

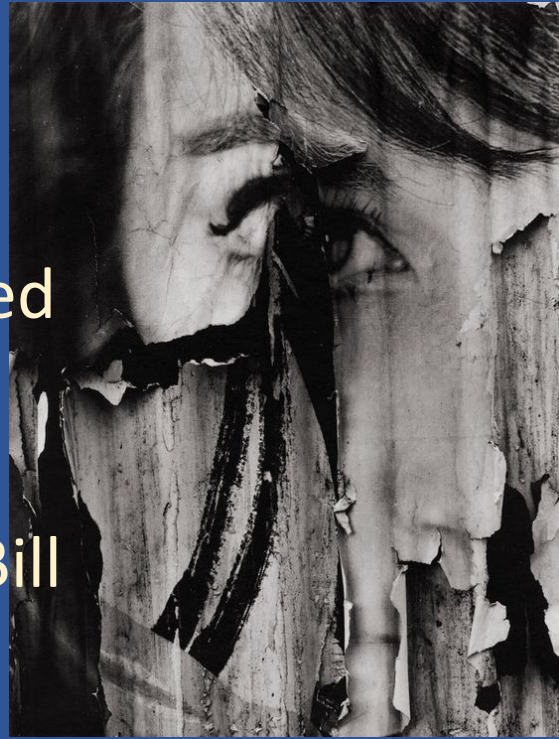
GCSE Photography Component 2

Final Exam 2019

1. *Texture*

Many photographers have explored and emphasised the texture of surfaces. Aaron Siskind photographed peeling paint and Bill Mangold photographed rusty iron work. Klaus Pichler explored decaying food whilst Marc Anderson investigated texture in tree bark and wood grain. Study appropriate sources and produce your own work based on Texture.

Siskind



Mangold



Pilcher



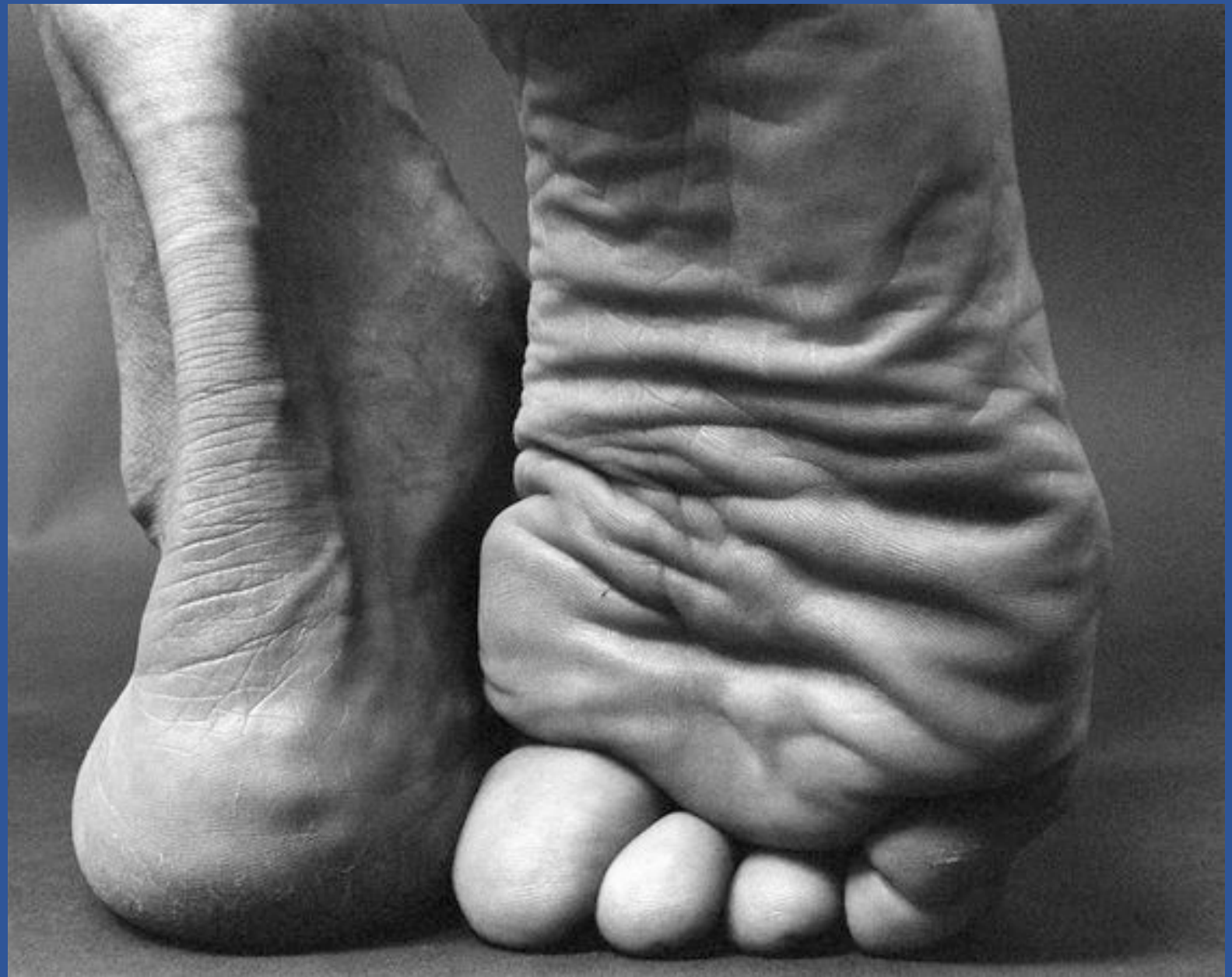
Yuji Hamada

Tanaka Tatsuya





Daniel Regan



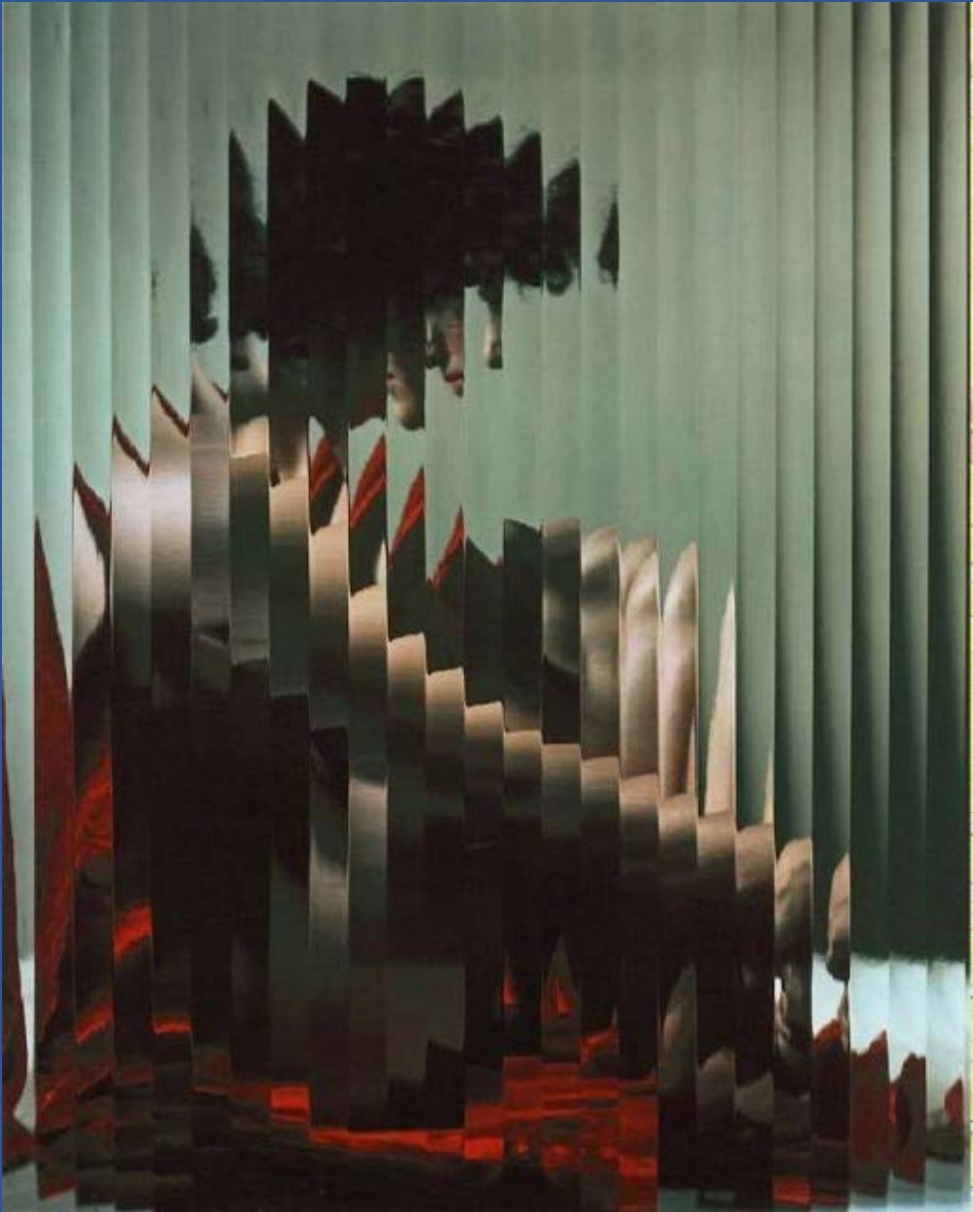
Lucyna Kolendo



Mafalda Silva



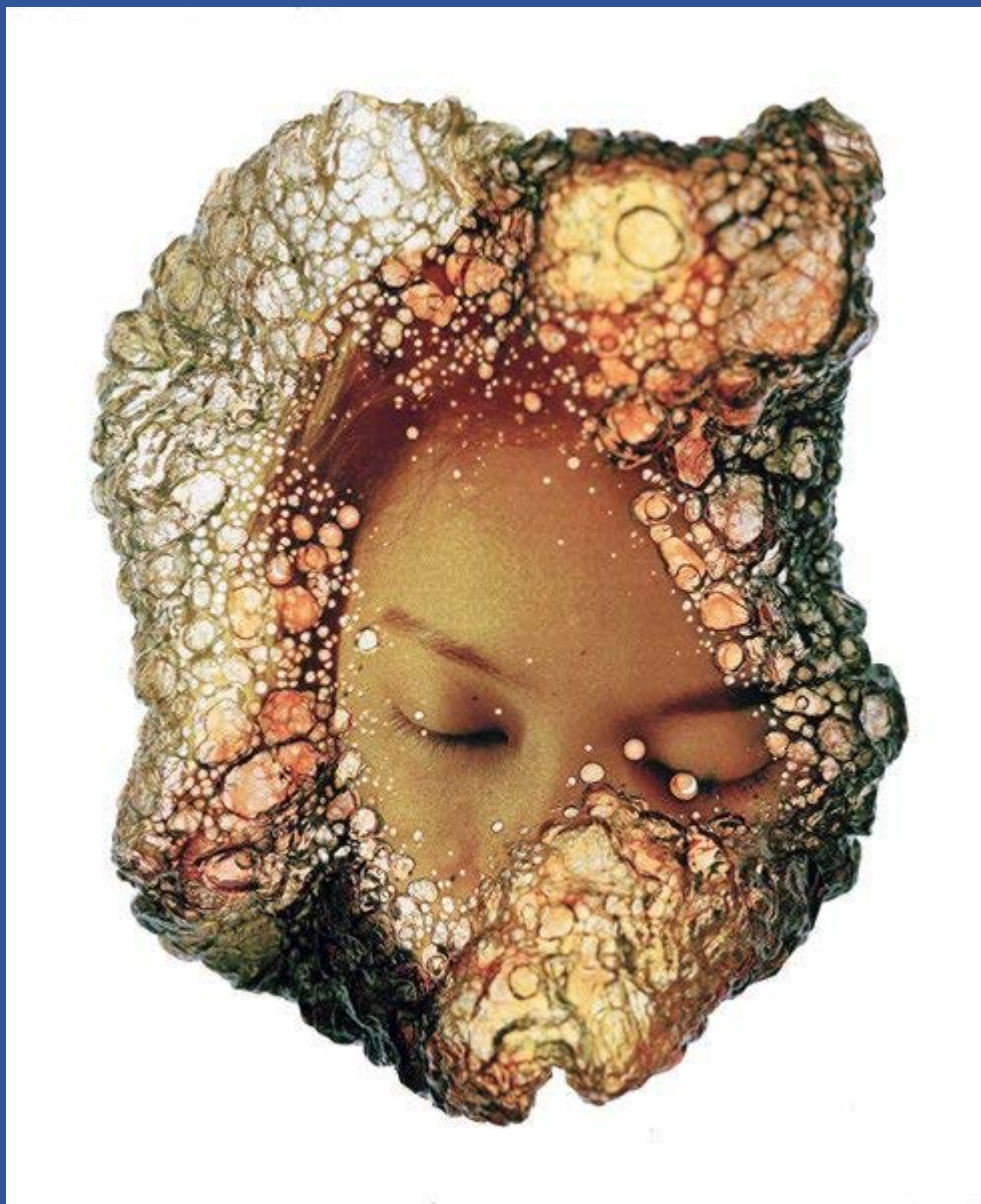
Miharu Matsunaga



Anthony Luke



Peter Lippmann



Chino Otsuka



Klaus Pichler



Janet Little Jeffers



Vilde Rolfsen

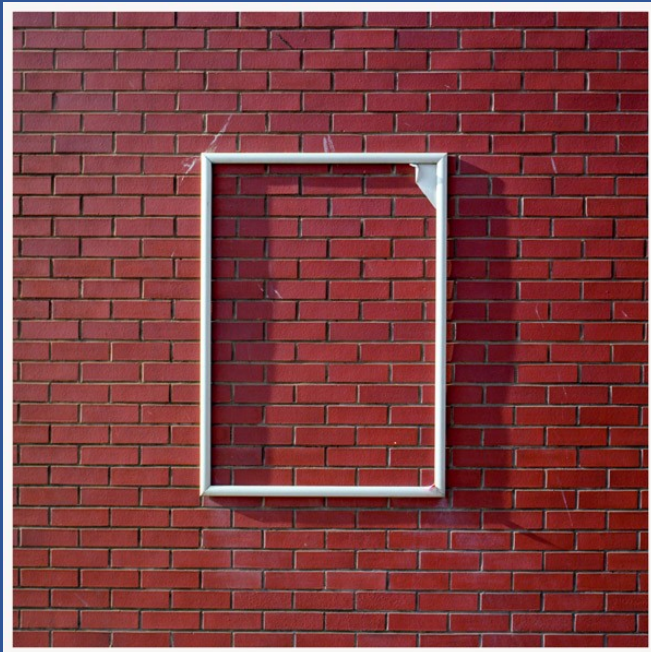


Janet Little Jeffers



2. *Discarded items*

Discarded items sometimes create hazardous pollution, as David Attenborough showed in *Blue Planet*, and they can sometimes be the source of creative ideas. Eian Kantor has recorded discarded items in a series of photographs called 'Found Sculptures'. In the project 'Some cities and Mountains,' Anthony Gerace produced photographs that record discarded items and aspects of neglect in the environment. Morgan Z Schultz created a short film with animation entitled 'Discarded' about the items people leave behind. Investigate relevant sources and produce your own response to Discarded items.





Jeremy Carroll



Gregg Segal



Surfrider Foundation



Huang Xu



Thomas Brown



Leopoldo Plentz



Thomas Teodosijev



Eian Kantor





Stephen Shore

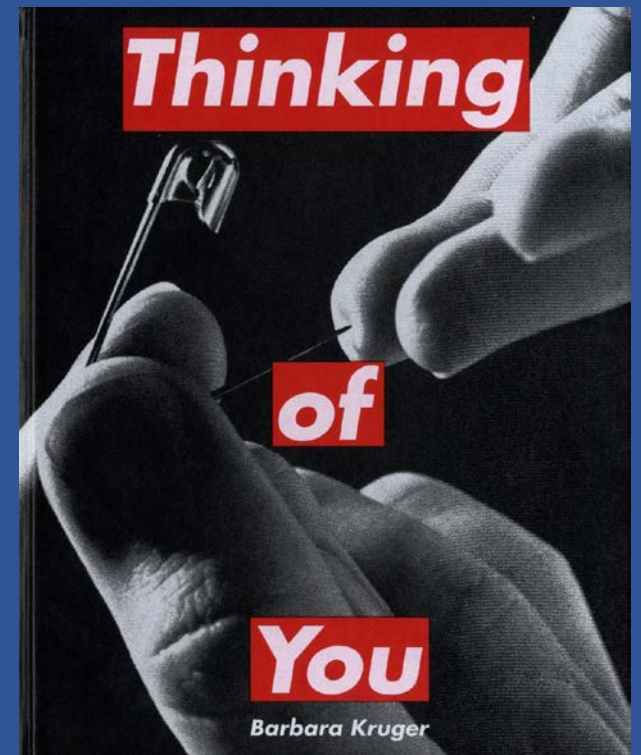


Yosigo

3. Messages

Barbara Kruger, Martha Rosler and Lorna Simpson combine words and phrases with their photographs to convey messages. In his animation 'Awesome Stuff Week', designer and illustrator Kyle Bean uses the stop frame process for a title sequence in a YouTube advertising campaign. Study appropriate sources and produce your own work that conveys a message by combining words with photographs.

Kruger

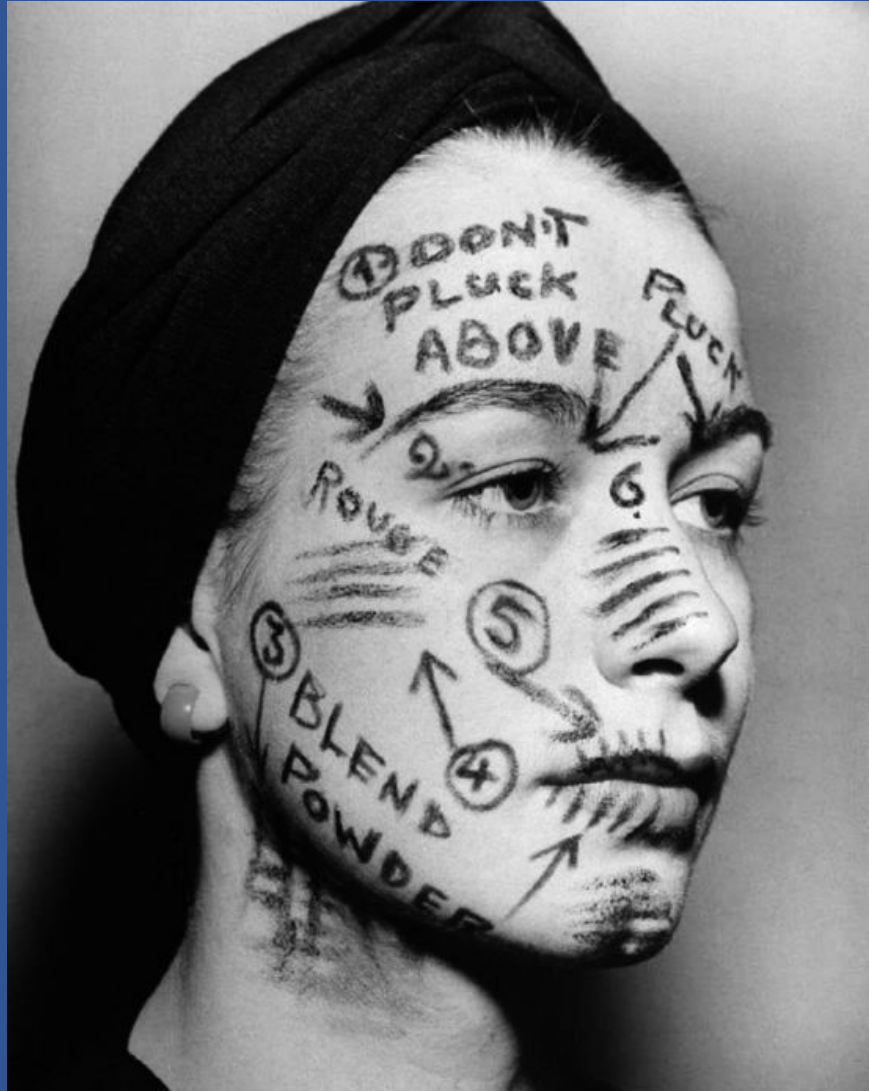


Rosler

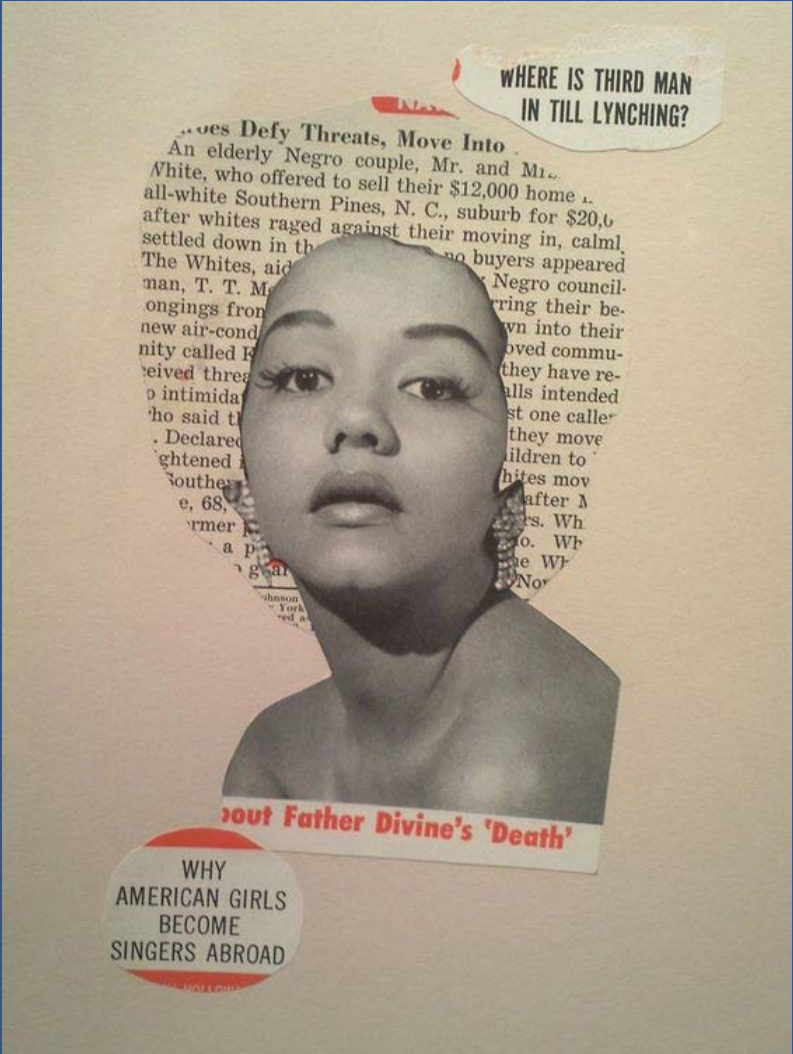


Lorna
Simpson





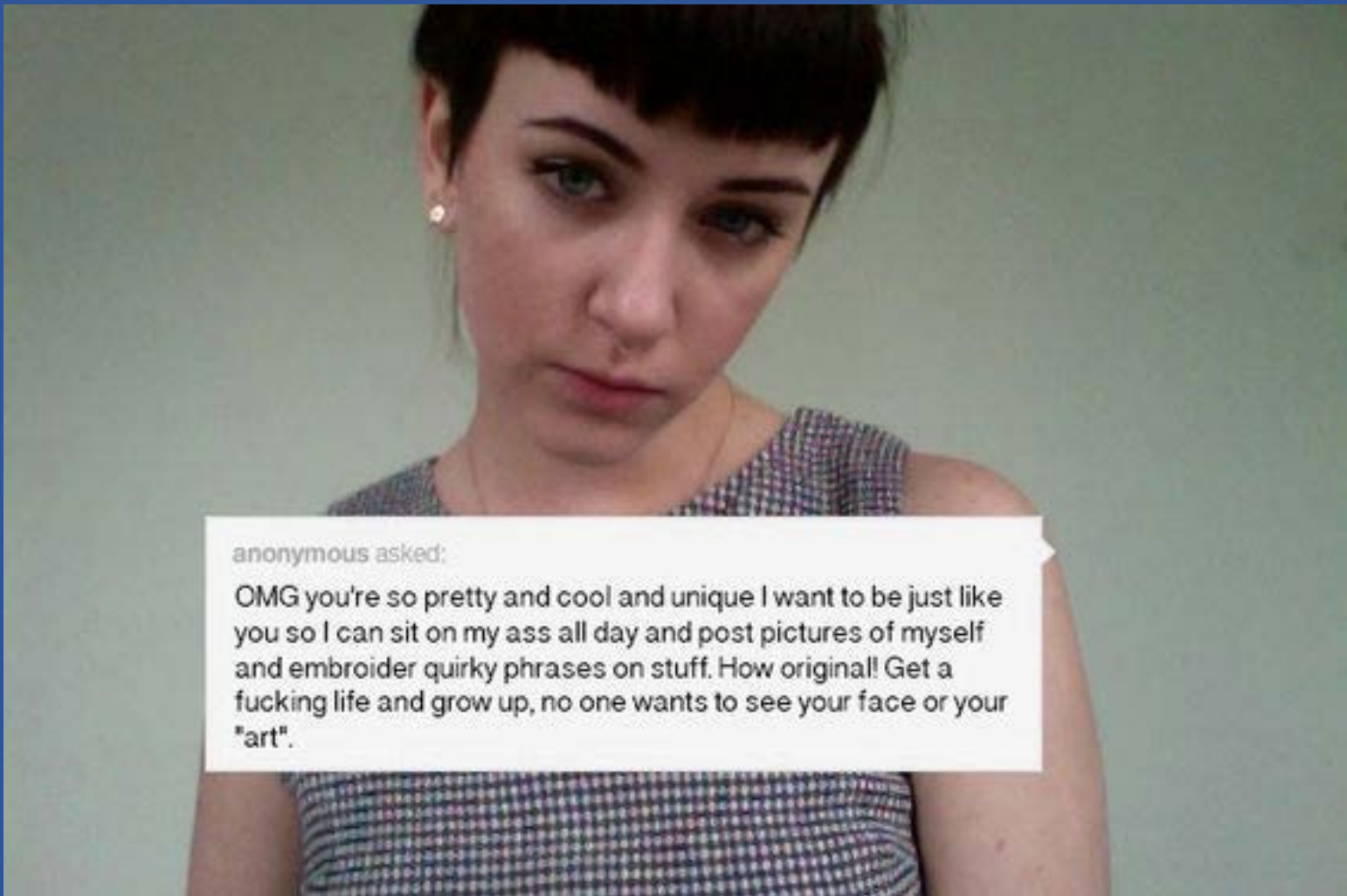
Kay Montano



Lorna Simpson



Paula Akpan



anonymous asked:

OMG you're so pretty and cool and unique I want to be just like you so I can sit on my ass all day and post pictures of myself and embroider quirky phrases on stuff. How original! Get a fucking life and grow up, no one wants to see your face or your "art".

Lindsay Botto



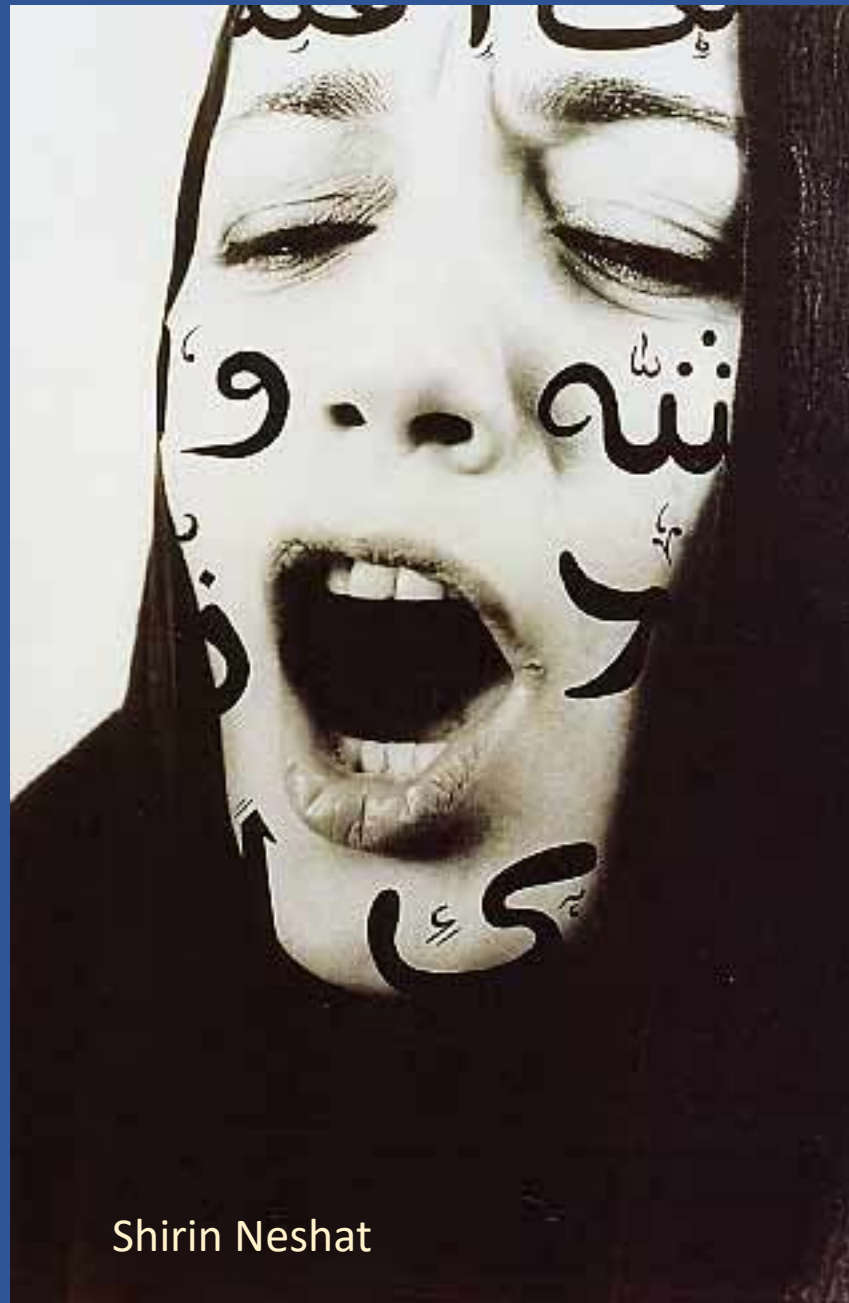
Be a figure skater.

Krista-Mary's
polaroids





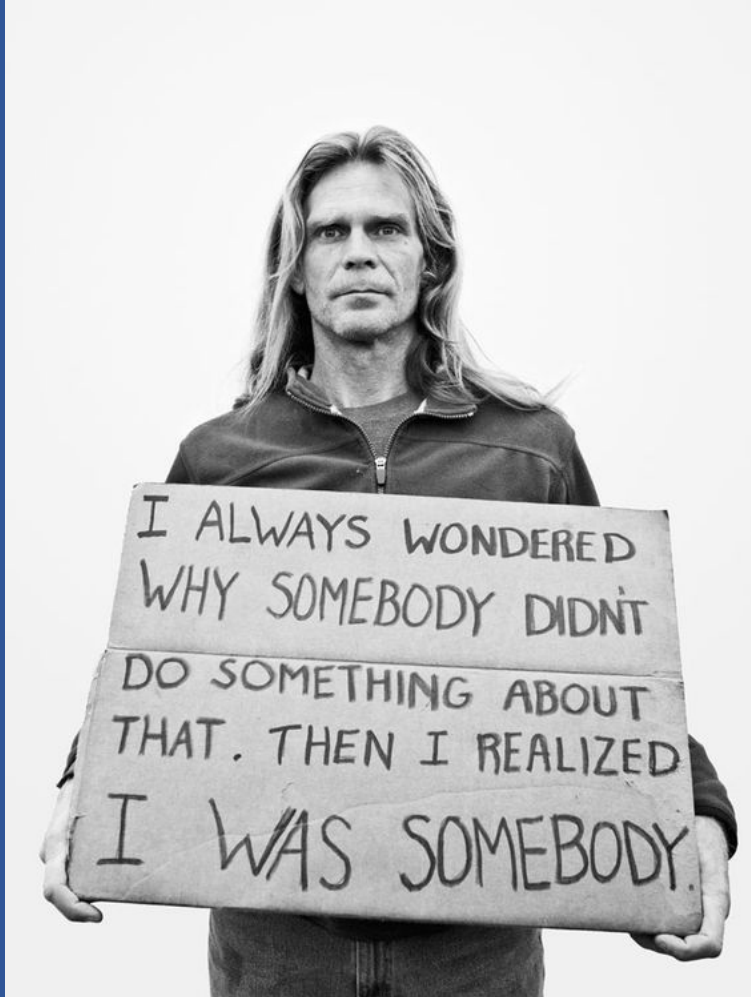
Sophie Calle



Shirin Neshat



Barbara Kruger



Peter Yang

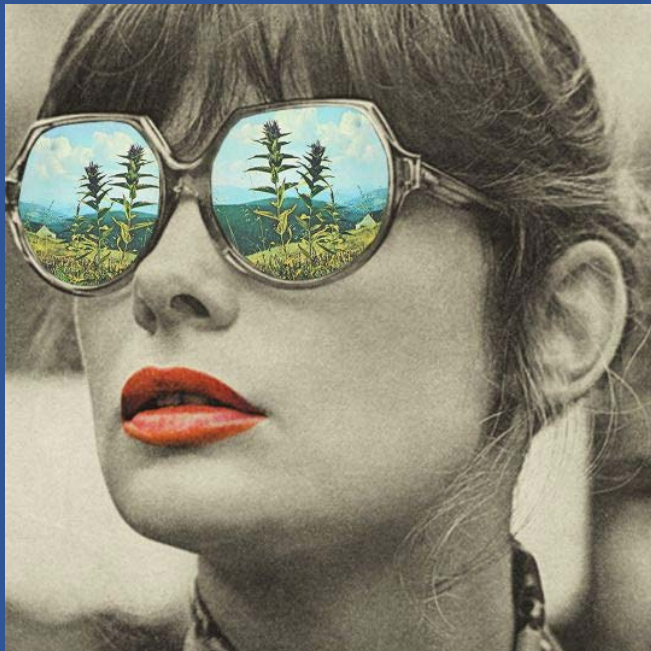


Lisa Askew



Tyler Shields

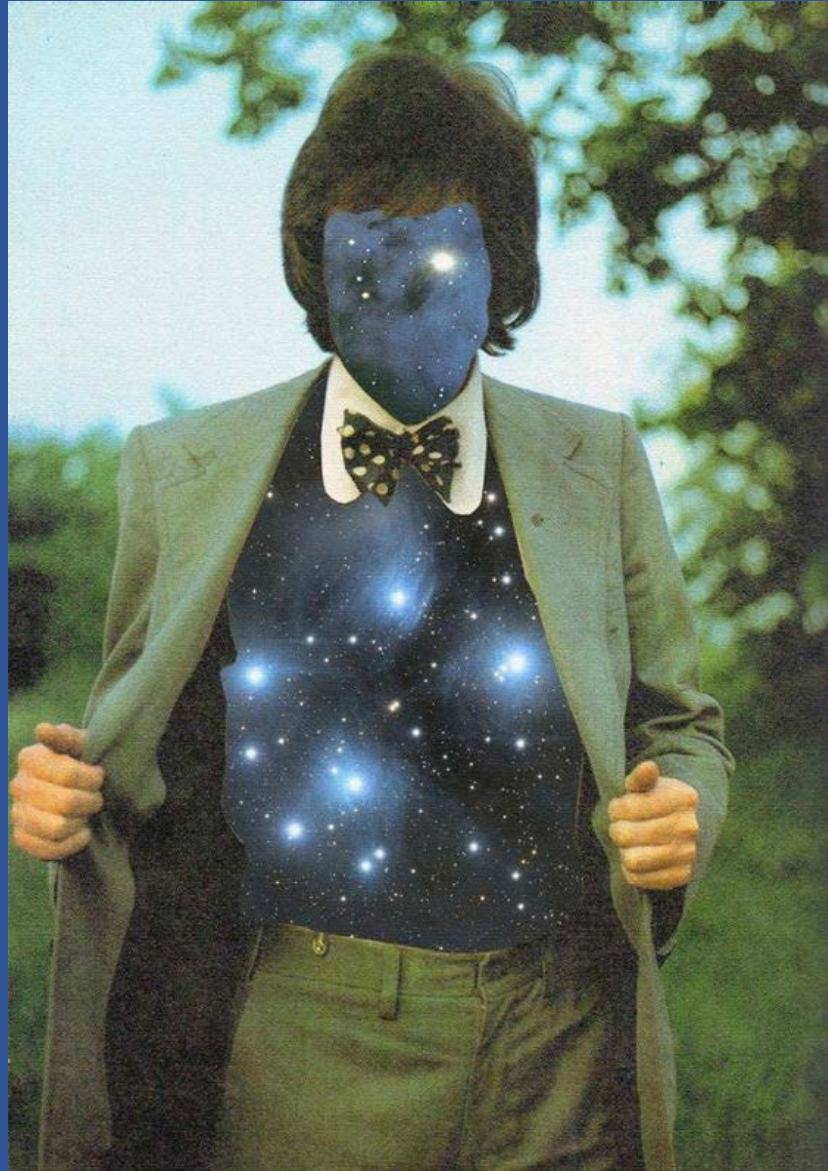
4. *Elements of the landscape in portraiture*



In their joint project 'What's on your mind', Anaïs Faubert and Geneviève Bellehumeur added fantasy digital landscapes to the hair of their portrait models. Antonio Mora, Christopher Rivera and Miki Takahashi use elements of the landscape to suggest facial features in digitally layered portraits. Research appropriate sources and produce portraits where elements of the landscape are included.



Cal Redback

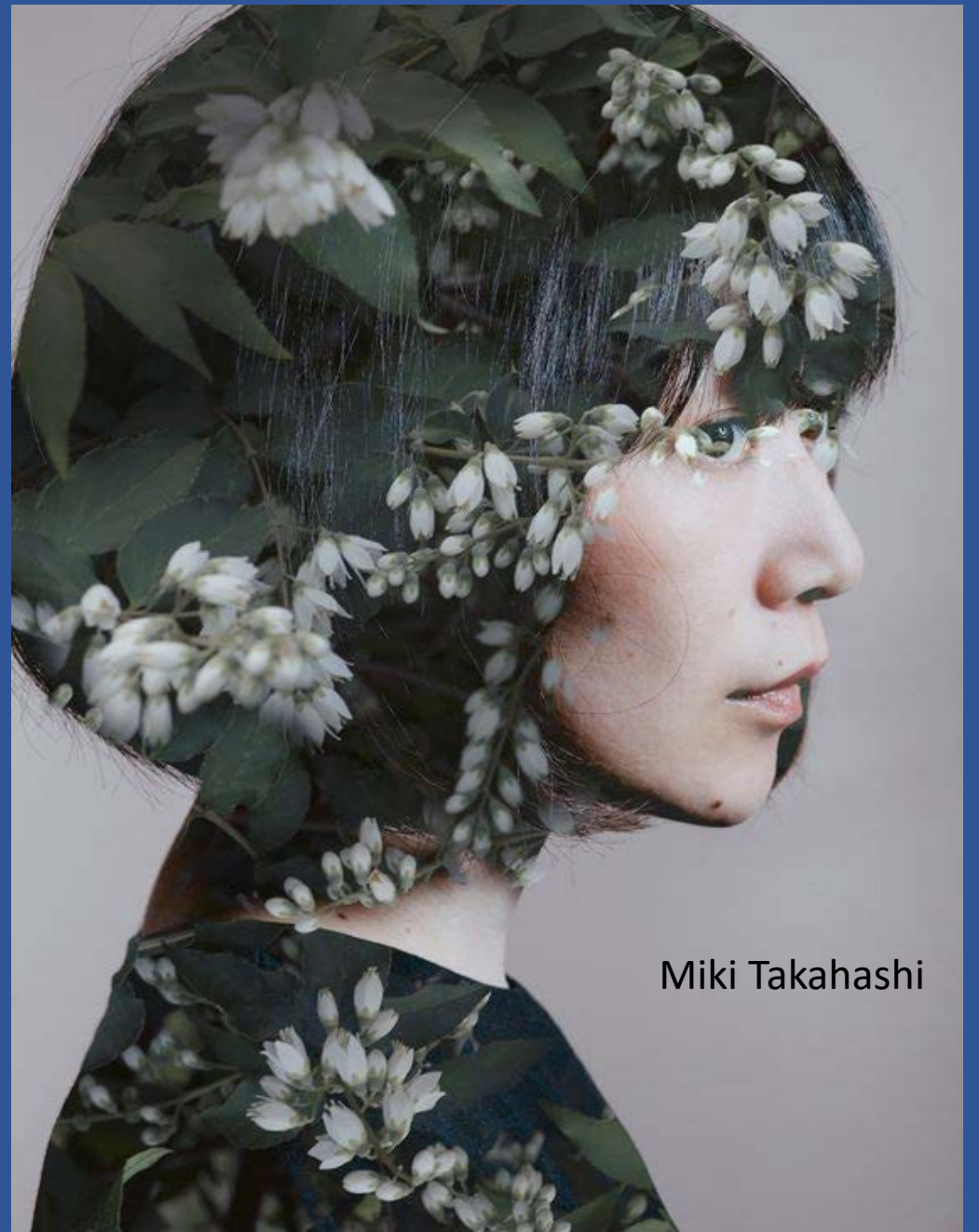


Mariano Peccinetti



Marcello Monreal

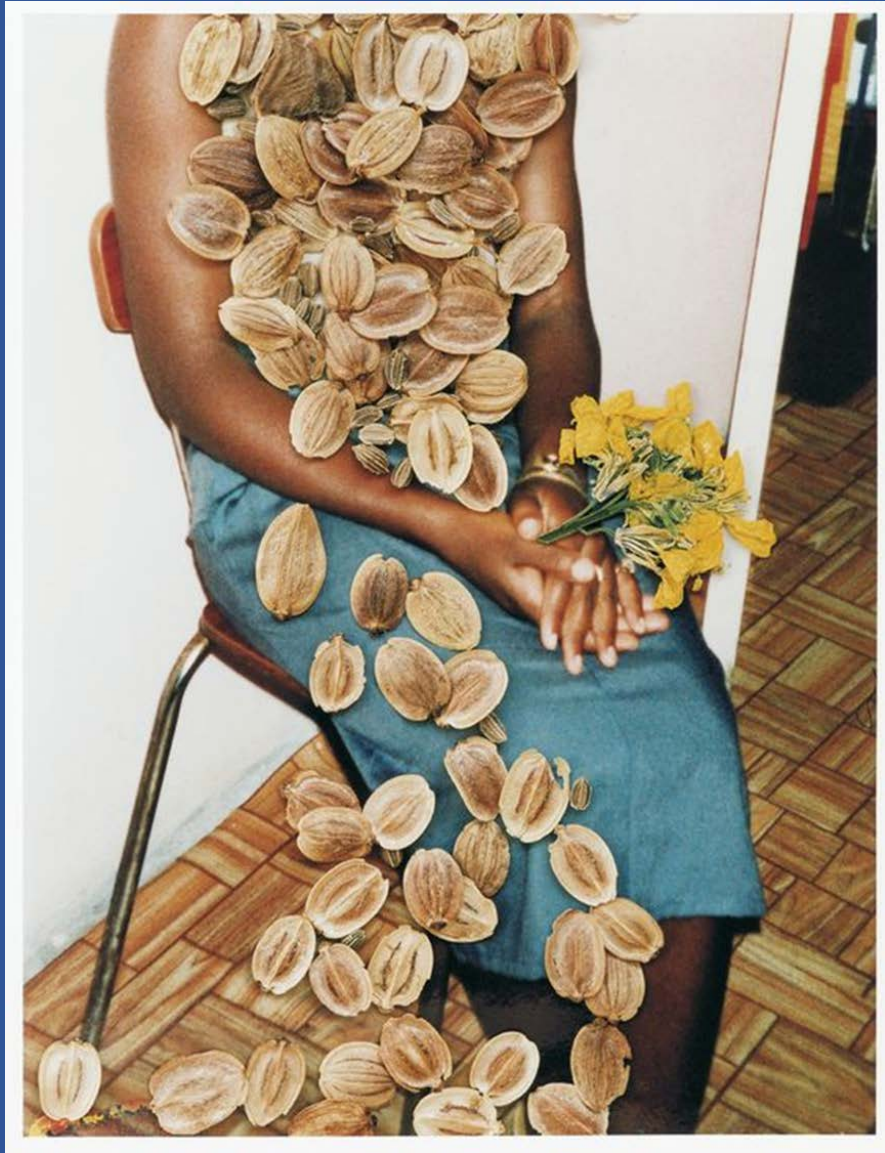
Antonio Mora



Miki Takahashi

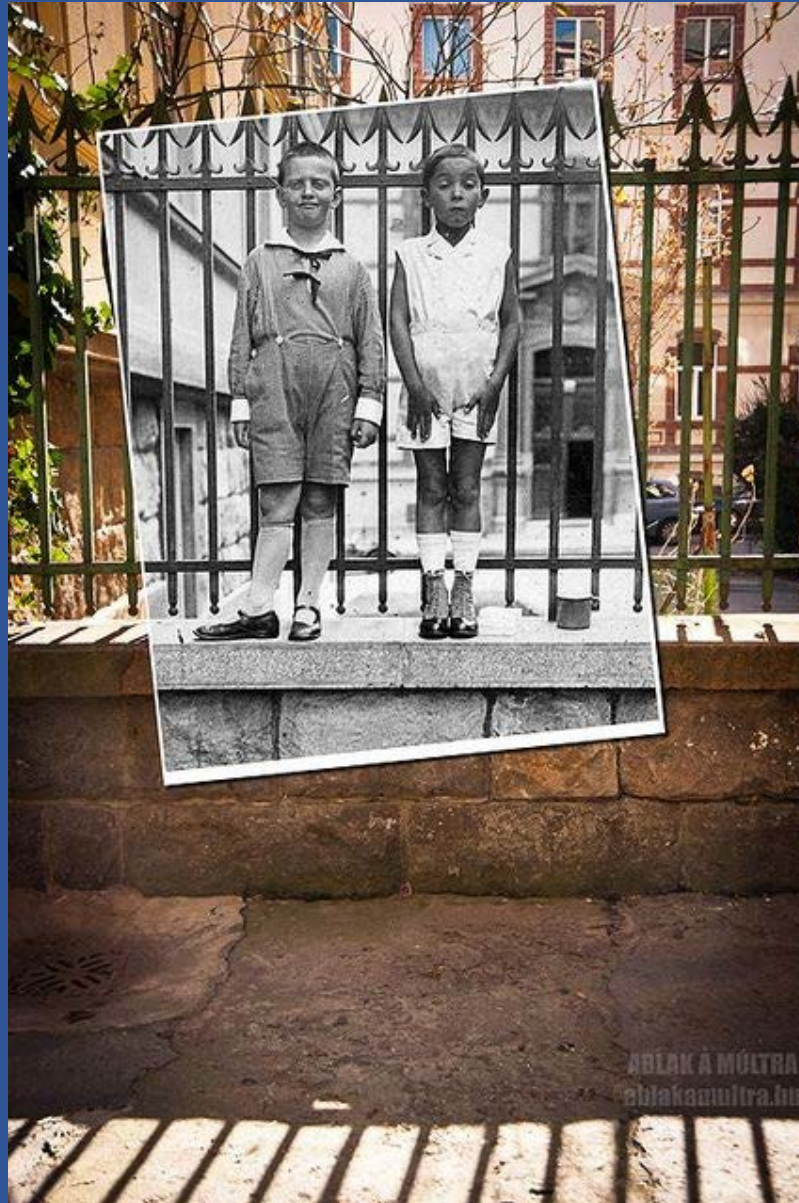


Stephen Gill



James Michael Starr





Dear Photograph/Amir Dotan

5. *Working*

Lewis Hine and Dorothea Lange were commissioned to produce photographs that documented the conditions under which people worked in fields and factories. More recently, Getty Images commissioned photographers such as Sean Gallup to produce images that portray the tasks of seasonal farm workers in Poland, and Luke Sharrett to photograph tobacco plantation workers in Kentucky. Study appropriate sources and produce your own response to the theme of Working.





Claudio Montesano Casillas

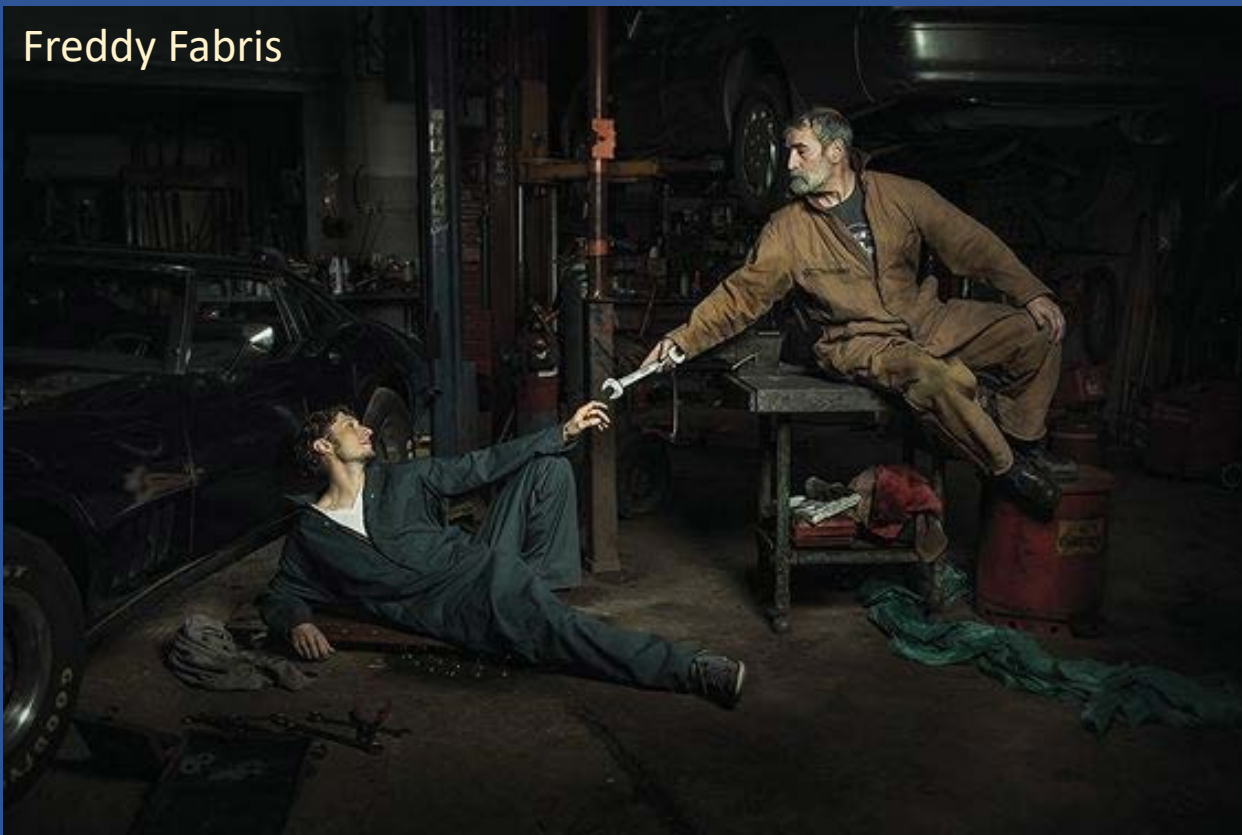


Chris King



Chris Crisman

Freddy Fabris



Sean Gallup



Rineke Dijkstra





Timur Zhansultanov

Juno Calypso



Chris Crisman

6. *The choice of colour*

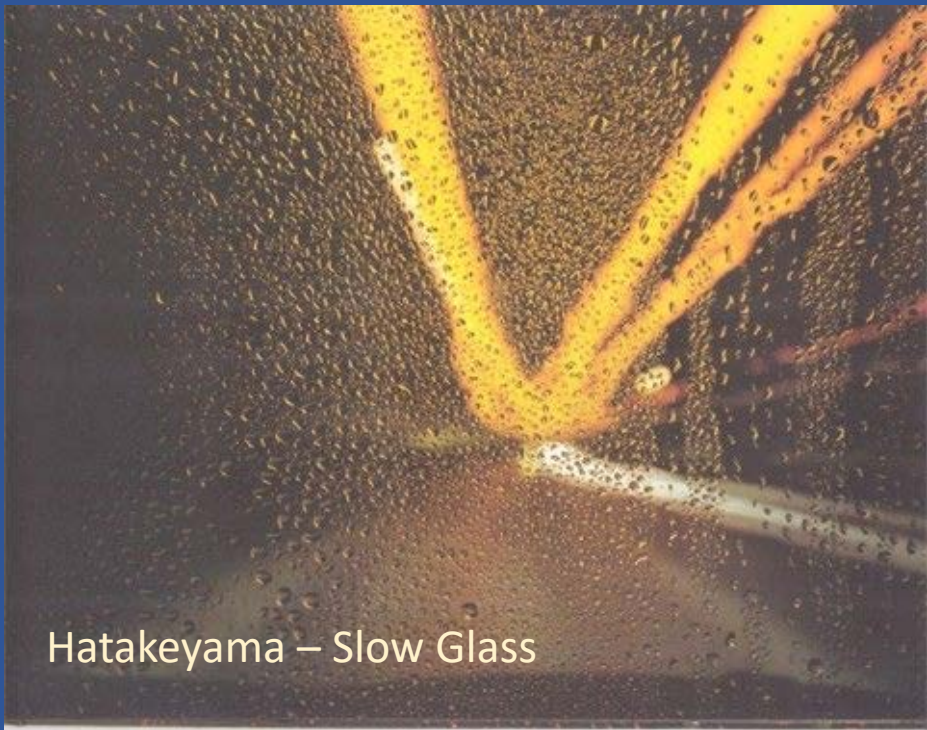


Daroo Photography, Jacob Reischel and Matt Russell produce still life photographs where choices about colour strength and contrast are very important. Martin Parr and Alec Soth carefully consider the colour of props, clothing and background in their documentary studies of people and places. Study appropriate sources and produce your own work where the choice of colour is important.





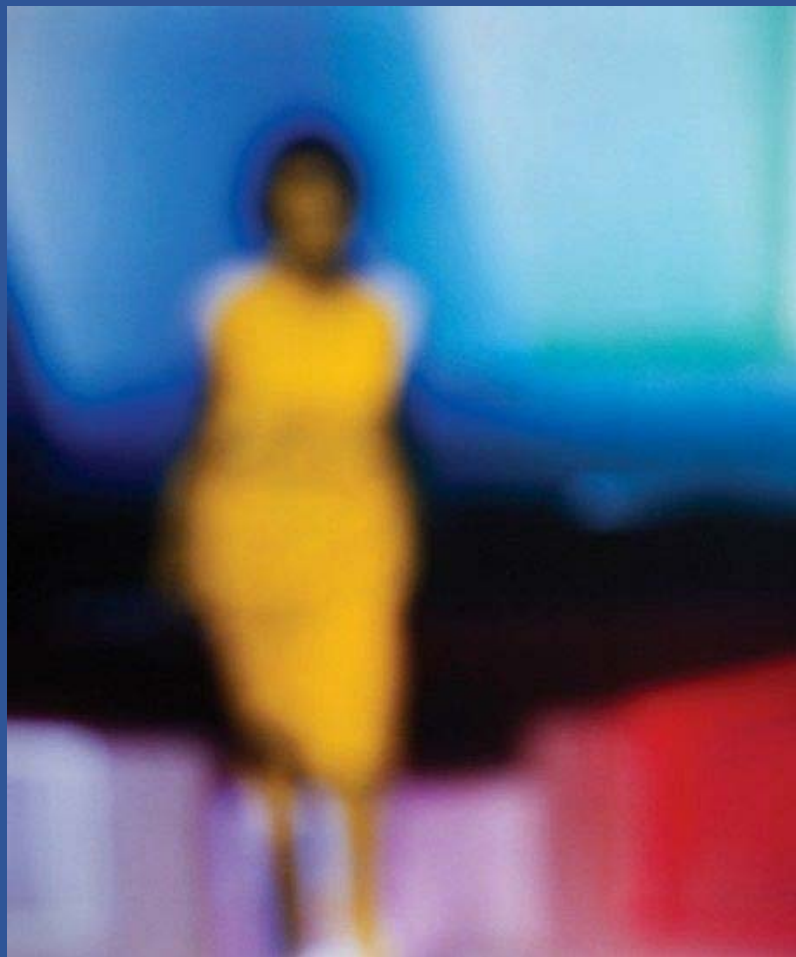
Benoit Paille



Hatakeyama – Slow Glass



Slava Thisset



Bill Armstrong

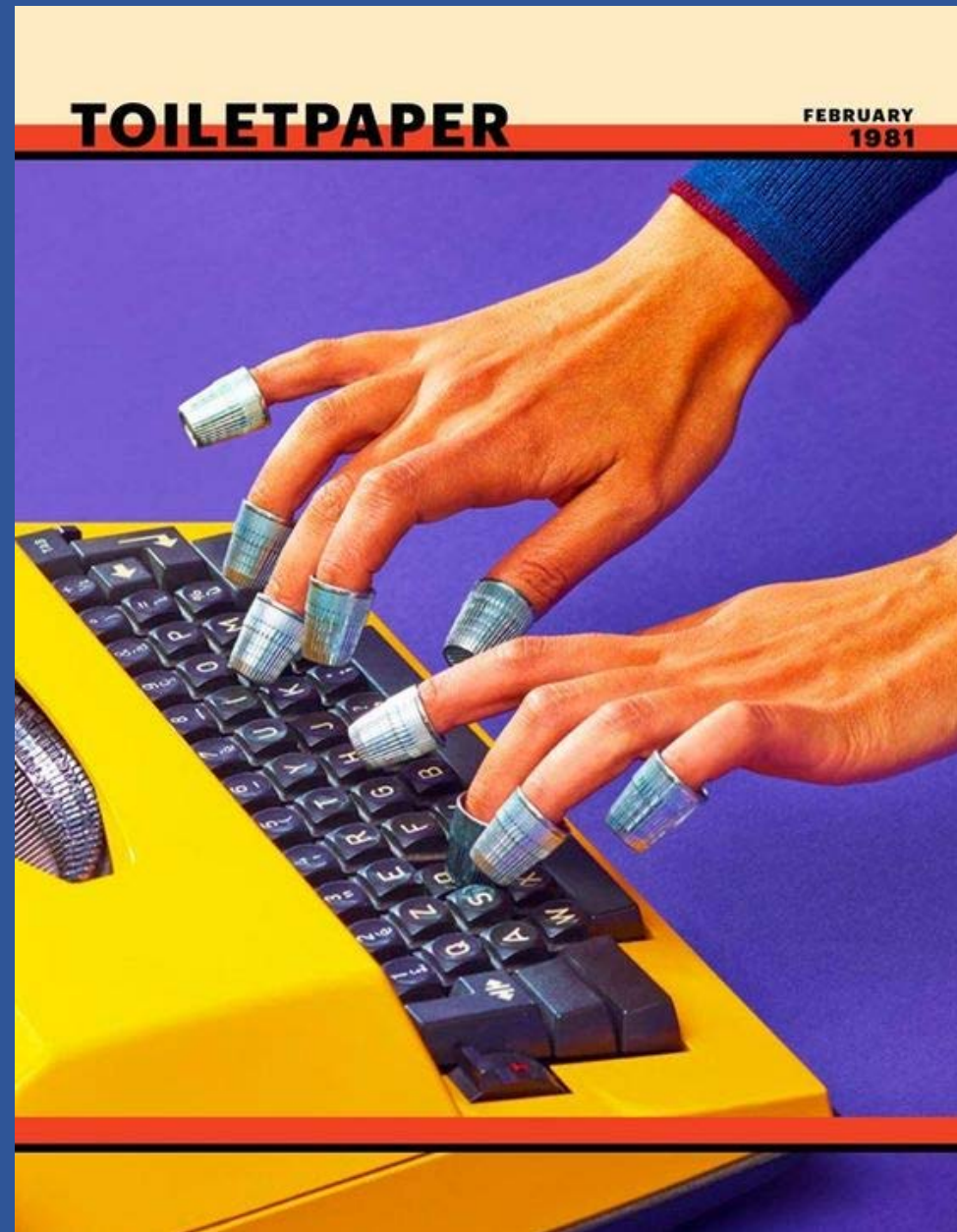


Gemma Budden More



Ernst Haas

Nick Frank



Toiletpaper magazine





Helga Steppan



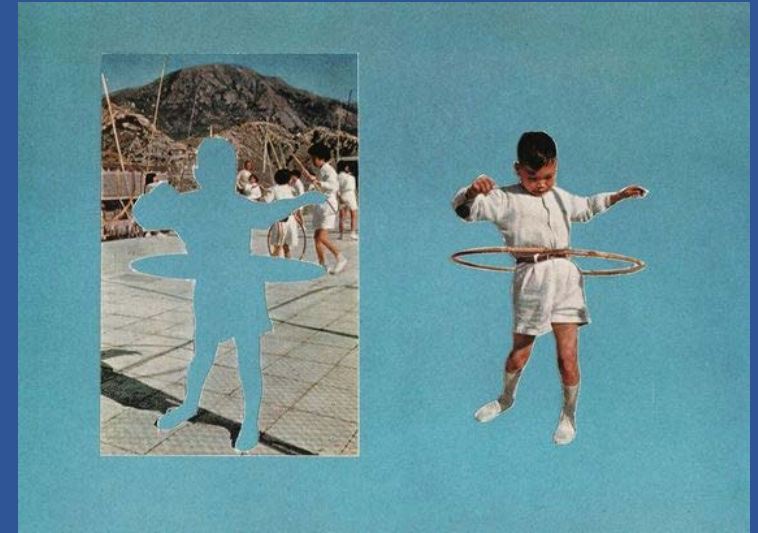
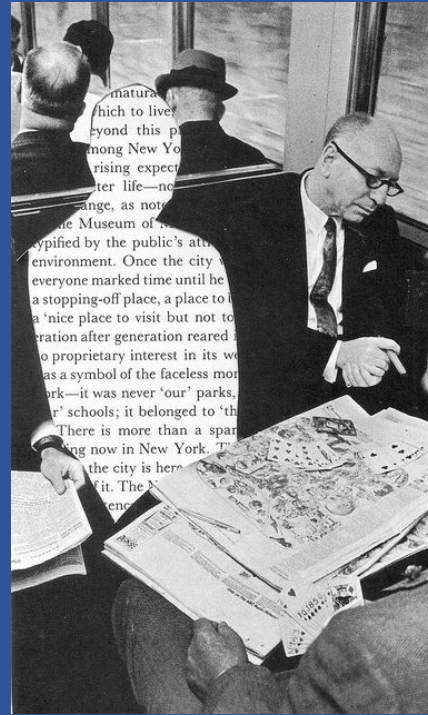
Marco Ugolini



Jacob Reischel

7. Spaces

The theme Spaces can be interpreted in many ways. Refer to appropriate sources to develop your own interpretation of Spaces, or respond to one of the following: (a) explore different types of spaces in the local environment (b) explore negative space within a composition (c) 'Spaces': an advertising company called 'Spaces' requires photographs for a brochure that will show how products are marketed in public places, such as on bus shelters and billboards.





Michael Hughes

Bill O'Donnell

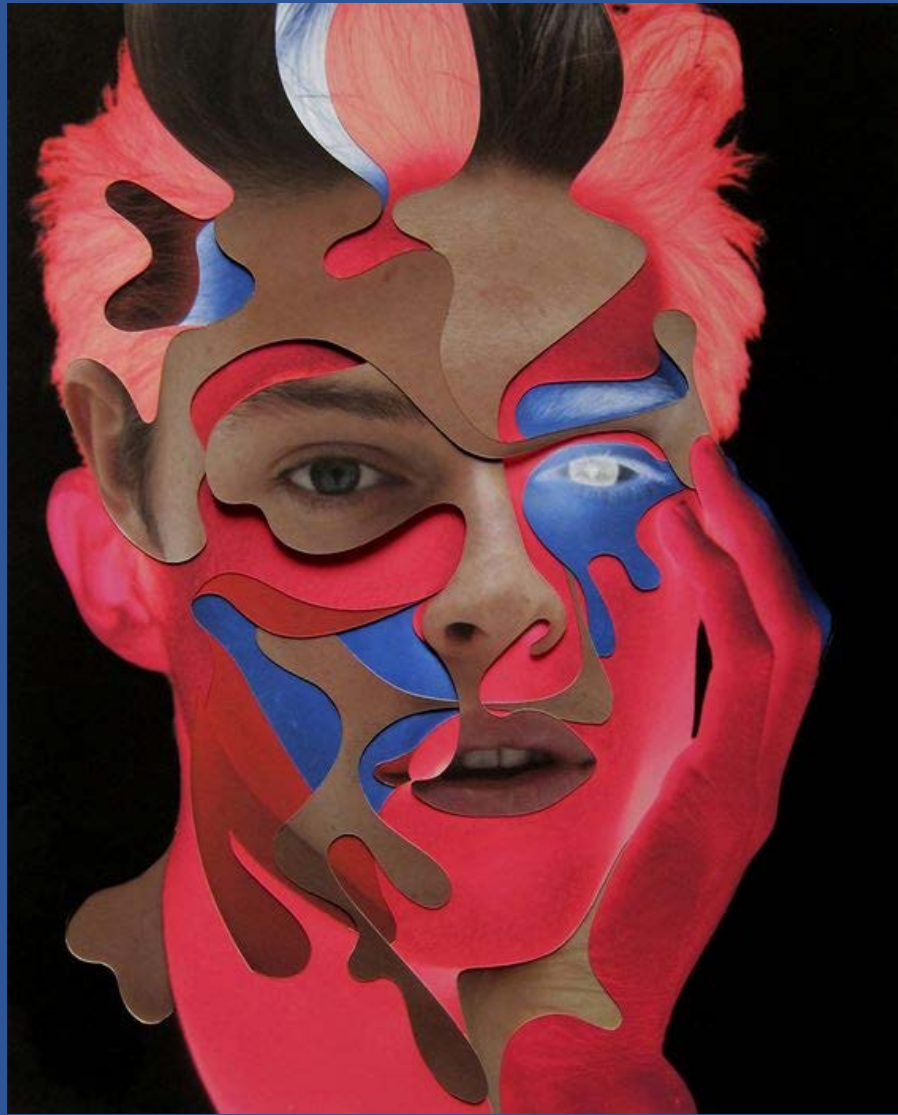


Michael Hughes

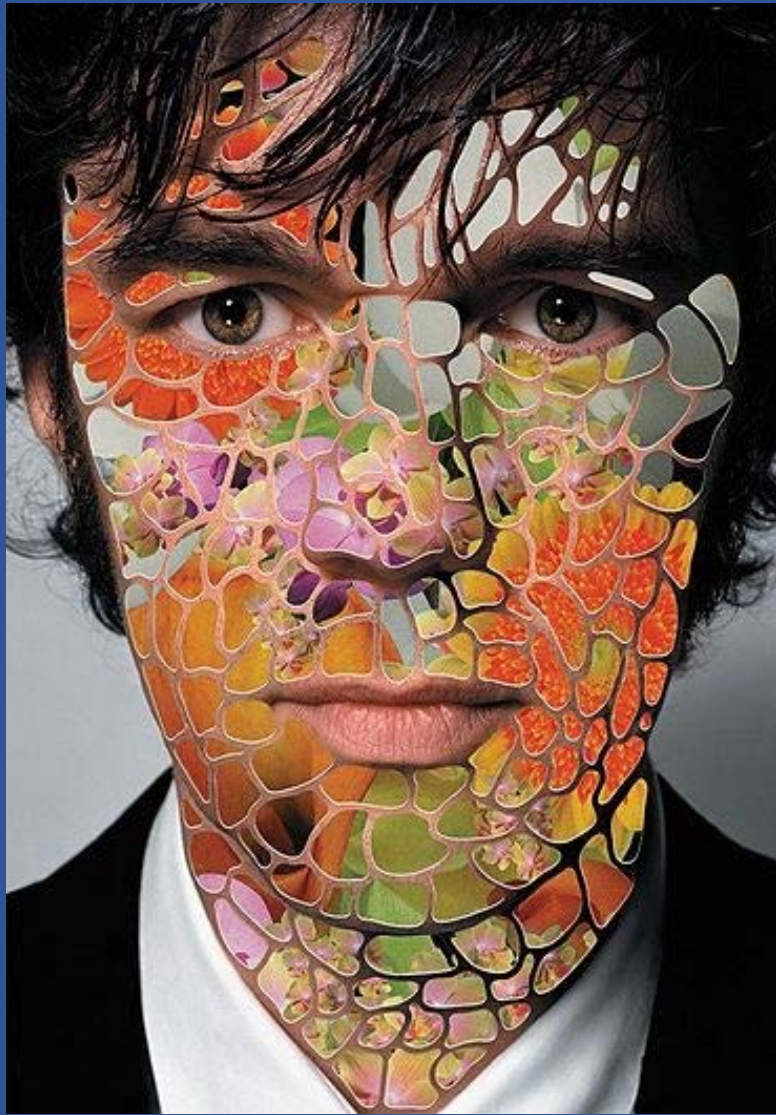




Pablo Thecuadro



Damien Blottiere



Stefan Sagmeister



Paul Butler



Greg Sand



Steph Goralnick



Michael Wolf



Abigail Reynolds



Photography GCSE - Exam 2019 Task Sheet						
	TASK		✓	WWW	EBI	STUDENT COMMENT
1	Write 200 words on your chosen theme, present this as a 1 st page for your book with an image behind it.					
2	Analyse the work of					
3	Respond to the work. Contact sheet with annotation and three edits.					
4	Stick in your best edits, evaluate the shoot and compare to the work.					
5	Analyse the work of					
6	Respond to the work. Contact sheet with annotation and three edits.					
7	Stick in your best edits, evaluate the shoot and compare to the work.					
8	Analyse the work of					
9	Respond to the work. Contact sheet with annotation and three edits.					
10	Stick in your best edits, evaluate the shoot and compare to the work.					
11	Make a page of 3 ideas for your personal response to your chosen theme with a photo shoot and two edits for each idea.					
12	Dev 1. Choose one of your ideas and take another set of photos developing and refining your idea. Contact sheet with annotation and three edits.					
13	Analyse the work of This photographer will be linked to the idea you are now developing.					
14	Respond to the work. Contact sheet with annotation and three edits.					
15	Stick in your best edits and compare to the work.					
16	Review and analyse your shoot – how could you develop it?					
17	Dev 2. Take another set of photos developing and refining your idea. Contact sheet with annotation and edits. Explain your development.					

Expectations:

- You will start the project with **three** researches and responses to photographers who work on the theme you have chosen.
- You will need to do at least **two more** researches linked to your development as your project progresses to reach the higher grades.

18	Review and analyse your shoot – how could you develop it?						
19	Dev 3. Take another set of photos developing and refining your idea. Contact sheet with annotation and edits. Explain your development.						
20	Review and analyse your shoot – how could you develop it?						
21	Dev 4. Take another set of photos developing and refining your idea. Contact sheet with annotation and edits. Explain your development.						
22	Review and analyse your shoot – how could you develop it?						
23	Dev 5. Take another set of photos developing and refining your idea. Contact sheet with annotation and edits. Explain your development.						
24	Review and analyse your shoot – how could you develop it?						
25	Dev 6. Take another set of photos developing and refining your idea. Contact sheet with annotation and edits. Explain your development.						
26	Review and analyse your shoot – how could you develop it?						
27	Dev 7. Take another set of photos developing and refining your idea. Contact sheet with annotation and edits. Explain your development.						
28	Review and analyse your shoot – how could you develop it?						
29	Dev 8. Take another set of photos developing and refining your idea. Contact sheet with annotation and edits. Explain your development.						
30	Review and analyse your shoot – how could you develop it?						
31	Dev 9. Take another set of photos developing and refining your idea to its conclusion. Contact sheet with annotation and final edits. Evaluate your final outcome.						
32	Make two folders – Final and Dev 10 and do a final save.						
		Grades		Personal targets for development			
			1				
Target			2				
Predicted			3				

- You will be expected to do a minimum of **9 development shoots** for your project and each one should improve on the previous one.
- You **MUST** include an element of **drawing** in this component. If this is missing you will immediately lose 4 marks from AO3.
- REMEMBER** – Your sketchbook is worth 75% of your overall grade and it is critical that all preparatory work is completed BEFORE the first exam day.

Make sure your book shows:

Ao1 – developing of ideas that have a clear influence from other Artists and Photographers

25%

Ao2 – how you experimented and refined your idea as you develop – show how your work gets better

25%

Ao3 – Recording your ideas, both through excellent, high quality photographs and edits, annotation and through meaningful drawing which adds value to your book.

25%

Ao4 – your own personal response to the theme (final piece)

25%