

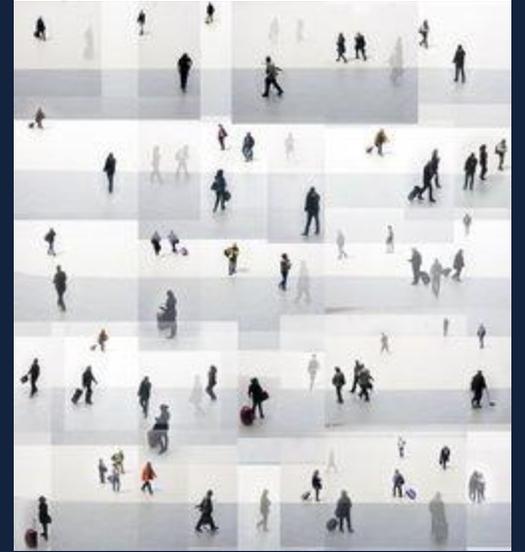
# GCSE Photography Component 2

*Final Exam 2020*

**CROWDS**  
**MANIPULATING REALITY**  
**CONCEALMENT**  
**PAPER**  
**MOMENTS IN TIME**  
**HAIR**  
**RYTHM**

Images of crowds can be created in many different ways. In his series '7 Billion Humans in 2011' Randy Olson controls depth of field and focus together with manipulating shutter speed in order to emphasise movement in crowds. Kolman Rosenberg suggests a crowd of dancers through the use of multiple exposure. Investigate relevant sources and produce your own response to **Crowds.**

Alex Prager

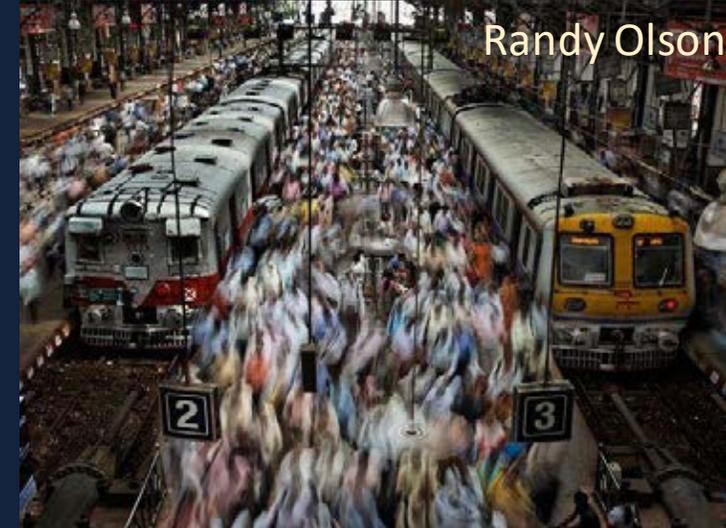


Mario Rossi

# 1. Crowds



Lisa Larsen.



Randy Olson

Film-maker and photographer **Alex Prager** has produced images where the viewer's attention is drawn to a particular face in a crowd.



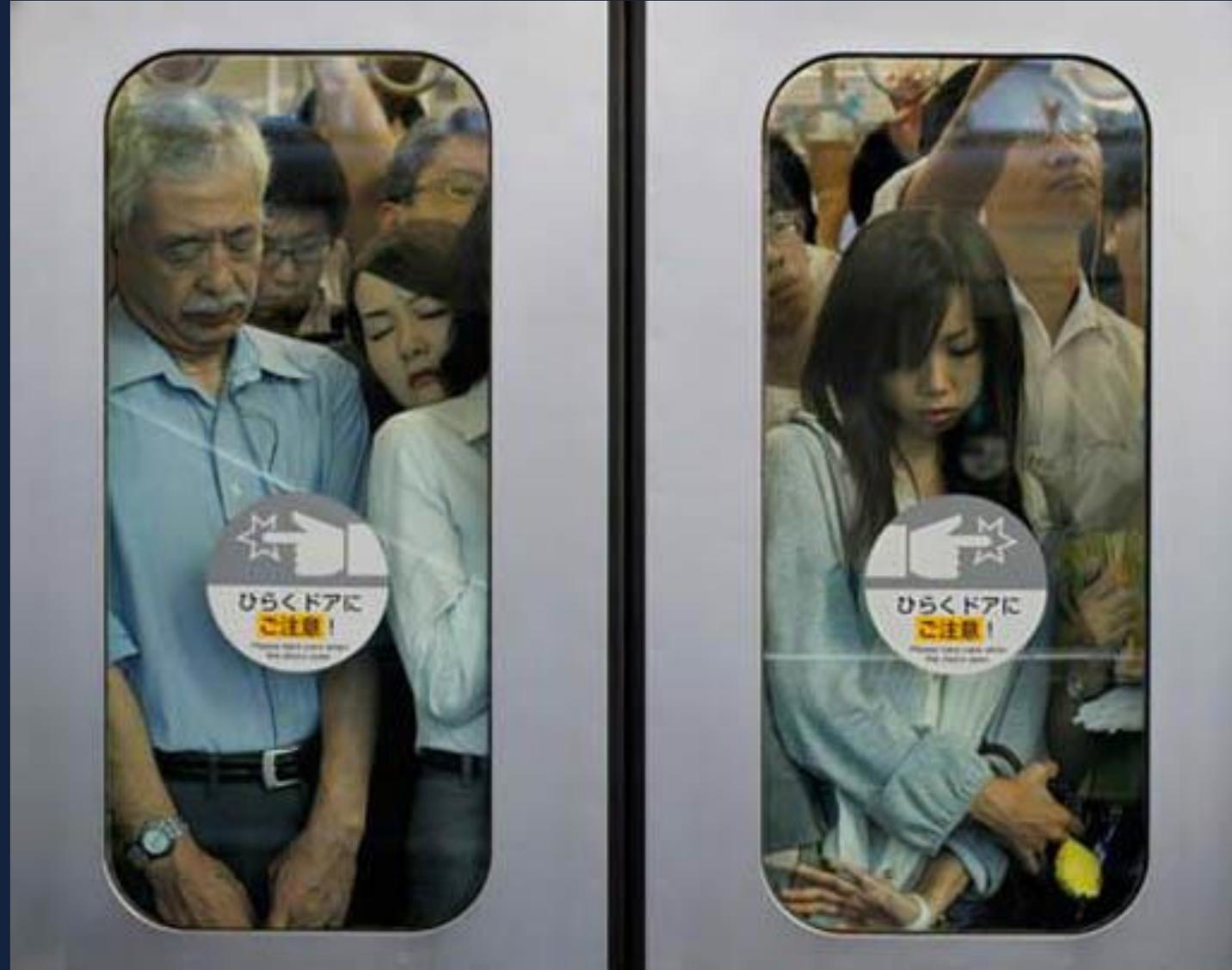
Lisa Larsen's documentary photographs often capture the mood of large crowds.



Andreas Gursky



Michael Wolf – Tokyo Compression





Dan Gold

LS Lowry



John Clang



Stephanie Jung



Alexey Titarenko



Huibo Hou





Pelle Cass



Paul Biddle



Paul Biddle carefully arranges objects, together with layers of collage, before digitally manipulating his photographs.

## 2. *Manipulating Reality*

Photographers often create unusual compositions by manipulating the reality that an image presents.



Eresha Sale

Eresha Sale combines familiar objects in unfamiliar arrangements in his film 'Surrealism'.

*Study appropriate sources and produce your own work in response to **Manipulating reality.***



Kevin Corrado

Kevin Corrado combines photographs of landscapes and people using both physical and digital manipulation to rearrange reality.

@K E R E M C İ Ğ E R C İ



Kerem Cığerci



Achraf Bazani

Martín De Pasquale



Petros Crisostomu



Nadia Lee Cohen



Juno Calypso



Cindy Sherman



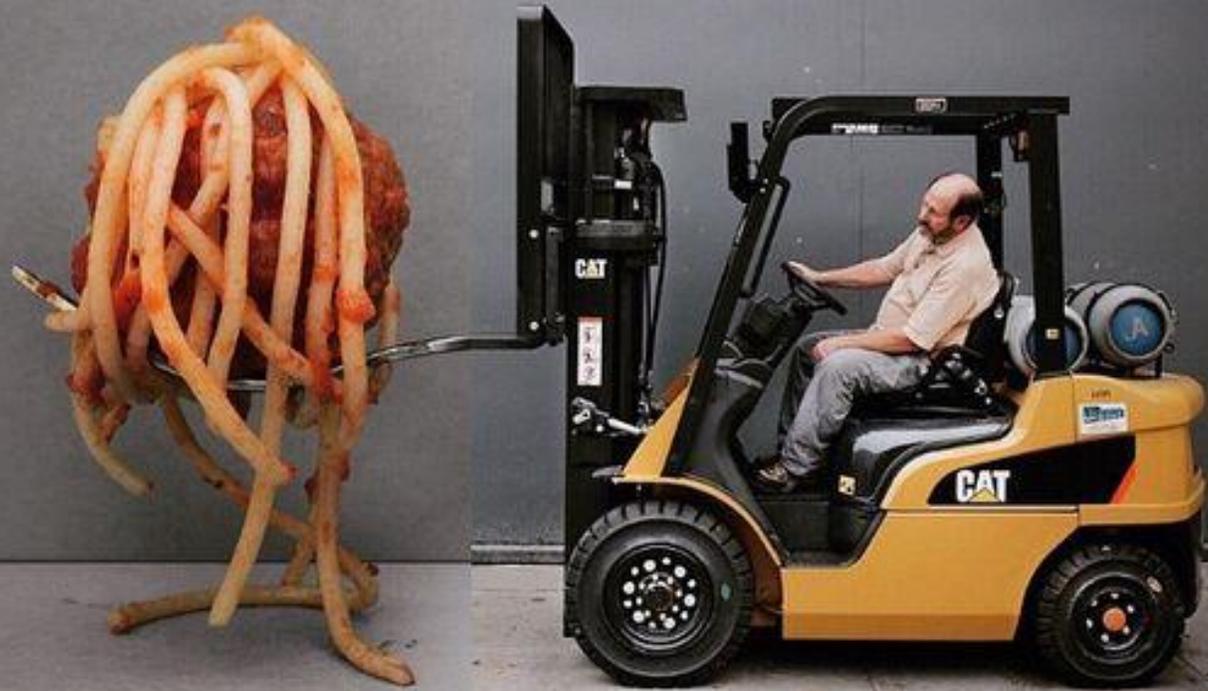
Steve Spiers



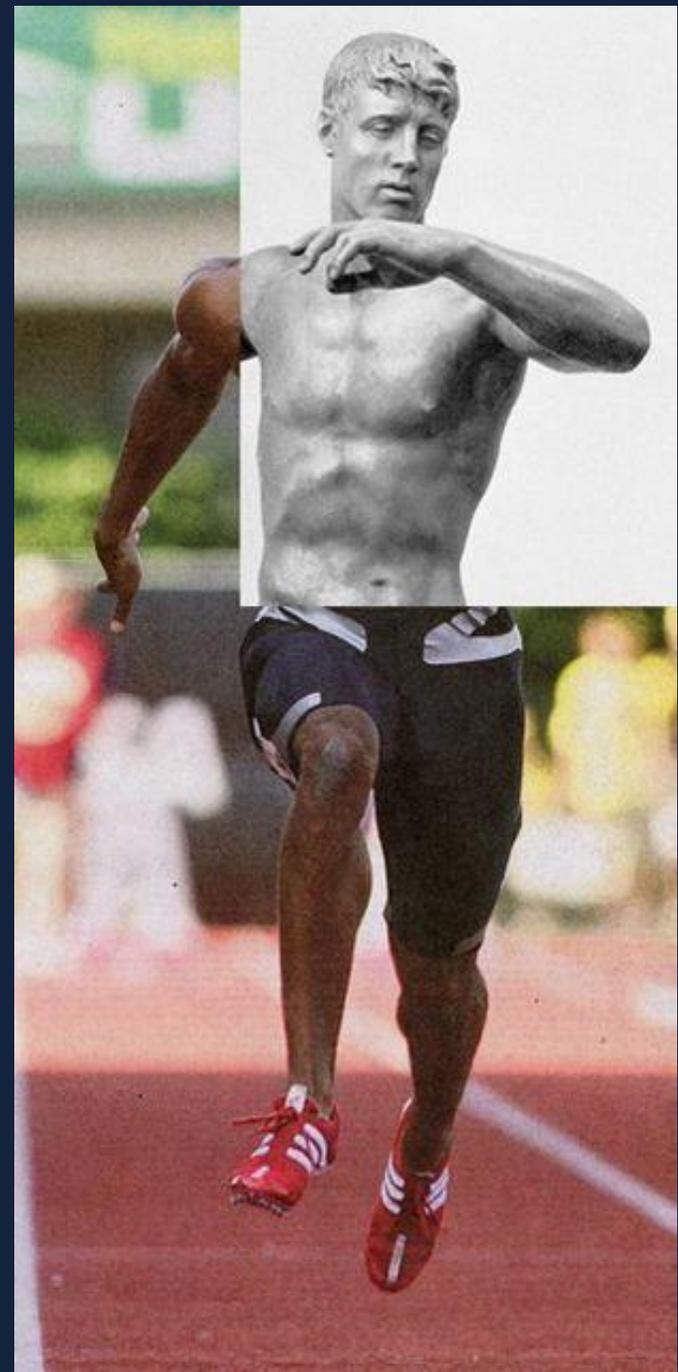
Rodrigo Pinheiro



Stephen McMennamy



Jens Ullrich



Phuoc Nguyen



Kyle Thompson

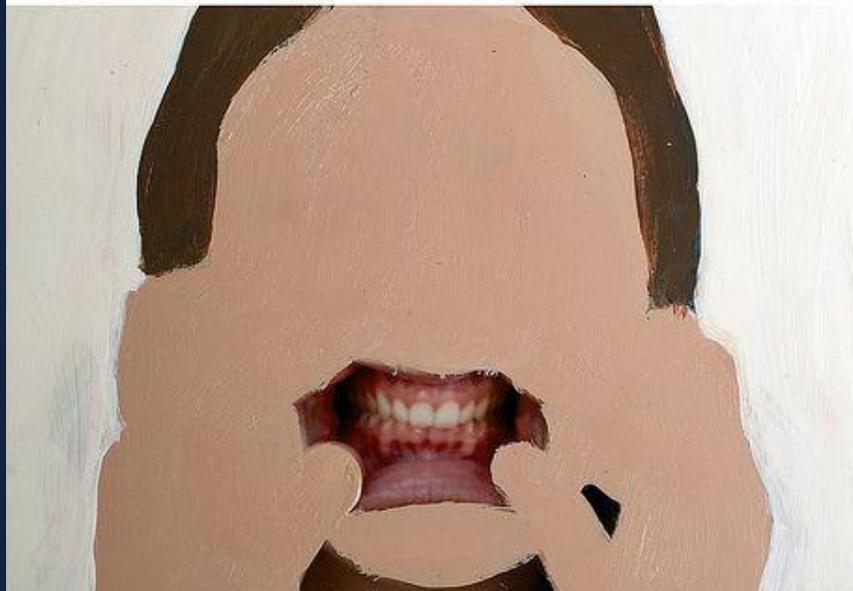


# 3. Concealment

Some photographers create portraits that purposefully hide or disguise sections of the image.

Rosanna Jones conceals facial features by overlapping and rearranging parts of the photograph.

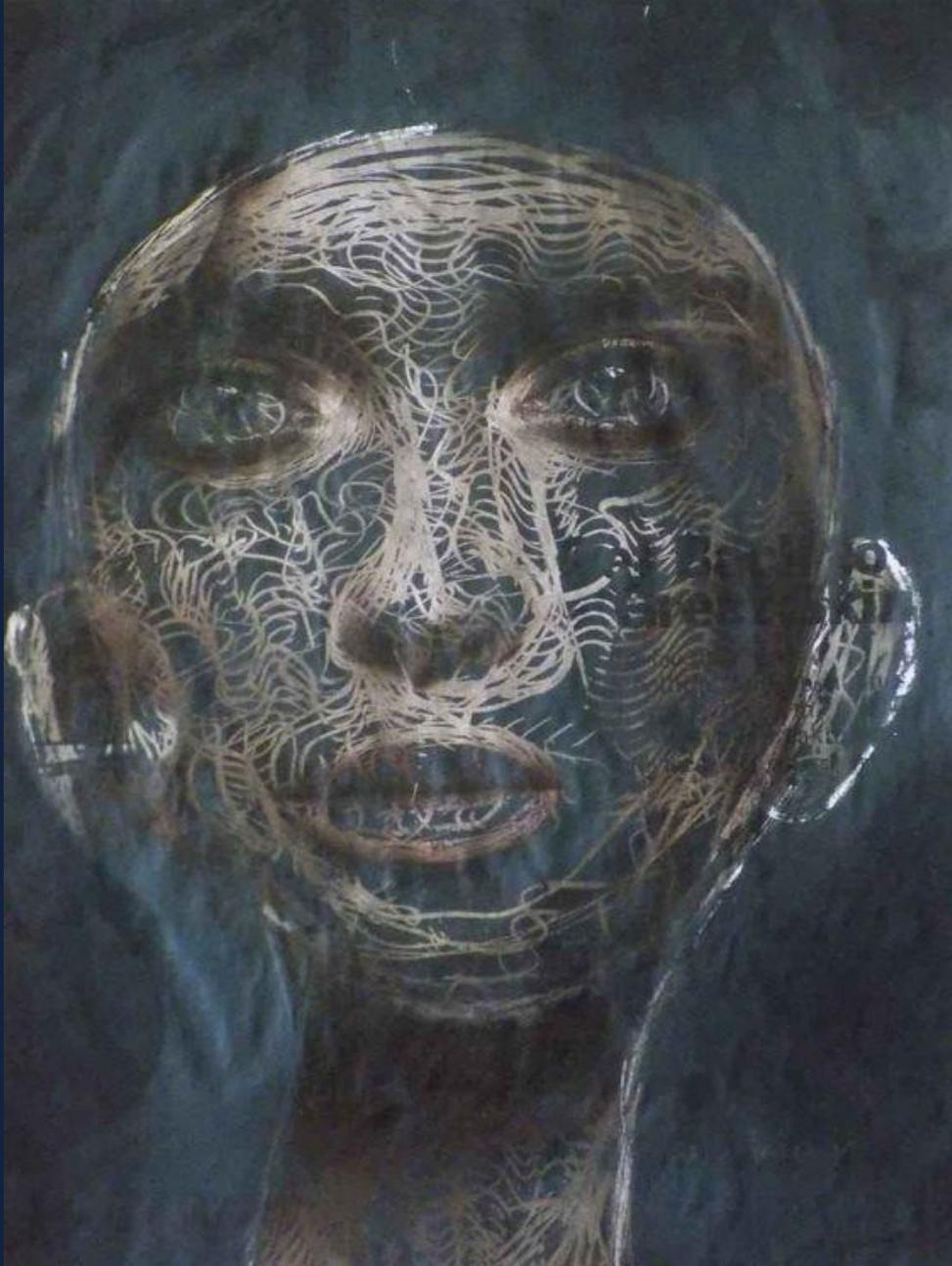
Study appropriate sources and produce your own work inspired by **Concealment**.



Rosanna Jones



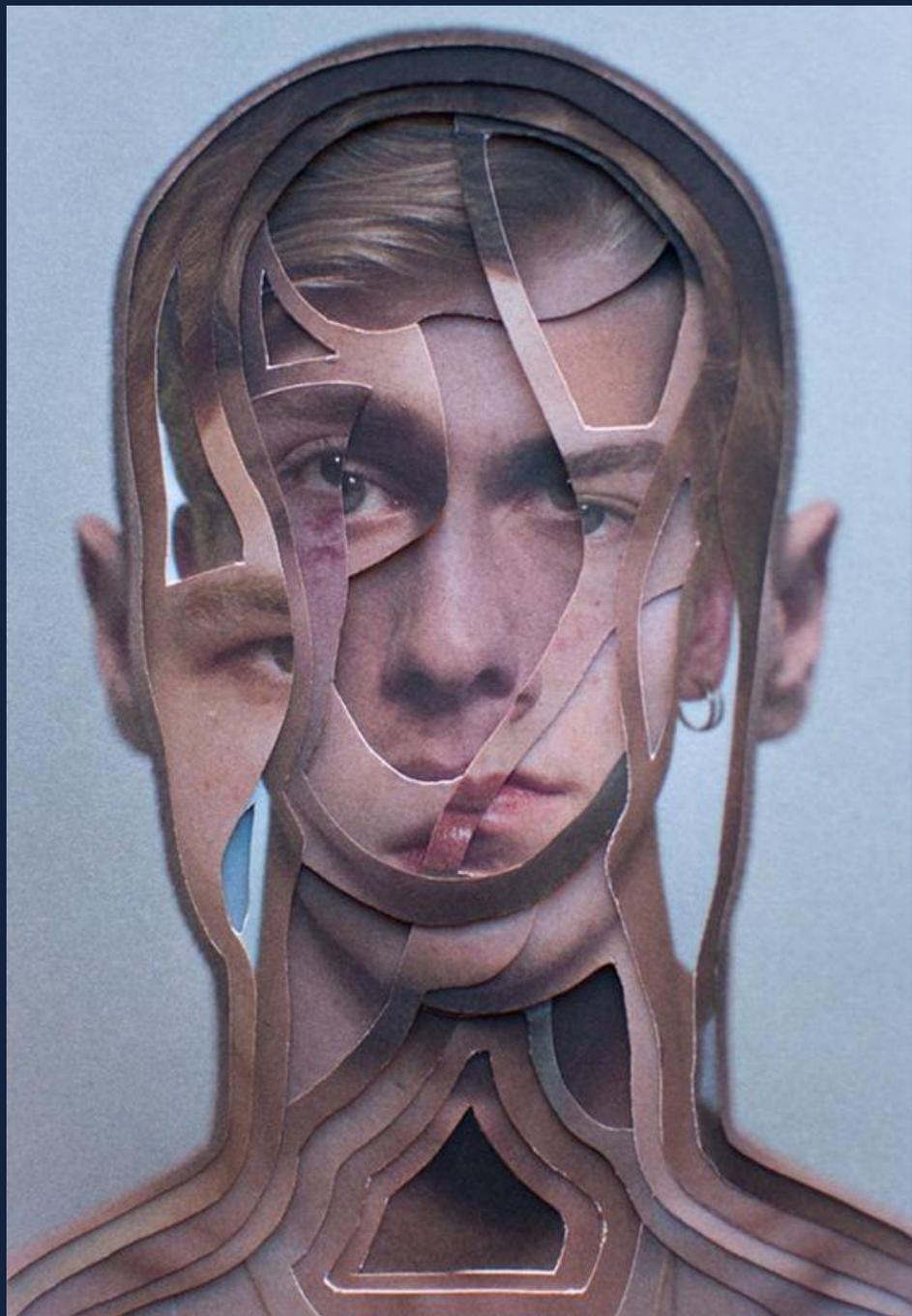
## Wallace Juma



Wallace Juma partially conceals the identity of the sitter by physically working onto the collaged photographic image.

The textile artist Jose Romussi uses stitch and collage to conceal part of the photographic portrait.





Pablo Thecuadro creates intricately cut collages from his fashion photographs which often conceal part of a face or figure.

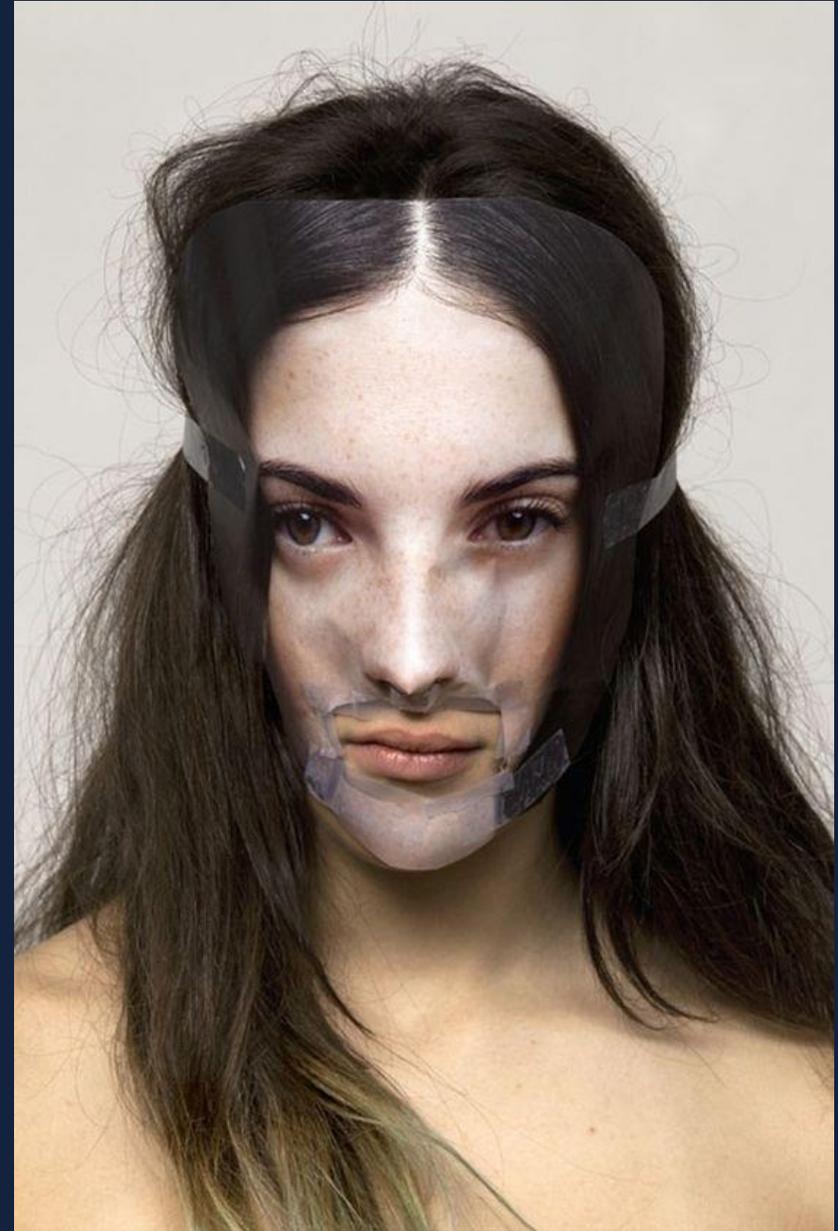
Habiba Nowrose



Levi Van Veluw



Metra - Jeansen



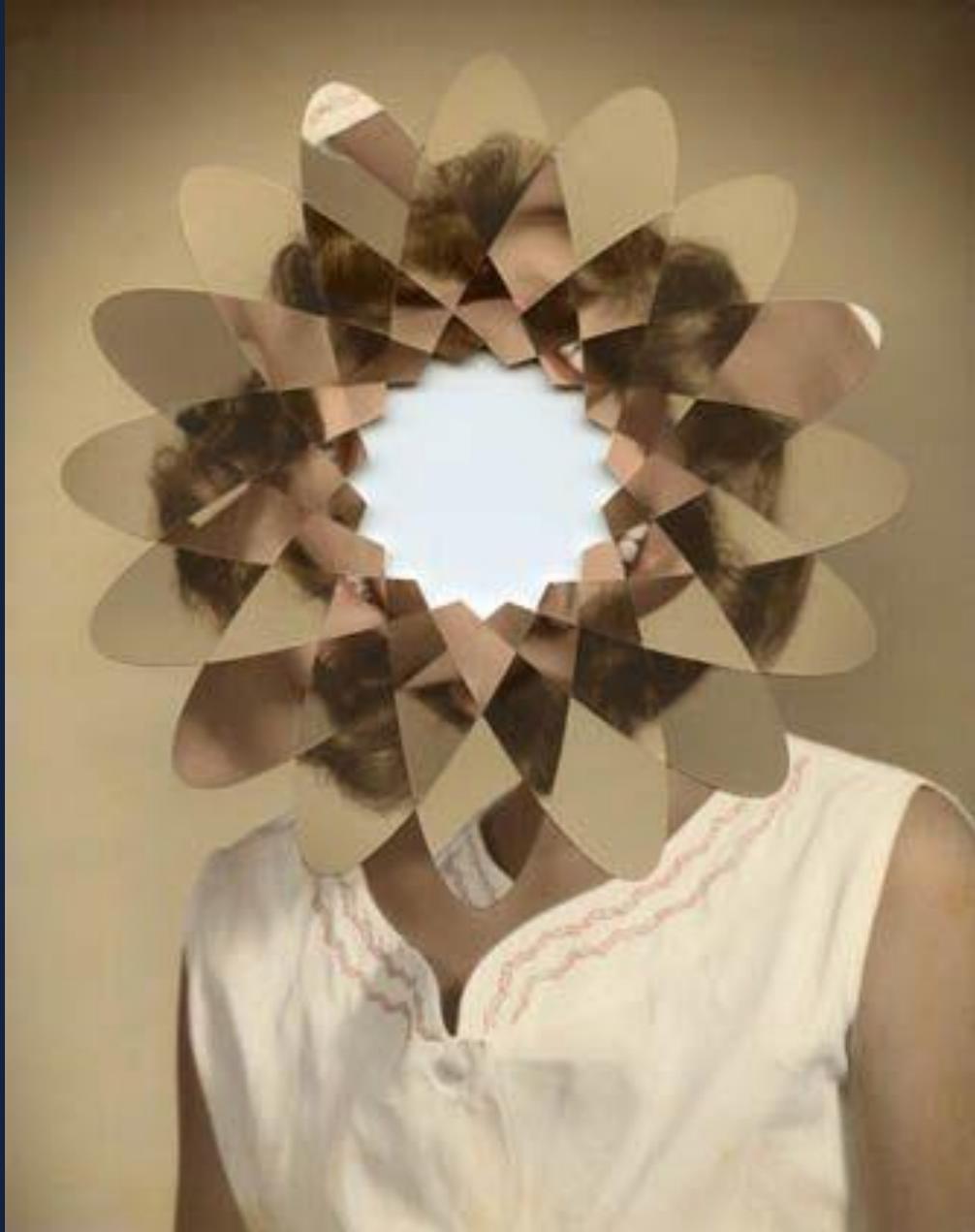
Sébastien Michel



Hsin Wang



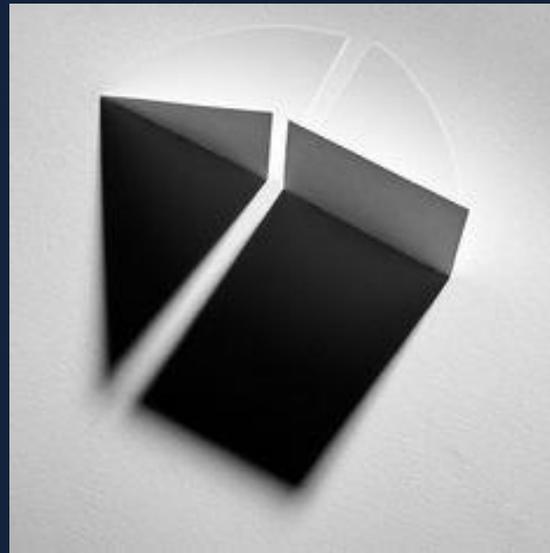
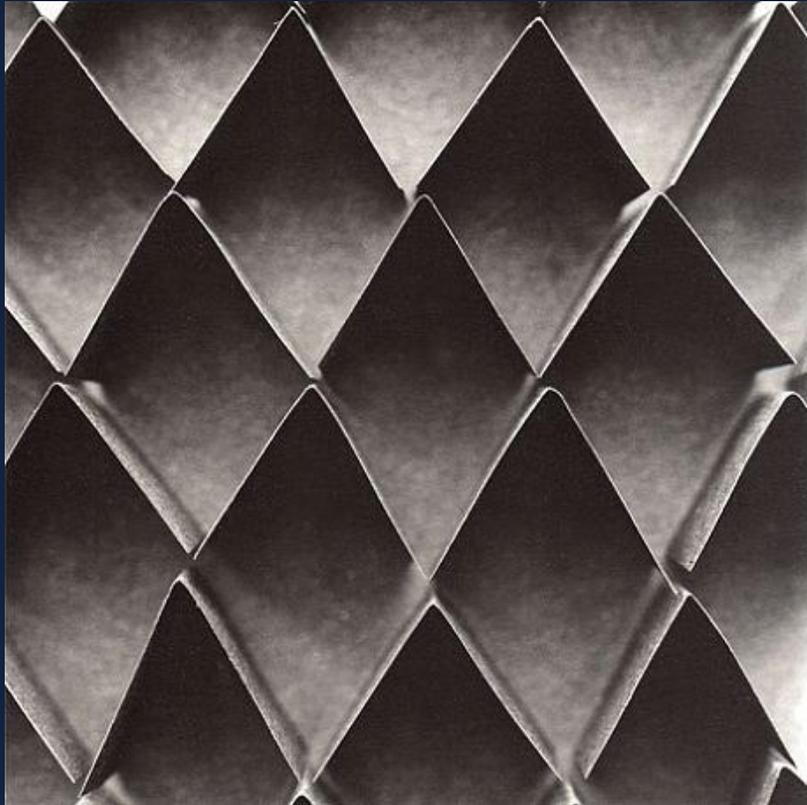
Julie Cockburn



Sebastian Herzau

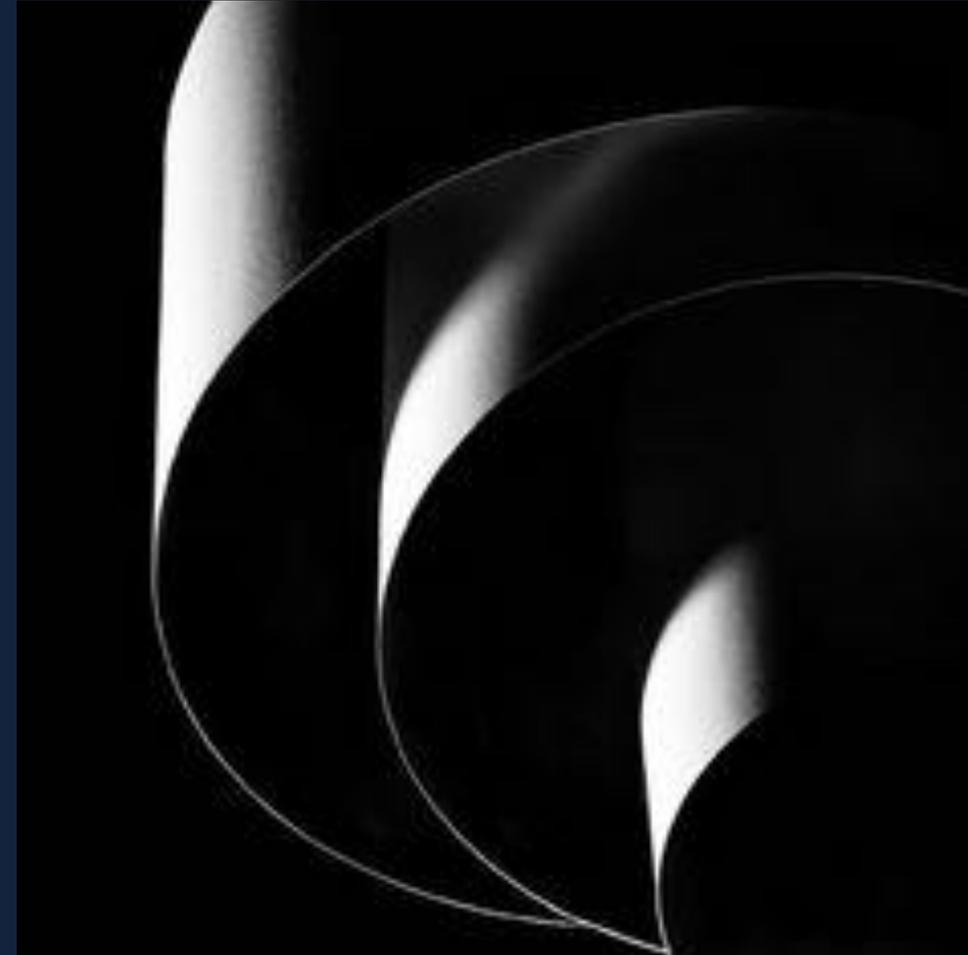


Paper can be the subject of the photograph and the material from which it is made. Jerry Reed and Ion Zupcu have taken photographs of paper constructions and used the careful control of lighting and shadow to explore monotone compositions.

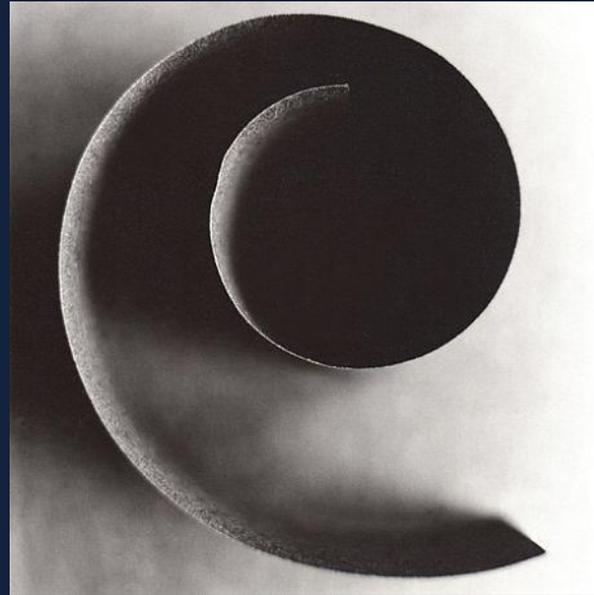


# 4. Paper

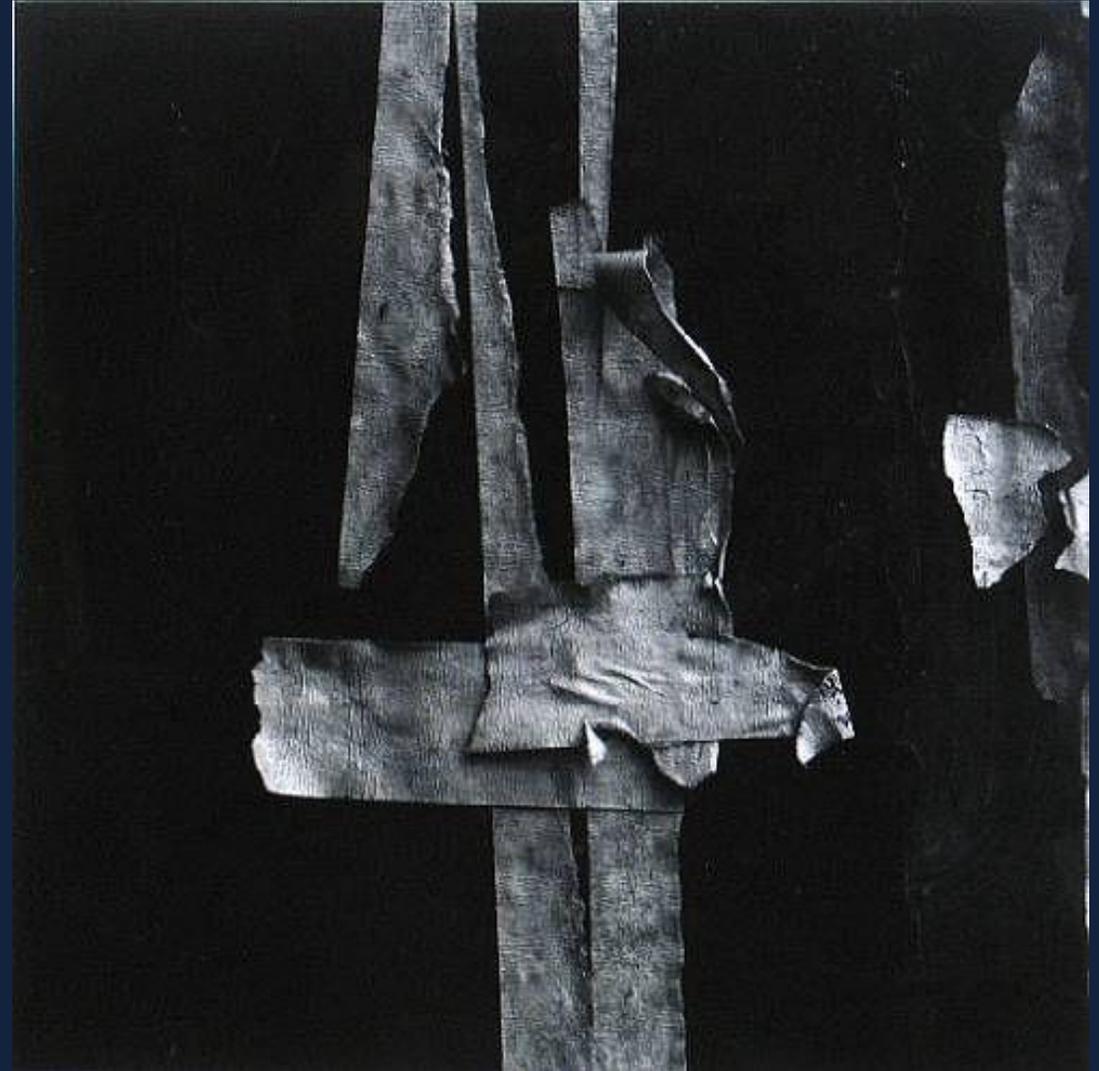
Jerry Reed

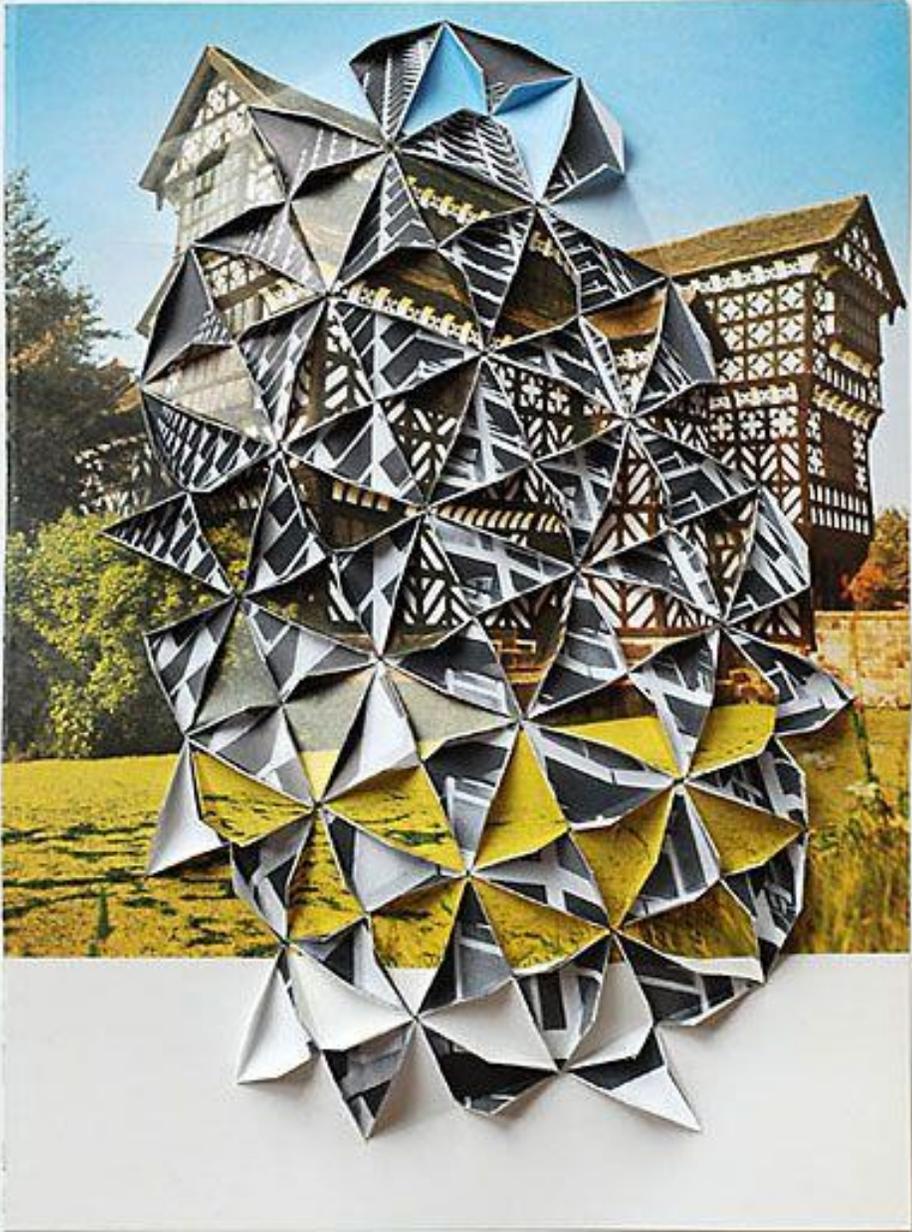


Ion Zupcu



Aaron Siskind used the camera to record the textures and tones of torn and damaged paper posters found on the walls of buildings.

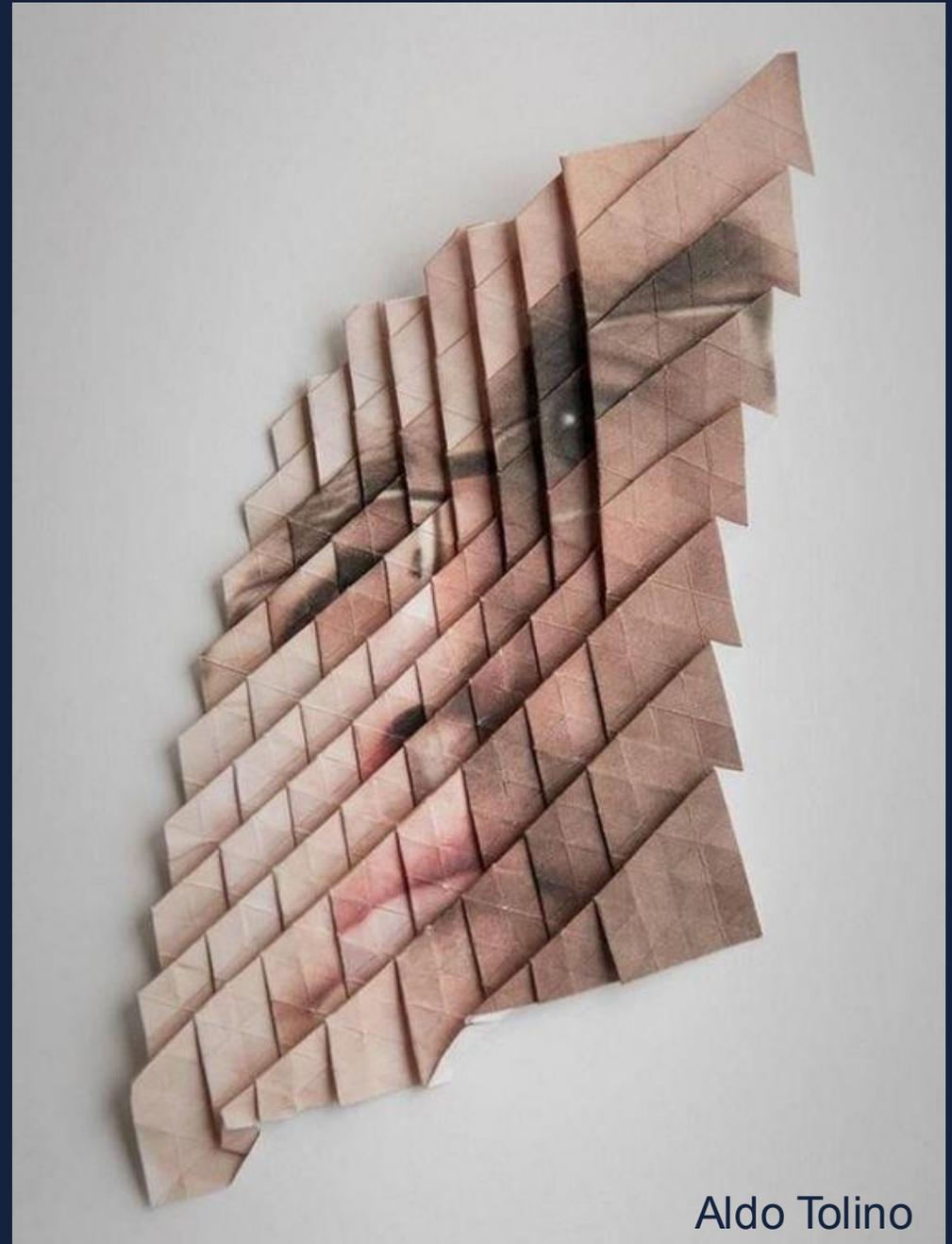




Abigail Reynolds

Abigail Reynolds and Aldo Tolino layer, rip, cut, fold and occasionally combine photographs to form paper three-dimensional relief images.

Research appropriate sources and produce your own response to **Paper.**



Aldo Tolino

Alex Stoddard



Giovanni Oscar Urso



Szymon Roginski



Alma Haser



Evol





# 5. Moments In Time

Ray Demski

The camera can capture moments in different ways. When photographing sport and movement Lev Akhsanov and Ray Demski use a fast shutter speed to freeze a moment in time..



Lev Akhsanov



David Hilliard creates composite images using photographs of separate moments in time.

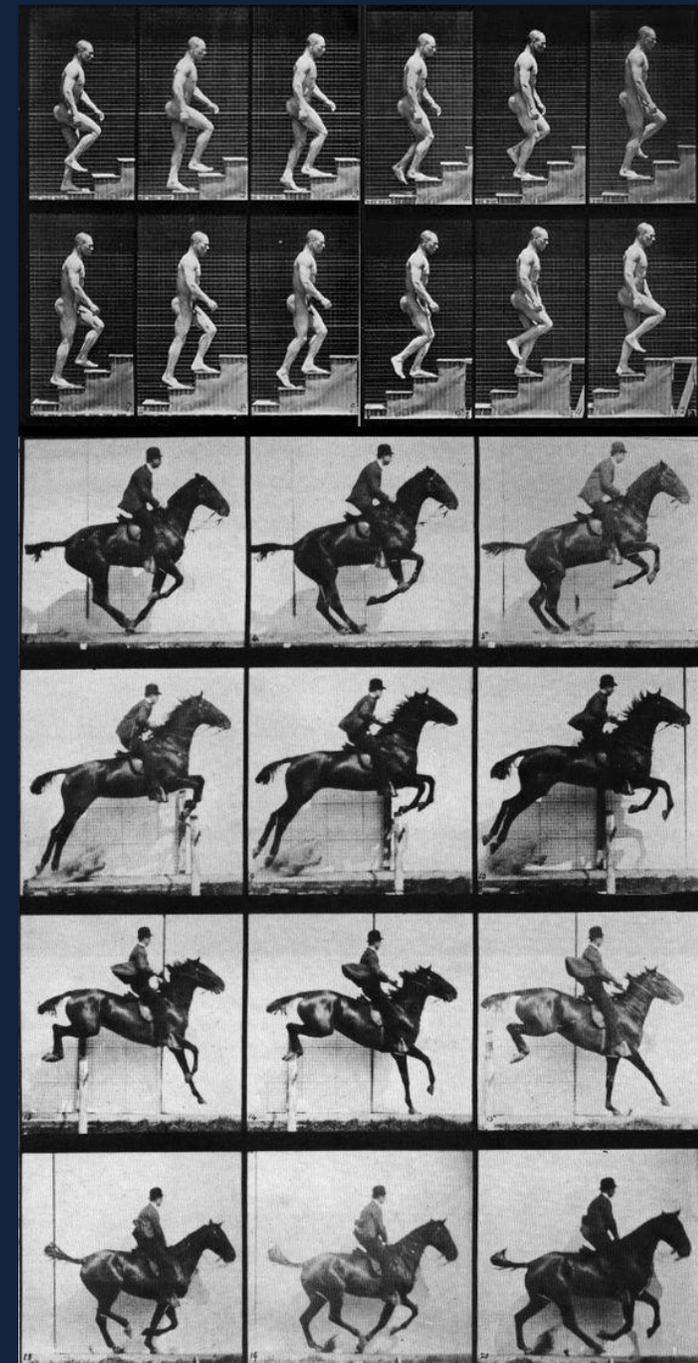
David Hilliard



Many animators use the technique of stop motion to produce the effect of movement from a sequence of isolated moments in time. Study appropriate sources and produce your own work in response to **Moments in time.**



Eliot Elisofon



Edward Muybridge



Tim Tadder

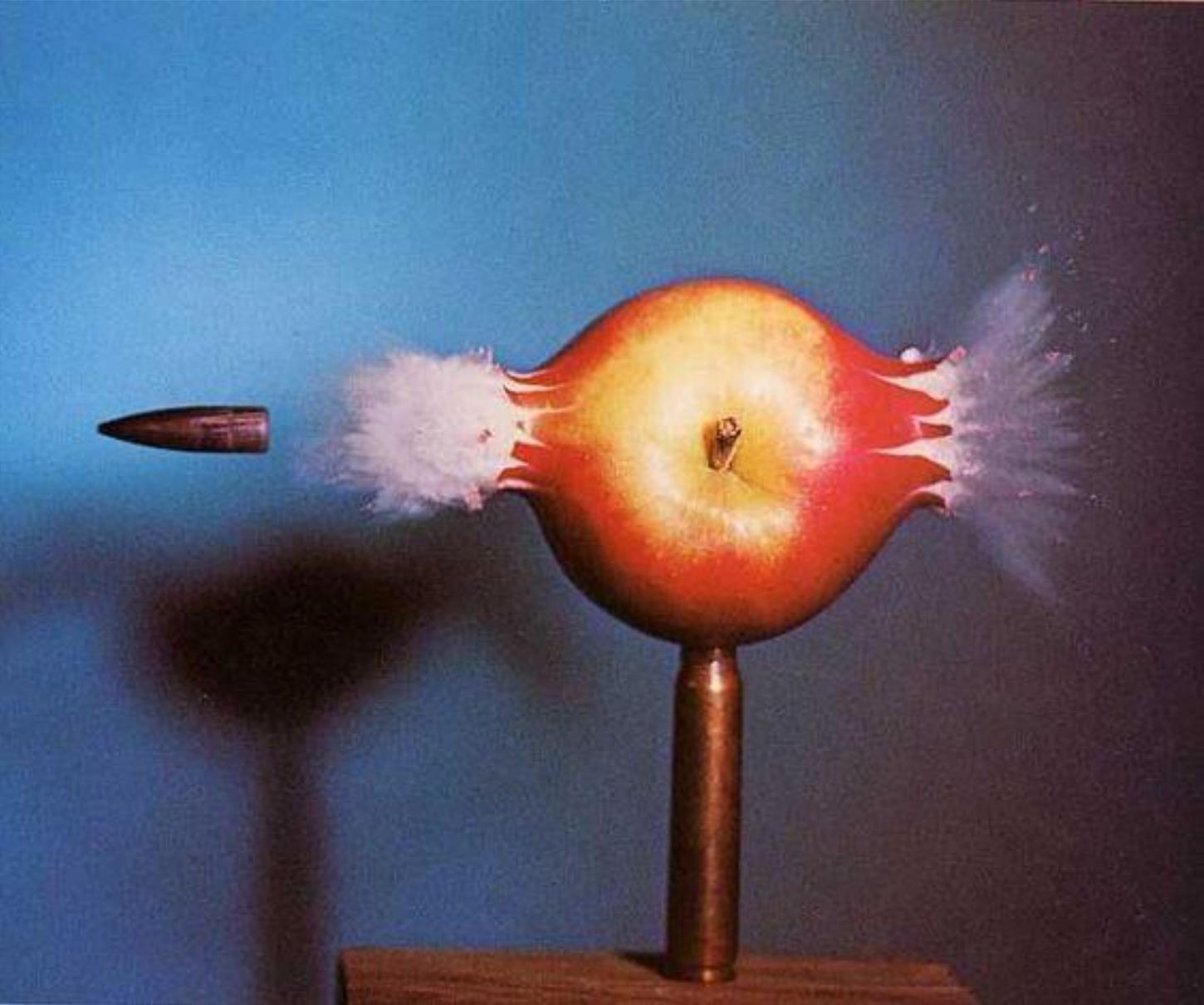


Tim Tadder

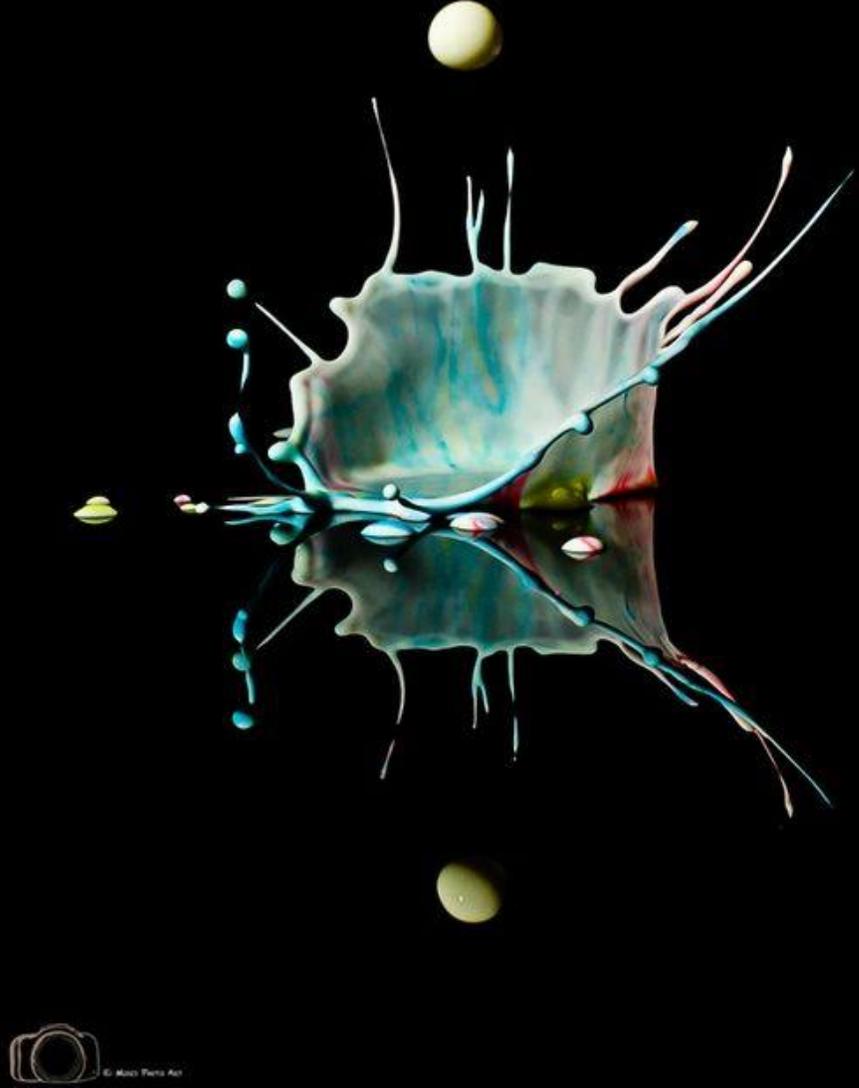
Tom Hussey



Harold Edgerton



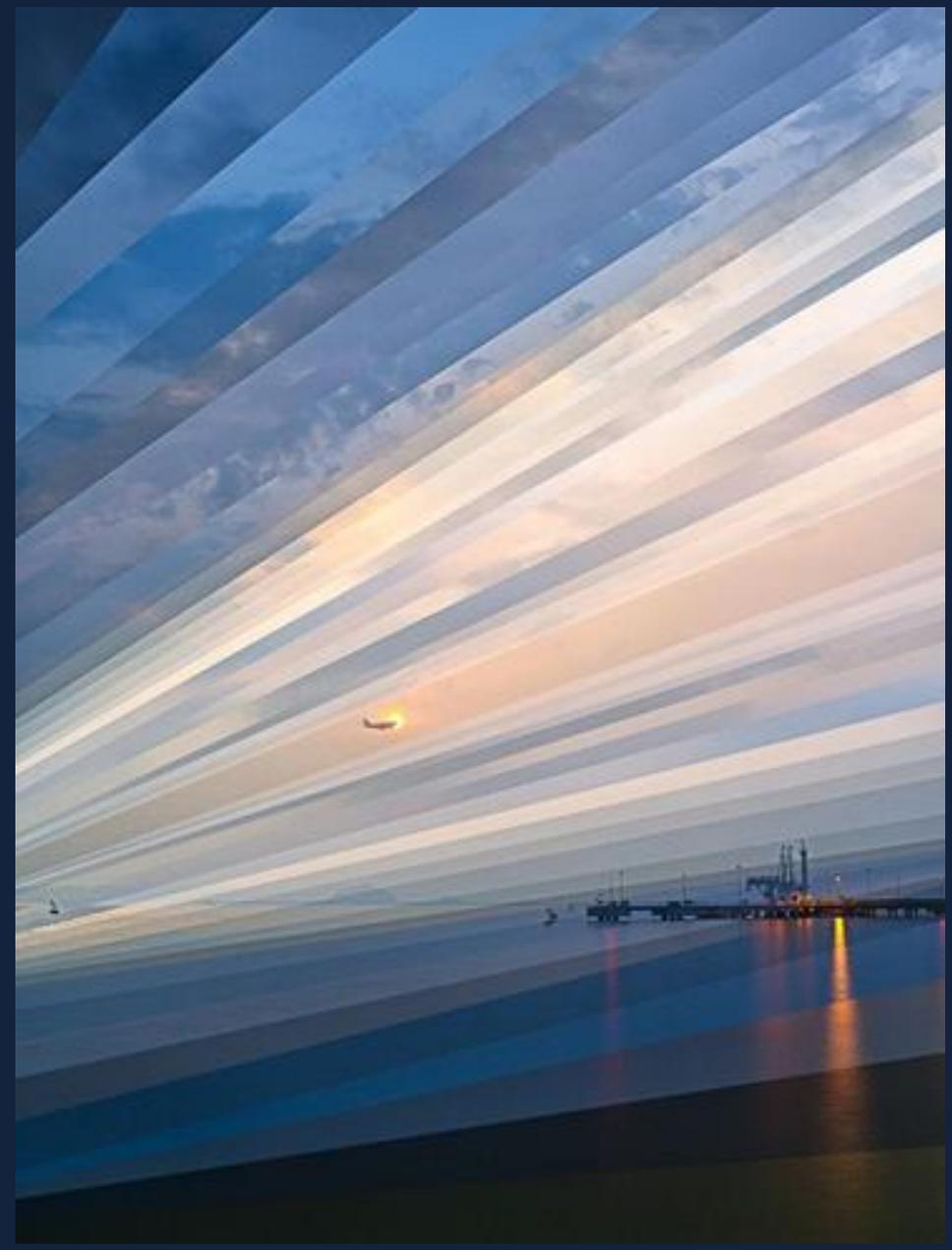
Michael Suppan



Xan Padron



Fong Qi Wei



# 6. Hair

Images of hair have held a cultural and fashion interest for photographers. Marc Laroche often photographs the movement and structure of hair.





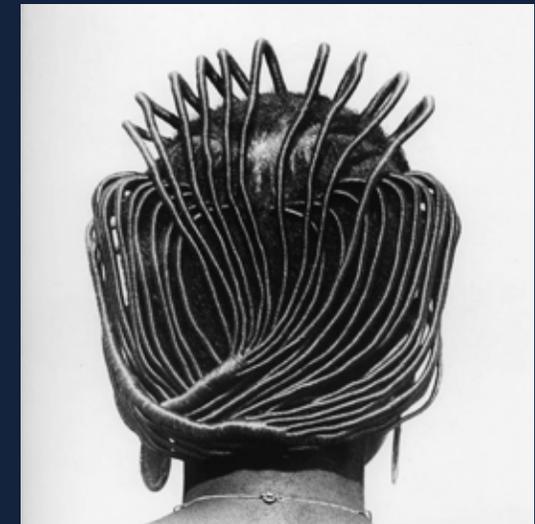
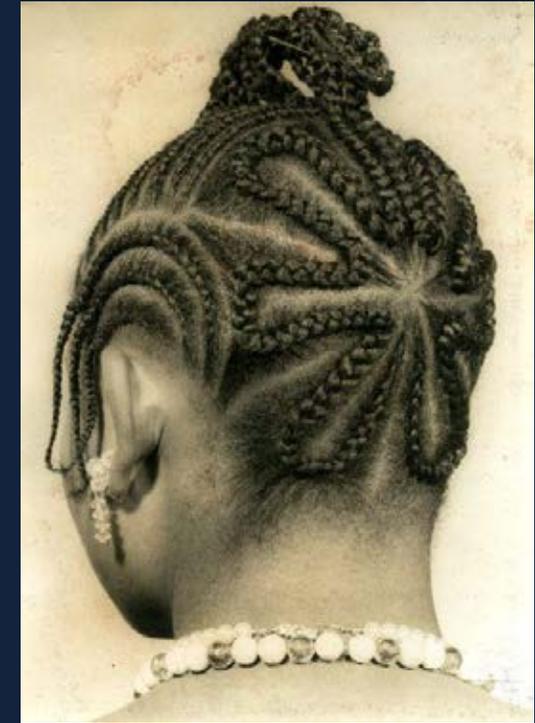
Fabien Baron  
and Alex  
Styles have  
explored  
unusual hair  
styles in their  
fashion  
photography.



In her project 'East Flatbush, Brooklyn', Sabrina Santiago documents hair salons and the part they play in the African Caribbean community.

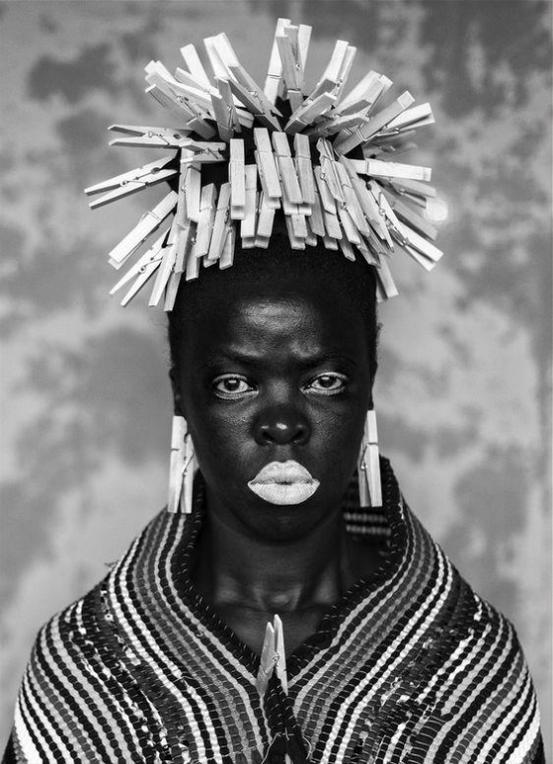
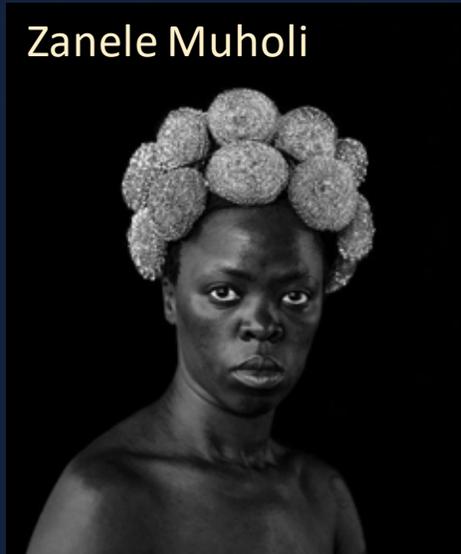
J.D. 'Okhai Ojeikere documented the intricacy of patterns and textures in hundreds of Nigerian hairstyles.

Study appropriate sources and produce your own work inspired by **Hair**.



Habiba Nowrose







# 7. Rhythm



Gursky

The theme **Rhythm** can be interpreted in many ways. Refer to appropriate sources to develop your own interpretation of **Rhythm**, or respond to **one** of the following:

(a) explore aspects of rhythm in the repetition of products displayed on shelves or in shop Windows

(b) explore the rhythm found in the textures and patterns of natural forms

(c) 'Rhythm': an online music magazine featuring images





Liu Bolin



RK





Bill Nash Gill



Edward Weston



Ansel Adams

Photography GCSE - Exam 2019 Task Sheet

TASK	WWW	EBI	STUDENT EVIDENCE
1 Write 200 words on your chosen theme, present this as a 1 <sup>st</sup> 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	Write two folders – Final and <del>Dev 9</del> and do a final save.				
	Grades			Personal targets for development	
Target		1			
Predicted		2			
		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%

# FINAL EXAM HOMEWORK 1

- Get a new A3 sketchbook for the exam work
- Look carefully through the paper and decide which of the starting point you are going to choose. Think carefully about it as you will not be able to change once you have started your preparation
- Complete a mind map on your chosen theme
- Choose a photographer who works on your chosen theme and write a research page on their work.
- Do a photo shoot responding to their work (minimum 35 photographs)

DUE NEXT LESSON

(Remember ALL work set for HW and in lessons is part of the final exam grade)