

Themes

1. Human Figure

2. Framing

3. In the News

4. Materials

5. Light and Dark

6. Machines

7. Connections

Human figure

Photographers study the human figure in many different ways. **Carl Warner** uses images of the human figure to create large scale landscapes. In the film ‘**An exploration of the human body as a landscape,**’ **Olivia Leek, Lizzie Klotz and Kathy Richardson** use carefully considered viewpoint and lighting to explore similar aspects of the human figure. **Bill Brandt** used lenses with a short focal length to produce distorted photographs of the human figure. In the ‘**Crawler Series,**’ **Sakir Yildirim** used digital techniques and **Brno Del Zou** uses physical layering to explore distortion.

Study appropriate sources and produce images of the human figure in response to:

EITHER

OR

(a) Landscape

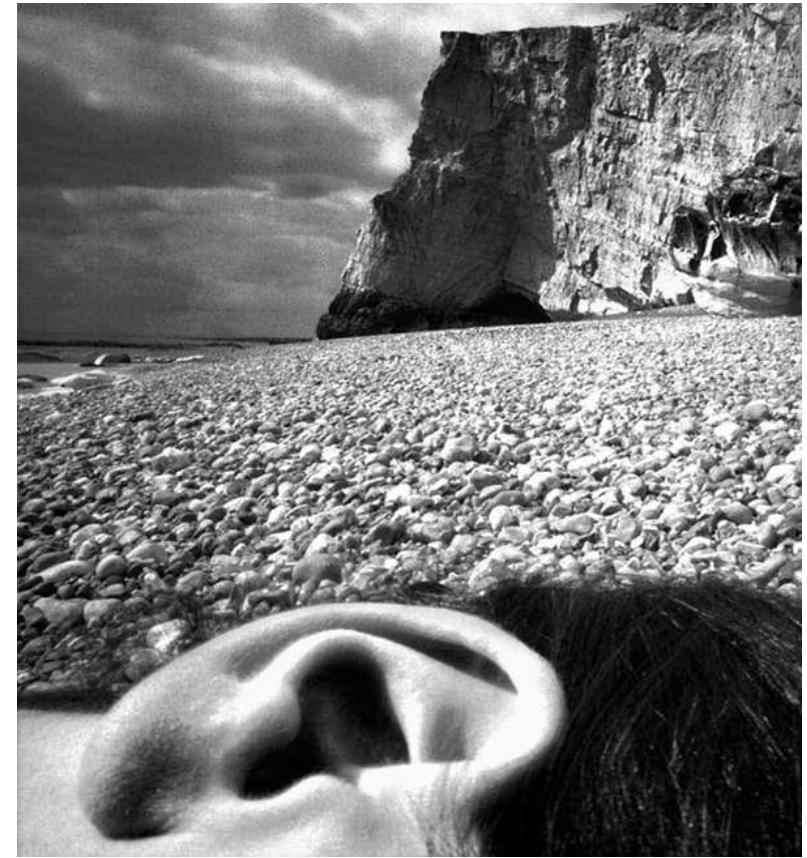
(b) Distortion

Carl Warner



In this series of photographs by Carl Warner, human bodies have been contorted, lit, and manipulated to form expansive landscapes reminiscent of barren deserts and mountains. The London-based photographer who might be best known for his Foodscapes, says that he shoots all of the forms in his studio to focus attention on “one person’s body, creating a sense of place so that a body that is lived in becomes a place to live.” The images are then digitally pieced together using Photoshop.

Bill Brandt



His work in the 1950s became increasingly expressionistic, culminating in his best-known collection, *Perspective of Nudes* (1961). In several of these photographs he placed his extremely wide-angle fixed-focus camera at close range to the human body; this caused distortion and transformed the human figure into a series of abstract designs. In other photographs from this time, however, Brandt made the distorted human form become an integral element of a stark landscape of cliffs and rocky beach.

Sakir Yildirim



<https://helpx.adobe.com/photoshop/how-to/liquify-filter-motion-effects.html>

Şakir Yildirim uses Photoshop in surprising ways to transform the things he sees every day into a world of his own creation. He may work on a manipulation in Photoshop for hours and then purposely close it without saving his work, because experimenting with his art is more important than finishing. On the other hand, he may like what he sees and finalize his creation after just a few changes.

Brno Del Zou



In his series of "photo sculptures" Brno Del Zou presents the fragmentation of the body to by stylizing it his photographs in this way. He represents part the of chaos that inhabits our minds in his images. This fragmentation and this element of mystery, are also found in his series of "self-portraits" where, playing with time, Brno Del Zou offers a "collapse" of his face, a self-portrait "small holes" or other set many scenes that symbolize the inevitable chaos.

Olivia Leek, Lizzie Klotz and Kathy Richardson- An Exploration of the Human Body as a Landscape

<https://www.youtube.com/watch?v=ExGohL6D-s>



Framing

Photographers sometimes use parts of their image as a technique for framing and so direct the viewer's attention to a particular part of the picture. Photographs by **Christopher Anderson, Henri Cartier-Bresson and Alex Webb** show how doorways, windows, mirrors or gaps in walls can be used to frame a subject. **Irving Penn** sometimes used corners to direct attention towards his subject and **Laura Letinsky** often uses the edges of tables to frame her still life arrangements.

Investigate relevant sources and produce your own response based on techniques for framing.

Christopher Anderson



<http://erickimphotography.com/blog/2013/10/29/street-photography-composition-lesson-6-framing/>



First of all, visually it is interesting with all of the geometric squares and rectangles in the photograph.

Also note the fascinating cage effect of the buildings in the background. It makes it feel like the man (in the reflection) is caged into the photograph.

Perhaps if you take this metaphor further— it looks as if the man is trapped inside of his own mind.

Of course the most compelling part of this photograph is how there is a reflection of the man in his own head.

Henri Cartier-Bresson

<http://erickimphotography.com/blog/2011/08/22/10-things-henri-cartier-bresson-can-teach-you-about-street-photography/>

Don't only see the world as it is, look for shapes and geometry that occur naturally as well. Open up your mind and break your environment into different formal elements. Look for lines that may lead to your subjects or squares that may frame your image. Become poetic with your images and integrate interesting actors and stages when you are out shooting.



When Henri Cartier-Bresson would talk about "The Decisive Moment" he said sometimes it would be spontaneous but others times he had to be patient and wait for it. Regardless he was very methodological when he would go out and shoot, and would only keep his images if every element of his image (people, background, framing, and composition) were perfect.

When you are out shooting and you see fascinating scenes, wait for the right person to walk by to complete your image



Laura Letinsky



Photographs that feature food and the remnants of domestic interactions with food. Using the table as the platform for these “still life” tableaux, Letinsky creates beautiful images that hint at the meals that existed before. Her photography has evolved from studies in melancholy and absence to subtle explorations of perception, color, and space. The soft light and delicate colors invite viewers to approach her work, where they discover unexpected shifts of scale and playful illusions of space. These qualities are most pronounced in her work from 2010-2012, where she abandons traditional concepts of space altogether, and chooses instead to tape, pin, or glue cutout images of food and other objects to large sheets of paper, which she then photographs.

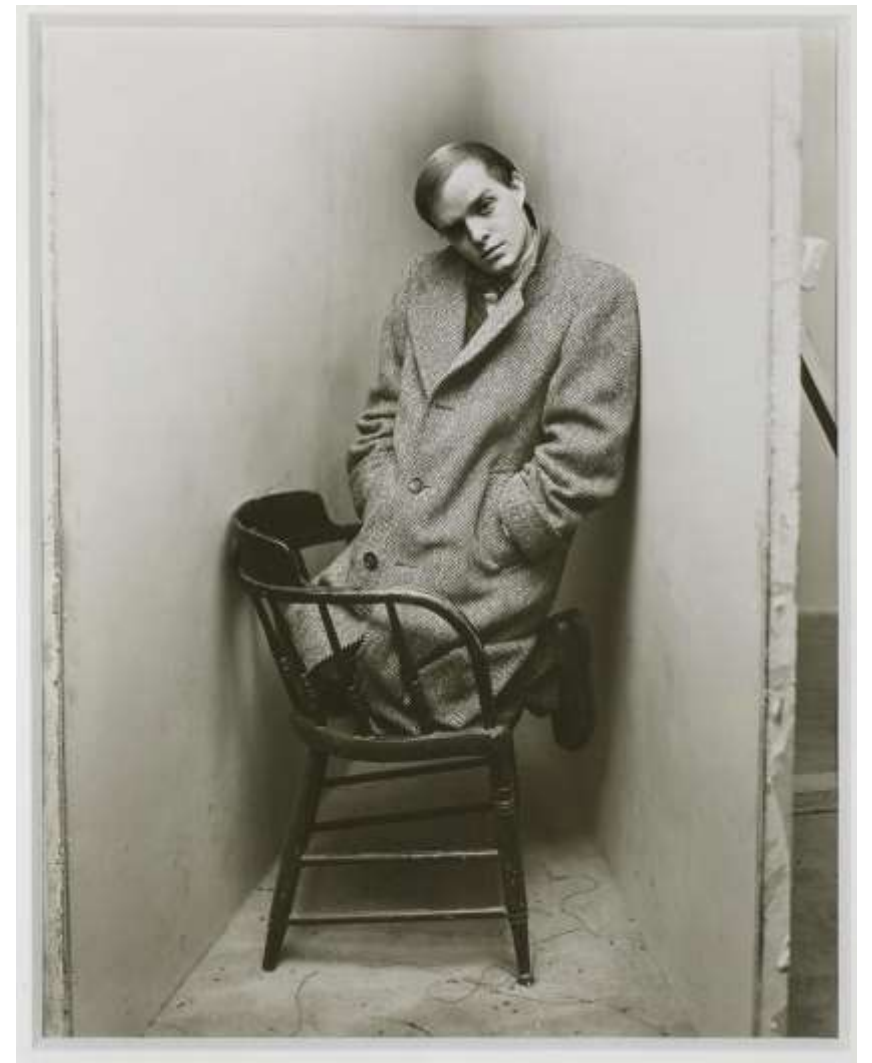
Alex Webb



“Basically from here over is all a mirror in the barber shop. But then of course the mirror is reflecting another mirror which is showing someone walking by out there. So, as you can see, all the writing there is backwards. I hung out at the barber shop for a while. I saw, again, I smelled the possibility of a picture. I saw this mirror, I saw the guys hanging around and I took lots of different kinds of pictures in the barber shop but I kept sort of returning to this scene. To this direction. So there are other pictures with other configurations of people. But this is the one where she’s there. That person’s there. And there was a guy there.”

– Alex Webb

Irving Penn



“Sometime in 1948 I began photographing portraits in a small corner space made of two studio flats pushed together, the floor covered with a piece of old carpeting... this confinement, surprisingly seemed to comfort people, soothing them,” Irving Penn once explained. “The walls were a surface to lean on or push against. For me the picture possibilities were interesting; limiting the subjects movements seemed to relieve me of part of the problem of holding onto them.”

In the news

Photojournalism uses photographic images to support written accounts of events in the news. **Dorothea Lange** used photographs to portray the living conditions of migrant workers in America in the 1930s. **Bob Martin** gives us visual information about sporting events in the news and the company, **Rural Media Productions**, encourages young people to explore news within their community through film making.

Study suitable sources and produce work based on news of an event or issue in your locality.

Dorothea Lange



"I did not ask her name or her history. She told me her age, that she was 32. She said they had been living on frozen vegetables from the surrounding fields, and birds that the children killed. She had just sold the tyres from her car to buy food. There she sat in that lean-to tent with her children huddled around her, and seemed to know that my pictures might help her, and so she helped me... I knew that I had recorded the essence of my assignment."

Bob Martin



“I have to find something different, I try to make sure all my pictures have a great sense of place, you can tell where they are from just by looking at them, or you can tell something about the mood of the event, like that bobsleigh shot. If the weather is really bad I try and show it’s bad along with it being an action shot.” – Bob Martin

<https://blog.imagesource.com/bob-martin-olympic-imagery/>



Rural Media Productions

We're a Hereford-based production company and charity producing award-winning films and digital arts projects. Founded over 25 years ago by CEO Nic Millington, we have a reputation, locally and nationally, for telling powerful stories from unheard voices and nurturing creative talent.

Rural Media Charity works with communities, schools, groups and individuals to create issue-driven films, heritage and digital arts projects that raise awareness, influence change and celebrate rural life.



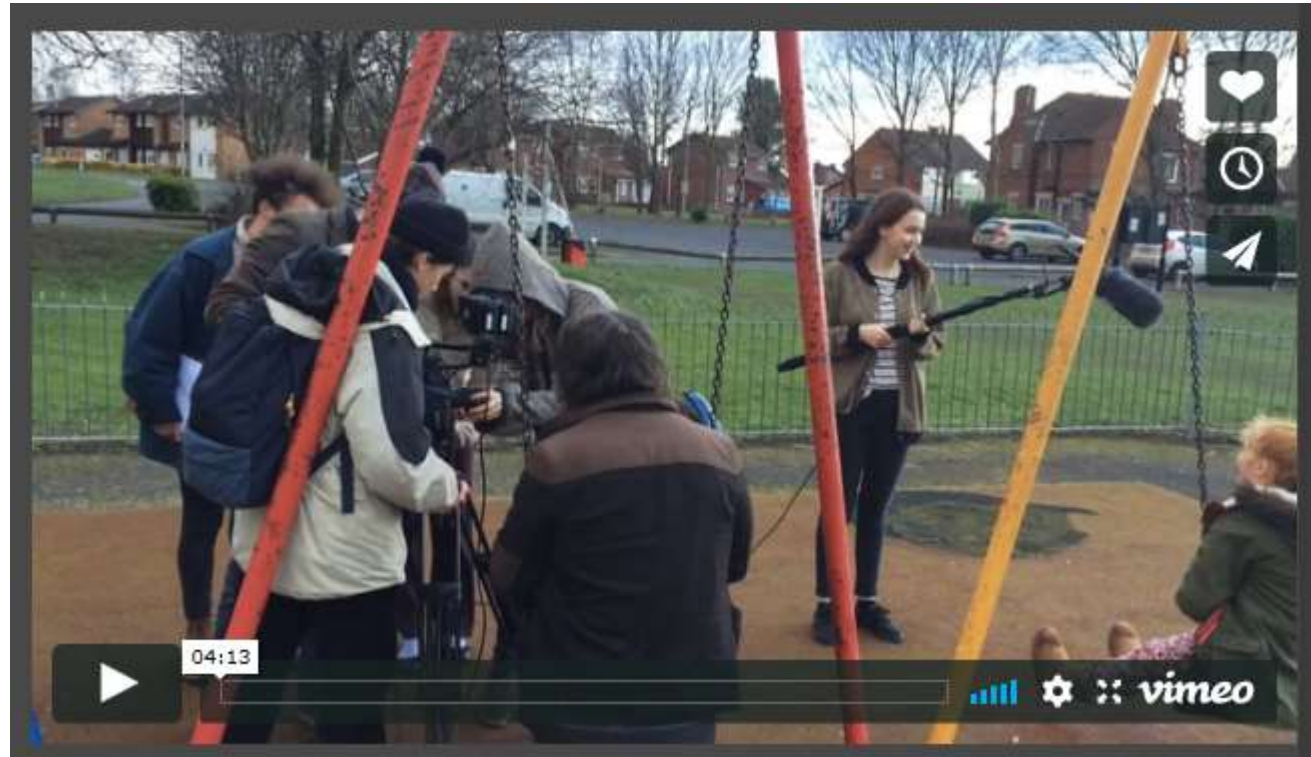
We were brought onboard by the Bromyard Downs Common Association and the Wildlife Trust to shepherd a youth filmmaking project about local stories from the Downs to fruition. This involved training young people from Bromyard in filmmaking techniques, then helping them to make their own short films on the Downs themselves, to be shown on the BDCA's website and finally projected as part of a live theatrical event to be held the following year at the Conquest Theatre celebrating the unique history and natural beauty of Bromyard Downs.

OUR SERVICES



<https://www.ruralmedia.co.uk/productions/our-work>

<https://www.ruralmedia.co.uk/charity/projects/bfi-film-academy>



Materials

Many contemporary photographers combine a variety of materials with their photographic images. **Sally Mankus** applies photographic images to everyday objects such as saucepan lids and kitchen ware. **Lee McKenna** develops collage using photographs together with found objects. **Katherine D Crone** uses a variety of materials on which to print and display her photographs whilst **Alma Haser** adds folded paper images to her portraits. Study appropriate sources and use suitable techniques to produce your own photographic work using a variety of materials.

Sally Mankus



This mixed media art incorporates photography, rust, carbon, acrylic, graphite, image transfers, fabric, pigmented ink, photocopies, metal, and found objects.

Much of this work was created using a process of lifting rust, carbon, and markings from charred surfaces (mainly bakeware). The rust, carbon, and markings become embedded in an acrylic "skin." These "skins" are translucent and flexible. In addition to using these as finished pieces, sometimes other items are added - image transfers from photocopies and pigmented inkjet prints, paint, graphite, found objects, and more. Some of these "skins" are hung as finished works while others are mounted on various substrates. More recent work involves creating directly on the collection of pans and pot lids that I have accumulated over the years.

In the last series, the faces used on the metal pot lids are mainly from photographs taken of family members and friends. Familiar brand names and symbols appear on some handles...WearEver, Saladmaster, Kitchen Craft, Mirro, Queen, a crown....

Lee Mckenna



“My collages embrace the imperfection of old, used, discarded and damaged paper. These papers depict moments in time – often bearing marks and traces of a past life and the human hand. I ‘rescue’ these unwanted fragments, creating layers and building connections into some sort of new, elusive and unpredictable thing. The process is wholly tactile – nothing is digital. I like the restrictions that this creates... the hand-cutting and gluing down, the use of only original papers and ephemera. Elements are added or removed, or covered over and reworked. Ideas and narratives may emerge, but often a series is initiated through the acquisition of a certain type of raw material – an old photo album, a stash of old maps, a pile of old postcards.”

Katherine D Crone



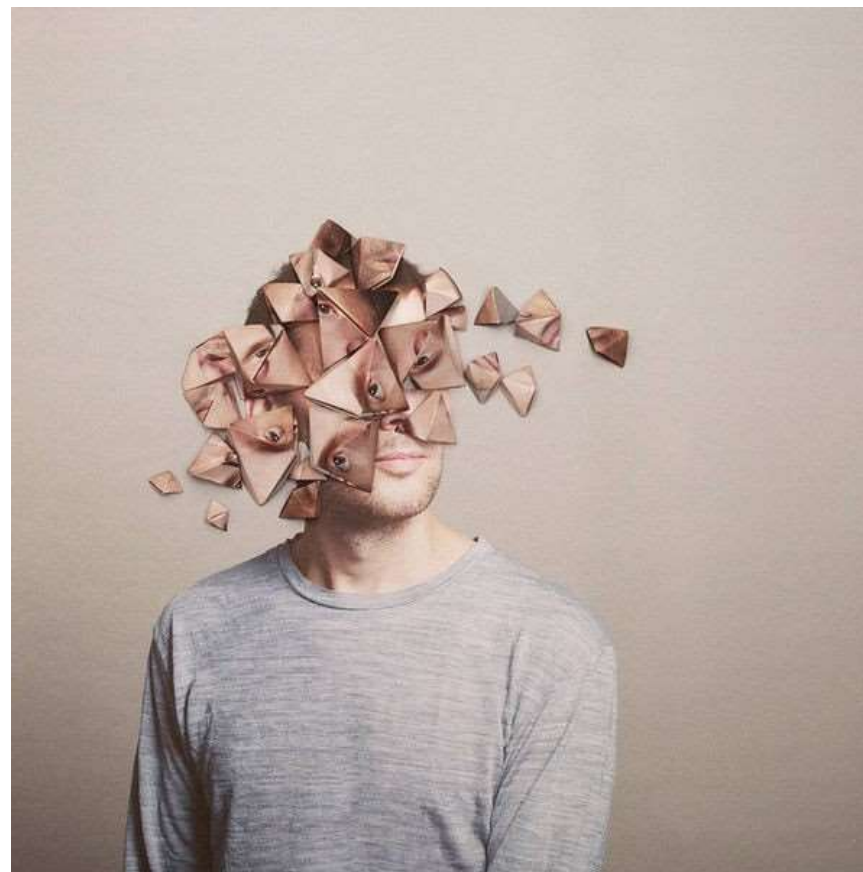
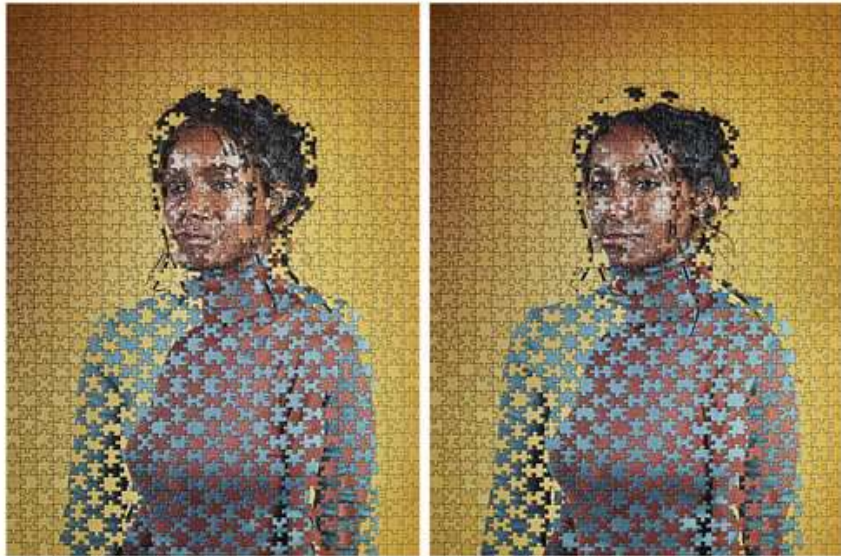
Katherine has a background in graphic design and combines those with bookbinding techniques in her work. These works are visual journals. The images are transparent and ephemeral but are captured in book forms and rendered in photographs with sculptural dimension.“ My subject matter is quotidian-light and shadows, water, reflections, architectural details, panoramic landscapes--but like the daily life captured by a written journal it brings with it accumulated meaning and emotion.”□

Alma Haser

Within 15 Minutes*

Alma Haser has always found identical twins fascinating, as do most people. It is the incredible realisation that there are two versions of the exact same person, hard to tell apart, unless they wear different clothes or hairstyles. They often finish each other's sentences, as they are one and the same person.

Alma photographed sets of identical twins and made them into identical jigsaw puzzles. She then swaps every other piece of their puzzles, completely mixing them half and half. Not always knowing where their eyes, mouths and lips would end up, the result is a pair of eerie, unrecognisable portraits. No longer seen as completely identical, they are unique.



Born in 1989 into an artistic family in the Black Forest, Germany, Alma Haser is now based in London and on the southeast coast. She is known for her complex and meticulously constructed portraiture, which are influenced by her creativity and her background in fine art. Alma creates striking work that catches the eye and captivates the mind.

Expanding the dimensions of traditional portrait photography, Alma takes her photographs further by using inventive paper-folding techniques, collage and mixed media to create layers of intrigue around her subjects; manipulating her portraits into futuristic paper sculptures and blurring the distinctions between two-dimensional and three-dimensional imagery.

Light and dark

Willy Ronis and **Horst P Horst** often used back lighting to create a silhouette or tonal contrast between subject and background. **Ferdinando Scianna** and **Alexey Bednij** have used shadows to create contrast and pattern in their photographs. **Marks and Spencer's** advertising campaign for promoting their food products uses the intense colour of ingredients contrasted against dark backgrounds.

Research appropriate sources and produce your own images based on **Light and dark**.

Willy Ronis



Willy Ronis was born in Paris in 1910 and became a full-time photographer in 1945. He joined Doisneau, Brassai and others at the Rapho Agency in Paris and sought to bring a lyrical touch to the most ordinary moments of everyday life. Ronis became the first French photographer to work for LIFE Magazine. Curator Edward Steichen exhibited him at the Museum of Modern Art in 1953 in a show called Four French Photographers. Willy Ronis was also part of the famed Family of Man exhibit at Museum of Modern Art in 1955.

Horst P Horst



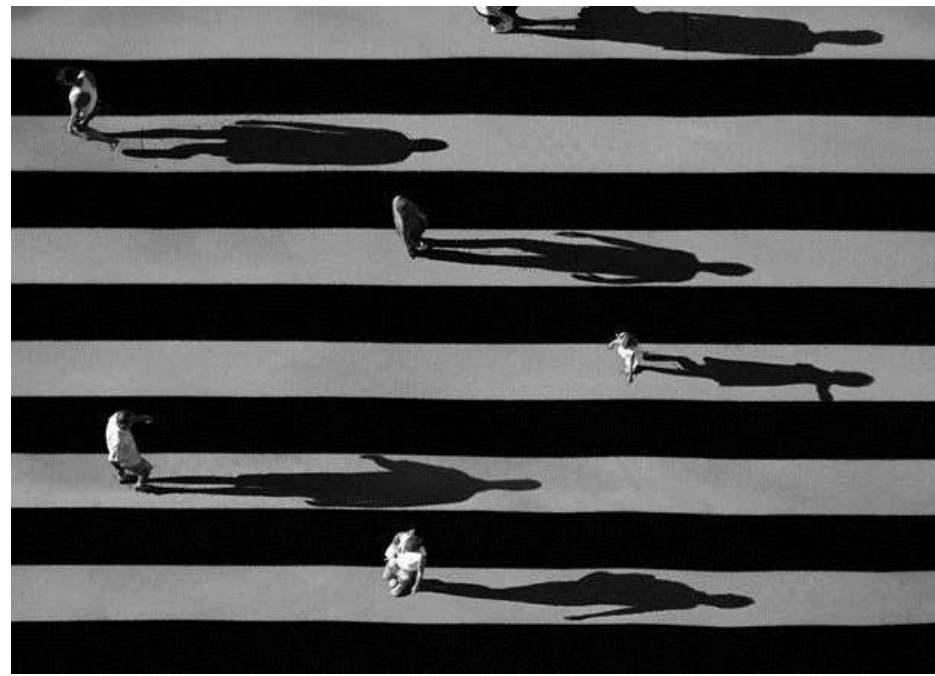
Horst P. Horst was a German-born American fashion photographer considered one of the masters of the medium. Best known for his glamorous images of women and fashion, Horst meticulously posed his models in elaborate, sophisticated tableaux. His unique aesthetic can be described as a mixture of Surrealism and Neoclassicism with its reverence for ancient Greek ideals and focus on form and mystery, creating a vibrant sensuality that set his work apart.

Ferdinando Scianna



Ferdinando Scianna met with fame at 21 with the publication of, alongside the writer Leonardo Sciascia, *Feste Religiose in Sicilia* that documented, in a neorealist aesthetic, the ardor of religious events in his native island. He then settled in Milano followed by Paris, when he collaborated with the magazine, *Europeo* and promptly joined the Magnum agency, introduced by his mentor, Henri Cartier-Bresson. When he worked with Dolce & Gabbana for their fashion campaigns, in 1987, he managed to combine his passion for the vibrant Sicilian territory with the elegance and beauty of the models, Marpessa Hennink and Monica Bellucci. Because of his literary education, Ferdinando Scianna provided his work with a profound ethnographical and humanist narrative dimension thanks to his books accompanied by authors' words: 'My job is to photograph, and photographs don't enable to build metaphors. Photographies show. They don't demonstrate.'

Alexey Bednij



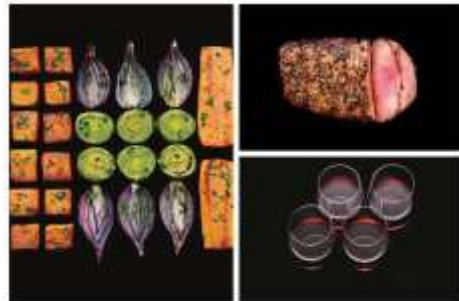
Shadows are cast by the sun, the moon and Alexey Bednij. The Russian photographer shoots black-and-white images of people and animals, then digitally juxtaposes them against their own shadows. The resulting patterns—what Bednij refers to as photo “collages”—are painstakingly executed and call to mind M.C. Escher’s tessellation drawings.

The sharp contrast of black and white tones along with Bednij's composition create a visual pattern of shapes in both the negative and positive spaces.

Warning: May cause dizziness.



Marks and Spencer's Adverts



Serving suggestion. Selected products. Details in selected stores. Offer ends 07.04.15.

Machines

In his series of photographs 'Conceptual Forms,' **Hiroshi Sugimoto** photographed mechanical forms using subdued lighting to emphasise form. The intricate mechanisms, structures and detail of cogs, gears and watch parts are a popular source of inspiration for many photographers. In the stop frame animation 'Machine' by **Bent Image Lab**, characters made from various materials tell a story about a machine.
Produce your own response inspired by **Machines**.

“Conceptual Forms” by Hiroshi Sugimoto



To craft his exquisite black-and-white images, Hiroshi Sugimoto uses a 19th-century-style, large-format camera, exploring his idea of photography as a method for preserving and modeling time. “Endeavors in art are...mere approximations, efforts to render visible unseen realms,” he says. Influenced by Surrealism and Dada, Sugimoto's work is intimately connected to Marcel Duchamp, as in his series “Conceptual Forms” (2004), (inspired by Duchamp's *The Large Glass*, 1923), large-scale black-and-white photographs of mathematical models and tools.

Bent Image Lab

<https://vimeo.com/6974132>



THE MACHINE

More from Bent Image Lab

Autoplay next video



"The Machine" is an animated fable following the path of an innocently forged mechanical creature. As his independence and knowledge of the world grows on his journey, as does his desire to conquer all that we encounters, from the pastures of a farmer to the realm of man's entire world.

The story is in itself a mechanized apparition, the characters and scenery existing inside of an early 20th century nickel arcade and being driven forward by the gears of this machine.

The main character, the innocently created, human like mechanism whose power knows no bounds, thinks of himself as invincible, that no man or spirit could ever overpower him. Yet, the irony is that he himself is only a small part of a greater device, and in this case, a mechanized stage for passers by to waste a nickel in.

This film was shot over many hours at Bent Image Lab over the course of several months in 2008-2009.

Animated using stop-motion puppets and sets, then composited together in After Effects, the film has a mixed media presence to it that is accentuated by the machine's own collage like form.

Connections

The theme **Connections** can be interpreted in many ways. Refer to appropriate sources and develop your own interpretation of **Connections**, or respond to **one** of the following:

- (a) Connecting photographic images by using different **joining techniques**.
- (b) **Connections** between **people** or between **objects**.
- (c) '**Connecting You**': a company offering to research **ancestry** requires photographic imagery for their website.