

Transition from Level 2 to Level 3

Keith Greenough

Level 2 – Sample Course Structure

Contents

Introduction

Part one – The design elements

Projects

- The shape of the frame
- Composition
- Horizonal vs vertical
- Curves
- Collage
- Photographing subjects
- Focusing the view differently
- Using the rule of thirds
- Perspective and distance
- Using perspective for key composition
- Colour themes
- Lighting
- The scene

Assignment area

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 the photographer thinks I am, and the one he makes use of to exhibit his art. In order to be photographed, I must therefore let myself be photographed. I am the one I let myself be photographed. I inevitably suffer from a sensation of inauthenticity, sometimes of imposture.'

- I began to explore my interest in the idea of being photographed by 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 (theatrically).
- 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)
- Divorce – 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 (Calyotype portraits), Judith Joy Ross (various portraits), Rineke Dijkstra (various), Broomberg & Chanarin (Ghetto and Mr Mkhize.), Tom Hunter (Trading Places and other portraits)

Critical Theory

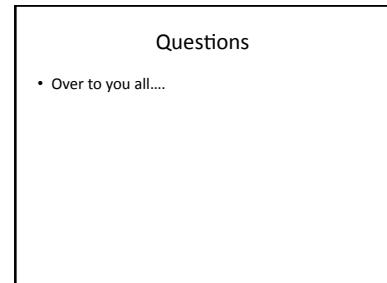
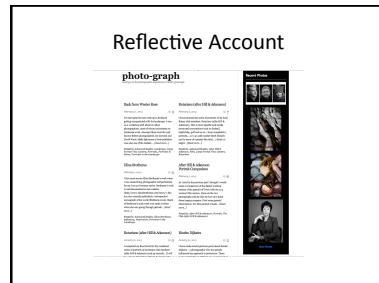
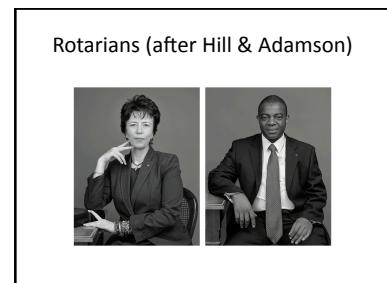
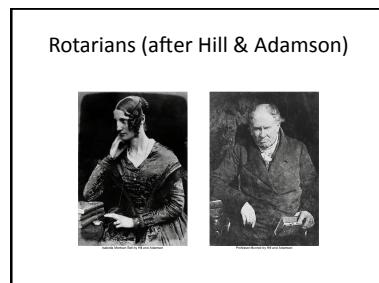
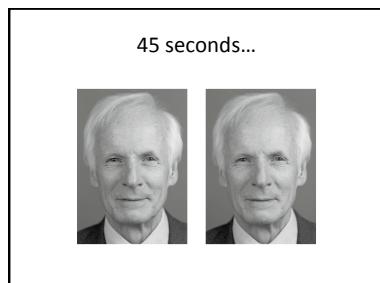
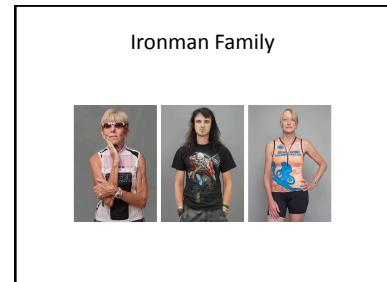
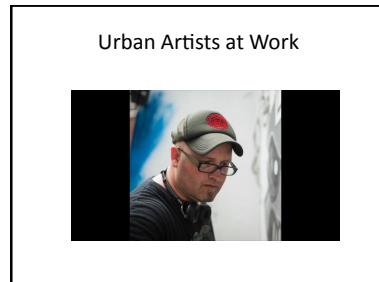
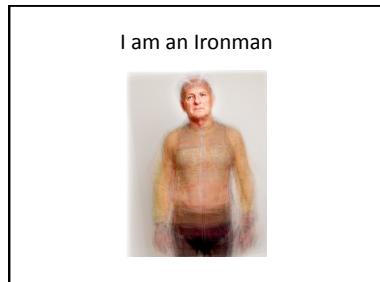
- Much reading into portraiture: Brilliant, West, Berger, Berger, Chandler, Angier, Bright, Wells, Ewing, Fried, Grundberg, Solomon Godeau
- Allan Sekula on the 'Body and the Archive' (physiognomy, phenology and the archive),
- Issues relating to photography as a means of exerting power (Sontag, Broomberg and Chanarin),
- Erving Goffman's ideas on the presentation of self in everyday life,
- Walter Benjamin's views on early photographic portraits.

Museum



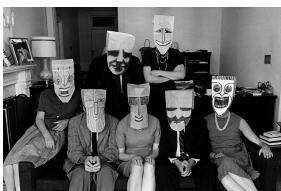
I am an Ironman





Group Photograph

Inge Morath and Saul Steinberg collaboration



Thomas Struth – Family Portraits



Thomas Struth – Family Portraits

