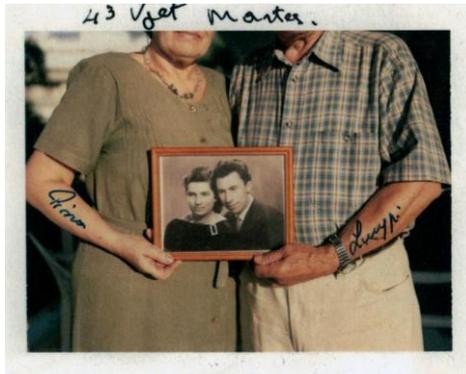


## Welcome to BA (Hons) Photography 2016

During Welcome Week in September (week beginning 26 September 2016), you will meet the course team and attend a few talks to help you to settle in to your exciting new environment. To facilitate this process and to create opportunities for you to get to know your peers, you are required to do some preparatory work over the summer.

### Practical Project: Private Revelations



Jim Goldberg



Jim Goldberg

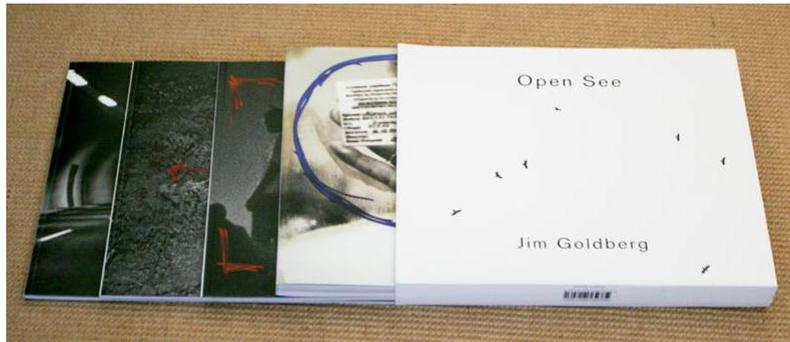
Summertime implies a return to home, or familiar places shared with close family and friends.

#### **Part A:**

For this project, you are required to identify a senior family member, relative or friend (belonging to an earlier generation), and photograph your subject in locations linked to his or her childhood memories and experiences. This process of locating and re-visiting particular places of interest would entail conversations with the chosen subject regarding personal significance. You are required to produce between 4-6 images for this aspect of the project, printed at A4 for the Welcome Week exhibition, which will take place on 29<sup>th</sup> September 2016.

#### **Part B:**

Furthermore, either re-photograph (make sure the results are technically good) or scan up to 8 existing/old images belonging to the subject (i.e. the senior family member or friend etc.) that relate to his or her significant memories of their past, or indeed, their relationship to you. Submit these digital files on a CD/DVD (labelled with your name) along with digital versions of the shots you've taken for the first aspect of the project above (subject on location) at the Welcome Week exhibition gathering.



Jim Goldberg

### Part C:

It is also necessary for you to offer contextual information through words. Consider annotating your own prints with text offering some indication of the narrative (this could take the form of a direct, factual record, OR a poetic message). Alternatively, instead of writing on or behind the images, hand-write on a sheet of paper or type a word document offering information about your chosen subject i.e. who they are to you; what their significant memories are; why have they chosen particular locations and why are they significant? Also offer some reflective and evaluative information as to how your subjects responded through your conversations with them, and how perhaps this process has made you think about photography and your close relationships differently?



Graham MacIndoe

For this work, research collaborative projects as well as other photographers who work with text and images. See for example, Jim Goldberg's 'Open See' project, or Duane Michal's photo-narratives, or Sophie Calle's Suite Venitienne; Graham MacIndoe's diary of a heroin addict. Also look at the following video links to help you consider the power of photography to re-ignite or connect familial histories, and as a tool for therapy:

1. The Healing Power of Photos: <http://photowings.org/healing-power-photos/>
2. Family Albums: <http://photowings.org/reasons-to-care-about-family-albums/>



I smile at him. I am refused he doesn't say. "If I were you..."  
 as "You should have..." I like the awkward way he holds his  
 script, his desire to be master of the situation. As if, in fact,  
 I had been the unexpected victim of his game. His knowledge  
 of the city, he wants to know if I have this church, that museum, I  
 should only wish to know as a man.

Now he's silent, too. We walk along the square; the neighbor-  
 hood is deserted. He tells me he has an appointment to attend  
 at home, close to Piazza San Marco. He suggests we get there  
 together to meet him again. I am not so obliged.

We dash ahead and on to the back of the boat, next to one  
 another. Throughout the ride we don't exchange a word. He says  
 nothing more about the US, and I don't seem to be worth any  
 attention in the conversation.

I get on some Spanish and adjust the wall on my face. He turns  
 towards me, compliments me.

The boat docks. Preparations are under way for the carnival walk,  
 in a few minutes the first gondoliers will get off. Some have  
 been asked for the walk because a carnival parade through Piazza  
 San Marco.

We pass the wall again. Am I interested, disappointed?  
 We arrive in front of the Café Florian. He says that we must part.  
 I try to photograph him, he holds his hand up to hide his face  
 and says, "No, that's against the rules."



Sophie Calle

### **3 Significant Images**

For the module PHO1001 Photographic Techniques and Concepts, we would like you to consider 3 images that are significant to you. These could be a combination of photographs that are personally poignant to you, a photograph you have taken, or an image made by someone else that you feel strongly about. You need to be prepared to speak about your choices, and to bring these in on the first Monday of the teaching term (a week after Welcome Week). Note that even if it includes website images, you will need to print this out and bring it along.

### **A Gallery Visit**

An important part of your learning process involves an ongoing awareness of current exhibitions and contemporary themes around photographic practice. You are therefore encouraged to try to visit at least one major gallery during the summer, whether in London or a city closer to you. Read about current exhibitions online first to determine which show appeals to you, and you can also choose to develop your knowledge further through researching suitable links on websites. Document your visit and write an evaluative review in your sketchbooks (short bullet point notes and ideas will suffice).

<http://www.timeout.com/london/art/top-10-photography-exhibitions-in-london>



### **Indicative Reading List**

You are not required to read or purchase all of these books by the time you arrive in September, but you are advised to read at least one text dealing with photo history and theory (choose any one from the first three on the list), one text covering technical and practical aspects of photography (next three on the list below), and the final text on the list which will form background reading to your first year theory module:

Liz Wells (ed.) *Photography: A Critical Introduction*, Routledge: 2004

Graham Clarke, *The Photograph*, Oxford University Press, 1997

David Bate, *Photography: The Key Concepts*, Berg, 2009

Juergen Gulbins and Christina Schulz, *Digital Photography from the Ground Up*, Rocky Nook Publishers, 2008

Michael Freeman, *The Digital SLR Handbook*, ILEX, 2005

Ian Farrell, *A Complete Guide to Digital Photography*, Quercus, 2011

Whitney Davis, *A General Theory of Visual Culture*, Oxford: Princeton University Press, 2011

### **List Of Equipment Needed for BA Photography**

- Paper – writing (lined and plain)
- 3-4 A4 ring binders for workshops/seminars/ technical folder
- Pens, pencils, highlighter pens
- Sketchbooks - A3 or A4, minimum of one needed per practice-based module (3 modules in Year 1)

There is an Art Shop on site- where you will be able to purchase all the usual items. They stock a good range of film and photographic papers and digital prints may be paid for there. There are also a number of payment terminals throughout the University where you can pay for items to be collected later.

Although you are welcome to do so, you will not need to purchase your own cameras or bring your own in September. Please be aware that our stocks of digital cameras are Nikon and we have a range of lenses that will fit this make. The following is a short list of recommended equipment you will need within your first year on the course:

Portable external hard drive for backing up all work (essential). Suggested makes include Iomega, Freecom, LaCie, Hitachi, Western Digital. Suggested size 1TB/2TB, ensure Mac compatible- as the computers within the department are Macs. Some suggested suppliers:

- PCWorld
- Ebuyer.com
- Amazon

Own SD cards- we suggest 3-4 which have at least 4GB/8GB of memory. These are essential if you are borrowing our DSLRs and video equipment. Suggested makes include SanDisk, Lexar, FujiFilm, ProSpec, AgfaPhoto.

- Ebuyer.com
- Amazon
- Calumet Photo

Archival/Portfolio Photographic Boxes - for presentation and storage of photographic prints. (These are recommended, but you can discuss this with a tutor and pick them up after you start the course. Consider getting together as a group and you may save money through a bulk order).

- Portfolio Store
- Nomad Plc
- Silverprint
- Seawhite
- Tiny Box Company

Memory sticks/USB Flash drives- 8GB/16GB- for transferring files and storing lecture slide presentations.

Blank DVD-R and CD-R for backing up files.

Paper pockets for safe storage of DVDs and CDs (try Staples or buy on-line).

Negative Folder for black and white and colour negative storage (Calumet, Wex, etc.) - paper sleeves are supplied by the University.

Photographic lupe/magnifier- for checking analogue and digital prints.

### **Indicative Timetable BA Photography Year One 2016-2017**

During your first year of study it is hoped that you will successfully complete two 40 credit modules and two 20 credit modules. In order to do this you will be expected to attend University on Monday, Thursday and Friday each week.

### **Indicative Timetable BA Photography Foundation Year 1 2016-2017 (this only relates to the 4-year programme)**

Your core Photography module will take place on Mondays, and it is likely the shared modules on the Foundation Year programme will be scheduled on Wednesdays/Thursdays.

### **Indicative Timetable BA Photography Top-Up 2016-2017**

The weekly timetable usually rotates around 3 days and different tutors - students for the most part, come in for one of those days (usually Mon, Tues or Thurs) for group tutorials, 1:1 tutorials, crits etc. A detailed schedule will be released in the first week of teaching.

Additionally, there are supervisory tutorials a couple of times a term for the Dissertation/PDP that are arranged at a mutually convenient time between student and supervisor. There are also visiting speaker talks, lectures, technical workshops that you are encouraged to participate in throughout the year on different dates (and you are encouraged to attend the Visiting Lecturer programme on Wednesdays 11-1p.m.). In the first term, practical workshops take place on Thursday afternoons.