

Transition from Level 2 to Level 3

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Level 2 – Sample Course Structure

Contents	
Introduction	
Part one	The design elements
Prose	The shape of the frame
	The perspective
	Positional in vertical
	Formal
	Interlocking values
	Working in one dimension
	Figure in a landscape
	Reproduction and format
	Using perspective to help composition
	Colour
	Colour themes
	Self-criticism
	The viewer
Assignment one	

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 Lucida, 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 (for me myself) my photograph. I inevitably suffer from a sensation of insincerity, 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), Elinor Brotherton (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

- Much reading into portraiture: Brilliant, West, Berger, Berger, Chandler, Angier, Bright, Wells, Ewing, Fried,
- Writings on photography: Barthes, Sontag, Burgin, Grundberg, Solomon Godeau
- 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 on early photographic portraits.

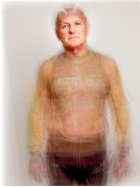
Museum



I am an Ironman



I am an Ironman



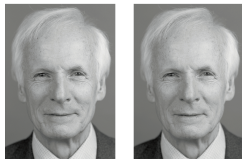
Urban Artists at Work



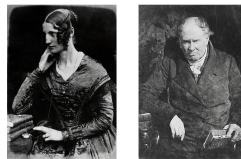
Ironman Family



45 seconds...



Rotarians (after Hill & 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



Questions

- Over to you all....

Group Photograph

Inge Morath and Saul Steinberg collaboration



Thomas Struth – Family Portraits



Thomas Struth – Family Portraits

