

PHOTOGRAPHY

WRITTEN ANALYSIS

L o o k i n g a t t h e w o r k o f a r t i s t s , c r a f t s p e o p l e a n d d e s i g n e r s

This is a framework that can be used to analyse and evaluate the work of artists, craftspeople and designers, including your own work.

Consider the following:

F o r m

How has the work been arranged? Is this in keeping with its content? What kind of colour scheme has been employed? Is it harmonious or does it make use of contrasts? Is it subtle or vivid? Does one colour predominate or do two or more have equal significance? Is there a main overall shape or is there an interrelating sequence of shapes? Is the design of the work determined by use of recurring shapes, lines, rhythms, tones or forms? Does the work have variety or unity of texture? Does the work hold together as an overall entity or is it pleasing in parts but not as a whole?

C o n t e n t

What is the subject matter of this work, what is it about? Is the subject matter incidental or of importance? Is it a vehicle for the communication of social, religious, moral, economic or political concerns of either the artist or the client? Was the subject matter based on direct observation, or was it remembered, invented or imagined? Was it the intention to treat it representationally or has there been deliberate exaggeration, distortion or abstraction and if so, why? Is the content immediately apparent or are there hidden aspects alluded to through, for example, the use of symbol, metaphor or analogy?

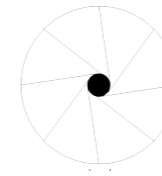
P r o c e s s

How was the work made and what was it made with? What materials, tools, processes and techniques did the artist use? How might the artist have commenced the work and through what stages did it proceed to completion? Might the artist have made, and made use of, supporting studies, such as sketches, photographs, maquettes, collages and companion works? Do you think the work was executed rapidly or did it evolve slowly over a long period? What range and variety of skills must the artist have required in order to produce this work?

M o o d

Does the work affect me, the viewer, in any way? Does it capture or convey a mood, atmosphere or emotion which I have previously experienced? Does it capture and/or convey feelings about life and nature? Can I imagine what the artist's feelings were, or might have been, when producing this work? Is the work quiet or noisy, soothing or disturbing, happy or sad, relaxing or jarring in its mood? What are the qualities inherent in the work which cause it to so affect me?

LEARNING TO LOOK: A FORMAT FOR LOOKING AT AND TALKING ABOUT PHOTOGRAPHS



Describe the photograph briefly (include size, black-and-white or colour, and subject) in a sentence or two. Looking carefully at the photograph, discuss the four categories described here. As objectively as you can, address the properties in each category that seem important for the photograph. Note: This exercise works best when comments and responses relate to something seen within the work. It is not necessary to discuss every visual element.

Visual Elements within the photograph—**What You See?**

Light and shadow: Does the light seem to be natural or artificial? Harsh or soft? What direction is the light coming from? Describe the shadows. Are they subtle or do they create strong contrasts?

Value: Is there a range of tones from light to dark? Squint your eyes. Where is the darkest value? The lightest?

Focus: What parts of the image are clearly in focus? Are some parts out of focus? Note: The range between the nearest and farthest things that appear in focus define the photograph's depth of field.

Space: Do overlapping objects create a sense of space? Is the space shallow, deep, or both?

Shape: Do you see geometric or organic shapes? Are there positive shapes, such as objects, or negative shapes that represent voids?

Line: Are there thick, thin, curvy, jagged, or straight lines?
color: What colors do you see, if any?

Texture: Do you see visual textures within the photograph? Is there an actual texture on the surface of the photograph?

Composition of the photograph—How Things Are Arranged?

Angle: From what vantage point was the photograph taken? Imagine the photograph taken from a higher or lower angle or view. How does the angle affect the photograph?

Framing: Describe the edges of the view. What is included? What does the framing draw your attention to in the photograph? Can you imagine what might have been visible beyond the edges of the picture?

Dominance: Close your eyes. When you open them and look at the photograph, what is the first thing you notice? Why is your attention drawn there? Are there other centers of interest? How are they created? How do the focal points help move your eye throughout the photograph?

Contrast: Are there strong visual contrasts - lights and darks, textures, solids and voids, etc.?

Repetition: Repetition of visual elements can create unity--a sense of order or wholeness that holds the work together visually. What elements are repeated? Do they contribute to a sense of unity?

Variety: Variety often creates interest. Can you see a variety of visual elements such as values, shapes, textures, etc.?

Balance: Is the visual weight on one side of the photograph about the same as the other? How about top to bottom and diagonally.

How the photograph was made—Method/Equipment Used

Mood: You can discuss anything you know about the photographic techniques, camera, or film that is pertinent to the work. What the photograph communicates—Feelings/Mood

Based on what you have seen, what do you think the work is about? What does it mean or communicate? How do you know? What words would you use to describe it?

Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

AO1

CRITICAL LINKS + BLACK BOOK RESEARCH + WRITTEN ANALYSIS

As part of your A level you must demonstrate your ability to analyse and research the work of artists and designers.

You already have some evidence of this within your projects such as your Critical Links & initial research pages.

We will focus on written analysis over the Christmas break.

Written Analysis Task

We would like you to produce a 500 - 1000 word **essay** that includes an Introduction and the **analysis of at least 2 pieces of work** from photographers suggested in this keynote or sourced from the **Magnum Photos** website. You can choose to analyse the work of one photographer or focus on an event, for example, the D-Day Landings, 9/11, documenting New York. You should discuss evidence of ***The Decisive Moment***, what it is, how this is illustrated in the images you have chosen, its impact, importance and significance.

You must include **quotes and must have evidence of both research and analysis**. Remember to use the Form, Content, Process, Mood sheet and *Looking at Photographs* which is available on the A&D website.



Behind the Gare Saint-Lazare 1932



Behind the Gare Saint-Lazare 1932

F O R M

How has the work been arranged?

C O N T E N T

What is the subject matter of this work, what is it about?

P R O C E S S

How was the work made and what was it made with?

M O O D

Does the work affect me, the viewer, in any way?



F O R M
How has the work been arranged?



F O R M
How has the work been arranged?

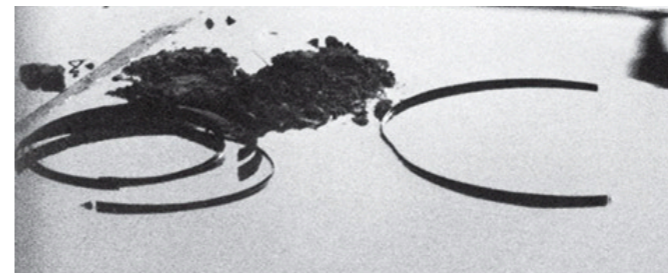


F O R M
How has the work been arranged?



C O N T E N T

What is the subject matter of this work, what is it about?



C O N T E N T

What is the subject matter of this work, what is it about?



THE
DECISIVE
MOMENT

**WHAT IS THE
DECISIVE MOMENT?**

“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 organisation of forms which give that event its proper expression.”

Henri Cartier-Bresson



Behind the Gare Saint-Lazare 1932

The Decisive Moment is a term often associated with the photographer **Henri Cartier-Bresson**, photojournalist, street photographer and one of the founding members of Magnum Photos. This style and genre remains one of the most influential and important aspects of photography today. Whether recording everyday life or a historical event, photography allows us to record, capture, prove and preserve a moment in time.



THE
DECISIVE
MOMENT



P R O C E S S

How was the work made and what was it made with?



P R O C E S S

How was the work made and what was it made with?

“Hunters are not
cooks”

Henri Cartier-Bresson



P R O C E S S

How was the work made and what was it made with?



M O O D

Does the work affect me, the viewer, in any way?

Select 1-2 from
these pieces



HENRI CARTIER-BRESSON



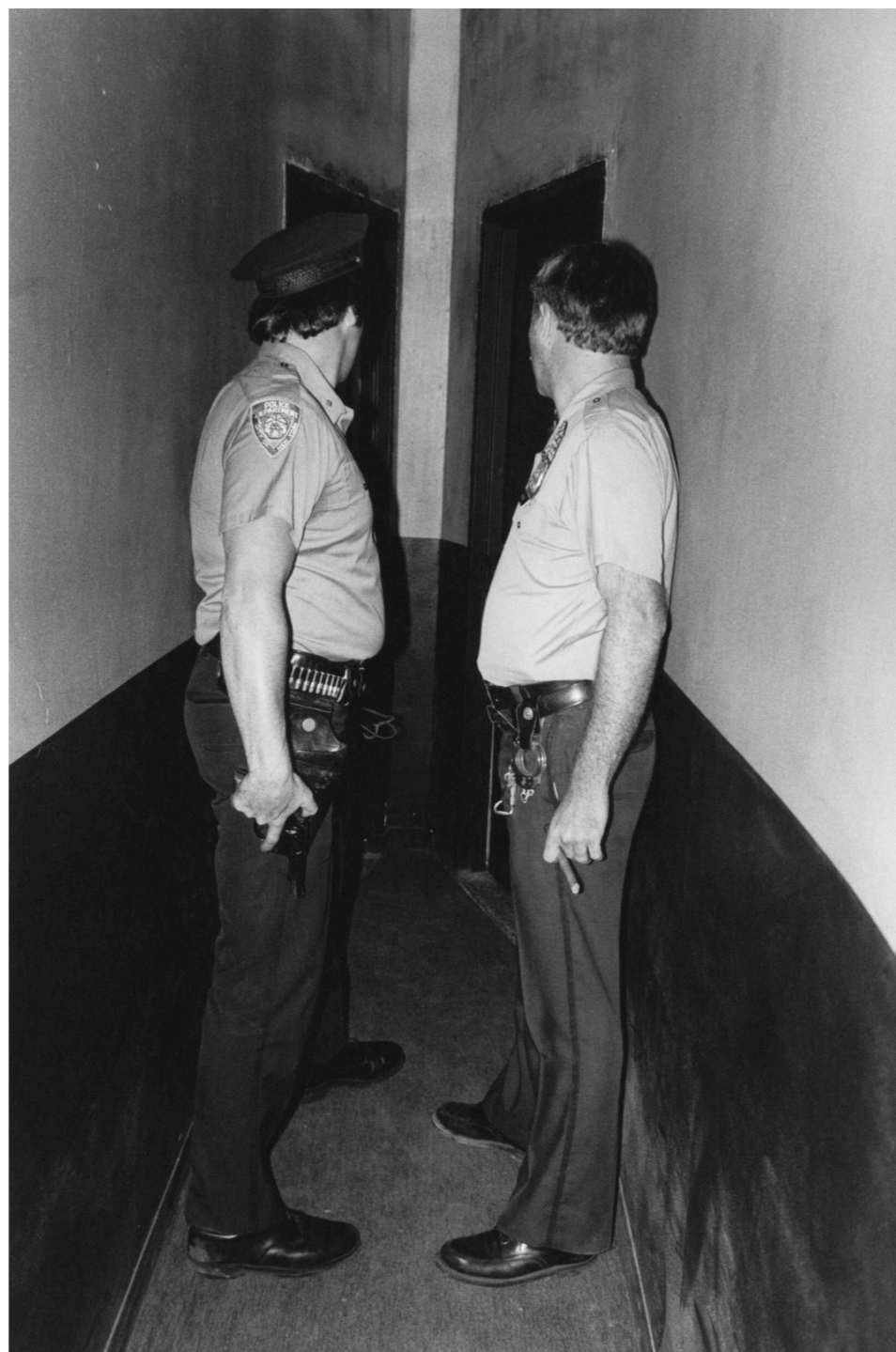
ROBERT CAPA



ROBERT DOISNEAU



JOEL MEYEROWITZ : AFTERMATH



JILL FREEDMAN : STREET COPS



HELEN LEVITT : THE SUBWAY



BRUCE DAVIDSON : SUBWAY



VIVIAN MAIER



JEAN GAUMY



BRUCE GILDEN



MARTIN PARR



ROBERT FRANK



THOMAS HOEPKER



SUSAN MEISELAS



EDDIE ADAMS



KEVIN CARTER



PHILIP LORCA diCORCIA : HEADS



<https://www.magnumphotos.com/photographers/>

https://pro.magnumphotos.com/C.aspx?VP3=CMS3&VF=MAX_2&FRM=Frame:MAX_3#/CMS3&VF=MAX_2&FRM=Frame:MAX_3

"Magnum is a community of thought, a shared human quality, a curiosity about what is going on in the world, a respect for what is going on and a desire to transcribe it visually."

Henri Cartier-Bresson

L o o k i n g a t t h e w o r k o f a r t i s t s , c r a f t s p e o p l e a n d d e s i g n e r s

This is a framework that can be used to analyse and evaluate the work of artists, craftspeople and designers, including your own work.

Consider the following:

F o r m

How has the work been arranged? Is this in keeping with its content? What kind of colour scheme has been employed? Is it harmonious or does it make use of contrasts? Is it subtle or vivid? Does one colour predominate or do two or more have equal significance? Is there a main overall shape or is there an interrelating sequence of shapes? Is the design of the work determined by use of recurring shapes, lines, rhythms, tones or forms? Does the work have variety or unity of texture? Does the work hold together as an overall entity or is it pleasing in parts but not as a whole?

C o n t e n t

What is the subject matter of this work, what is it about? Is the subject matter incidental or of importance? Is it a vehicle for the communication of social, religious, moral, economic or political concerns of either the artist or the client? Was the subject matter based on direct observation, or was it remembered, invented or imagined? Was it the intention to treat it representationally or has there been deliberate exaggeration, distortion or abstraction and if so, why? Is the content immediately apparent or are there hidden aspects alluded to through, for example, the use of symbol, metaphor or analogy?

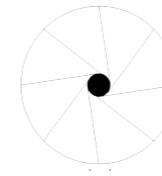
P r o c e s s

How was the work made and what was it made with? What materials, tools, processes and techniques did the artist use? How might the artist have commenced the work and through what stages did it proceed to completion? Might the artist have made, and made use of, supporting studies, such as sketches, photographs, maquettes, collages and companion works? Do you think the work was executed rapidly or did it evolve slowly over a long period? What range and variety of skills must the artist have required in order to produce this work?

M o o d

Does the work affect me, the viewer, in any way? Does it capture or convey a mood, atmosphere or emotion which I have previously experienced? Does it capture and/or convey feelings about life and nature? Can I imagine what the artist's feelings were, or might have been, when producing this work? Is the work quiet or noisy, soothing or disturbing, happy or sad, relaxing or jarring in its mood? What are the qualities inherent in the work which cause it to so affect me?

LEARNING TO LOOK: A FORMAT FOR LOOKING AT AND TALKING ABOUT PHOTOGRAPHS



Describe the photograph briefly (include size, black-and-white or colour, and subject) in a sentence or two. Looking carefully at the photograph, discuss the four categories described here. As objectively as you can, address the properties in each category that seem important for the photograph. Note: This exercise works best when comments and responses relate to something seen within the work. It is not necessary to discuss every visual element.

Visual Elements within the photograph—What You See?

Light and shadow: Does the light seem to be natural or artificial? Harsh or soft? What direction is the light coming from? Describe the shadows. Are they subtle or do they create strong contrasts?

Value: Is there a range of tones from light to dark? Squint your eyes. Where is the darkest value? The lightest?

Focus: What parts of the image are clearly in focus? Are some parts out of focus? Note: The range between the nearest and farthest things that appear in focus define the photograph's depth of field.

Space: Do overlapping objects create a sense of space? Is the space shallow, deep, or both?

Shape: Do you see geometric or organic shapes? Are there positive shapes, such as objects, or negative shapes that represent voids?

Line: Are there thick, thin, curvy, jagged, or straight lines?
color: What colors do you see, if any?

Texture: Do you see visual textures within the photograph? Is there an actual texture on the surface of the photograph?

Composition of the photograph—How Things Are Arranged?

Angle: From what vantage point was the photograph taken? Imagine the photograph taken from a higher or lower angle or view. How does the angle affect the photograph?

Framing: Describe the edges of the view. What is included? What does the framing draw your attention to in the photograph? Can you imagine what might have been visible beyond the edges of the picture?

Dominance: Close your eyes. When you open them and look at the photograph, what is the first thing you notice? Why is your attention drawn there? Are there other centers of interest? How are they created? How do the focal points help move your eye throughout the photograph?

Contrast: Are there strong visual contrasts - lights and darks, textures, solids and voids, etc.?

Repetition: Repetition of visual elements can create unity--a sense of order or wholeness that holds the work together visually. What elements are repeated? Do they contribute to a sense of unity?

Variety: Variety often creates interest. Can you see a variety of visual elements such as values, shapes, textures, etc.?

Balance: Is the visual weight on one side of the photograph about the same as the other? How about top to bottom and diagonally.

How the photograph was made—Method/Equipment Used

Mood: You can discuss anything you know about the photographic techniques, camera, or film that is pertinent to the work. What the photograph communicates—Feelings/Mood

Based on what you have seen, what do you think the work is about? What does it mean or communicate? How do you know? What words would you use to describe it?

First Draft

First draft can be a Pages or Word document, please include the images you have analysed and a bibliography of where you have found your information/ quotations. You should include interviews and TV programs as well as online sources. Use 10 or 11pt font and 1.5 line space. You will layout and present your work in the second draft.