

Artist Research



When analysing images there are 4 different areas that you must consider...

Visual

Contextual

Technical

Conceptual

Visual

Focuses on the **formal elements** of the image and **Composition**

Formal Elements include:

Focus

Light

Line

Repetition

Form

Space

Texture

Tone

Colour

Composition include:

Arrangement of formal elements

Rule of Thirds

Cropping/Framing

Foreground/Middle

Ground/ Background

Viewpoint

Balance

Harmony

Contrast

Tension

Contextual

Historical

Biographical

Psychological

Theoretical

Technical

White Balance

Lighting

Aperture

Shutter Speed

ISO

Conceptual

What connections can you make to your previous knowledge?

What relationships can you see between this image and other images by this or a different photographer?

What ideas/view do you think the image helps to communicate?

What influence might this image have on the development of your own work?

What have you learned from exploring and analysing this image?



*Derriere la Gare Saint-Lazare.
1932
Henri Cartier-Bresson*

UNDERSTANDING PHOTOGRAPHS: Example #1

VISUAL

Repetition of jumping figures - man & woman on poster (both reflected). Repeated grid pattern of railings/scaffolding and ladder treads. Strong contrast and wide tonal range - deep blacks and bright highlights. Some mid tones mainly in the background. Wide angle lens - most of the image in focus. Silhouettes caused by shooting into the light. Negative space of puddle in the foreground. Rule of Thirds used to organise shapes/forms. Balance of jumping figures anchored by static figure in background. Strong vertical and horizontal lines creates stability. Contrast with frozen movement of the jumping figures. Movement of ladder and jumping man in opposite directions. Implied movement of acrobat.

CONTEXTUAL

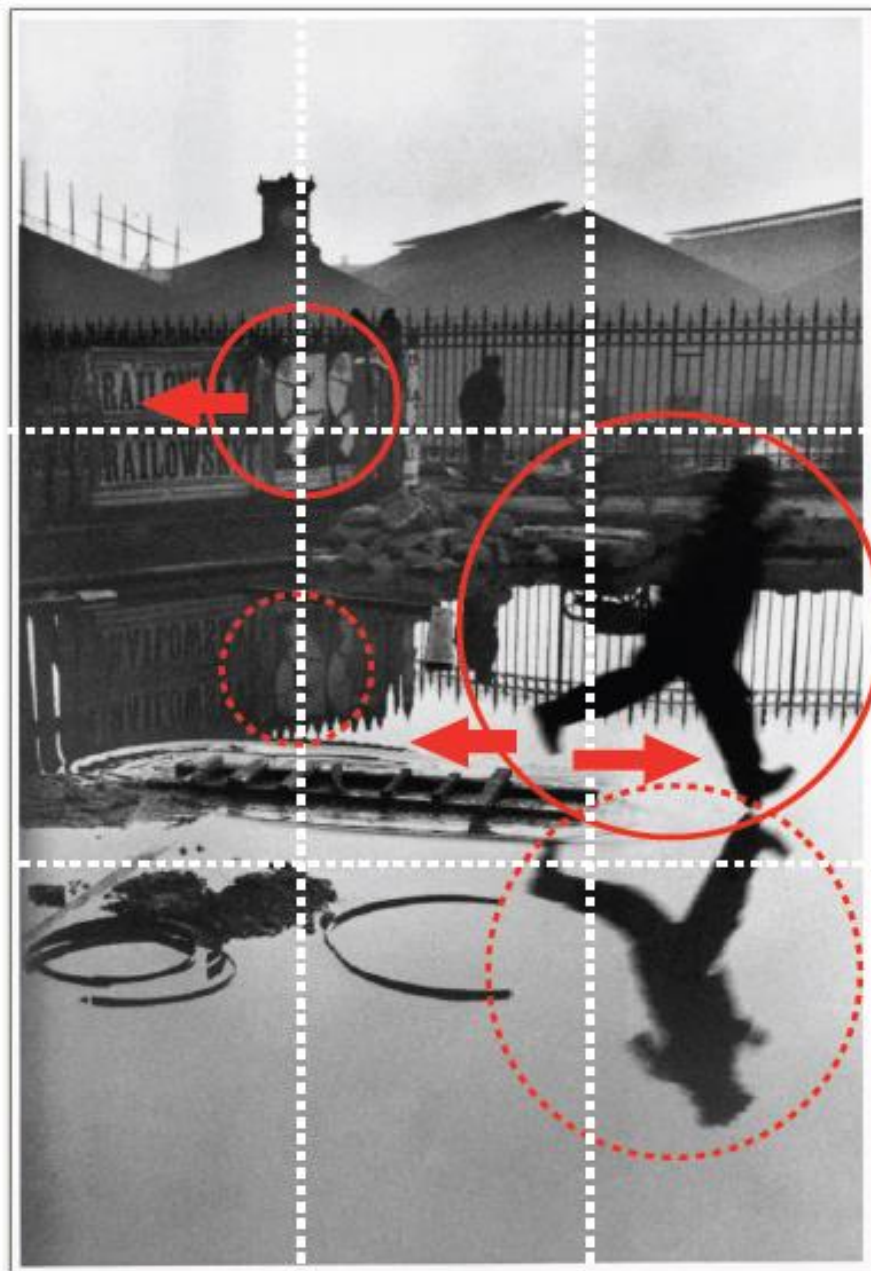
Cartier-Bresson influenced by Surrealism (chance, serendipity, the subconscious, strange juxtapositions, the marvellous in the everyday). Trained as a painter. Adopted 35mm cameras (Leica). Worked as a photo journalist - established Magnum agency - and pioneered distinctive style of candid street photography. Humanitarian approach. Published 'The Decisive Moment' (1952) - "To me, photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression." Huge influence on later photographers e.g. Robert Frank

TECHNICAL

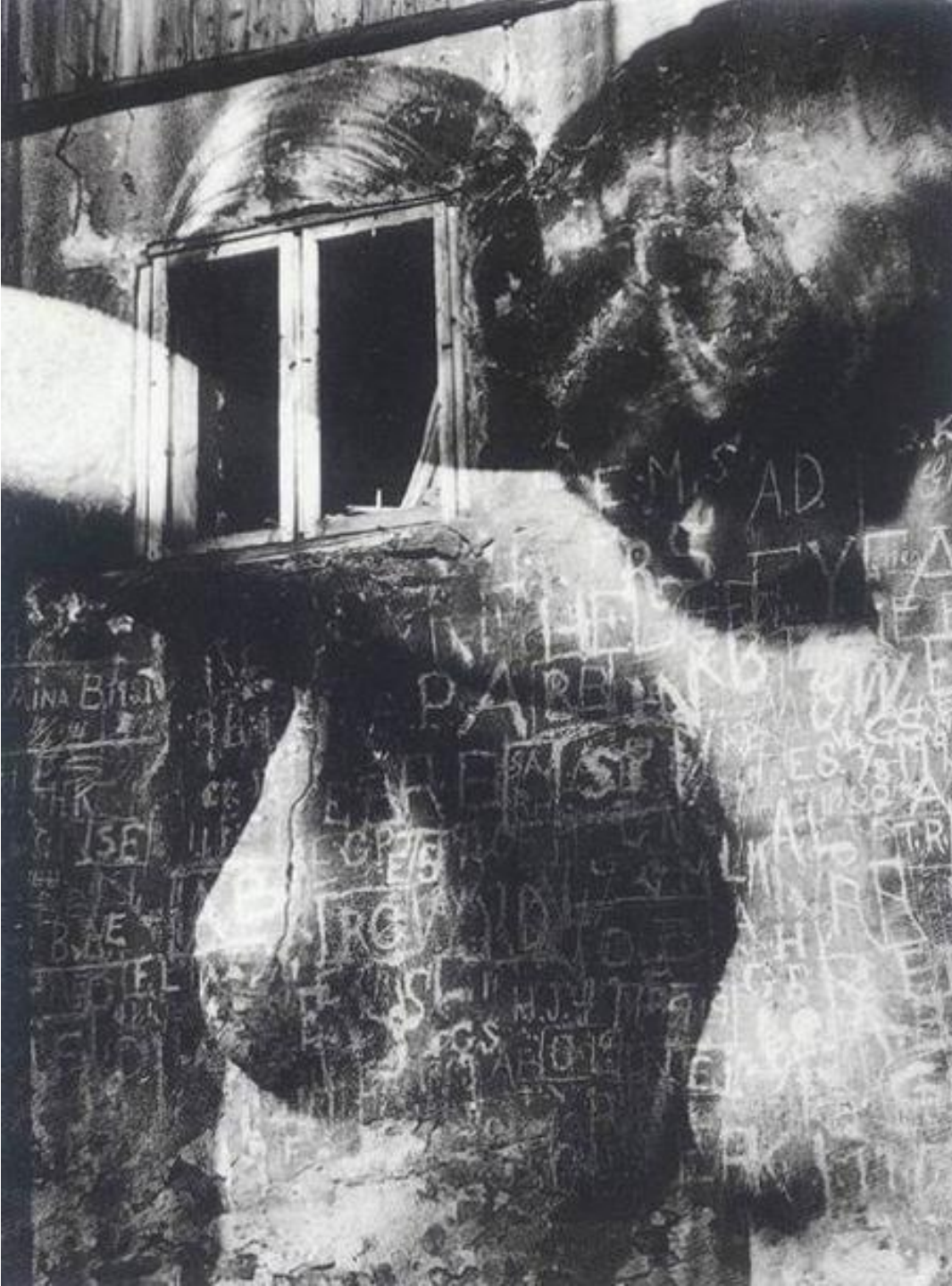
Image taken with 35mm handheld camera (Leica) - lightweight, easy to operate, quick response time. Standard 50mm lens (closest to the viewpoint of the human eye). Fast film (400 ISO?) copes with relatively low light - creates grainy image. Available light - grey, overcast, early evening? Shutter speed (1/125?) captures slight motion blur in the jumping man. However, fast enough to prevent the need for a tripod. Image printed to reveal some shadow detail and range of tones. Un-cropped.

CONCEPTUAL

- Photograph as a "decisive" or significant moment - how does this influence the way the photographer behaves and looks at the world?
- Chance - what role does this play in the creation of all photographic images?
- The city as a type of theatre - pedestrians as actors in a mysterious drama revealed or interpreted by the photographer
- Photographs as historical documents - what can we tell about pre-war Paris from this image?
- Photograph as work of art. Later prints of this image are valued in excess of \$20,000



Henri Cartier-Bresson *Behind the Gare Saint-Lazare*, 1932



*Home of the Sailors.
1928
Heinz Hajek-Halke*

VISUAL

The image is **puzzling**. Two nude women appear **superimposed** on a wall covered in graffiti. We can see neither woman's face - one is turned away, the other is **obscured** by a window. We could be looking at one woman and her **reflection** in a mirror. Are the wall and graffiti two **separate images**? The **juxtaposition** of these **multi-layered elements** creates a slightly **sinister, dreamlike mood**. The **composition** is **dense and compact** with an almost **claustrophobic sense of space**. The figure and wall have been **cropped** so any sense of **visual context** has been removed. The title is confusing - a sailor's home is aboard ship. Perhaps this place is in a port frequented by sailors. Who is the woman and what relationship does she have with the sailors? What is the **significance of the text**?

CONTEXTUAL

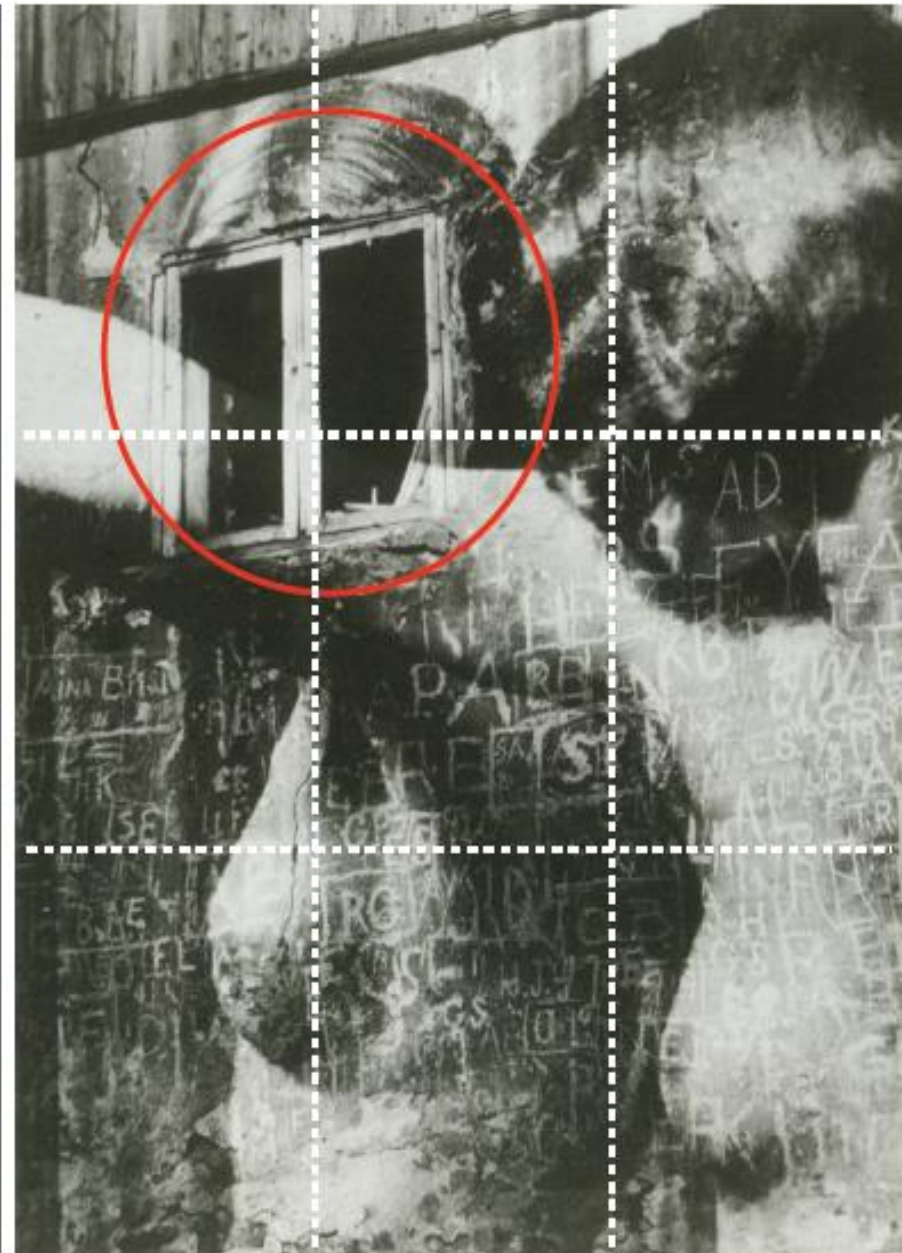
Hajek-Halke worked in Germany (and Switzerland), experiencing both **world wars**, but attempting to work **independently** of the government. He was an **anarchist**. He worked as a **photo editor, press photographer and commercial artist**, concentrating almost from the start on **montage techniques**. He also became expert in **industrial and aerial photography**. He **pioneered** a kind of **subjective photographic practice**, **experimenting** in the **darkroom** with a wide range of **techniques** including **multiple exposures** and **camera less photography**. He co-founded the Fotoform group with Otto Steinert. There are several **other versions** of this image featuring different combinations of figure and wall imagery.

TECHNICAL

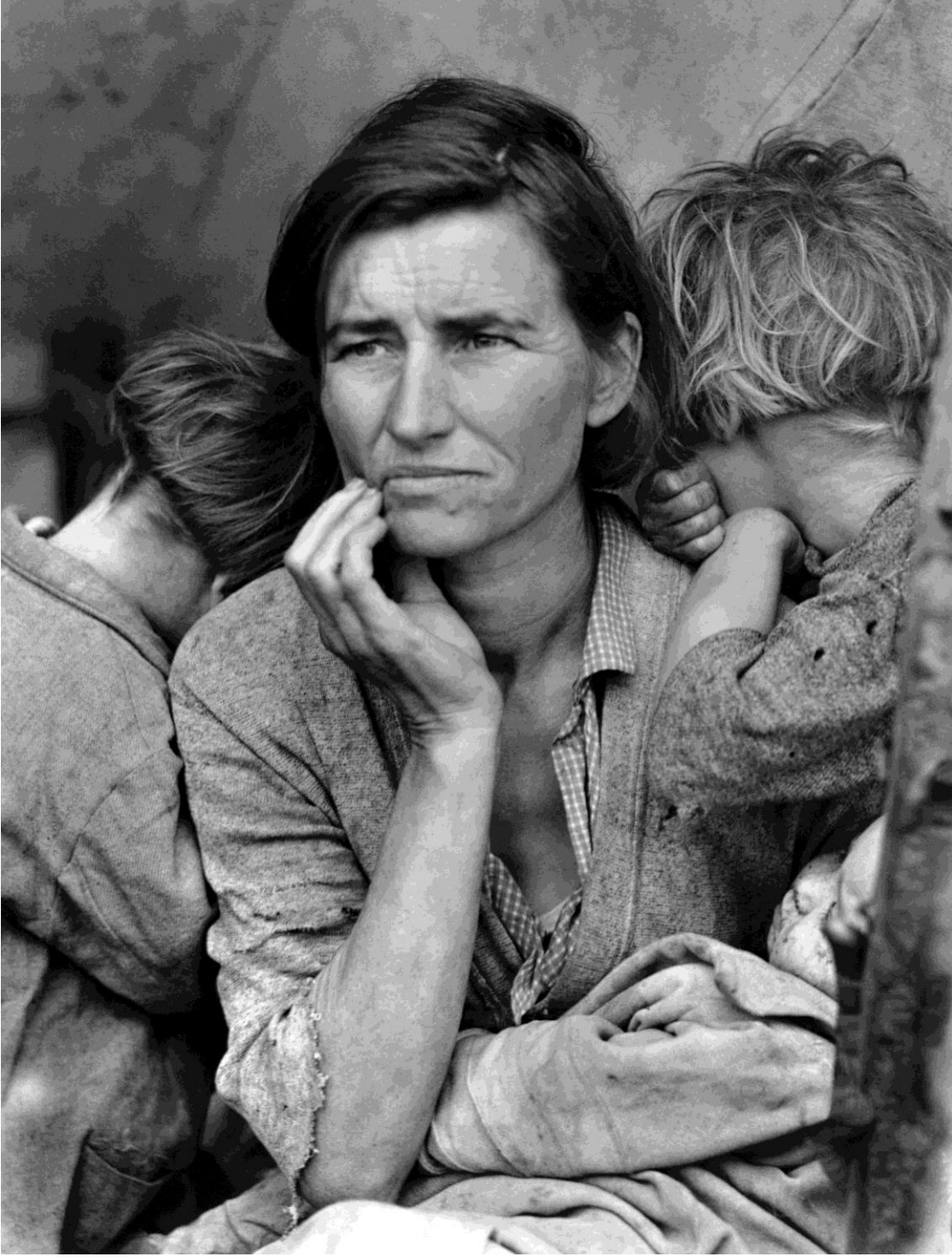
This image has been **constructed** in the **darkroom** from at least two **negatives**. This process requires **experimentation, development and refinement**. Evidence suggests that the photographer attempted several different combinations of **negatives**. He would have used **dodging and burning** techniques to **balance the tones** in the image, making **subtle judgements** about **relative exposure times** for different parts of the the image.

CONCEPTUAL

- **Photomontage** - the juxtaposition of two different images
- **Metaphor** - the sum greater than the individual parts. A type of visual poetry
- **The nude** - disrupting conventional representations of the human form. Compare with art historical precedents
- **Surrealism** - images from a dream, the relationship between people and the urban landscape, Automatism
- **Darkroom experimentation** - the happy accident
- **Gender politics** - how might a feminist interpret this image?
- **Photography and reality** - how does this image question this relationship?



Heinz Hajek-Halke, *Home of the Sailors*, c.1928



Migrant Mother
1936
Dorothea Lange

*Liz shaking fist
at Ray
c. 2000,
Richard
Billingham*





United Colors of Benetton and Sisley are trademarks of Benetton Group SpA, Italy. Photo: O. Toscani

Oliverio Toscani, United Colors of Benetton Advert, 1980s

UNITED COLORS
OF BENETTON.

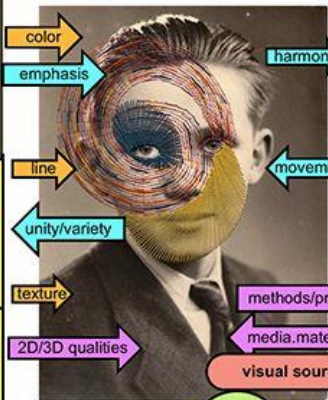
MAURIZIO ANZERI

Of history and Identity

The colorful stitches are in sharp contrast with the greyscale photographs, creating emphasis on the stitched designs. The colors are bright, with a high saturation. The hues are varied, but not chaotic in their execution; by separating the threaded designs into sections, Anzeri uses the three primary colors to depict both order and chaos.

The sharp lines of the thread are contrasted against the soft contours of the photograph, adding a sense of alienness to the colorful designs. The different patterns by which the threads are stitched on adds to the piece's dynamic.

Anzeri's transformation of photographs to sculptures adds a sense of texture to the smooth images. The photograph becomes more tangible, a more physical artwork that viewers are compelled to interact with more intimately.



subject matter

function/
purpose

The evenness by which the threads are stitched on adds to its overall harmony, even among the different colors and patterns.

There is a sense of movement from the swirl of the threads as they span out from the eye, adding to its visual dynamics.

Anzeri first searches out vintage portraits from flea markets and junk shops, using them as the "landscape to base his geography of suggestion" on. He puts tracing paper over the photo and draws on the face, and when satisfied he starts stitching. The stitching process, though based on the sketch, brings in entirely different effects, as "drawing will never do what threads will". His specific choice of threads adds a new tangible layer to the portrait, the clean, decisive lines giving the sitter new characters and personality.

color
emphasis
line
unity/variety
texture
2D/3D qualities

harmony

movement

methods/processes

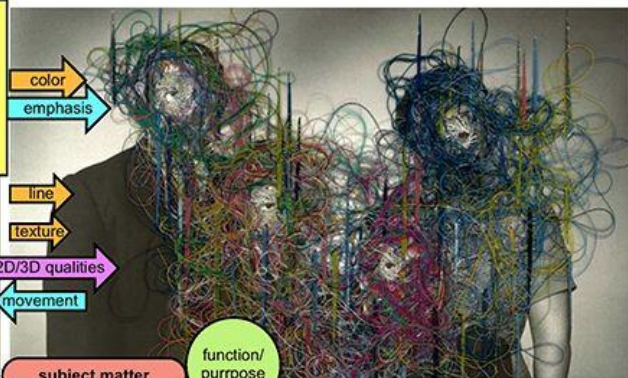
media/materials

visual sources

By basing his images on the found vintage photos, his "canvas" is the history of a person, the long-forgotten lives. Through his addition of colored threads and patterns, he creates a mask, giving them new expressions. Through his celebration of these people's forgotten histories, he transforms them, assigning them new stories and roles. These works are not meant to be nostalgic, recounting past lives, but instead creating new ones. His threads, penetrating through the paper, cuts open paths for the portrayed individuals to escape from the monochrome world, to emerge from the passage into a whole new dimension - the world of colors and movement, the future. The threads cover the face, as if a mask, but in truth it is just covering elements that do not need to be covered. The threads, instead of hiding portions of the person, imbue in them a metaphysical atmosphere. They are a sense of self-expression, a psychological aura, that reveals their individuality, their thoughts and feelings. In this work, the boy seems to have some wandering thoughts, a sense of curiosity and interest in the world that is somewhat restrained.

The colors are chaotic, though the cloud around each person has a different base color. They clash with each other and contrast with the black and white photo. This makes the eyes, which are left alone, stand out from the tangle of brightly colored threads. Overall, it generates an atmosphere of complete disorder.

The threads are put on without any patterns save for the small area of exposure in each person's face; everything else is tangled and looped together. The disarray of these lines are in contrast with the clear clean lines of the photograph. Following the lines, the viewers see a sense of movement in the artwork. The texture of the nest of threads is also apparent, even in the photo, giving the piece a 3D sense.



subject matter

function/
purpose

In this piece, the base is a photograph of a standard family - mom, dad, son, and daughter. This discarded family portrait reveals the long-forgotten existence of this family. Anzeri takes their history and gives them new dynamic, effectively reviving them as he gives them new psychological expression. There is an undertone of sameness in the original picture, with the exposed eyes - which look very similar - and the identical skin tones. However, with the addition of the tangles threads, the family comes to life, each member with his/her own individuality. This is shown through the different base colors each has - the father is green, the son is yellow, the daughter is pink, and the mother is blue. As all of the threads are tangled together, there is a sense of unity in the family along with the messiness of everyday lives. The family members are all interconnected, with so many interactions the lines are no longer discernable.

Image Analysis



Strong lines created throughout the image creates leading lines that take your eye around the image and contrasting with each other.

The back and white tones throw out show the contrast hugely and help to show the detail of the image clearly

There is a huge amount of vertical emphasis in this image throw the lines in the buildings.

Even though the zebra crossing is full of diagonal lines, the repetition of the lines actually helps it to turn in to a single leading line to the focal point of the picture, the figure in the center of the picture.

DG Oakill

These images really stood out to me. Oakill's images show great amounts of linear perspective. The lines that feed all around the image lead the viewers eye round to individual parts of the image. The strong contrast between light and dark really helps to emphasized that feeling of ridged structured pattern within he images.





Corrie white has a passion for water drop photography. These ink images on this slide including image 'A' which is a water droplet, are all unique and are unedited. Corrie White started taking these pictures by luck of timing. However she now uses the MJKZZ Water Drop Kit. Her images are all very defined and are all perfectly in focus. She uses certain lighting in order for her images to be more interesting and more abstract.

Next photo shoot

plan:

For my first shoot I am going to try some of the ink shots. I am going to fill a glass vase with water, making sure I have a white or black background. Similar to Corrie Whites images above I am going to capture ink falling, however I am going to use extension tubes so that I can capture small sections of the ink, in very fine detail. This will challenge my skills of getting the focus right as the ink will always be moving and changing, therefore so will the focus. I will play around with the colours of the ink, mixing them together differentiating the effects.

Corrie
White



Black background makes the picture more simple. The black also doesn't remove the attention from the main section of the image. It also gives good contrast with the pastel purple, pink, green and blue.

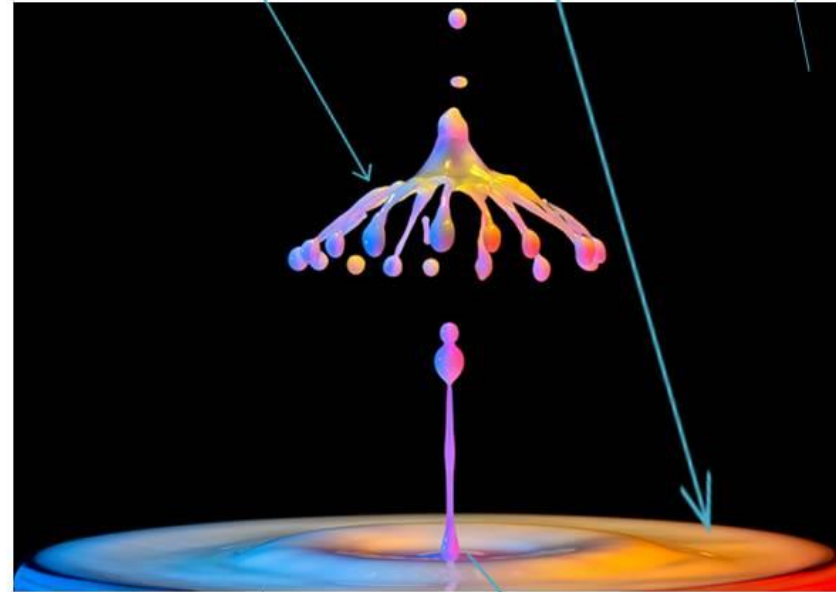
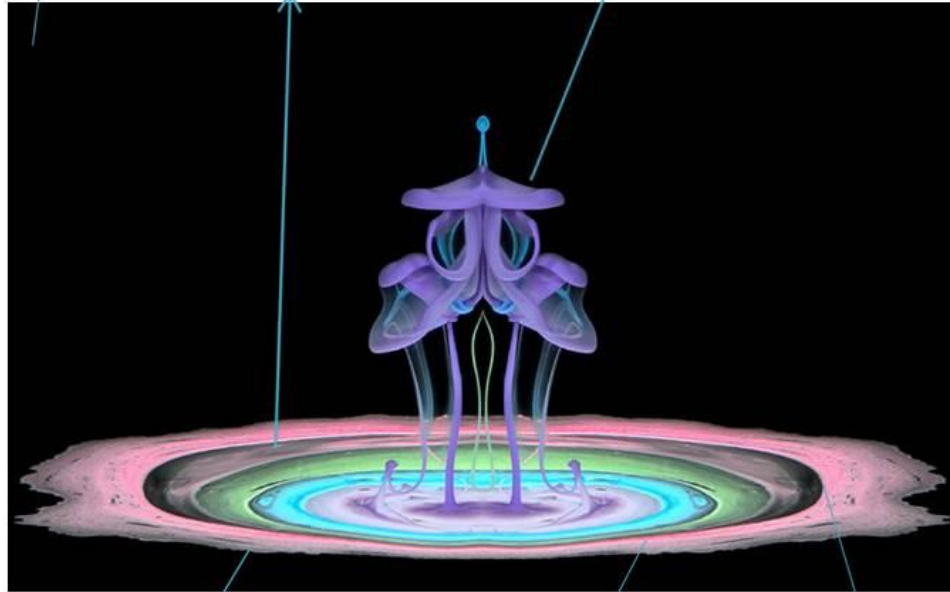
This image looks to the eye to be incredibly symmetrical. This gives the image more excitement and makes it look very neat.

The small ripples which were created when the water was dropped, produces a lovely effect with the light reflecting off it perfectly.

The black background also making the water droplet stand out massively and our full attention is on the drop.

The rim of different colours is very eye-catching and draws you attention to the middle of the image.

The 'crown' produced by this water drop is sensational and is perfectly in focus, with it looking like its different colours. All of these colours fit perfectly with one another.



Picture looks to be turned upside down. This give the effect that the ink is actually moving upwards, which it shouldn't naturally be doing giving the image more edge and individuality.

Pastel colours go well together and do not over power one another, however they are bright enough to stand out perfectly with the dark black background. The sheer detail in this image make he ink look almost like flowing fabric.

The colour of the water which Corrie White does explain to be lights reflecting on the water, is very striking and the image would not have the same impact if the water was just its normal colour.

The detail in the water drop is amazing and without seeing these kind of images, its hard to believe that that is what water looks like when it is dropped.

These image have inspired me to do similar shoots. I feel as though these images are perfect for my project as they display movement in a frozen way. My photo-shoot to come is inspired by Corrie White and the left hand image. I will do a similar shoot with ink however I will focus more on shooting the ink close up, seeing how much detail I can incorporate.



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Daniel A Norman

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This is a photographer that I thought would be a good link for me going to New York, because all of his work tends to centre around New York and more importantly people in the city, I like the way that he takes the photo from a distance and quite discreetly, it means that no one is posing for the photos which I think makes the photos feel candid. The photo above works well with the way that all of the people are looking away from the photo and looking into the distance and it feels as though the viewer is looking at the same thing with them. The photo to the left creates almost an illusion because the tree branches are blurred making it seem as though the photo is moving the man in the centre of the photo is the only person that almost seems highlighted, and your eye is drawn to him.



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Cold – you can see it snowing, slight snow on the ground

The photo seems to be created by multiple different lines both horizontal and vertical

Admiring the view

Three figures – two sitting together and one sitting separately

The figures are un-identifiable

Landscape featuring the people sitting on the bench



Urban area - city

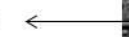
Bench and men focus point
Figures are elderly

Looks as though playing cards

Linear lines creates a horizontal emphasis to the photograph



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Shoot plan.....

- Take photos from behind a steamed up screen.
- - try with water on the screen
- Don't over abstract the photos keep a simple form

JACOB SUTTON

I found these photos after looking at softening down my distorted tile photos. These photos really show off that dream like state that I was looking at producing. These photos are taken underwater hence the feeling of soft weightlessness. This has inspired me to do a shoot that will give the same effect and feel to a portrait. As I have only done very harsh photos it will contrast nicely to look at much indulgent types of portraiture. For the response shoot to this artist Id like to keep some distortion in the photo but let it give way to an unfocus sheen in front.



SUTTON IMAGE ANALYSIS

This photo has an extremely soft contrast and therefore as a very delicate feel to the photo.

The composition is simple and has a little amount of linear perspective through the outwards strands of hair.

The light through the photo is soft and there is a little modeling on the face creating the shadowy outline of the features.

The way the face emerges from the white mist creates a very calm and serene quality to the photo which really adds to the composition.

What really strikes me about the cleverness of this photo is that you would think it would be a very flat image due to the lack of composition but the very subtle use of contrast has really given the photo a new kind of depth.



Task...Task...Task...Task...Task...

Task 1:

Research 2
photographers
they must be
portraits...

Make sure you
research the
artists and
analyse the
photograph.

