# Transition from Level 2 to Level 3

Keith Greenough

# Level 2 – Sample Course Structure

## Contents

Introduction

# Level 3 Advanced – Course Structure

- Work with tutor to design extended course of study within chosen genre
- Develop portfolio of photography in chosen genre through six projects
- Read extensively and carry out research
- Extend technique as part of conceptual basis for work
- Engage with philosophical and critical theory within genre
- Create reflective account of work undertaken

# Key differences

- Open ended – up to student to define nature of study programme
- Work must be underpinned by contextual studies and critical theory
- Projects work together to produce a cohesive whole
- Plan subject to change as work progresses
- Technical development linked to conceptual demands of projects

# My experience

- My chosen genre is portraiture
- At outset I had no specific theme in mind. Then I came across this quotation from Barthes (Camera Lucinda, pp 13-14):

  *'In front of the lens, I am at the same time: the one I think I am, the one I want others to think I am, the one the photographer thinks I am, and the one he makes use of to exhibit his art. In other words, a strange action: I do not stop imitating myself, and because of this, each time I am (or let myself be) photographed, I invariably suffer from a sensation of inauthenticity, sometimes of imposture…..'*

- I became very interested in the idea of how photographers try to avoid self conscious posing by the subject (Barthes' *'the one I want others to think I am'). My* aim was to try to produce portraits which appear authentic and avoid imposture (theatricality).
- My theme became 'Disarming the Pose'
- I redirected my work towards this more specific aim. As a result one earlier project will not go forward for assessment and I reconfigured later projects

# Contextual Research

- Unseen photographer – Walker Evans (Subway Portraits), Philip-Lorca diCorcia (Heads & Streetwork), Luc Delahaye (L'Autre), Harry Callahan

- Absorption – Broomberg & Chanarin (Trust), Lee Friedlander (At Work), Paul Graham (Television Portraits)

- Distraction – Rineke Dijkstra (Beach Portraits and other works), Elina Brotherus (self portraiture including Marriage and Divorce portraits), Bettina Von Zwehl (Atemwege 2009-2010 and other works)

- Process – Hill & Adamson (Calotype portraits), Judith Joy Ross (various portraits), Rineke Dijkstra (various), Broomberg & Chanarin (Ghetto and Mr Mkhize..), Tom Hunter (Trading Places and other portraits)

# Critical Theory

- Ideas surrounding subjectivity (culturally defined or by his/her own agency),

- Allan Sekula on the body and the archive (physiognomy, phrenology and the archive),

- Issues relating to photography as a means of exerting power (Sontag, Broomberg and Chanarin),

- Erving Goffman's ideas on the presentation of self in everyday life,

- Walter Benjamin's views of 'expressive coherence' of early photography.

# Museum

# I am an Ironman

# I am an Ironman
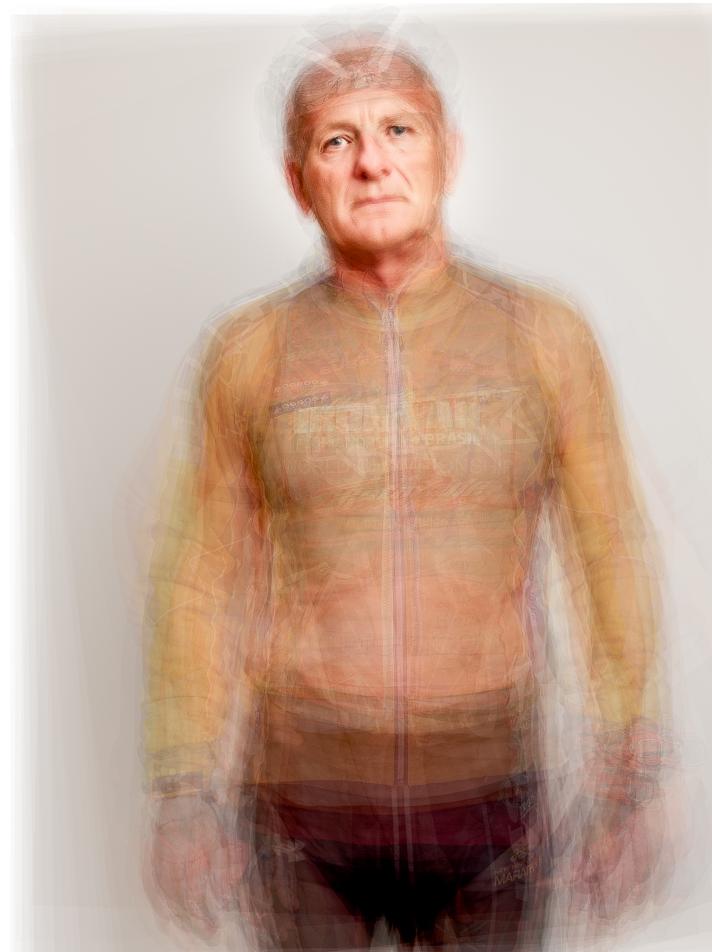
# Urban Artists at Work

# Ironman Family

# 45 seconds…
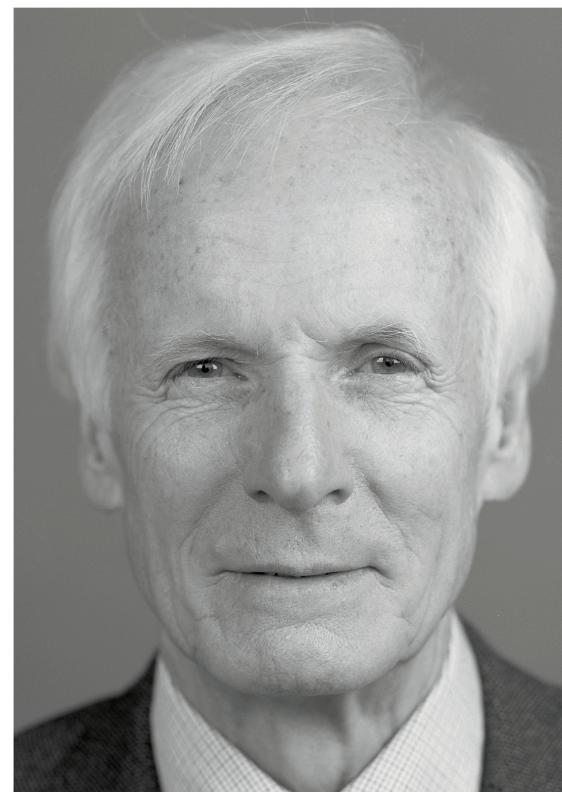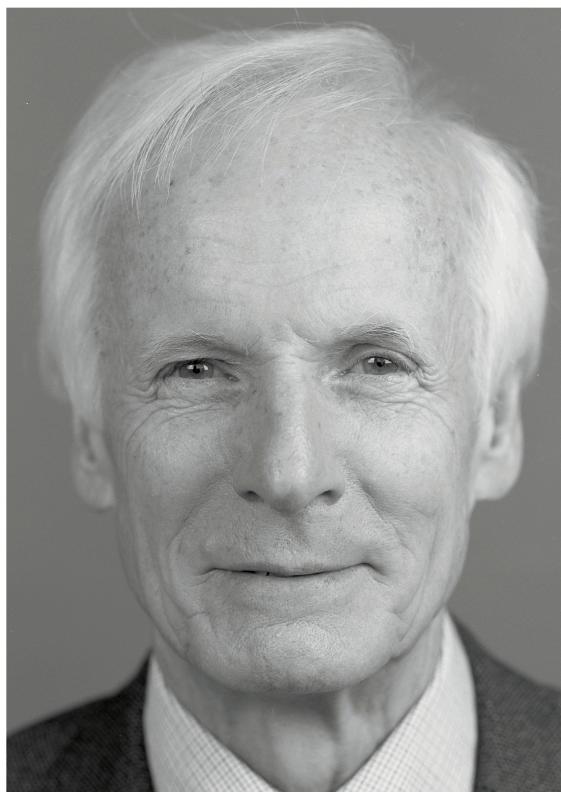
# Rotarians (after Hill & Adamson)



Isabella Morrison Bell by Hill and Adamson
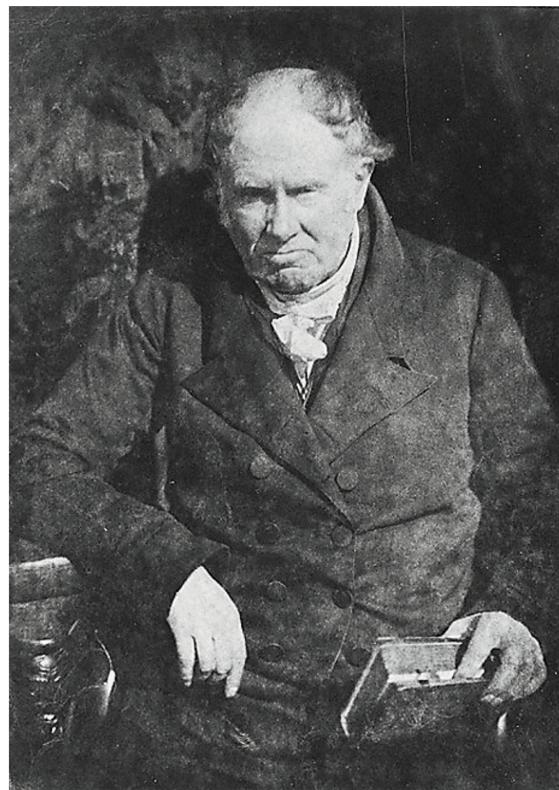


Professor Munroe by HIll and Adamson

# Rotarians (after Hill & Adamson)

# Technical development

- Developed skills with Medium Format – aim was to slow down the photographic process and create high quality images capable of being printed very large - ***Ironman Family*** and ***I am an Ironman***

- Upgraded skills for producing video output using Final Cut Pro X – video output used for showing final photographs from ***I am an Ironman*** and ***Urban Artists at Work***

- Developed skills with Large Format camera – wanted to slow the photographic process down still further, create a more collaborative approach, add a sense of gravitas to the portrait sitting and to reference photography's early days

- Learned Darkroom skills to process my own black and white 5x4 film sheets – needed for ***45 seconds…*** and ***Rotarians***. Doing it myself was faster and more economic

# Reflective Account



## photo-graph
musings on the photographic experiences of keith greenough

### Back from Wester Ross

*February 11, 2013*  💬 2

I've just spent the last week up in Scotland getting reacquainted with the landscape. I was on a workshop with about 20 other photographers, most of whom concentrate on landscape work. Amongst them were the well known British photographers Joe Cornish and David Ward. Eddie Ephraums a book publisher was also one of the leaders.... *[Read more...]*

Posted in: *Advanced Studies, Landscape, Large Format View Camera, Portraits, Portraits in Series, Portraits in the Landscape*

### Elina Brotherus

*February 1, 2013*  💬 0

I first came across Elina Brotherus's work when I was researching photographic self portraiture for my I am an Ironman series. Brotherus's work is well documented on her website (http://www.elinabrotherus.com/news/). She has also recently published a 'retrospective' monograph of her work (Brotherus 2012). Much of Brotherus's early work was made at times when she was going through periods... *[Read more...]*

Posted in: *Advanced Studies, Elina Brotherus, influences, Inspiration, Portraits in the Landscape*

### Rotarians (after Hill & Adamson)

*January 31, 2013*  💬 0

I completed my final shoot for the combined series of portraits of my Rotary club members (after Hill & Adamson) and 45 seconds... It will

### Rotarians (after Hill & Adamson)

*February 2, 2013*  💬 7

I have renamed my series of portraits of my local Rotary club members, Rotarians (after Hill & Adamson). This is more specific and avoids unwanted connotations such as football, nightclubs, golf and so on. I have completed 11 portraits....11 is an odd number (both literally and in terms of a project like this)....I think 12 might... *[Read more...]*

Posted in: *Advanced Studies, After Hill & Adamson, Film, Large Format View Camera, Rotarians*

### After Hill & Adamson Portrait Comparison

*February 1, 2013*  💬 6

As I said in the previous post I thought I would make a comparison of the digital 'smiling' version of the portrait of Gwen with the 5×4 'serious' film version. Here are the two photographs side by side: So how do I think these images compare. First some general observations. For this portrait I much... *[Read more...]*

Posted in: *After Hill & Adamson, Portrait, The Club (after Hill & Adamson)*

### Rineke Dijkstra

*January 31, 2013*  💬 2

I have made several previous posts about Rineke Dijkstra – a photographer who has greatly influenced my approach to portraiture. These

### Recent Photos



More Photos

# Questions

- Over to you all….