

Creative & Abstract Photography

Sue Fifer

U3AC Photography Workshop

16 March 2018

We think of photographs
as fact but they can also
be fiction, metaphor or
poetry

Gerry Badger

Painting and Photography

Sibling rivalry

or

a marriage made in
heaven?



(Left) [Théodore Chassériau](#), *The Two Sisters*, c. 1845, oil on canvas, [Musée du Louvre](#), Paris.

(Right) Anonymous, *Portrait of Twin Sisters*, c. 1848, colored daguerreotype, [Musée d'Orsay](#), Paris.



Canal in Flanders - *Théophile (Théo) van Rysselberghe*



Anglesey Abbey - *Sue Fifer*

Approaches to creativity

- **Taking a photograph**

- Framing
- Composing
- Working with natural lines
- Perspective
- Deciding what makes a picture stand out
- Hinting at a back story

- **Making a photograph**

- Creating scenes in which to put a subject
- Crafting the end result
- Illustrating a fantasy or a dream world
- Blurring the boundaries between painting, drawing and photography



**WHY
IT
DOES
NOT
HAVE
TO
BE
IN
FOCUS**

MODERN
PHOTOGRAPHY
EXPLAINED

Thames & Hudson

Jackie Higgins

Portraits/Smile



Marriage I - *John Stezaker*



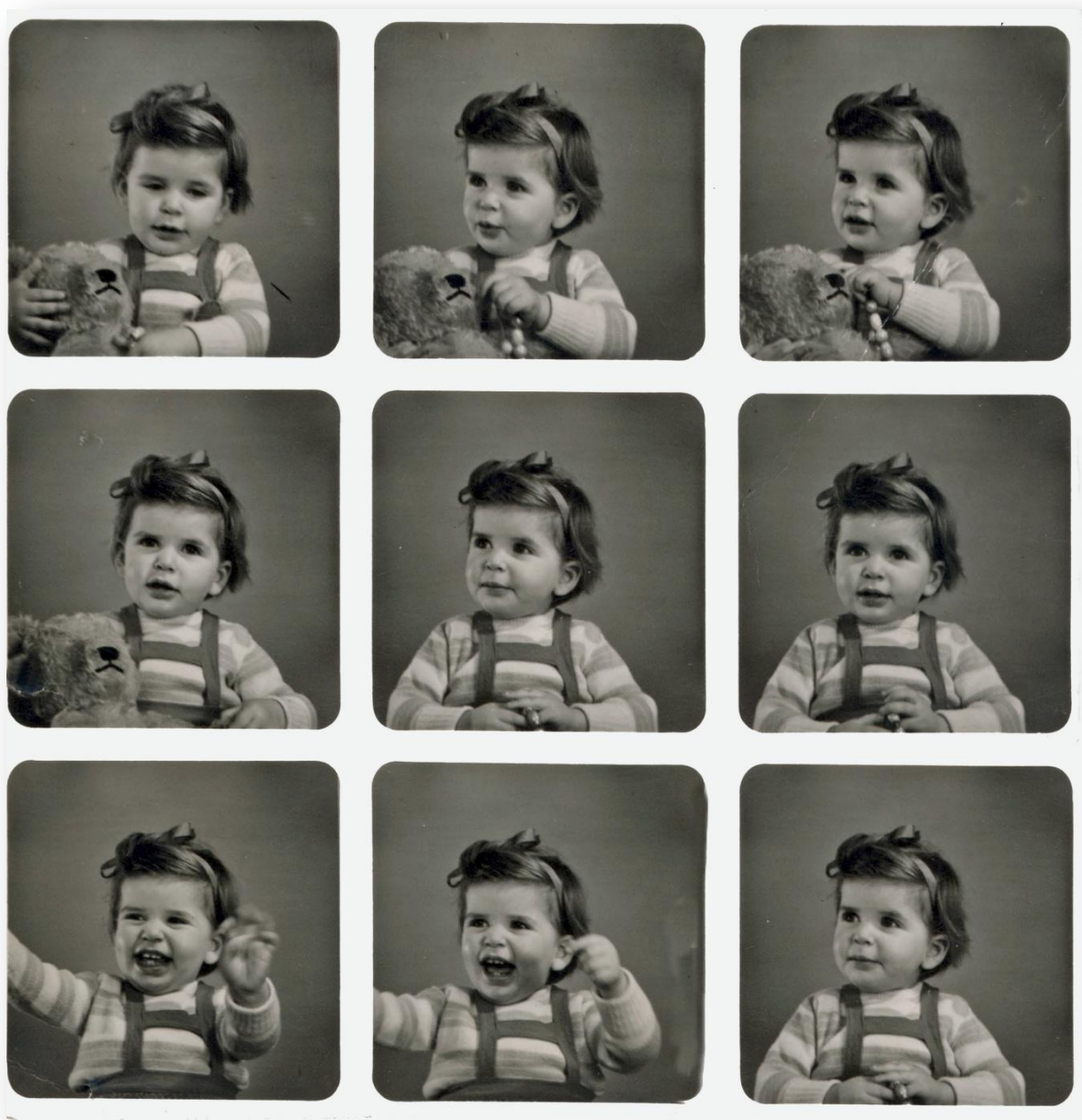
Self Portrait - *Andy Warhol*



Marilyn Monroe - *Andy Warhol*



Warhol and Me? - *Sue Fifer*



Polyphotos c 1952



Laura Williams

Document/Snap

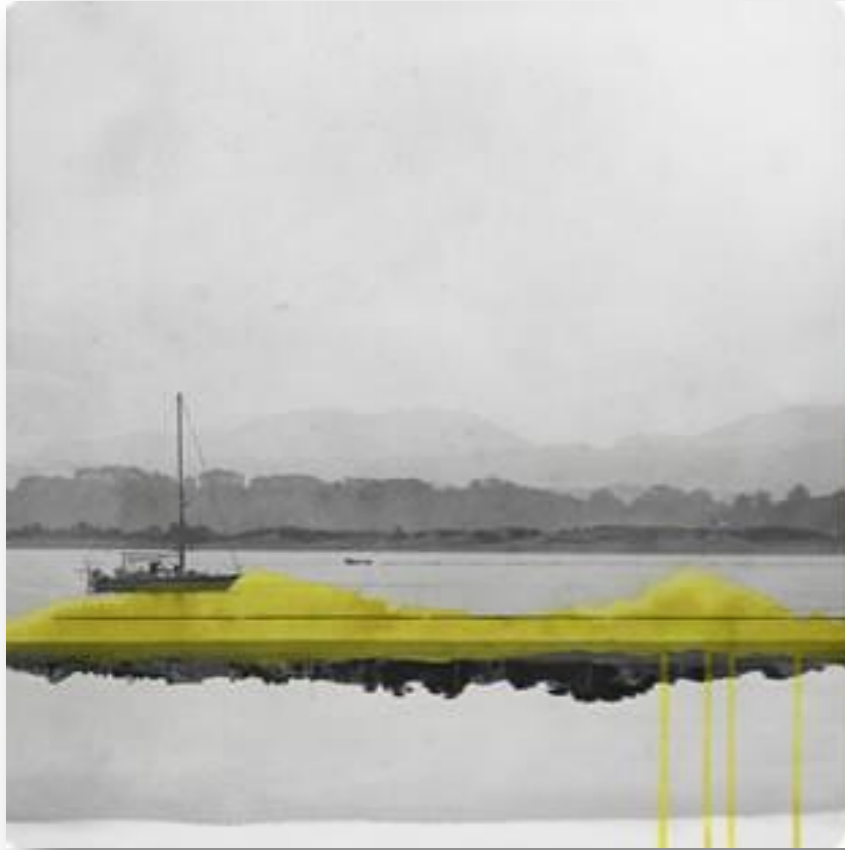


Cartier-Bresson – *Behind the Gare St Lazare*



WRONG

Wrong - John Baldessari



Fabienne Rivory



Fay's Dogs Through a Window - *Peter Hampson*



The End of the Sixties



Eren Law



Hindu Wedding - *Sue Fifer*

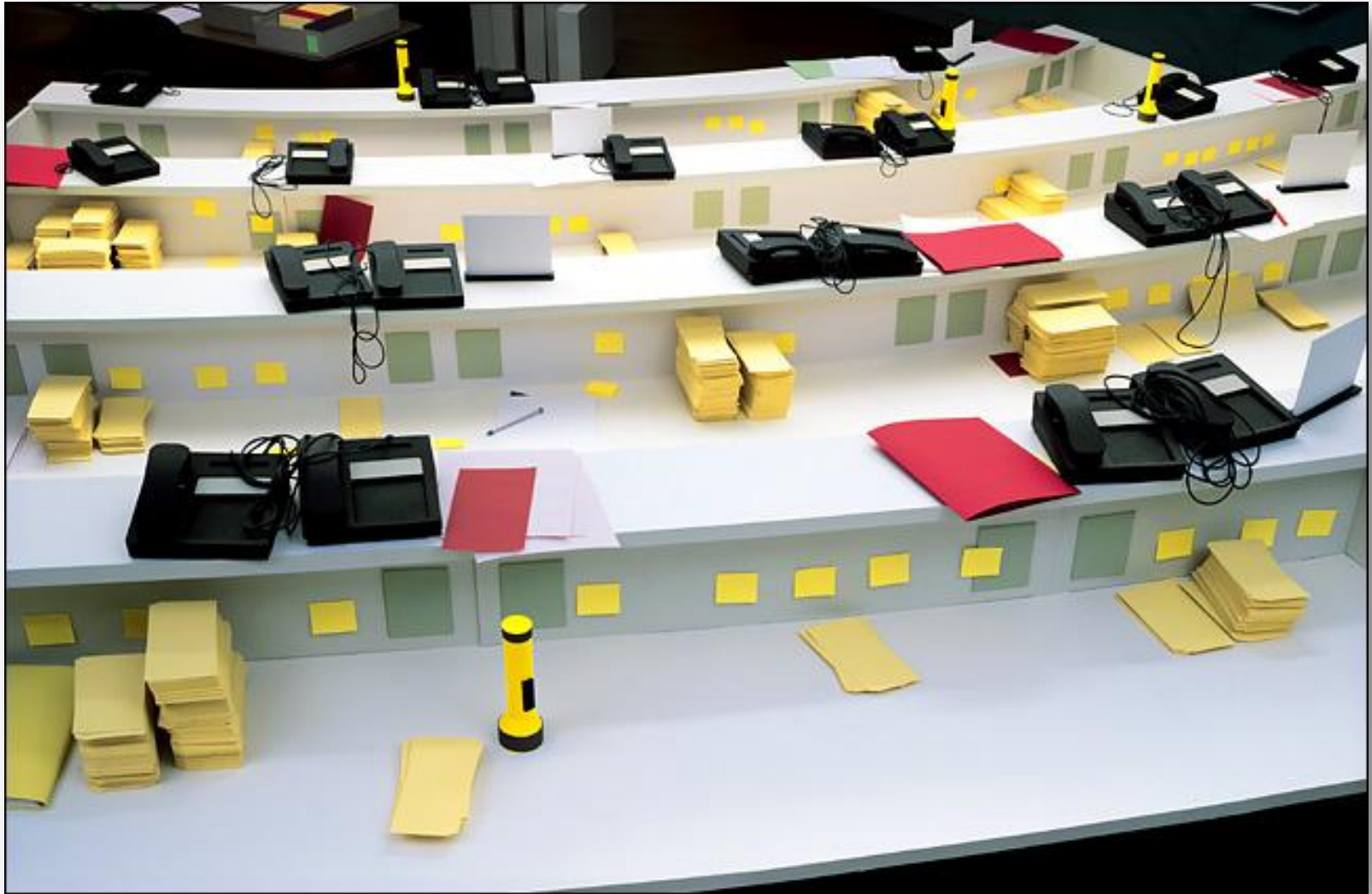


Which Way is Up? - *Tim Ewbank*



Stairway to Heaven - *Sue Fifer*

Still life/Freeze



Poll – *Thomas Demand*



Alan Bird



Alan Bird

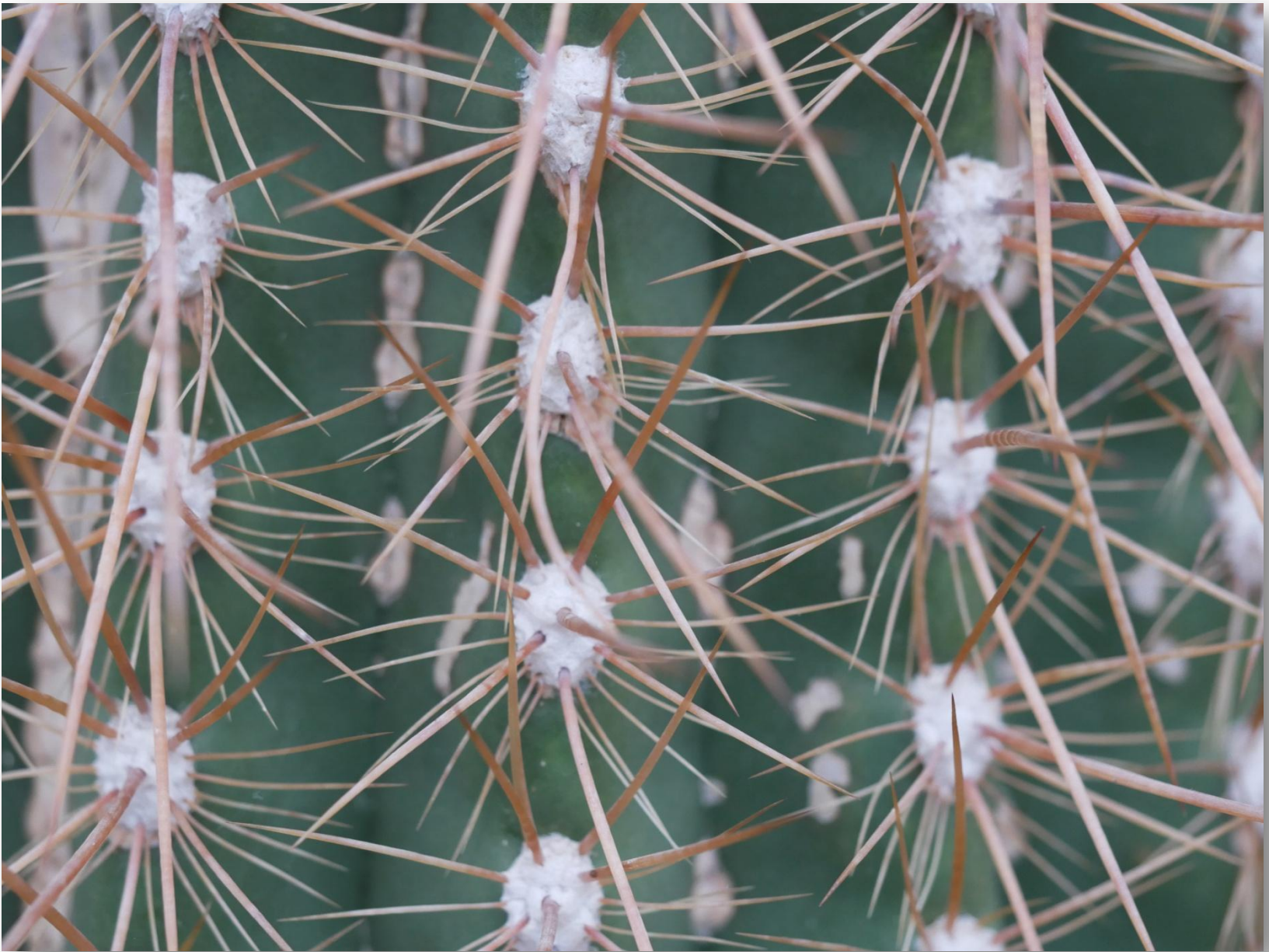


Alan Bird



Gerbera - *Margaret Gillham*





Spikes - *Margaret Gillham*



Eren Law



Eren Law

Narrative/Action

Keith Arnatt

TROUSER – WORD PIECE

'It is usually thought, and I dare say usually rightly thought, that what one might call the affirmative use of a term is basic - that, to understand 'x', we need to know what it is to be x, or to be an x, and that knowing this apprises us of what it is **not** to be x, not to be an x. But with 'real' . . . it is the **negative** use that wears the trousers. That is, a definite sense attaches to the assertion that something is real, a real such-and-such, only in the light of a specific way, in which it might be, or might have been, **not** real. 'A real duck' differs from the simple 'a duck' only in that it is used to exclude various ways of being not a real duck - but a dummy, a toy, a picture, a decoy, &c.; and moreover I don't know **just** how to take the assertion that it's a real duck unless I know **just** what, on that particular occasion, the speaker had in mind to exclude . . . (The) function of 'real' is not to contribute positively to the characterisation of anything, but to exclude possible ways of being **not** real - and these ways are both numerous for particular kinds of things, and liable to be quite different for things of different kinds. It is this identity of general function, combined with immense diversity in specific applications which gives to the word 'real' the, at first sight, baffling feature of having neither one single 'meaning,' nor yet ambiguity; a number of different meanings.'

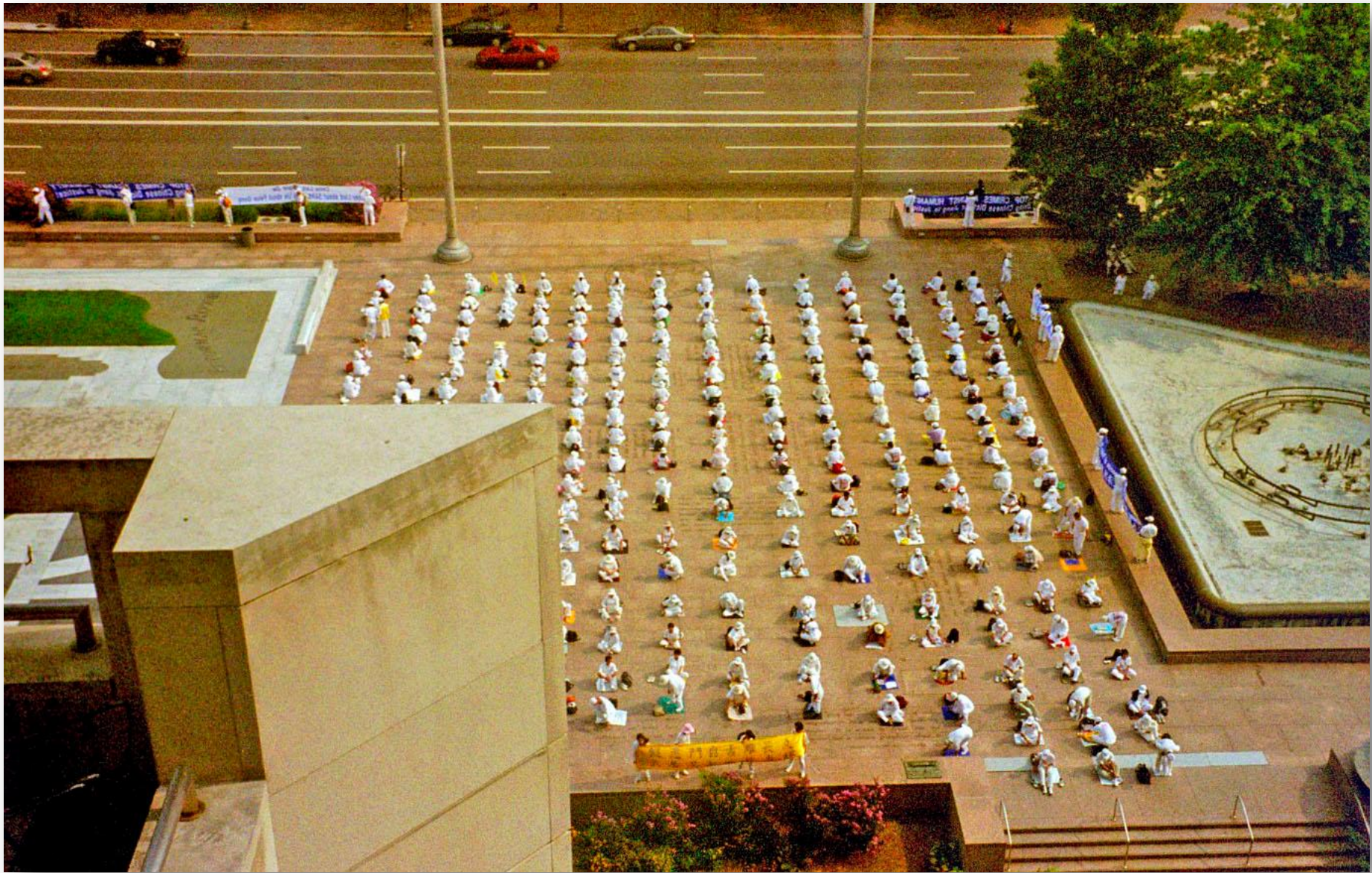
John Austin, 'Sense and Sensibilia.'



Arnatt – Trouser-Word Piece (I'm a Real Artist)



Ghosts of the Fallen - Helen Cherry



Falun Gong Protest, Washington 2003 - Sue Fifer



Greek Dancing - *Peter Hampson*



Crossing the Line - Sue Fifer



Stakeout - *Sue Fifer*



Tim Ewbank



Linesman - *Sue Fifer*



Gardeners' Lunch - Sue Fifer

Landscapes/Look



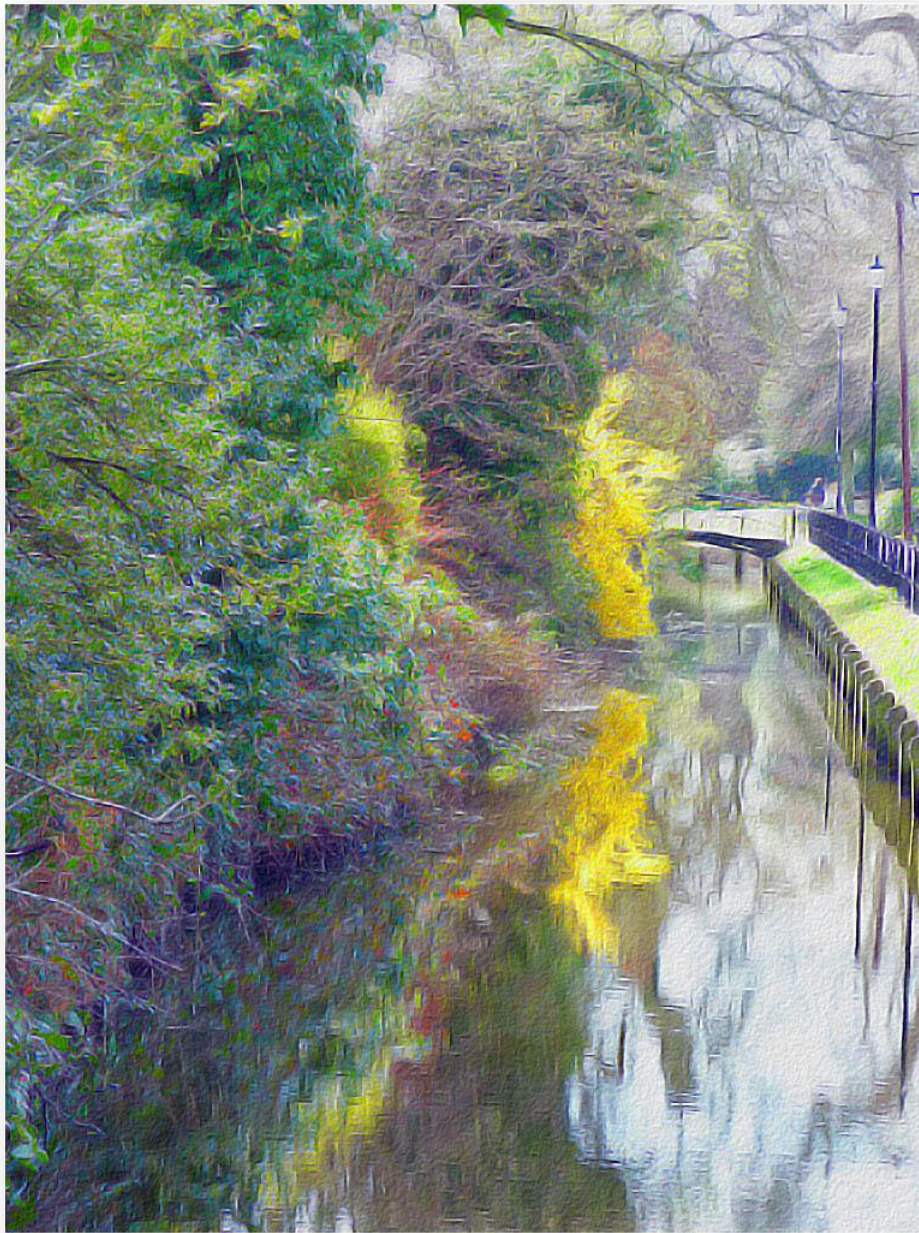
Sugimoto – World Trade Centre



Whitby - Alasdair Hayden-Wright



Outback Colours - Sue Fifer



New River Loop, Enfield - *Sue Fifer*



Sage Reflections - Sue Fifer

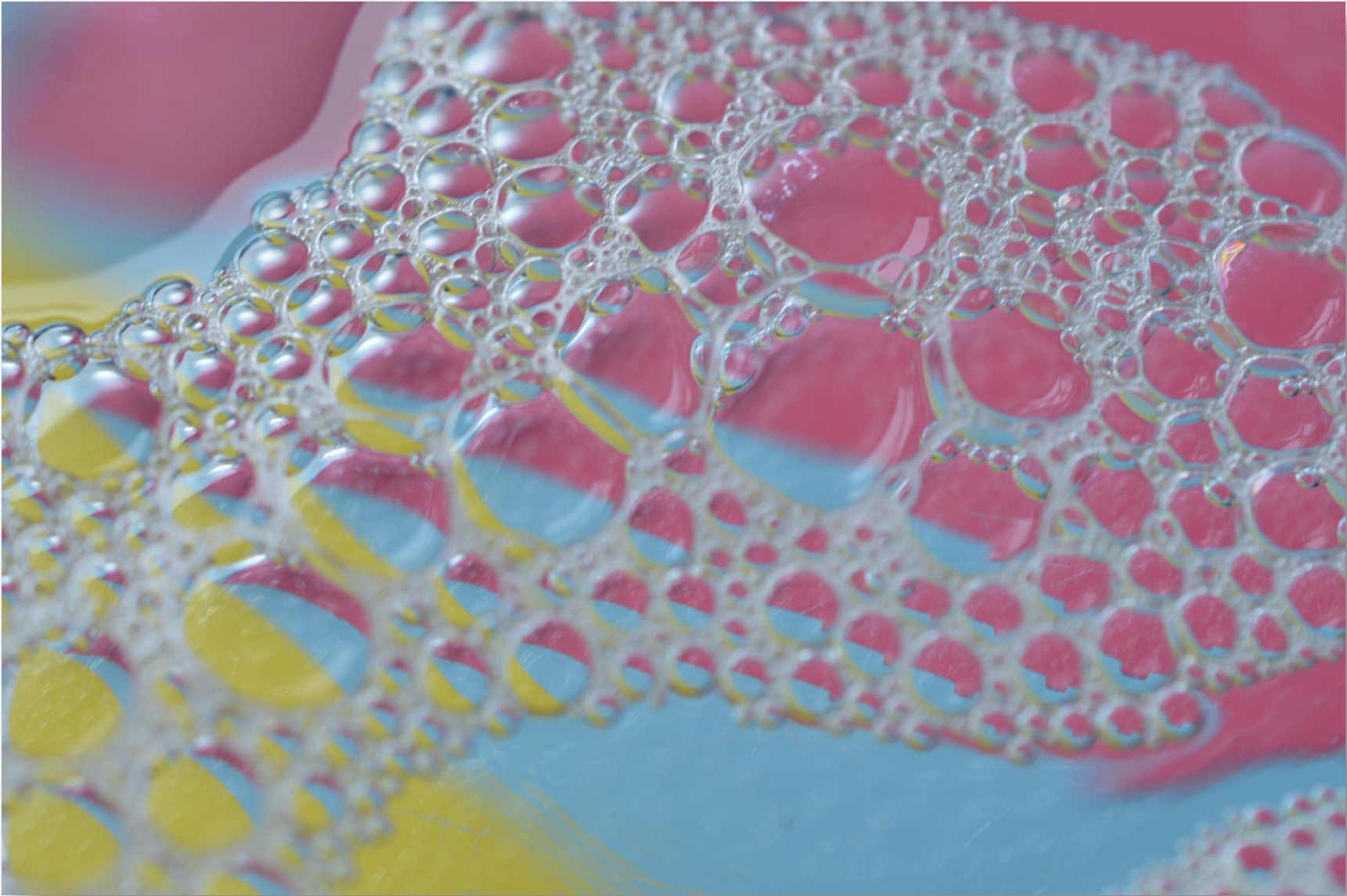
Abstracts/Dissolve



Rauschenberg – Japanese Sky



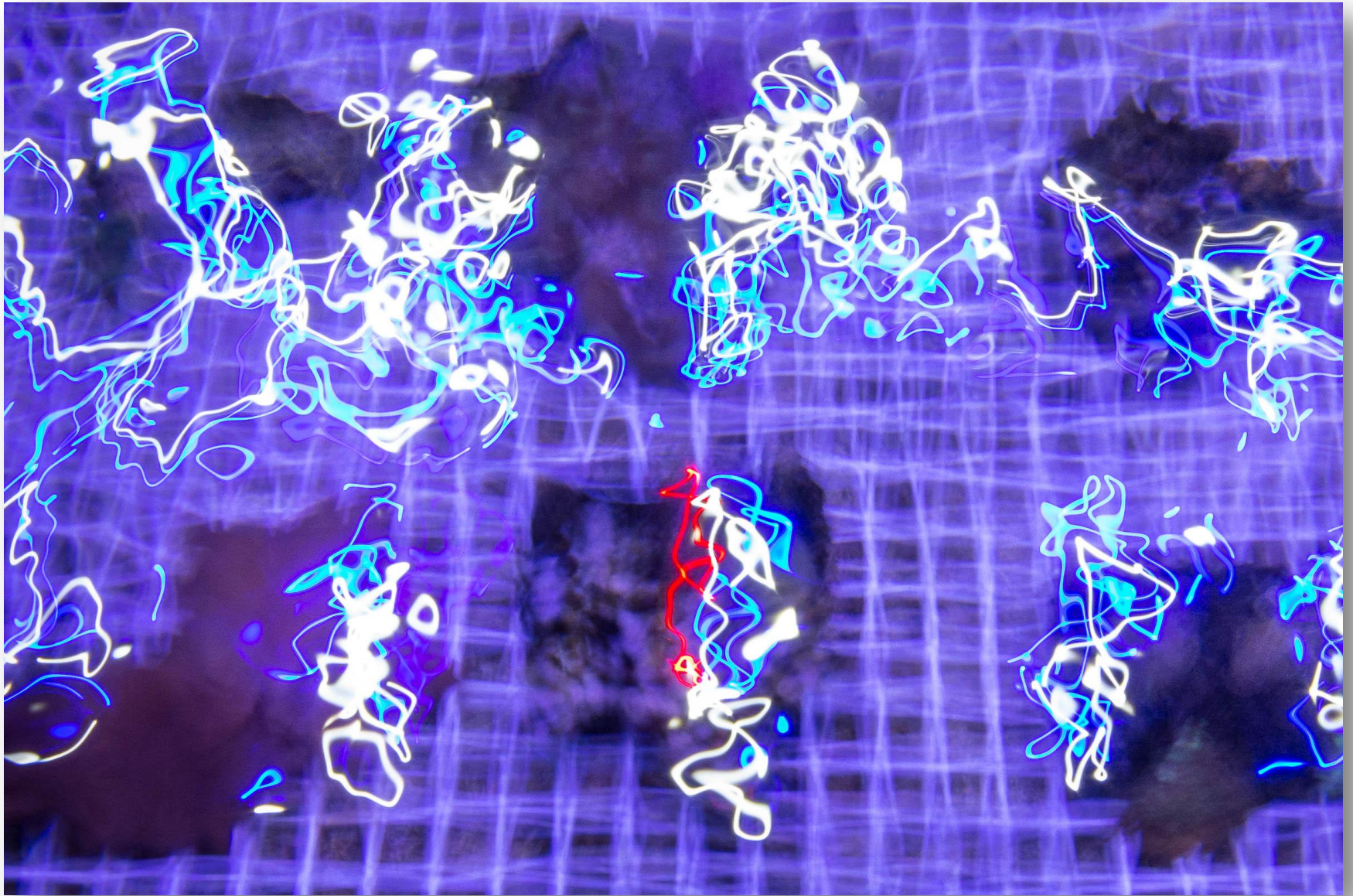
Vortograph - *Alvin Langdon Coburn*



Eren Law



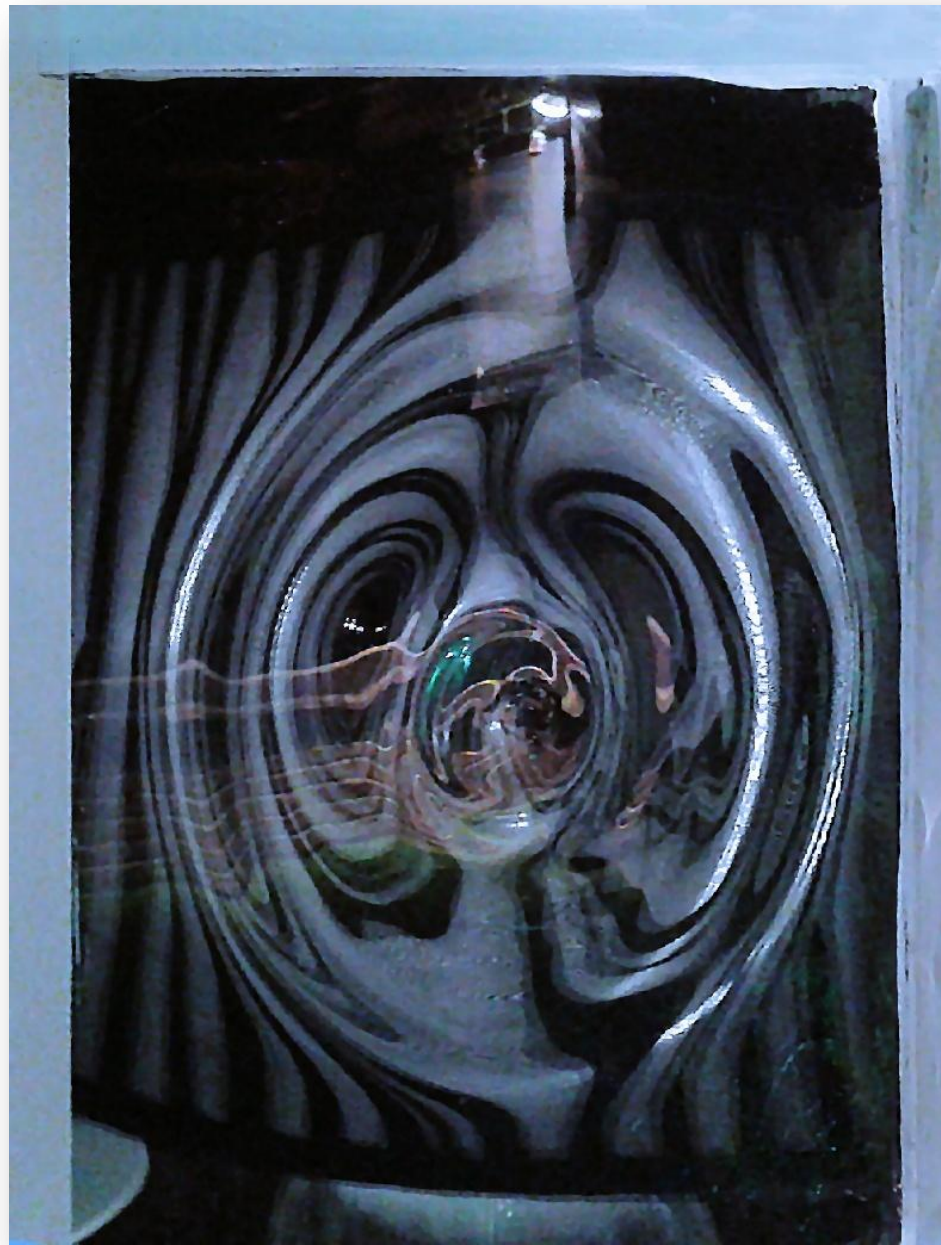
Molly Warrington



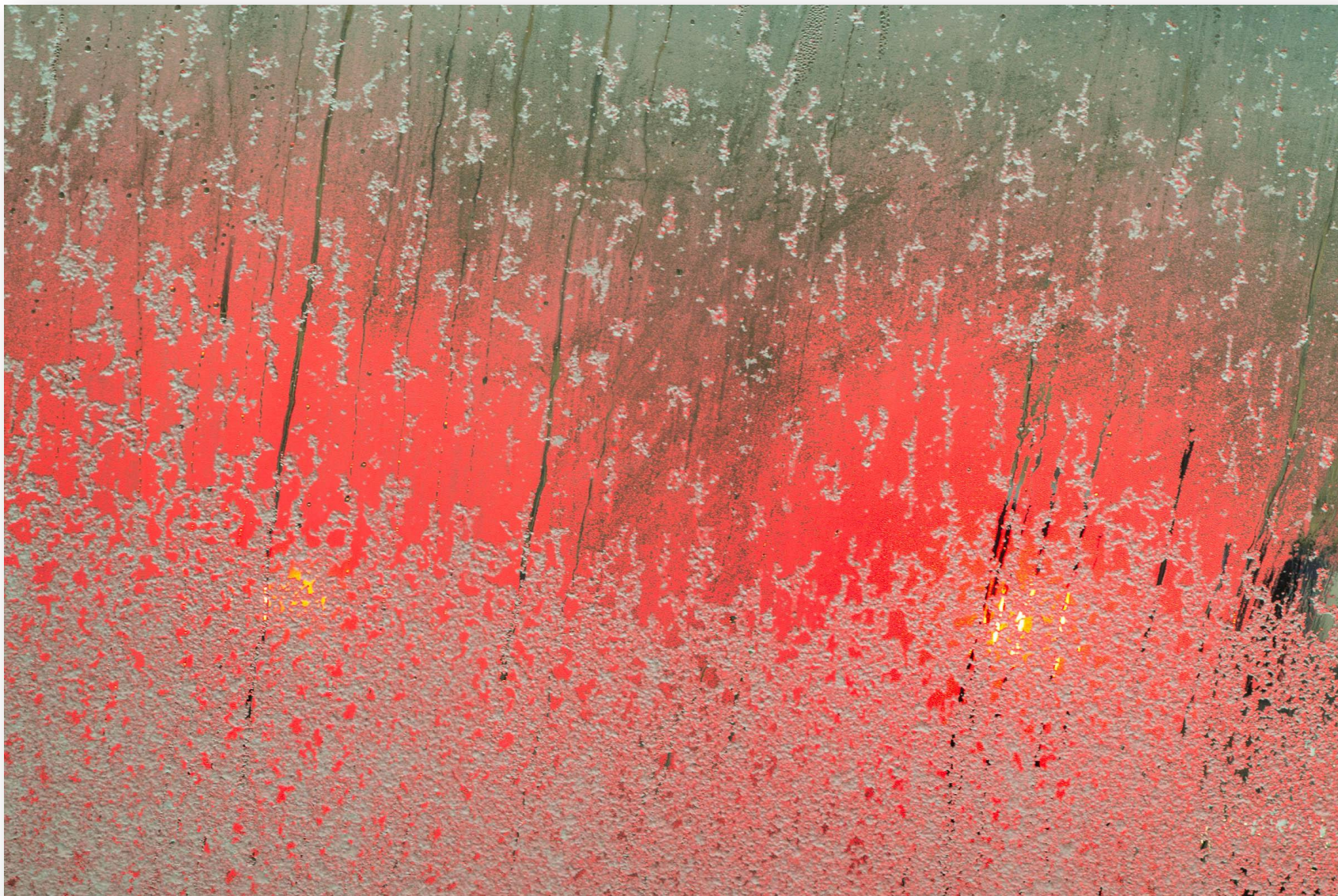
Aquarium Lights - *Brian Human*



Molly Warrington



The Scream - *Jitka Brynjolffssen*



Number 3 Bus Window, Cambridge – *Brian Human*



Boat Hull St Ives 2 - *Michael Morrish*



Boat Hull St Ives 1 - *Michael Morrish*



Time Rolls On - *Sue Fifer*



Dali & Me - Sue Fifer

And now, as they say,
"Over to You"