

WELCOME TO BA (HONS) PHOTOGRAPHY 2023-24

LEVEL 4 SUMMER PROJECTS

In September 2023 you will engage with the Photography team in the first weeks of teaching in order to help you to settle into 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



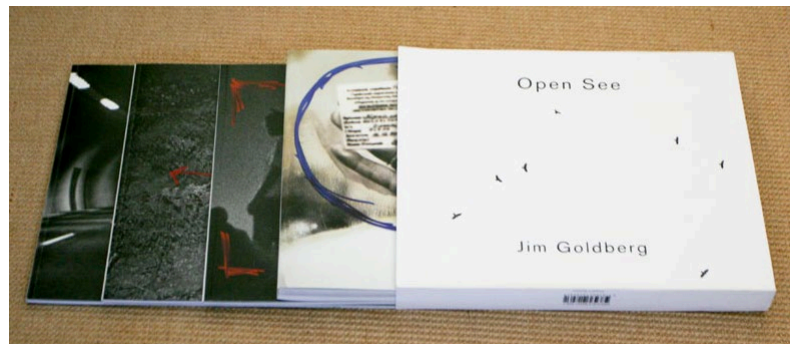
Summertime implies a return to home, or familiar places shared with close family and friends.

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 their childhood memories and experiences. This process of locating and re-visiting particular places of interest (online through Google maps as required) 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 sized to a maximum of A4. This portfolio of images will be displayed digitally, during Welcome Week, alongside the work of students from levels 5 and 6.

Part B:

Furthermore, either re-photograph (make sure the results are technically good) or scan/photograph/screen shot up to 8 existing/old images belonging to the subject (i.e. the senior family member or friend etc.) that relate to their significant memories of their past, or indeed, their relationship to you. Submit these digital files digitally (labelled with your name) of the shots you've taken for the first aspect of the project above (subject on location) during the Welcome Week gathering using our NILE system, to which you will then have had an introduction and access.



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 in the meta-data of the digital images, hand-write/type on a file/image/ word document and present this beside it, 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?



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 and a book (not too expensive second hand, but do not feel the need to purchase if you cannot afford it -we do have a copy in our library) 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/>
3. Family Photography Now: https://www.amazon.co.uk/Family-Photography-Now-Sophie-Howarth/dp/0500544530/ref=sr_1_1?dchild=1&keywords=family+photography+now&qid=1589961178&s=books&sr=1-1



I smile at him. I am relieved he doesn't say, "If I were you..." or "You should have..." I like the wayward way he's hiding his surprise, his desire to be master of the situation. As if, in fact, I had been the anonymous victim of his game, his interests, his schizoid... I stay silent. He talks to me about the beauty of the city, he wants to know if I saw this church, that museum. I answer only with a yes or a no.

Now he's silent, too. We walk along the lagoon: the neighborhood is deserted. He tells me he has an apartment in about an hour, close to Piazza San Marco. He suggests we go there together he repeats. I accept. I am at his disposal.

We climb aboard and sit in the back of the boat, next to one another. Throughout the ride we don't exchange a word. He says nothing more about my LEO card; from now on he avoids any allusion to the situation.

I put on some lipstick and adjust the veil on my hat. He turns towards me, compliments me.

The boat docks. Preparations are underway for the carnival ball. In a few minutes the first fireworks will go off. Stands have been erected for the orchestra, a crowded crowd invades Piazza San Marco.

We pass by, still silent. Am I relieved, disappointed?

We arrive in front of the Call Florian. He says that we must part. I try to photograph him, he holds his hand up to hide his face and eyes. "No, that's against the rules."



A Gallery Visit

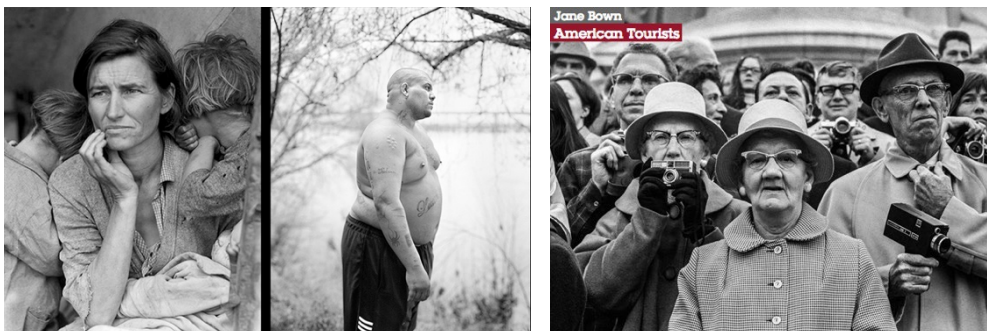


Simi Valley, 2014

Alex Prager, Courtesy the artist and Lehmann Maupin, New York and Hong Kong

An important part of your learning process involves an on-going awareness of current exhibitions and contemporary themes around photographic practice. You are therefore encouraged to try to visit at least one gallery during the summer, whether in London, a city closer to you or indeed something internationally further afield that you can find. Read about current online and actual 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 and sourcing relevant books and articles.

Document your virtual visit and write a short evaluative review (approximately 300 words). You should make good use of additional texts about the artists/photographers featured in the exhibition and use Harvard referencing when citing or quoting from these texts. If you are not sure how to use Harvard when referencing information, follow the University of Northampton's Skills Hub link to download a useful quick guide: <https://skillshub.northampton.ac.uk/>



There are a number of sites that offer information about the exhibitions currently on show in the UK, Europe and further afield. Some are listed below:

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

<https://www.visitlondon.com/things-to-do/whats-on/art-and-exhibitions/photography>

<http://www.photography-now.com/exhibition/?type=A&country=GB>
<http://thephotographersgallery.org.uk/>
<https://www.vam.ac.uk/>
<https://www.barbican.org.uk/whats-on/2018/event/dorothea-lange-vanessa-winship>
<http://www.whitechapelgallery.org/>
<http://photography-now.com/exhibition>

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 source at least one text dealing with photographic history and theory (choose any one from the first three on the list), and one text covering technical and practical aspects of photography (next three on the list below), You can begin to explore these texts and develop a sense of what may be covered in your Level 4 (First Year) at the University of Northampton:

Photographic History and Theory

Bate, D. (2016) *Photography: The Key Concepts*. 2nd Edition. Oxford: Berg.
Bull, S. (2010) *Photography*. London: Routledge.
Wells, L. (2015) *Photography: A Critical Introduction*. 5th Edition. Oxford: Routledge.

Technical

Farrell, I. (2017) *A Complete Guide to Digital Photography*. London: Quercus.
Freeman, M. (2017) *The Photographer's Handbook: Equipment, Technique, Style*. London: ILEX.
Langford, M. (eds. Fox, A. and Sawdon Smith, R.) (2015) *Langfords Basic Photography: The Guide for Serious Photography*, Focal Press, New York and London