

A&D Personal Study Plan

Name: EXAMPLE

Select subject:

PHOTOGRAPHY

Define the objective or focus of the essay:

"In photography only Edward Weston has made nudes of equal power", John Szarkowski, Director Emeritus of the Museum of Modern Art, New York's Department of Photography. I will investigate how true this statement is by considering some of Edward Weston's nude images and comparing them with some pieces from Bill Brandt's "Perspectives of Nudes" series.

The relationship between the practical work and the focus of the study:

I am planning to photograph aspects of the human body (eg arms, hands, legs, feet, neck, ears, faces, etc) in natural surroundings. I plan to explore the relationship between these body parts and the natural objects in the surroundings (eg trees, leaves, bark, stone, water, etc). I will look at how Bill Brandt did this in his later nude images, where people were photographed on the beaches of southern England and in France. Although the Edward Weston pieces that I have seen do not directly relate the human figure to the landscape, as a photographer of the environment and natural forms, he often treats the figure in a similar way to his object/nature images. In the practical project I will also look at Arno Minkinen, who is a more contemporary photographer, still working today. His images show a direct relationship between the human figure and the environment/natural objects, though his photographs are self portraits, which mine will not be. The practical work will be mostly black and white photographs (digital and darkroom) and later I may look at using the liquid light darkroom technique because I think the brushmarks and paper surface highlight the idea of skin and surface in photographs of the body. I want to make "powerful" images of the body and natural forms, this is why I have chosen this focus for my study.

Sources to be used:

Books (at least THREE):

"Bill Brandt: A Life", by Paul Delany - COLLEGE LIBRARY

"How to read a Photography", by Ian Jeffrey

"Bill Brandt" (Photofile), by Ian Jeffrey

"Edward Weston" (Icon Series), by Terence Pitts - COLLEGE LIBRARY

"Edward Weston", by Manfred Heitlig - PHOTOGRAPHY CLASSROOM

"The Photo Book", by Ian Jeffrey - PHOTOGRAPHY CLASSROOM

"The Genius of Photography", by Gerry Badger - CLASSROOM

Websites:

www.billbrandt.com
www.vam.ac.uk (Victoria and Albert Museum, London)
www.20thcenturylondon.org.uk
www.chrisbeetles.com
www.edward-weston.com
www.masters-of-photography.com

Other sources:

"The Genius of Photography", BBC DVD - Episode 2

"Master Photographers", BBC 1983 TV Series (Interview with Bill Brandt)

List the pieces of work that you will analyse in the study. Identify reasons for choosing these particular pieces and points that may be highlighted in the analysis. Mark the primary source/s with *

Name of piece:	Reasons for choice/Points to be raised:
Bill Brandt:	
*"Nude, London", 1958	Typical high-contrast Brandt nude - shot indoors - How is "power" created in this image? Composition? Lighting? Contrast?
*"Nude, East Sussex Coast", April 1953	Long "perspective" view of figure lying on the beach. I will look at the relationship between the surroundings and the figure. The "power" of nature?
"Nude, East Sussex Coast", August 1960	I have not seen this mage before. It is very unusual because it is very hard to see how the figure is positioned. The lighting and composition create a sense of mystery - another aspect of "power"? Other possible images to mention, but not fully analyse: "Nude, East Sussex Coast, July 1977"() and the pieces from the "Baie des Anges, France" series.
Edward Weston:	
"Nude", 1927	This is one of Weston's best known nudes, featuring legs against a flat background. I will use it as an example of a typical Weston nude, setting up the section on Weston.
"Nude", 1934	This is a close-up nude, which resembles natural forms, such as rocks. I will relate it to, "Cabbage Leaf" and "Pepper", to show how Weston creates, "power from the ordinary".
"Nude on Sand, Oceano", 1936	This image is less typical of Weston's nudes because the whole body is shown, in natural surroundings. Is this as "powerful"?
"Pepper", 1930	These two are photographs of natural forms, which will be mentioned and related to the compositions and ideas in Weston's work on nudes.
"Cabbage Leaf", 1931	

Visit/s made/to be made:

Victoria and Albert Museum, London (Print Rooms), Thursday 21 October 2010

Chris Beetles Gallery, London, 21 October 2010 - by appointment, photos in storage.

Possible conclusion/s to the study:

In the conclusion I will assess the truth or otherwise of the statement, "In photography only Edward Weston has made nudes of equal power". I will look at how Bill Brandt and Edward Weston tried to create this "power" and what it is. Here I may look at the idea of the natural surroundings and how they may use the concept of "the power of nature".