

WELCOME TO BA (HONS) PHOTOGRAPHY 2025-26

LEVEL 4 SUMMER PROJECTS

In September 2025, you will engage with the Photography Team in the first weeks of teaching to help you settle into an exciting and unique environment. To facilitate this process and create opportunities for you to get to know your peers, you must do some preparatory work over the summer.

PART I

Practical Project: Private Revelations



Jim Goldberg



Jim Goldberg

Summertime implies returning home or familiar places shared with close family and friends.

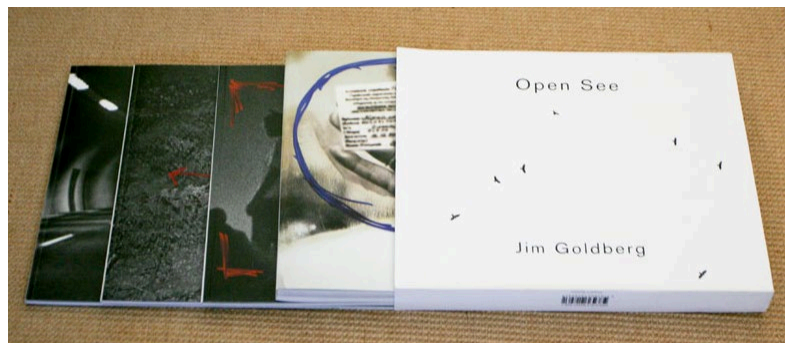
Part A:

For this project, you must 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 must produce between 4-6 images for this aspect of the project size to a maximum of A4. This portfolio of images will be displayed digitally during Welcome Week .

Part B:

Furthermore, either re-photograph (make sure the results are technically good) or scan/photograph/screenshot 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 have an introduction and access.



Jim Goldberg

Part C:

It is also necessary for you to offer contextual information through words. Consider annotating your own prints with text indicating the narrative (this could be 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 locations and why are they significant? Also, offer some reflective

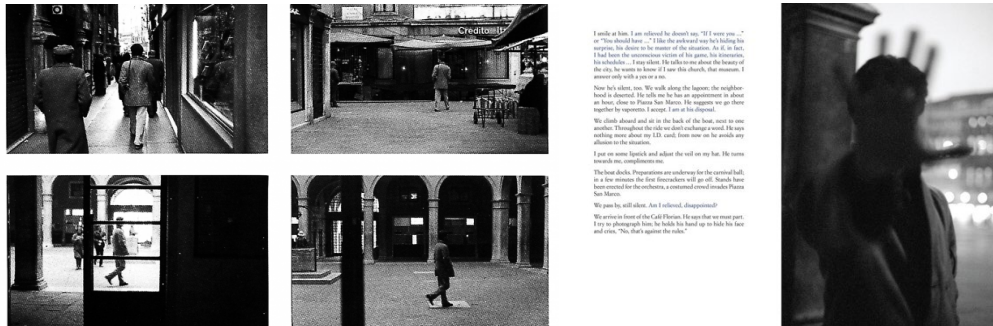
and evaluative information about how your subjects responded through your conversations with them and how this process has made you think about photography and your close relationships differently.



Graham MacIndoe

For this work, research collaborative projects and other photographers who work with text and images. See, for example, Jim Goldberg's 'Open See' project, Duane Michal's photo-narratives, Sophie Calle's 'Suite Venitienne', and 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:

- The Healing Power of Photos: <http://photowings.org/healing-power-photos/>
- Family Albums: <http://photowings.org/reasons-to-care-about-family-albums/>
- Family photography Now: https://www.amazon.co.uk/Family-Photography-Now%20SophieHowarth/dp/0500544530/ref=sr_1_1dchild=1&keywords=family+photography+now&qid=1589961178&s=books&sr=1-1



Sophie Calle

PART II

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 ongoing 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 physical exhibitions 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 use 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 several 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/>

<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) *Langford's Basic Photography: The Guide for Serious Photography*, Focal Press, New York and London

Essential Welcome Information

BA (Hons) Photography Students- additional information

As you will be joining us this year, we thought it may be helpful to provide you with a list of suggested equipment for the BA Photography course, much of which you may already have. Realising that a photography course makes a number of financial demands on you, with that in mind we have put together a list of some of the things we would see as essential items.

Essential Items:

- Paper/notebooks – writing (lined and plain) for note taking
- Pens, pencils, highlighter pens
- Sketchbooks – you will be encouraged to produce electronic sketchbooks (PDF's or a blog), however if you wish to start exploring and collating your ideas physically- you will need a sketchbook
- A lens cloth

There is an Art Shop on campus - where you will be able to purchase all the usual items. They stock a good range of art materials. High quality digital prints can also be purchased on- site.

Please be aware that our main stocks of digital cameras are Nikon and Canon, we have a range of lenses that will fit these (in addition to adaptors so that these lenses can be used for Canon cameras) and a selection of some canon lenses. The following is a short list of recommended equipment you will need for the course:

Portable external hard drive for backing up all work.

Suggested makes include Seagate, LaCie, Samsung, Western Digital (WD). 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 16GB/32GB/64GB of memory. These are essential if you are borrowing our DSLRs and video equipment. Suggested makes include, SanDisk Extreme Pro, Lexar Professional, Transcend.

- Ebuyer.com
- Amazon
- WEX
- CurrysPCworld

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).

Seawhite

<https://www.seawhite.co.uk/>

Cassart.co.uk

<https://www.cassart.co.uk/>

Preservation equipment PEL

<https://www.preservationequi>

[pment.com/](#)

<https://www.preservationequipment.com/Catalogue/Archival-Storage/Boxes/Portfolio-Box-10-sizes-Up-to-619mm-x-517mm-24-x-20>

Ryderbox.co.uk

<https://www.ryderbox.co.uk/>

Memory sticks/USB Flash drives- 16GB/32GB- for transferring files and storing lecture slide presentations. Suggested makes: Samsung, Kingston, SanDisk, Corsair

Negative Folder for black and white and colour negative storage if you are intending to shoot analogue (Wex, Secol, Amazon, etc. stock these) - paper sleeves are supplied by the University.

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

If you work with film, please remember it is often cheaper to buy online- watch for deals.

[analoguewonderland](https://analoguewonderland.co.uk/collections/cheap-film) - <https://analoguewonderland.co.uk/collections/cheap-film>

Discount Films - <https://www.discountfilmsdirect.co.uk/>

Ebay - <https://www.ebay.co.uk/>

N.B. You will be provided with additional information and a possible 'Cultural' Exhibition visit in welcome week w/c 22nd September 2025. (Date and place TBC)