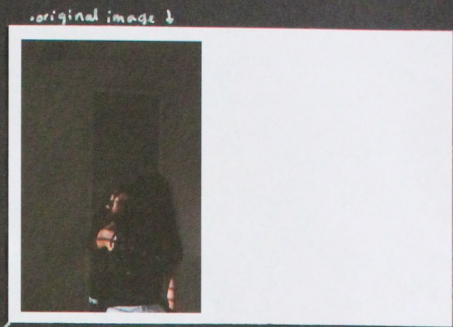
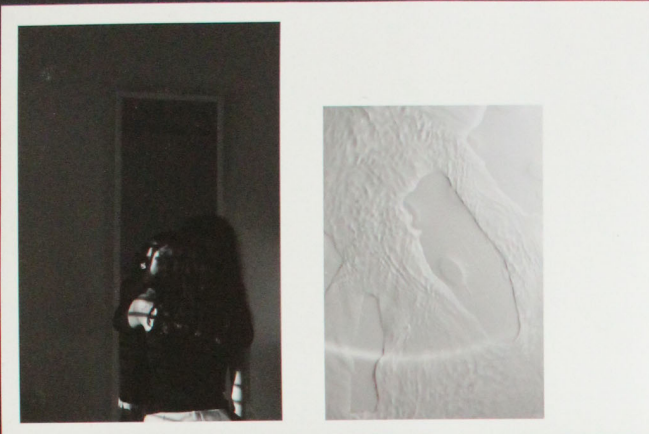


- For this image I used the pen tool in Photoshop to select around the models hands/bodies, then on another layer I augmented the brightness so that a sharper contrast was created so that a more aesthetically pleasing balance was attained. If I had not edited this image it would have remained very bland and not related to my artist model who uses a lot of contrast.



- For this image, like the previous image, I used the pen tool to select around the hands of my models and enhanced that layer, as well as on another layer around the hands I used a grey brush with a low opacity to create a darker background and greater contrast as my artist model's work relies a lot on contrast which my work was lacking. Presenting it from relating (my work) to my artist model.

• Layout for both images in the style of Tarabanski



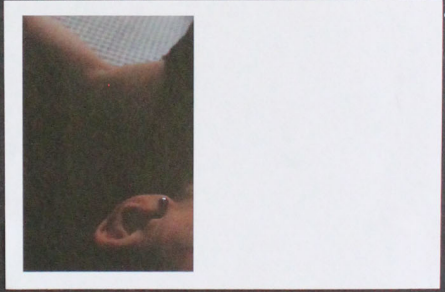
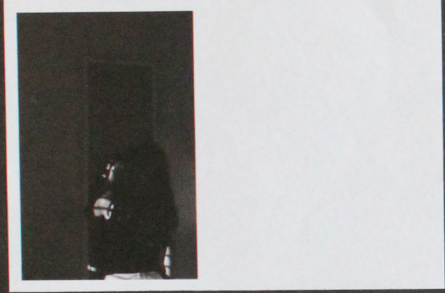
• original image ↓
• Brightness reduced, Contrast augmented, Levels adjusted, image size scaled down on image.

EDITED ↑

• Image converted to Black and White.

• Second image added, brightness & contrast augmented.

• Second image cropped and size reduced.



• Image size reduced, brightness & contrast augmented, levels adjusted.

EDITED ↑

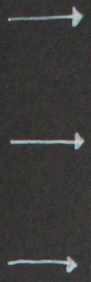
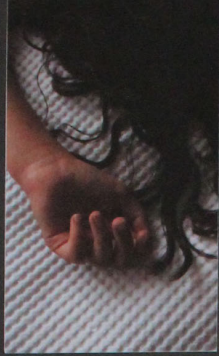


• Second image pasted, brightness reduced, contrast augmented, levels adjusted, image size reduced.



• Brightness reduced once more.

original image



contrast augmented.

Levels adjusted.

Brightness augmented.

EDITED IMAGE IN STYLE OF KERSTI K.

original image



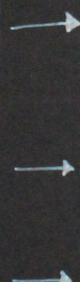
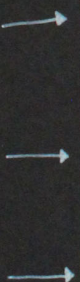
Brightness & contrast increased.
Levels adjusted.

Image cropped.



EDITED IMAGE IN STYLE OF KERSTI K.

original image



contrast increased.
levels adjusted.

image cropped &
flipped horizontally.



EDITED IMAGE IN STYLE OF KERSTI K.



IMAGE IN THE STYLE OF DOMINIK TARABANSKI & LAYOUT IN STYLE OF MORGAN R. LEVY.

original image +



Image brightness & contrast enhanced.
Placed on file.

original image +

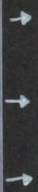


Image brightness & contrast adjusted



Image cropped, then placed on final file.

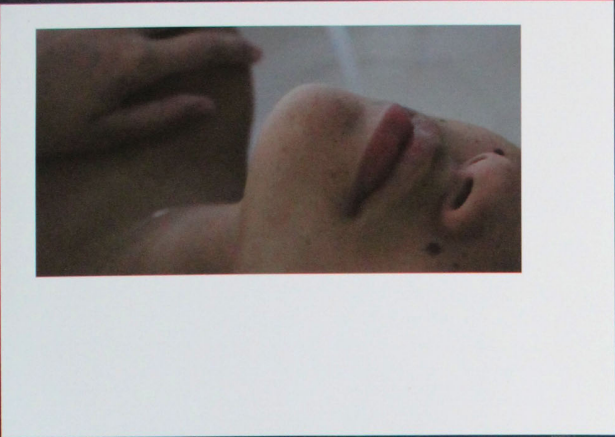


Image influenced by Kersti K's work.

EDITED →

original image ↓



original image cropped.



levels adjusted.
brightness & contrast enhanced.
image then placed on final file.



Image influenced by Tarabanski's work.

EDITED →

original image ↓

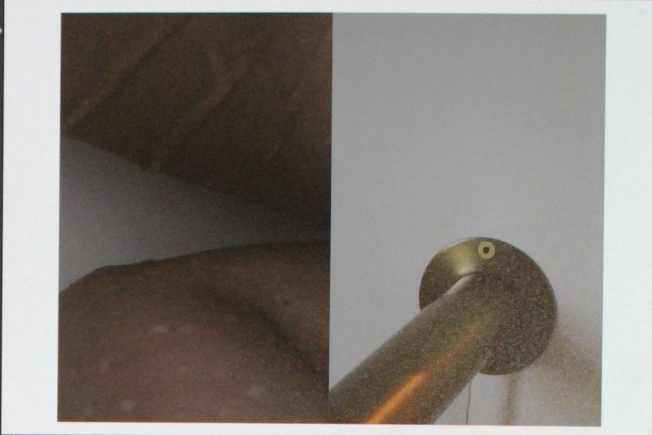


Image cropped.
Levels adjusted.

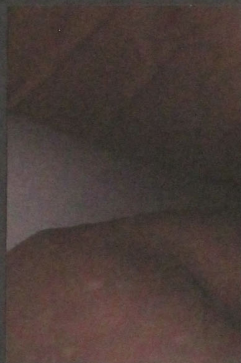


Brightness reduced slightly.
Contrast enhanced.
Image placed on final file.

EDITED ↙



original image ↓



- Image cropped.
- Levels adjusted.
- Contrast enhanced.

• Placed on final file.

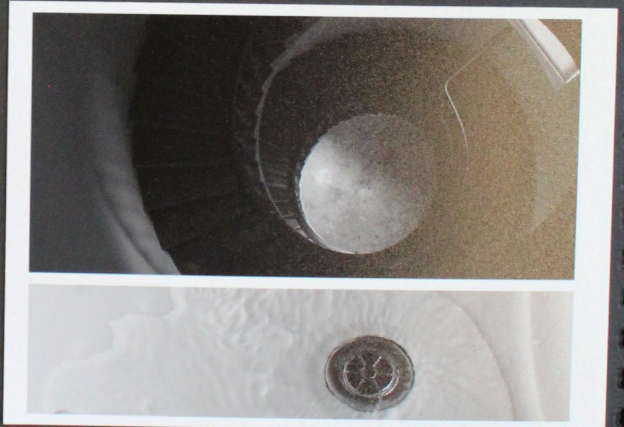
original image ↓



• Placed on final file.



original image ↑



↙ EDITED



- Brightness enhanced.
- Contrast augmented.
- Converted to Black & White.
- Cropped.
- Placed onto final file.



original image ↑

- Brightness reduced, contrast enhanced.
- Converted to Black & White.
- Cropped.
- Placed onto final file.





original image ↑



- Image flipped.
- Brightness reduced.
- Contrast augmented.
- Levels adjusted.
- Placed onto final file.



original image ↑



- Brightness reduced.
- Levels adjusted.
- Contrast enhanced.



- Image cropped.
- Placed on final file.



EDITED ↓



original image ↑



- Image cropped, tilted, then cropped again.
- Image brightened.



- Image cropped into two.
- Brightness reduced, contrast enhanced.
- Levels adjusted.
- Image placed on final file.

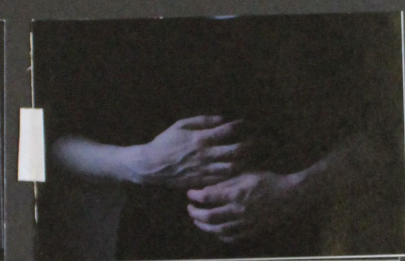
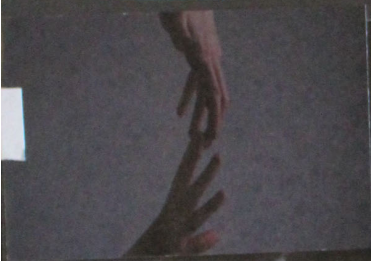
Proposal.

Idea of minimalism and that are in relation to nature (i.e. light, natural features of a landscape) are those which I feel the most passionate about & prefer to capture in my work. My work will most probably relate to natural light & how it can affect the way in which we perceive man-made objects. I prefer not to use artificial light as I find it difficult to work with. The effect natural light has on buildings (interior & exterior) and their rooms; the furniture and objects which are in those rooms/spaces. Any way which enables us to see what we normally would in an alternate version when it comes to capturing an image grasps my attention. Subjects that are mostly universal are more appealing to me, for example, an image of a landscape like a beach, building or a mountain range, are subject matters that I would prefer to focus on for this standard. As an image of a beach with overcast weather can hold any meaning and one could comment on the photographic features of the image taken such as the lighting, depth, colour, whereas an image which is local could hold more of a historical or political sub context, which I prefer to steer away from. The artists which I have selected generally focus on simplistic subject matter, colour and light also play a great part and have a significant influence on their work. The minimalist, simple ideas of light and nature at its purest are grasped by these artist models, which is why I have chosen them to inspire my work. There is sufficient depth in the work of these artists for me to base my work on and to develop ideas from.

- light - angle of light & control of natural light.
- minimalist approach to subject matter
- daily changes in light.
- natural features of landscape.
- interiors, furniture, rooms.

Keywords: ✓

MODELS OF PRACTICE.

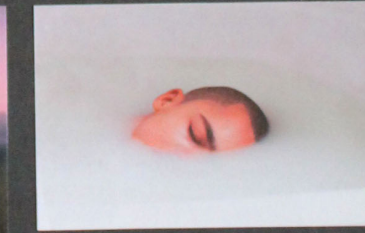


KERSTI K.

Subject: primarily indoors, models are used too. Some shots of urban areas.

Quite a lot of dark tones, figures are very delicate, hands.

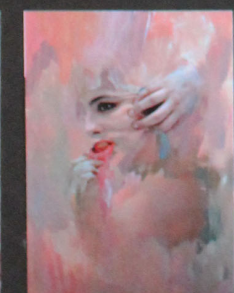
Main elements used are hands or limbs of models, there is a great deal of natural light; no artificial light. Mood is melancholic to an extent. There is often a key point of focus to her images; light, a figure, hands. These all draw the eye to an area of each image. She includes many diagonal lines and shapes, as well as the human body, which is often shot interacting with furniture, curtains, windows, trees, other people. What a face would normally do to express feelings or emotions, the hands do. Portraits of faces are almost entirely absent in her work. The primary visual ideas are in association with hands and the human body as a means of expression. The light is often dim and subtle in her images, there is no artificial light, it seems as though the weather is always gloomy when the images are taken, or flat is the mood which has been set.



DAVID UZOCHUKWU.

Subject: shots of and portraits of people

The elements are mainly nature at sunset, or in gloomy weather. Many shots of himself, some have a great deal of work on photoshop to give the 'fantasy' element. Some ideas are as complex as crystals floating around the model or black paint covering him, on a bus at one point, whereas others are as simple as close-up portraits of the photographer's friends/models. Some of his series consist of elements not found in reality, or elements that can be found in reality but are being used in a way which is unrealistic. Many of this artist models series have similar moods, they are quite mellow tones, soft colours and shapes. There is often a single main subject which the eye is drawn to, many are isolated e.g. alone in a field, beach, bath or room. This isolation of the subject matter contributes to the mood set by these images. This artist model takes are very often outdoors, seldom images are taken indoors, which is why there is a large influence of natural light in these images.



ROSANNA JONES.

Subject: painting over images. Elements mainly consist of using paints which match the colour of the subject matter. Models can be distorting their figures by using their hands, etc. As shown in the images.

Technical processes aren't exactly technical in terms of photoshop, probably just erasing layer of paint to see the image, otherwise painting & scanning that paint is the main process. Ideas are quite simple,

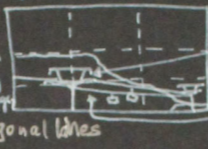


ISO-100
f/5.6
Shutter speed- 1/1000
55mm

This image I shot in the style of Kersti K, her images are often dark and gloomy and convey a lovely mood. I have used this photographer's work to influence my images, in order to capture an image in a similar style to this photographer, I went to a location (mountain top) where there was a lot of fog to achieve a similar mood. To achieve a darker mood similar to this photographer's, I adjusted my ISO to a low setting and a shutter speed of a fast setting so that less light was being captured, creating a gloomy, dark mood like that of Kersti K's. If I were to have taken this image without the influence of an artist model, I would have most probably been more inclined to balance the amount of black and white by lowering the amount of black and white by lowering the composition. But

my camera so that the mountain has a more prominent presence, altering the composition. But as my image is being influenced like that of Kersti K's she often has empty images with a greater use of negative space. This negative space, colour palette of whites, greys and blacks creates a melancholic mood which is very often found in her work. To edit this image I used photoshop to manipulate the brightness and contrast, as well as using layers to diminish the darker shapes of the mountain and the poles and to enhance the presence of the fog, so that the finished product is successful in recreating an image influenced by Kersti K. The focal point of this image has the eye led to the supporting towers of the chair lift, with the silhouette of the mountain in the background.

mountain acts as a linear figure flowing through sections of the image, creating directional movement to the image



Due to the fog, softening the image, the sharpest object in the image is the tower in the foreground

Overlapping forms over the chairlift towers and the mountain indicate a sense of distance, the chairlift tower in the background compared to the tower closest to us also creates a sense of distance.



ISO-100
f/5.6
Shutter speed- 1/320
55mm

This image I shot at another location in high altitude as the cloud was heavy and stuck to the mountain that day. The use of the location aids in the success of my image as the broad, large terrain where my models are captured relates to the mood of loneliness which is recurrent in Kersti K's work. The lighting is completely natural and the colour tones which the rocky land and grey of the fog compliment each other in terms of setting a gloomy mood.

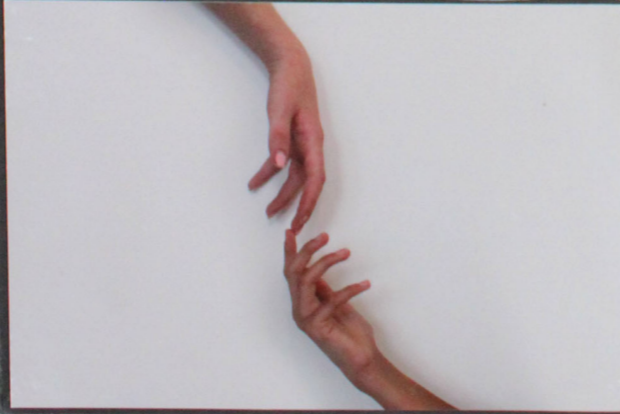
The principal object in the image is the model closest to the picture frame central, the model is shot right in the centre of the image, drawing the eye instantly to it, the horizontal line running through the image creates the distinct contrast between the intensity of the fog and the cloud and the dark, denser portion of the ground, this contrast is important as the polarized contrast of the sky and the ground gives the figures a stronger presence

in the image. There is a deep depth of field in this image, just about the entirety of the image is in focus. The close position of the primary model in this image and its large scale in comparison to the smaller scale of the figures in the background create the directional movement within this image, the eye moves from the models followed by the rest of the image (the landscape). To edit this image, I used layers in photoshop to even the intensity of the fog to that of the ground and so that the model's figures are darker, therefore stand out more (only ever so slightly though, this image did not require a great deal of photoshop editing). By having an arrangement of space where there is a large, empty landscape with a minimal amount of forms, this 'empty area' creates a mood of loneliness and melancholia, the colour palette of darks and greys is another contributing factor to the mood set by this image and contribute to the success of this image in being similar to the artist model Kersti K.

Contrast of light of the sky and the darkness of the models lead adds to main focus of the image. Eye is instantly drawn to the prominent figure.



Smaller scale of figures compared to the large scale of the primary figure creates the directional movement of the image. Depth of field (deep) makes the figures sharp as the rest of the image.



ISO-400
f/5.6
Shutter speed- 1/80
21mm

For this image I used a slow shutter speed as I was in a darker environment and it was at a later time of day, the ISO in this image was relatively low as the darkness of the image contributed to its success in its similarity to Kersti K's images, this also creates less noise in the image. As the background is very plain, which addresses the focus solely to the subject matter of the image (which is in the positive space) the hands. I wanted to have a shot where the hands are the primary focus as I feel they are a true reflection of how humans express themselves and the simple, delicate interaction of the two hands expresses the timidity which we often find in loneliness, which is a repetitive element observed in the mood of Kersti K's images. This arrangement of space is monumental as if wanting to achieve a similarity in images to Kersti K's work. The use of light in this image is natural as the building had many windows, this is a significant aspect of the image as by using natural light the colour tones were softer which adds to the delicacy of the interaction between the hands. In terms of photoshop I used the brush tool to cancel the shadow of the hand on the wall to ensure the focus was on the subject matter of the image.



150-400
f/5.6
Shutter speed - 1/160
34mm

This image focuses primarily on the figure being shot. I am still pursuing a similarity in style of my artist model. The composition of this image creates a slight difference to the previous images, the figure takes up almost the whole frame of the image in comparison to the previous images where an empty background was far more prominent. The contrast between the dark of the figures clothes and the lightness of her skin against the clothes draws the eye to the arm & hand resting on the leg. This is important as the delicate resting of the hand on the leg is what establishes the mood in this image. Rather than the previous images where I used ample amounts of empty areas and negative space with lone figure/forms to establish a mood of melancholia & loneliness. In this image the use of dark clothing (like my artist model) and

the interaction of bared body parts (hands, arms) is what establishes the mood of timidity and creates an aura of placidity or quietude; as many of my artist model's images have. There is minimal action occurring and the interaction between figures/forms, seems very delicate, the hands are resting, ever so slightly on an object or body parts. The contrast between the hand and the darkness of the clothing creates the focal point of the image; the eye is drawn to the hand as a result of the directional movement formed by this contrast in colours of light against dark. I shot this image with a rather low level of ISO at this contributes to the dark that which my artist models work has. In photoshop I adjusted my brightness by lowering it to intensify the influence of the darkness, I also enhanced the contrast so that the colour of the figure's skin stands out more, I also adjusted the levels so that the back of the pants is darker, creating its own

figure takes up most of the image. eye is drawn to it.



Contrast between arm & hand of the image against the darkness of the clothing also draws eye to the hand.
Delicate resting of the hand creates timidity of mood similar to the artist model.



150-200
f/5.6
Shutter speed - 1/50
53mm

The position of the elbow and the hand in this image create directional movement. The eye is led to the elbow first which has a sharper focus, then the hand which is resting as the contrast between the lightness of the bared body parts and the darkness of the clothes naturally leads the eye to the lighter parts, the eye then moves through the negative space of the image; the background. The light influence of this image has great determination in terms of the mood. As this image was captured at a later time of day, the natural light which came through the windows of the building was very soft and dim, creating a gloomy mood. This soft light aids in decreasing the intensity of the colours. Capturing hands and arms in

resting positions is very influenced by my artist model. The position of the elbow suggests that my figure's face may be resting on her hand, the natural light also implies that she is in a place where there are windows, so she could be looking outside the window on a gloomy day. Which aids in achieving a successful image in the style of Kersti K as she has a lot of interactions with figures near windows with soft, gloomy light. In photoshop I primarily lowered my brightness slightly (for the gloom) enhanced the contrast (skin against dark clothing) to enhance the similarity of my images with Kersti K's.



Eye is instinctively drawn to the elbow & hand.



ISO-100
f/5.6
Shutter speed - 1/125
50mm



Strong contrast of natural light guides eye through image.
Shadows/outline of figure in blur adds to lonely mood.
Large scale of figure versus the negative/empty space creates the distance & an indication of the foreground and background.

For this image to be successful, I influenced those images of my artist model where she used light as her key point of focus, often on bed sheets or furniture. I decided to use the curtain as she often has her models interacting with a present but had a shallow depth of field where only the area of light was in focus. By having my figure out of focus this added to the mood of loneliness and desolate, my figure is obviously in the image but seems like a blur, a shadow; she is present physically, but not mentally. Usually the model would be posing or interacting with another model. I am influencing the mood of loneliness in my image but taking my own interpretation. The contrast between the apparent lightness of the shadows of sunlight projected onto the curtain creates directional movement which leads the eye to that point of focus. These abstract shapes also create directional movement which leads the eye through these multiple areas of focus. In photoshop I used brightness and dimmed the image but augmented the contrast so that the natural sunlight had a stronger presence. The aperture used enable the shadows to blur despite the amount of frame it takes up or aided in keeping a sharp focus on the abstract sunlight. The large scale of the figure in the frame and the contrast in the areas of focus create a distinction between the foreground and the background. The large scale of figure versus the negative/empty space creates the distance & an indication of the foreground and background.

