

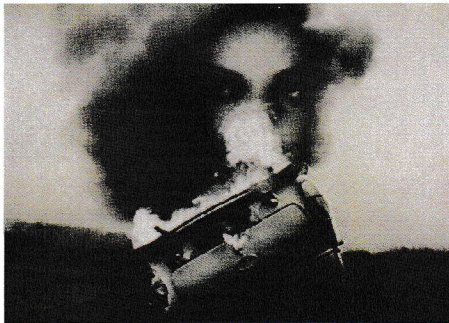
Introduction

Here I will discuss whether photography can ever be used to document true facts reliably or whether it is only an art-form that is always influenced by the artist, either through manipulation or just their natural bias, and therefore not to be trusted.

*'It is neither theoretically necessary nor desirable to make psychologistic assumptions concerning the intentions of the photographer, it is the pre-constituted field of discourse which is the substantial 'author' here, photograph and photographer alike are its products; and, in the act of seeing, so is the viewer.'*¹ -

Victor Burgin

CASE STUDY: '[No Title]' from 'Fiction Film' series - Victor Burgin



My Primary Source was Victor Burgin's 'Fiction Film' series, displayed at the Tate Liverpool in 2014. I visited the piece on a college trip; nine large separately framed images were displayed on a white wall which contrasted the black frames and black and white images.

The whole series tells a story based on the book 'Nadja' by André Breton, published 1928, where photographs are made to look like pieces of a lost film based on the book. The story of the book tells the true story of Breton's short affair with a mysterious lady he met in Paris and so much of the book is set on Paris' streets.

*'I wanted a sense of the repetitious street-walking in all this finding, losing, pursuing and refinding of Nadja, as she herself wanders aimlessly the streets of Paris.'*² - Victor Burgin

This image shows the top of a woman's face, focusing on her eyes. The rest is hidden by smoke coming from an overturned car in the bottom central third. As the woman is not fully shown it creates an air of mystery as the viewer wonders who she is and where she is looking as her eyes are focused on something to her left. The overturned car appears to have just been in a bad accident, creating a mood of chaos and destruction which affects the woman as is shown by the car being in the foreground and the smoke creating a frame within a frame which both enhances and disguises her face. The car also shows the theme of travel and movement which is important as he is attempting to make it appear to be scenes from a film. The

¹ www.photoquotations.com/a/114/Victor+Burgin/3

² <http://www.tate.org.uk/art/artworks/burgin-no-title-p77515>

Diagnostic Hackbody: The Ballad of Sexual Dependency

Regarded to some as 'The Goddess of the Snapshot'¹, Nan Goldin is an American photographer most prolifically known for her series of photographs entitled 'The Ballad of Sexual Dependency.' The Ballad is described as 'a visual diary' documenting a period of time in Goldin's life as she was living in New York City's East Village.

Goldin has spoke about how she grew up in a revisionist family - where it felt as though the past, the present and ultimately the truth could be re-written. This toxic suburban practice didn't appeal to Goldin and at a young age, she ran away and began her life in New York. At about 18 years old she began taking photographs.

'When I started drinking and going wild and doing drugs, I initially took pictures so that I could remember what I'd done the night before. That was the bottom line. Then it became a more obsessive kind of documenting.'²

*'I often fear that men and women are irrevocably strangers to each other, irreconcilably unsuited, almost as if they were from different planets. But there is an intense need for coupling in spite of it all. Even if relationships are destructive, people cling together.'*³

This aspect of The Ballad is an idea explored throughout several of the photographs. One Being 'Greer and Robert on the bed, NYC'

'Greer and Robert on the bed, NYC' is a colour Cibachrome print photograph on paper mounted onto board.

The picture that was taken in 1982 depicts two, what we are lead to believe, lovers on a bed. The female figure is lying down looking away from her male counterpart. Similarly, the man is looking away, however he is sat down in a more relaxed position with his head very blatantly facing away from the woman. Intentional or not, the lady in Goldin's picture looks slightly ghost like, her figure has a translucent trail (most probably due to movement at the moment the shutter was released). Her ghostly trail, paired with her pale complexion and her pale grey, loose fitting dress present her as a figure of innocence within the picture. Her body language, the way she holds her arm close to her face and her seemingly numb facial expression portrays her as vulnerable - and as a viewer we are positioned to almost empathise with her because of her veneer of liability. On the other hand, the male figure in the picture is more relaxed about whatever was going on the moment Goldin took the photograph. We are not positioned to empathise with this figure, we are more lead to believe that he is a position of authority within the picture, possibly conflicting the other figures mindset.

The antithesis between these two people is exemplary of what the ballad is about; intimacy and autonomy. The idea of conflicting values. Everything from the colour of their hair, colour of their clothes to even their body language is contradictory of each other. The juxtaposed figures ultimately outline what the ballad is about, 'the struggle for intimacy and understanding between friends, family, and lovers.'

Furthermore concerning this image in particular is to look at the false yellow tones within the piece - quite evidently artificial light, inside. The artificial light only helps heighten the idea of artificial feelings and misunderstanding within the relationship. Tate have spoke about the garish masks mounted to the wall behind the lovers, saying how 'these heighten the sense of separation between the two people.'

The tarnished metal bed that they are lay on, and the roughness of the brick wall behind them is an interesting thing to look at. The ballad has been recognised for exploring 'the world of sex and drugs in New York City's East Village...' and the seemingly unidealised surroundings compliment this idea. After seeing this piece at the 'A Needle Walks into a Haystack' exhibition at Tate Liverpool, I was surprised as to how the photograph was presented. Before seeing the work first hand, I had imagined that the photograph would have been presented in a 6x4 style average photograph - possibly framed. However, when seen first hand, the photo is very large, and almost dominated the wall that it was displayed on. The size of the photo means that the garish and gritty colours directly contrast with the white space of the gallery.

Two other photos, in particularly, are included to solidify one of the main ideas explored in the ballad. Goldin has spoken how she feels that men and women's biology requires us to feel needed and wanted by another; speaking of love as more of a dangerous addiction as opposed to a mutualistic and adoring dependency. In the book adaptation of the series, the book begins with 'The Duke and Duchess of Windsor, Coney Island Wax Museum, 1981' which shows two crude wax sculptures behind a glass cabinet. Both the male and female sculpture are tarnished, the surface of the skin is rough and the two sculptures appear to be slowly deteriorating. This, as described by Nan is the

Bill Brandt was the preeminent British photographer of the twentieth century and also one of the acknowledged masters of the twentieth century photography. He was a founding father of photography's modernist tradition whose half-century-long career defies neat categorization. Taken as a whole, his work constitutes one of the most varied and vivid social documents of Great Britain, producing a body of photographic works that range from stark realism and social commentary to pure abstraction and surrealism. Exploring the relationship between the body and the environment, Arno Rafael Minkkinen's photographs inhabit the space between self-portraiture and landscape photography. Minkkinen, who was born in Helsinki but immigrated to the United States after World War II, studied with Harry Callahan and Aaron Siskind in the early 1970s. The photographer's unorthodox, black-and-white self-portraits feature stark nature scenes interpolated with isolated elements of his nude body. Minkkinen's images emit a timeless, surreal quality; his body appears like a natural feature of the scenery. "There is no age to the picture when it is just the landscape and the body," he has said.

My first analysis will be on Bill Brandt's piece titled 'Nude, Baie des Anges, France, 1958' from his 'Perspective of Nudes' series. At first glance the legs of the model look like stones but this piece is a black and white photograph of two knees stacked on top of each other, cropped at the lower thigh.



The objective of my essay is to explore contemporary portraiture and to compare Thomas Ruff's view on portraiture to other portrait photographers. I am going to look at his series of portraits, which were highly detailed and suggest that it is impossible to photographically represent a subject's inner life and a true reflection of identity. I'm going to look at contrasting views from photographers such as Nadar, studying how portrait photography has changed and developed over time. When portrait photography first came about, it quickly overtook painted portraiture. It was seen as a way to document someone's identity. Portrait photography has since developed and some photographers use it to tell a story through the portrait, or to make a point. However, Thomas Ruff says that "It is impossible to photographically represent a subject's inner life." In my essay I attempt to compare different photographer's views towards Thomas Ruff's statement about not being able to photographically represent the subject's inner life. I'm going to look at the similarities between Thomas Ruff's photos and standard passport photographs. In my essay I'm going to look at how they show someone's identity and their initial purpose. I am also going to study Nadar, who was an earlier portrait photographer who used different techniques to Thomas Ruff and was and is still is a well recognised photographer. Nadar and Ruff have contrasting views towards portrait photography, Ruff says you can't tell a story about a person through a portrait whereas Nadar says you can. I am going to explore both of these theories and over the course of the essay, hopefully enabling me to arrive at my own conclusions.



Sarah Bernhardt 1865

Nadar was the first French photographer of the 19th century. At that time, portrait photography was going through a period of native industrialization. Nadar refused to use the sumptuous decors and despised useless accessories. Here he wrapped her with a great sweep of velvet that bared one shoulder but showed no more of her slender body, centering all attention on her head, which is seen nearly in profile. He preferred to use natural daylight instead of unnatural lighting such as studio lights. When portrait photography first came about, the equipment was very basic, photographs

would take a while to take due to long exposure times. However, the sitting time, whilst still long, was reduced for the subject's compared to the sitting time of a painted portrait. This then led to a rise in popularity of portrait photography over painted portraiture. Because of the long exposure times, the subjects would have to sit in chairs and wear a neck brace, to ensure that they didn't move and ruin the photograph. "Photographic theory can be taught in an hour, the basic technique in a day. But, what cannot be taught is the feeling for light. . . . It is how light lies on the face that you as artist must capture." In this image, the contrasting colours of the black and white make it striking to look at. The dark tones create quite an eerie atmosphere within the photograph. The use of natural light in this photograph also contributes to the atmosphere. It makes the photograph look old and dated, it also

Lucie Walmsley
Photography Personal Study
What makes a 'good' photograph?

Regarded to some as 'The Chronicler of our age' [1] in photography. Martin Parr is a British photographer most notably known for his 'The Last Resort' series exposing and exploring the nature of many resorts visited by British holiday makers in the years of Thatchers Britain. Parr challenged the tradition compositional values of photography with his images focusing on capturing the emotional value and spontaneity of the image, questioning what defines a 'good' photograph. This can also be said for Jim Goldberg who's snapshot style portrays American society and depicts photographic incites into the poverty and unrest plagued across the USA. Goldberg's work focuses on neglected and ignored populations to bring justice to the most vulnerable in society. Goldberg work also focuses on capturing the decisive moment and its political and social value over aesthetic perfect which is why I am investigating the two photographers.

Martin Parr - 'The Last Resort' Series 1983- 1985 (Primary Source - Bradford Media Museum)

An alternative approach from Martin Parr with his disregard for traditional composition and focus on spontaneity and emotional meaning behind a photograph rather than its aesthetic perfection. Instantly you can identify the work has no particular arrangement with the litter covering the centre of the image. Being instantly drawn to the centre of the image due to the vivid red of the post which contrasts against the white tones of the litter which is scattered across the floor leading you onto explore the people in the photograph. Then the background of the photograph. The piece contains an interrupting series of shapes that gradually leads you through the image. The colours of red and white used throughout the photograph are making a strong message towards the theme of Parr's work in his 'The Last Resort' series: British Culture. Parr focuses on the emotional value of the photograph picturing a family meal time after a visit to a nearby cafe. The photograph has a completely unique style easily differentiated from other photographers, studying people through his original approach of social documentation.



Parr's work displays the reality of many Seaside family resorts in the 1980's, this one being captured in the run down town of New Brighton, three miles off Liverpool. Usually photography is used to portray everything as beautiful and perfect where as this piece does the exact opposite, usually Seaside resorts are portrayed as clean, sunny and fun to attract people to come and visit however Parr's work focuses on his 'term for the overwhelming power of published images - propaganda'[2]. Perceiving society in his own witty, humorous fashion focusing largely on spontaneity over perfection, for him a 'good' photograph does not have to be perfect, everything doesn't have to be beautiful, fit within the frame and follow the rules of traditional photography. Parr argues that times have changed there is no longer a need to master the art of photography, learn about f-stop, aperture and exposure because 'cameras or camera phones take care of that automatically'[3]. A photograph is as good as the subject believes. The fact Parr chooses spontaneity over aesthetic perfection means that sometimes the photos are under or over exposed, slightly blurry and not in-keeping with traditional photography values but this is exactly what Parr stands for.

This disregard of traditional composition ideas is one of the reasons why Parrs work was initially rejected by Magnum Photos and wasn't viewed in a professional light. Magnum Photos is an international photographic cooperative owned by its photographer-members. According to co-founder Henri Cartier-Bresson, '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.' The candid nature of Parr's work prioritising over 'photographic skill', meant that his work was met with some controversy. Henri Cartier-Bresson was highly regarded as pioneers of this candid nature, with growing popularity over the years after his most famous piece, a man jumping over a puddle, which gained worldwide recognition in the art world through photographing snapshot moments. The photography was spontaneously taken and by coincidence catches the man leaping through the air just before landing in the puddle, with the puddle mirroring the mans silhouette. Many describing the man as jumping into an abyss or the unknown linked to the idea of depression and war as the photograph was taken in 1932. The poster in the background on the photograph also looks as though he is doing a similar stance to the man jumping over the puddle - again coincidence highlighting the value of snapshot photography. The composition of the photography is relatively traditional with the main figure being placed in the last third of the frame following the rule of thirds. Cartier-Bresson was a member of the photographic collective organisation - Magnum Photos with photographers such as Ansel Adams with the group following a relatively traditional style in composition and content.

Although now a member, Parr's method of capturing the decisive moment was initially frowned upon and was rejected by Magnum on several occasions due to his unconventional and unprofessional style. The photographs offer an opportunity for us to see the world from Parr's unique perspective. The piece captures people spending their leisure time, discovering how people conduct themselves and recognising ourselves within them. Parr creates striking images though his 'chosen weapons: criticism, seduction and humour'[4] to create 'original, entertaining and understandable' [5]

'I'm a Real Artist': Is photography a real art form?

For nearly two hundred years, artists and regular people alike have been asking the question, is photography real art? The reason for this is that it does not technically fit into the category of 'Fine Art', which can be defined as something formal and respectable, but also an expression of creative spirit that takes many forms in the likes of sculpture, painting, drawing and even physical activity such as dance or theatre. This is because photography is a relatively young and ever changing art form that has caused controversy amongst scholars and artists alike, as to whether a photographer has the same credibility as a fine artist. It can be argued that photography, since it involves the use of technology, is not a true artistic expression as it does not come directly from the person. Over the years, many people, in particular the French and the English, had agreed that photography was useful in many other ways, but not for the use of the art world. However, many people challenged and continue to stand against this view, that the use of photography is absolutely a credible art form as it can be an expression of the human soul. Take the phrase 'A picture is worth a thousand words' and photography can be summed up quite effectively- it changed the way many of us perceive the world that we inhabit, and has the ability to provoke emotion and thought just as much as a fine art painting or sculpture does. In a sense, photography was a revolutionary discovery, and as with any change to the system, there were always going to be critics.

Keith Arnatt Trouser - Word Piece (1972-89)

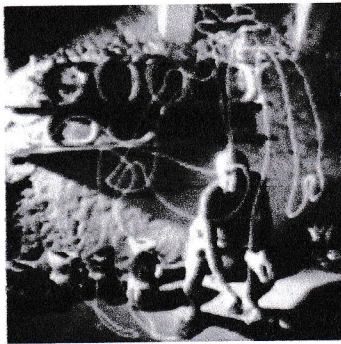
An artist that is significant in the debate over the credibility of photography without a doubt is Keith Arnatt. Arnatt was a well-established conceptual artist before he had ever delved into photography or even picked up a camera. In his 'I'm a Real Artist' we can see how he abandoned his art career in favour of the photographic scene. This idea comes across in his work, seen in his *Trouser-Word Piece* series taken in the years 1969-72. In this particular photograph taken from the series, Arnatt places himself in the centre of the image, holding a card containing the simple phrase 'I'm a Real Artist', and although this is simple, it is very



effective. The colour scheme is black and white, with high contrast towards the top of the image, as your eyes glide along the walls at the bottom of the image, acting as leading lines which end with your focus on the dark contrast at the top of the photograph. This gives the image depth, and ties in with the reasoning for taking the photograph, and an insight into Arnatt as a photographer, as many of his works contained an element of dark humour. There are a number of people situated within the image, the most striking being the man walking behind Arnatt, as if he does not even notice his presence. This is a significant part of the photograph because it shows perhaps the way Arnatt felt alienated by his previous art form, and how photography was not valued as significant. 'It is tempting to view him as someone whose career shows how photography is

Millie Davis
Personal Study

"If photography is allowed to deputise for art in some art's activities, it will not be long before it has supplanted or corrupted art altogether", Charles Baudelaire, 19th Century art critic. I will be investigating how true this statement is by debating how far photography can be considered to be art. To do this I will be looking at how photography can be an expressive medium through exploring long exposure. By looking at the history of photography, I will investigate how photography has developed from a scientific form of documentation into an art form inspired by drawing and sculpture.



In 1949, Gjon Mili presented his work of an ice skater to Pablo Picasso at his home in Vallauris, France and after a fifteen minute experiment with the artist, Picasso "was so fascinated that he posed for five sessions, projecting thirty photographs of centaurs, bulls, Greek profiles and his signature." This sequence of photographs has been known ever since as Picasso's "light drawings". The photographs were created using a small electric light in a darkened room and sometimes using an alternative light source. He used two cameras, one for a front view and one for a

side view, with the shutters open to seize the light drawings by the exemplary artist. The work is known for being thrilling, hypnotic and lively as "he caught the light streaks swirling though space." Of this series of thirty photographs, the most famous photograph is "Picasso draws a centaur". Time Magazine said, "The famous shot of the 20th Century's archetypal creative genius crafting, on the fly, a simultaneously fleeting and enduring work of art." This photograph combines the modern medium of photography with a traditional approach to artistic expression, which fuels my exploration into the use of photography as an art form.

The photograph shows Pablo Picasso drawing a centaur with an electric light. Photography was originally used for documentation in science, medicine and later, photojournalism. The tradition of photographic documentation provides the idea that photography can only be used for accurate representation of a real event and not as a form of expression. However, the meeting of two innovative and iconic artists suggests that the idea of photography can actually be used as a way of expression.

The Centaur is central within the image however; the main focus is Pablo Picasso, the iconic artist drawing the Centaur who is off-center to the photograph. This suggests the importance of the artist, who can clearly be seen, to the drawing, which is less prominent. A Centaur is a half-human, half horse character of Greek Mythology. Picasso, by drawing the Centaur, brings the ancient creature to life.

Gjon Mili was inspired by Harold Edgerton who made strobe lights available for the use of the public, which allowed for the experimentation of light drawings and the use of light in photography. Edgerton's longtime friend and assistant, Gus Kayfayas, who was also a photographer, explained how Edgerton used strobe lights to create 'an electronic flash for

For my investigation, I will be investigating how an object can be more successful at portraying an ideology or conception, as opposed to words and other methods. I will investigate the importance and relevance of the object as an art form. I will examine the relation of the object to subjectivity; distinctions between objects and things and how the meanings of the everyday can be found in the object.

'100 Boots' series – '100 Boots Facing The Sea' 1971

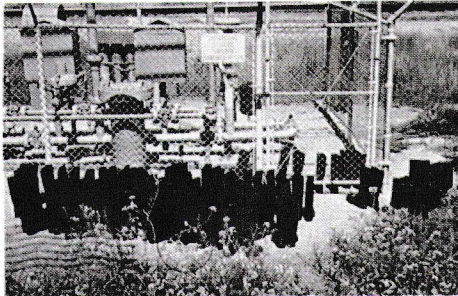


Post cards were mailed out to a thousand un-expecting recipients around the world, as part of Eleanor Antins' established conceptual and mail art '100 Boots'. The nature of the postcard is a communication tool and ephemeral art object. The intended purpose behind the mail art was to reach out to a variety and vast audiences with a similar message. Antin was successful in portraying a concept and statement, which connoted Post-war ideologies. The image was taken in 1971, Del Mar, California. During this time, there were heightening

tensions with anti-war protests in America, which is adapted into Antins own work. The boots became the initial protagonists to her narrative; and settings contrasting from urban to rural were explored in her work.

The boots in '100 boots facing the sea' have been placed in a horizontal and continuous straight line. The use of leading lines are highly effective in her work; as they are helping to guide audiences throughout the different aspects of the image. The boldness of the boots makes the objects initially stand out from the contrasting background, as the boots are the intended main focus of the work. The landscape in the background is minimal and desolate. '100 Boots facing the sea', portrays the boots in an unimaginable and unexpected setting. This can incorporate the concept of surrealism in the artist's own work, giving an 'out of this world' abstract effect on audiences. Antin saw a vision for '100 Boots facing the sea' in a dream, which could conclude why a level of surrealism is detectable in her work. Surrealism offers the chance to incorporate an element of chance and spontaneity that helps to reflect the abstract and unpredictable nature of dreams. She wanted to make her vision a reality. It could be suggested that the boots have become individual characters with differing personalities. Even though the objects are the same shape, further examination as to what sets each object from another is the overriding effect of Antin's work. The concept of repetition is detectable within the '100 Boots' series, which again enhances a level of surrealism into her final outcome. The repeated object adds a sense of exaggeration to the images final presentation, which was the desired effect of Antin. The colour scheme to Eleanor Antin's postcards, generally are black and white images, or with minimal basic use of bland tones. This is effective in the war narrative that Eleanor Antin is exploring. It makes the images appear dull, which is useful in portraying the period of time that she is referring to in her work.

'100 Boots' series – '100 Boots Trespass' 1971



'100 Boots trespass', is another example of Antin's conceptual and mail art. Corresponding in the same medium and final delivery as of all the '100 Boots series'. This image is representative of Americans who had themselves been arrested in the preceding weeks in anti-Vietnam War demonstrations around the country. During the era that '100 Boots Trespass' was carried out, many anti-war activists turned to art and performance, in order to express messages and the boots themselves provide connotations with anti-war activists. The postcards

provoke a sense of a narrative sequence, the clear intentions behind Antin's work. The boots represent the first crime being committed from the, '100 boots' series. The image was taken in 1971, 101 Highway, California, which serves as a main route in the state, which is also the longest of its kind. This is the same route that anti-war protesters attempted to disrupt during their demonstrations throughout the state.

The image is also presented in black and white, which is again powerful in portraying the period that

My focus of the essay is based on decisive moment photography and my primary source Henri Cartier-Bresson. Cartier-Bresson is considered to be the father of photojournalism and has influenced generations of photographers in street photography. I want to focus on some of the controversial ways in which Cartier-Bresson took some of his decisive moment images and question whether or not he invaded too much privacy by taking the image or whether it is totally justifiable in the name of art/documenting history.

I intend to create a relationship between my practical work and the focus of the study by first of all taking images of people spontaneously and capture them in the 'decisive moment' influenced by Cartier-Bresson's street photography where which he captured people from both long and short depths of field whilst they were 'in motion'. I also intend to take images in random bursts to also document the movement of people for a few seconds (and to represent a trace) influenced by Cartier-Bresson's photojournalism genre.

"No other photographer has left behind so many icons of the medium as Cartier-Bresson".

50 Photographers you should know, Prestel

In terms of development I intend to work with my images on Photoshop and also in the dark room. I intend to collect items that are significant to location and travel such as receipts and travel tickets to resemble Cartier-Bresson's movement and travel he used to actually capture the images and to also represent the lives and movement of the people captured within the images. I will incorporate the items I've collected into my images by scanning them and manipulating them in Photoshop. I will also use the dark room to incorporate my collected items into my images. I will work in both black and white/colour as Henri Cartier-Bresson's work was predominately in black and white.



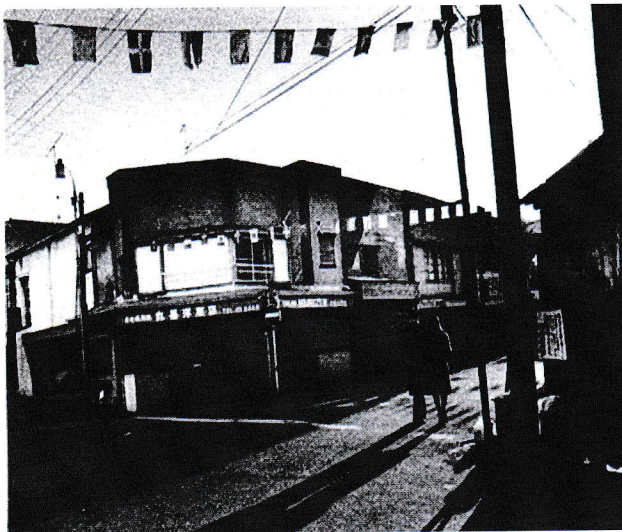
Shop Window, Hungary 1931

I visited my primary sources work at the Victoria and Albert museum in London. I viewed Henri Cartier-Bresson's image 'Shop Window, Hungary 1931' which was located on the second floor of the building in room 100. The room held variety of photographers work on display and consisted of documents, records, travel, modernism and recent acquisitions. 'Cartier-Bresson's piece 'Shop Window, Hungary 1931' was displayed alongside other photographers work such as James Ravilious and Arnold Newman within the V&A recent acquisitions collection displayed across a wall on the right side of the room. The image was housed within a large, black rectangular frame surrounded by a contrasting white background. I found the scale of the image quite surprising as it was significantly larger than what I had anticipated to be. I felt the presentation of the image kept in line with the style

Photography Personal Study

With aspirations in capturing this 'social conditions' in a country that was haunted by the recollections present from the Second World War, Miyako Ishiuchi's photography offers a visualization of realism to the viewer from the post-Hiroshima Japan focusing on the isolation characterising urban life. Hiroshima, Japan, also known as the first city in history, to be targeted by a nuclear weapon, directly killing an estimated 80,000 people. We see from Ishiuchi's photographs that still years on, there remains the existence from the destruction towards the end of the Second World War. Each photograph from Ishiuchi's first collection conveys her hometown throughout her childhood in Yokosuka, her photographs see the sights of the economic and social conditions in a town hugely influenced by wartime and also the effects it had on locals of Yokosuka, particularly Ishiuchi's herself. It's expressed that over the time of developing these photographs, she began a personally journey of her own, "The place in the photographs doesn't really exist, it's a town I created through photography" instead of just recording life in her hometown all the way through her photographs she confronted her own memories and recollections from her childhood and with the use of her imagination.

Yokosuka Story#10 1976-77



Like a lot of Ishiuchi's earlier photographs, the 'Yokosuka story' photographs illustrate an insight to Ishiuchi's hometown. The viewer is drawn towards the flags that hang across the streets; the flags shown at the top and middle of the photograph symbolize the political aspect to the description of this photo, also the authority of the US naval base in the town for the period of this time of war, may also represent the countries that are in allegiance. In contrast to the flags, the couple that are walking away, at the bottom right of the frame perhaps correspond to the conflicts surrounding social and economic issues of the people in the hometown of Yokosuka.

The use of the couple walking out of frame represents Ishiuchi's constant theme of 'creating reality', with the use of individuals. Viewers may perhaps in addition compare this to a few of Ishiuchi's photographs that also entail aspects of truth to the photograph, such as Yokosuka Story #98 and Yokosuka Story #104. In this photograph Ishiuchi's wants to instantly force the viewer to straight away be drawn to the couple walking out of frame on the right, this is possible as the contrast of the couple against the light shade of grey background and the vast emphasis on their shadow through Ishiuchi's positioning, she uses the shadows as a way of a leading lines towards the couple, this photograph is less contrasted and the use grey makes the photograph appear more soft.

Viewers may also relate this work to the likes of Robert Frank and his photographs such as Chicago, 1956 and Paris, 1949, as he also 'creates reality' in his photographs by the use of capturing strangers' natural movements in the street and focused in the frame, allows the viewers to instantaneously focus on one part of the photograph. Ishiuchi's photographs for the most part focus on buildings or

INTRODUCTIONS

The focus of my personal study is to look at how Ansel Adams crafted his images and created depth and atmosphere in his photography, as he once said 'you don't take a photograph, you make it'. I will also explore how Ansel Adams explored developing and photography skills, and how untamed nature greatly influenced him.

Moonrise, Hernandez, New Mexico is a gelatine silver print captured by Ansel Adams, taken late in the afternoon after sundown in 1941 at the Cham river valley. Some say the photograph is one of Adams's most famous images, including Adams himself, 'certainly my most popular single image'. It became so popular and collectable that Adams produced over 1,300 photographic prints over the span of 40 years. However, 'it is safe to say that no two prints are precisely the same' (-Ansel Adams) as over the years the prints became larger from 16 X 20 inch to 40X60 inch. The photographs popularity was also portrayed at an auction in 1981, setting a record price for a photograph, reaching \$71.500.

Since the introduction of the Camera Obscura and the first permanent image in 1826, photography has become a part of everyday life. From its uses of educating to documentation, it has undergone many transformations due to changing popular preconceptions of science and technology. In this essay, I aim to assess how the revolutionary discoveries in photography have influenced modern photographic art, and evaluate the extent of photography's impact on the way we perceive and understand the world around us.