Title: How does Identity Influence Creative Photography

A project submitted to Middlesex University in partial fulfilment of the
requirements for the degree of Master of Professional Studies
(Photography in Education)

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ABSTRACT

The purpose of this research project was to explore the origins of the photographer's identity and how this is evidenced in his/her photographic work. The findings and conclusions derived from this examination were assessed in terms of their relevance and value for photography in education in order to contribute to an innovative theoretical approach for reading, understanding and analysing a photograph.

The study's aim has been to identify significant connections between the photographer's identity and his/her photographic work and develop an innovative framework based on teaching photography as an art form comparable to Fine Art. Finally, it merged the two fields of my interest in teaching and practicing photography in a multi-phase action based experience.

In order to build on an innovative approach to the teaching of photography, this study drew on several theories, concepts and ideas related to philosophy and the theoretical analysis of photography within current discourses. The results illuminated that there is no literature review on the relation of photography with the artist's identity in analysing a photograph either in English or Greek sources.

This art and education research process was conducted under the practice-based methodology of A/r/tography. Through this methodology I was implicated in three different roles, those of the artist, the researcher and the teacher, and linked them with their actual function within the project process (Irwin, 2006). As an artist I observed the participants' actions, behaviours and situations within their environment and private space and gathered information about their real life experiences and knowledge that constructed their identity and influenced their creative work. As a researcher I collected all the necessary material from literature review as well as the participants' real life and work settings. Finally, my role as a researcher-teacher was to analyse and evaluate the findings and come to the conclusion of the approach for teaching photography to the students.

As a part of the research, eight contemporary photographers (including the self-agent) were interviewed. The sample comprised of four Cypriot and four Greek

professional photographers. I was the only participant who was also a teacher. All participants were selected after evaluating the evidence of their identity in their personal work. During evaluation I considered any information about the artists that suggested any influence of their identity in their images.

The findings of the participants' interviews linked and correlated with the literature review filled the scholarly gap about the construction of identity and its influence on the photographer's inspiration and creative work. This new line of thought suggested a need to revise the syllabus in photography education not only to the basic principles of photography but also to reading, understanding and analysing a photograph. This awareness has led to an innovative framework for teaching photography.

My interest for undertaking this research project mainly grew out of my work as a teacher of photography. At the Cyprus Ministry of Education and Culture, I teach to the basic principles of photography (level 1 and 2). At the Studio 8 School of Art and Design and the Cyprus Photography Society Institute, I prepare students for GCE A Level Photography (level 3), and Foundation and the British Technical Certificate (BTEC) for photography (level 4) for further education in the United Kingdom Institutions.

As a professional photographer and a teacher of photography, I often come across two different yet related strands of photography: 1) the necessity for defending the position of photography as an art form in the world of art 2) the need for an artistic treatment on any picture rather than an accurate representation of reality. This awareness led me to re-evaluate my teaching practice and delved into a research on new dimensions of examining photography.

The quest, eventually, projected two issues: 1) the knowledge gap in teaching photography as an art form and 2) the absence of a curriculum on behalf of the Cyprus Ministry of Education and Culture. This perception led me to a proposal of a project that has the form of a multi-phase inquiry into contemporary art photography and contemporary art photography education. I hope this knowledge balance would benefit the Ministry and stakeholders to reconstruct their photography syllabus.

Another idea of this investigation strived for the design and implementation of a project that searched the connections between the photographer's identity and his/her photographic work. In other words, the artefact is the outcome of a creative process that involves more than one technical knowledge such as the influences of identity he/she has constructed depending on his/her milieu. This process merged both teaching and practicing photography in a project and used the A/r/tography (Irwin and de Cosson (eds), 2004) approach. This project therefore, combines the professional roles of artist/researcher/teacher with the aim to create new knowledge applications and understandings in education and art photography.

As an artist/researcher/teacher I detected the absence of particular teaching methodology in the Cypriot photography curriculum. This lack in teaching has created a dominant belief in photography teachers, as well as students, that photography is only based on how to handle the camera and press the button to create aesthetically good compositions. This seems an obvious enough reason for photography teachers to mainly focus their teaching material on the camera and its technical settings and practices. In this perspective this study distinguished its position from technical and practical photography skills to art photography and visual analysis. This imperative choice of my preferences in teaching photography as an art, and also my need for a more essential visual analysis on any image than teaching technical and practical photography, guided me to the suggestion of an innovate new framework (Appendix 6).

The project aimed at examining the notion of identity and its influence on creative photography. This investigation affirmed my suggestion that the parameters of culture, society, family and genre, intervene and influence the construction of individuals' identity in relation with pedagogical potentials. In pursuing evidences between the parameters and identity, a connection with the work of two well established photographers, those of Joyce Tenneson and Andreas Gursky, and then through participants (including my personal) work derived, appropriate content which responded to the necessity of the production of educational resources. The deliberate choice of these two specific photographers whose photographic work represents the influence of their identity was made according to my teaching experience. Actually, my students managed to better understand and define the reflection of identity and the parameters that intervene in its construction in the photographs of Tenneson and Gursky rather than any other great photographers. This verification would enable the teacher or any interested party to organise and accommodate his/her teaching material in order to respond to an analysis that also includes personal and other photographic practices. In this way, photography can be considered as a visual language, as it is not limited within the boundaries of artefact.

The research therefore, presents an alternative approach to teaching photography because it responds to a new perception in the Cypriot photography curriculum regarding new knowledge in reading, understanding and analysing photography.

The Context of the project and my Role

My work experience as a photography teacher and as a professional photographer made me realise that a complete analysis of a photograph requires particular knowledge and skills. I have continued my own education so that I could offer my students an overall understanding of the medium of photography, which led me to undertake the proposed project and experiment to verify the outcomes. As an insider-researcher (Costley, Elliott and Gibbs, 2011) this approach allowed me a positive evaluation of my teaching development and engagement within the photography domain for the benefit of my students', myself and the stakeholders, meaning the Cyprus Photography Society Institute and the Studio8 School of Arts. The project's objectives would therefore contribute to photographers' practices and especially to those who are involved in education.

The courses I teach aim to provide students with knowledge, theoretical and practical skills so that they can effectively respond to a specific brief and convey their concept in a completed photographic work. The lessons (level 3&4) integrate knowledge about the photographic camera and its equipment as well as familiarity with the pre-setting planning, camera angle, camera setting, composition and lighting control arrangement before the capture. The students are encouraged to develop appropriate and explicit projects that directly engage them with critical, practical and theoretical study of an original photographic work. As a teacher, I focus on the development of their ability to influence their concept in practical work and transform it into actual visual work. This is achieved by introducing other photographers work, techniques and concepts on specific subjects and trades to them. This methodology, however, requires a thorough photographic knowledge that meets the primary aims of this research project, meaning the understanding, reading and analysing a photograph.

My duties and responsibilities as a photography teacher and Head of the photography department at Cyprus Photography Society Institute and Studio8 School of Arts, involve knowledge and practical educational skills. This position helped me realise the need for contemporary art education methods in teaching photography. Therefore, as contemporary art education steps towards to contemporary working artists' practices (Efland, Freedman and Stuhr, 1996; Freedman, 2003; Gude, 2004), photography can be embraced in educational investigation if it constructs meaningful educational and practical skills (Springgay, Irwin and Wilson, 2005).

On the other hand, understanding the photography students' expectations, for analysing photographs and the photographers' intentions, consolidated my thesis for more thorough research. To meet both students' needs as well as my multiple roles as an artist/researcher/teacher led to my enrolment at Middlesex University Work Based Learning in Cyprus for the Masters in Professional Studies in the field of Photography in Education with an emphasis on the photographer's identity and the way this is evident in his/her visual work. This proposal, therefore, seemed to meet the demands and interests of Middlesex University. The knowledge constructed from this research illuminated my personal knowledge gap with new attributions and perceptions. As a result, it contributed to the formation of a framework based on the analysis of photography as a visual language. A correlation between the notion of identity and its representation within a photographer's photographic work was made. In order to prove this, I drew out the ideas of Weigert (1986) Du Gay (1996), Woodward (1997), Hall (1997), Rayner (2011 and 2017) and Sadeghi and Wang (2016) among others, and I extended them to a visual analysis of photography.

The project's contribution to my Master in Professional Studies accumulates the appreciation of the education and knowledge gained on my previous degrees and work experience as well as the careful consideration, self criticism and evaluation of my current occupation as a photography teacher, as these have been claimed in the previous 4520 and RAL claim at Level 7 for professional studies respectively. The outcome from this retrospection commence my endeavour for undertaking a

programme for further education wherein new levels of understanding and decision making for designing combined methodological approaches conducted in order to provide multiple perspectives to the studied fields of photography. The project idea relies on my position as the Head of the Photography Department, a position that requires the application of a well organised teaching programme in the daily schedule. My involvement in the development of the photography curriculum proved to be crucial to the construction of my learning and knowledge in undertaking this project.

This engagement requires a research methodology which forms a unified and sequential structure for an innovative curriculum in teaching photography. My purpose is to present to the photography educators new ways of thinking in their teaching using a new analysis derived from photographer's identity and the factors that intervene in its construction as a reference in analysing and understanding both the image and photographer's intentions. This art and education research was deliberated upon using the practice-based methodology of A/r/tography, where the implication of three different roles, those of artist/researcher/teacher, conveyed visual and textual information and produced a research text (Springgay, et al. 2005). As a researcher I explored literature related to the analysis of the art photography work based on the creator's identity. As an artist, I examined the "living inquiry" (Springgay, et al. 2005, p.900) of eight contemporary Greek and Cypriot photographers work including the self-agent, among other renderings such as contiguity, openings, metaphor/metonymy reverberations and excess. The deliberate choice of "living inquiry" drew from my personal teaching experience. The distinct characteristic of this approach combined the examination of thought and creativity within a broad scope of the social and cultural circumstances. These incorporate environments, spaces, situations, actions, behaviours, practices and events wherein identity is developed (Sinner, Leggo, Irwin, Gouzouazis, and Grauer, 2006). In this regard this approach directed and shaped the research question "How does identity influences creative photography?" and it also originated new directions into my current perspectives and approaches to inquiry practices and theories of education (Fox and Geichman, 2001, cited in Sinner et al. 2006:1229). As a teacher, I

applied the outcomes in my teaching practices with satisfactory results (see Appendix 6).

The subject of photography as a taught subject was initially integrated into Higher Education in Cyprus in 2001, through the new curriculum introduced by the Ministry of Education and Culture. It was taught in the second class of public unity lyceums, two teaching hours of forty-five minutes weekly, and it was designed with both theoretical and practical content. In 2016 the institution of unity lyceum was cancelled and it was replaced with the institution for six different sections of education: literature, science, economics, mercantile, foreign languages and artistic. The subject of photography is now a compulsory subject in the artistic section. It has been upgraded and it is on the syllabus for four teaching hours weekly (Level 1&2). At the end of the school year the students have to present a photography portfolio and take written examinations. Moreover, there is a plethora of private schools that include photography studies at of A GCE, BTEC and National Diploma level into their programme. In higher education in Cyprus only one private college offers a BA Photography course, the Alexander College in Larnaca. All other public and private universities and colleges include photography as a supplementary subject within the Art and Design Programme.

These programmes have been successfully running within the institution programme. On the whole their curriculum focuses on the basic technical and composition principles of photography and provides students with knowledge on the technical part of the medium. The classes provide a balance of practice and theory of analogue and digital photography and integrate knowledge about photographic camera, and equipment as well as an introduction to history. It is clear that the scientific aspects of photography are more important to students learning. However, the fact that the curriculum is exclusively directed on the scientific use of photography limits important knowledge that could lead students to intellectual and creative cultivation. The opportunity to learn about photography's movements,

study other photographer's work and techniques, as well as its relation with other art forms are not included on the Cyprus curriculum.

As a result, the existing curriculum does not encourage students to develop appropriate and explicit projects that directly engage them with the critical and theoretical study of an original photographic work. Furthermore, students do not learn how to read an image but they also do not know how to appreciate photography as an art form. Therefore, the challenge that both the indication of the polymorphic dimensions in photography education as well as the necessity of providing a clear sense of analysing photography, triggers new expectations, aspects and concerns among students who disregard this scope of photography. As a teacher I noticed that this weakness affected negatively their response to a project and also their participation in the classroom.

The focus of the Project

Thinking through the complexity of my roles as an artist/teacher/researcher, I came to the conclusion that the particular curriculum, used in all institutions I have been involved, needed a redefinition in terms of organisation, team management and project processing. I needed to add in the curriculum introducing new exercises, discussions and arguments, explorations, analysis and presentations within the tuition that would underpin the principles of provision within my teaching institutions.

This new way of teaching anticipated to benefit the teachers' effective performance in the classroom with the aim to expose students to the multiple perspectives of photography.

In order, therefore, to attest and evolve an examination based programme a thoroughly research within the framework of A/r/tography was explored and analysed. This endeavour could become a cornerstone to the construction of a framework, as an addressed suggestion to photography teachers whose teaching context focuses on a further analysis of photography.

On the whole, the research brought out a wide range of key factors in observing and understanding photography. The perspective used in this research was a contemporary philosophy with an emphasis on the individual's identity development as embedded in his/her social and private space, namely culture and home and in correlation with the way identity is evidenced in his/her inspiration and creativity. This ground is less prominent in Cyprus where photography is rather considered as a technical craft rather than a visual language.

This approach provided the dynamic role of identity in the development of a photographic work and illuminated remarkable ways of extraordinary circumstances and factors that influence the photographer's inspiration, mould his/her artistic identity and correspond to the demands of educational knowledge. Drawing on this fundamental framework, photography teachers would emphasise on photography movements, the work and techniques of great photographers through the history of photography and how this was affected by their identity with the perspective to enhance their critical thinking.

The undertaking was based on the belief that photography as an art form is a genre of Fine Art. Then it clarified the meaning and/or the significance of certain notions that were constantly used in this study and ended with the critical reviewing of literature to various interconnected fields of knowledge such as in visual arts and philosophy.

The research design was conducted using the methodology of A/r/tography. A/r/tography is a practice based research engrossed in arts based on practice and identified in literature, visual and performing arts (Irwin, 2006). This methodology incorporated the assemblage of the three roles of artist/researcher/teacher so that it would directly link them with their actual function within the project process. The central activity to this model of inquiry is the creation of art and writing for dissemination (Irwin, et al. 2004). This rational model of "living inquiry" (Sinner, et al. 2006) places the artist/researcher/teacher at the core of the research field constructing knowledge by accentuating inquiry from those practices that portrayed,

created and interpreted understandings. Through the research process personal perspectives emerged from visual and textual material. The ultimate purpose of this methodology was concentrated on art creation and writing distribution.

The research is concluded with the findings emerged from both the examination of literature as well as the photographic work of the eight contemporary photographers, including the self-agent. As a teacher I experimented by including these findings in my teaching practices. The outcome of this exploration exemplified the rationale of the suggested framework on analysing photographers' identity and their work.

Summary

This Chapter has presented the rationale and context of this project and indicated several outcomes. The intention is to apply an innovative subject on the theoretical and philosophical field of photography which will increase our appreciation of the role of individual dynamics into the art of photography representation.

CHAPTER 2: TERMS OF REFERENCES/OBJECTIVES AND LITERATURE REVIEW

Introduction

This Chapter offers an overview of relevant literature that has both evolved the growth of the project as well the theoretical framework in terms of development of the research. It concentrates on specific examination of two fundamental aspects in terms of the current understanding of identity and its influence in creative photography. The first approach investigates those extraordinary circumstances and factors that aid the construction of the photographer's identity. The second approach explores the personal work of two well established photographers, Joyce Tenneson and Andreas Gursky, whose photographic work demonstrates the way all these factors shape the artistic identity and how they are traced in their photographs. This procedure was proved valuable because it led to those deductions that meet the original purpose of the proposed project.

2.1 Aim of the Project

The aim of the project was to explore an innovative theoretical approach and analysis of photography, and consequently use critical sources to explore meaning and to develop a more comprehensive teaching style to enhance current teaching practice. On the whole this project intended to use the findings from these investigations as a cornerstone to the construction of a framework as a new suggestion to the current curriculum that would introduce critical studies around the investigation of self identity. This upgrading would offer the students a more complete understanding of the creation of photograph and would enrich their inspiration and creativity.

2.1.2 Objectives

The objectives of this study were:

- to determine the origins of photographer's identity, explore its relationship to the artist's inspiration and creativity and use the findings as a research approach (Sullivan, 2010) for the formation of a new educational agenda in colleges and universities in Cyprus. This exploration is anticipated reflecting on the researcher's own current practice in order to connect it with real life experience and the context of investigation
- to examine the real life experiences and practices of a selected group of contemporary Cypriot and Greek photographers as a case study and detect the impact that the construction of their identity has on their photographic work
- to evince the application of this analysis as a means of reading and understanding art photography.

2.1.3 Outcomes

The expectations from this project's elaboration rely on two aspects for successful outcomes:

Learning outcomes: the deliberate choice of A/r/tography research paradigm and the multiple and combined roles of, artist/researcher/teacher, implicated me within the research programme, and contributed to my professional growth in teaching and practicing photography.

Project outcomes: These substantiations would offer a broader view in the analysis of a photograph to the current technical context of the curriculum and demonstrate the educational need for revising the framework of the existing syllabus. This would inevitably be of vital importance to the teacher as they could use both aspects in their teaching.

The expectations from this project elaboration converge to generate the following outcomes:

- to articulate the way identity is evident in creative photography. This was affected by applying the methodology that derived from the chosen methodology of A/r/tography and the statements from eight Greek and Cypriot photographers. This process exhibited the objectives of the research project.
- to incorporate the findings in the researcher's pedagogical practices and filling the gap in teaching technical and critical analysis of art photography.

2.2 PROJECT BOUNDARIES

2.2.1. Project Activities

Even though advance changes have occurred in theoretical and practical approaches on photography since the subject of photography entered the syllabus courses at colleges and universities in Cyprus the current teaching programmes of photography show weaknesses and knowledge gaps. Being involved in teaching these photography syllabuses, I realised the difficulty in deciphering the photographer's intentions in reading and analysing his/her photographic work. I gradually perceived that this curriculum's weakness presents to the development of photography, students' creativity and inspiration.

This appreciation facilitated my understanding of the need of a new framework in teaching photography. My motivations, therefore, were consolidated into directions, by thorough research on theoretical and methodological literature review out of which ideas and concepts were compiled to structure the methodological approach and upgrade photography education in Cyprus.

An overall evaluation, understanding and reading of photographic work, was connected with the following two fundamental aspects: 1) the notion of identity and its relationship with the photographer's roots of inspiration and creativity, 2) the way this identity was expressed and represented into contemporary

photographers' work. Grounded on literature review and the participants' statements on their identity and work, the concrete outcomes that emerged connected the photographer's identity with the understanding of their own photographs. Any information derived from these approaches brought together all those different parameters that contribute to the formation of photographer's identity, namely culture, education, genre, social and private space and indicated that they can be traced within photographers' work.

2.2.3. Resources

The literature review was an essential part of the project research because it answered three fundamental questions: it verified the need for the research, the broadening of my learning horizons and the confirmation that such research has not been conducted so far. All these sources were found in books, academic journal articles, journal articles, online articles, magazines, interviews, online lectures, websites and blogs and were accessed in the Middlesex University library, the Cyprus University of Technology library, JSTOR and Google Scholar. The focus is concentrated on international sources because there are no Cypriot and Greek local sources relevant to the research project.

2.2.4. Time

The literature review was the most demanding part of the thesis programme in time and effort. Even though it initially allotted a Time Table of six months, the literature review took more time than was scheduled. However, it was during this part of study that I realised the need for updating the literature review as long as the project lasted.

2.2.5. RESEARCH STATEMENT

The current photography syllabuses used in Cyprus colleges and universities are designed to offer the basic principles and techniques of photography. These syllabuses focus on the digital and sometimes analogue camera and use and its equipment, such as the familiarity of pre-setting planning, camera angle, camera setting, composition and lighting control arrangement before capture. This approach does not provide students with knowledge on the wide range of scopes in photography such as history, criticism, semiology, practical and theoretical analysis of other great photographers' work. As a result students are not adequately skilled to develop and support explicit projects.

This research, therefore, focused on the development and introduction of a new educational framework for Cyprus colleges and universities and presented a unified structure that covers all disciplines from GCE A Level to Undergraduate (Level 2) and provided teachers with an excellent opportunity for a methodical teaching approach. In this way, it injected new aspects in theoretical and practical knowledge and skills that would benefit students to draw upon the exploration of an idea and convey their concept into actual photographic work.

2.3 The key concepts in Literature Review

The theories explored in this section have demonstrated a special interrelation between identity, space and place.

2.3.1. Identity

The Law of Identity and its construction is originally traced in Plato's dialogue *Theactetus* 185a, (as cited in Cooper, 1970) where Socrates attempted to establish that the components of one thing differ from one another but at the same time they all constitute that thing. In an analogous way, Aristotle presents the difference and sameness of individual things or objects being formed from dissimilar essences

representing different things (as cited in Bowin, 2008). Through the years, the Law of identity has generated various connotations which give its analysis and definitions new dimensions. Modern philosophy has adopted Aristotle's statements and has debated the concept of identity in social theory (Fearon, 1999). Sociologists are interested in understanding the nature of identity within a social structure where real life experiences and real life practices develop and transform it.

Some of the most important readings on identity and its essences are those of George Herbert Mead (1934), Erving Goffman (1969) and Michel Foucault (1994) among others. Mead attempted to explain that identity and its essence are centred on the experience and behaviour of an individual within the social group he/she belongs to and the multitude of factors that are involved in the field of his/her experience. Both Goffman, as well Foucault (as cited in Clarke, 2011), provide a more articulated history and analysis of the social construction of the self and identity. In the same line of thought, the Frankfurt School argues that the notion of identity is formed "in relation to some other […] to the other, and to another culture" (Clarke, 2011).

Marrow (1969) explains that a person experiences subjectivity in his/her life space (Kolb, 2014). However, Hall states that space, is structured by other places and objects where everything influences a specific culture. Identity, therefore, is constructed within the "circuit of culture" (Hall, 1997, p.1) and differs between each individual. It is in this life space or social space (Hall, 1996) and in the private space as opposed to home (Bachelard, 1964) where a multitude of factors are involved and influence the formalisation of identity (Hoffman, 1997). Each individual in social space builds his/her identity according to personal perception which accrues from a bank of experiences, knowledge, circumstances, and memories through everyday interactions (Porter, 1997). These intersections are dominated within a plurality of "fields" (Bourdieu, in Hilgers and Magnes, p.1, 1984) within individual lives, such as family, peer groups, educational settings, work and political groups (Stryker and Burke, 2000).

Mead's, Goffman's and Foucault's suggestions influenced post-modernists such as Hall and du Gay (1996), Woodward (1997), Oyserman, Elmore and Smith (2012), Drury, Evripidou, and van Zomeren (2015), among others who also think that identity comprises elements from the individual's real life experience within a social group within which it belongs (Woodward, 1997).

Hall analyses the basic components that produce culture in his "circuit of culture" (p.1) in which he introduces the idea of representation as a system by which we make sense of the world around us. The concept of representation of and the notion of self was first introduced by Goffman (1969) when he connected identity to a theatrical performance. He said that when one performs his/her identity to others, the reception depends on the social context. Similarly, Blumer (1969) likens society to a theatre and individuals with actors whose identities are always in the process of recreation depending on the interpretations and definitions of actors in situations. Brown detects a dynamic characteristic of this "self presentation" (1998, p.160) performance as it offers individuals the possibility to construct new identities. In contrast, Hall explains that identity is forged through the symbolic "system of representation" (1997, p.17) which is inherent in the formation of social space. These traits are readily apparent on individuals and are accountable for the construction and representation of the self (Stryker, 1980).

According to these theories, it seems that many scholars have encountered identity as a construction process influenced by external factors such as society, culture and internal cognitive process. In this sense, Goffman (1969) and Oring (1994) have offered sociology an important description of the construction of new identities by intersecting three concepts: social, cultural and individual. Another group of writers, such as Hall (1996), Du Gay (1996) and Woodward (1997), have proposed similar definitions. In related theories, the term identity has been chosen as an assertive terminology of self construction where distinct networks of relationships implicate different forms of identity (Stryker and Burke 2000).

These theories undoubtedly show that an individual's identity is developed within the social and cultural structure in an aspect that is valuable to the process of

A/r/tography with the purpose of analysing photographers' work and identity. The outcomes would aim to upgrade the syllabus in teaching photography in Cyprus.

2.3.2. Space and Place

The concept of space is linked with Cosmology and Aristotle (Pililis, 2003), Euclidean geometry and the principles of four elements, Water, Air, Earth, Fire, first posited by Empedocles (Spandagos, 2002). More precisely, Aristotle stated that from the moment a human being reaches its ideal place within the social place, previously determined by the four elements, its inborn character which is consistent with numerous prerogatives, will endure the continuity of humanist (Burgin, 1982). Aristotle, actually, began a thought whose traces abide in philosophy and sociology to the present day.

The notion of space has generally preoccupied the approach of a wide range of thinkers, philosophers, scientists and artists in the fields of sociology, psychology, physics and individual arts like painting, sculpture, literature, music, photography and film. The impact of this tradition brings into focus several theories in the cosmology of modern physics such as Newton's disengaged space 'per se' from Aristotelian 'place', Einstein's theory of relativity as well as Marx's and Freud's considerations on the human subject (Burgin, 1996, p.42). Newton's and Einstein's space and place predominate a centre of spaces where human affairs are developed with disciplined uniformity. Einstein's theory allies to the insecurity the individual feels when is moved from the centre of his/her secure space to the centre of a vague space where laws and structures are revealed outside their control and sometimes beyond their knowledge (Burgin, 1982).

Modernism examines both the space and the position of the human subject in it within a broad scope of social, cultural and historical circumstances (Pavlopoulos, Petridou, Rigopoulos and Sampanikou, 2000). In this perspective, the manipulation of form and the perception that knowledge is not absolute predominate (Gombrich, 1995).

Henri Lefebvre (1979) claims that, spaces do not merely serve as a reflection on social relations but are purposefully arranged analogously to reinforce them. He proposes that attention must be concentrated on the specific structure of space, for example, architecture, traffic routes and leisure environments. In a similar manner, Michael Foucault supports that "space is fundamental in any exercise of power" (1991, p.361).

Space can be perceived in several dimensions. It is structured by other places and objects which, in turn, influence another space, namely culture (Pollock, 1987). Each place can be considered as a location which is more specific and more familiar to the individual (Perrot, 1994). This location may be "a structure from feelings centred on a specific territory" (Raymond cited in McDowell, 1996, p.31), wherein a central organised placement of objects (especially people) acquires meaning in relation to other objects (Grosz, 1995).

2.3.2a. Social and Cultural Space

Culture is demonstrated as a huge space composed by the unification of a variety of smaller spaces, cultural and social (Grossberg, 1996). However, a closer examination of culture shows that space is a large mechanism in which different systems of practices are involved, such as that of social meanings and commonly held beliefs, all connected with particular social and historical events (Hall, 1996). Bauman (1996) provides evidence that culture can be considered as a magnification of our private space, home, because it represents our identity through our culture.

Culture as space is implicated in this development because individuals are culturally located as subjects to the symbols and representations rooted in identities that ultimately form it (Woodward, 1997). It is within this space that values emerge from "socialisation and learning experiences, the social roles people play, the expectations and sanctions people encounter and the abilities people develop" (Schawrtz, 2006a p.960).

2.3.2b. Private Space

The notion of private or personal space is linked with Bachelard's (1964) detailed clarification on private space which he relates it to the home. According to Bachelard, this private space, the home for an individual, is the first point of contact after birth. It is the primary space where life begins and where "roots" are established (Bachelard, 1964, p.48). This private space can be considered as our "private corner" (Bachelard, 1964, p.140) where the infant express its feelings. Furthermore, Freud (1927, trans by Riviere) offers a detailed insight of infant's development, stating that home is the primary space provided with intimate values which offer the infant the fertile ground to form its self as a whole person. Hall (1966) supports that, this private space is a valuable surrounding region, for the individual wherein positive and negative feelings, emotions and thoughts are developed. In the same way, Mead (1934) and Goffman (1968 and 1969), among many philosophers, and contemporary scholars, claim that the comfort the infant finds in this private place makes it feel the confidence firstly to examine its personal features as well as its surrounding world, secondly to dream and to judge thereupon and finally to create itself as a person in the reflection of other's look.

In this process of self-development through the other, which Lacan (1977) calls the "mirror stage" (Woodward, 1997, p.44) of development, the infant is faced with a new system, which penetrates its psyche. Lacan concludes that the child realises that this particular place called home is a private space with its belongings. This awareness occurs when the child attains knowledge of identity; namely when it is able to present itself and be recognized. In addition, Mead's (1934) and Cooley's (1902) discussions on the conception of interactive self refer to a metaphor similar to Lacan's consideration that of the "looking glass" (Woodward, 1997, p.44-45). However, their view differs from that of Lacan's, as to the degree of perception that individual's socialisation was a matter of conscious learning. On the other hand, Freud supports that this development is a matter of subjectivity where everything is constructed in relation to the unconscious psychic process.

If we assume that this information of the self in the reflection of the other interrelated with the parents where parents are the objects and home is a place, which is constructed from space, we can infer that both objects or places have a profound impact on the development of identity and plays a key role in the infants' self-identity formation (Clarke, 2011). It is valid to infer then that every infant imitates its parents and adopts skills and conceptions from them and home, as a space, becomes beyond doubt a powerful environment which represents the heart of the whole space, or the "universe we exist in it" (Bachelard, 1956, p.46). Home is perhaps the most powerful entity and it is always carried within us. Our past, present and future experiences are entwined with pleasant memories and intimate situations, as well as the warmth and protective security of beloved people (Bachelard, 1969). It can be supported with certainty that space is a private zone that constitutes a significant part of the identity and marks one's entity.

The theories demonstrated in this section have strongly demonstrated the continued interplay between space and identity in the individual's development. These reflections would illuminate the steps needed for A/r/tography to transform "living inquire" in text.

2.4. IDENTITY'S CONSTRUCTION WITHIN SPACE

It can be suggested that drawing on these aspects there is a quite clear view on understanding the construction of identity and self. Many scholars have explored this subject and exhibited beyond doubt that individuals construct their self within their social and private space as a dynamic reflection of their life experience and their perceptions of reality. Goffman (1969) has ascribed that identity is the way an individual represents themselves to the world. Moreover, photography is a representation of a thought, idea and/or a story created by an individual, which implicates codes, narration systems, functions and indices, denotation and connotations that can be determined and analysed (Barthes, 1981). Burgin (1996) supports that photography is a visual language which carries real meaning traced in the unconscious and are correlated with society, historical and social institutions. It

can therefore, be suggested that a photographer represents his/her identity through his/her photographic work.

For the purpose, of this research, the project aligns to the following definitions in order to understand pictorial representation within the scope of individual inspiration and creativity.

2.4.1. Private Space influences the building of Individual Identity

Philosophers and sociologists have pondered on the influential attribution of the social construction of the way one's present him/herself to other people. It is more than obvious that social space does not implicate the same factors as the private space. The first one implicates factors like culture, education, language, religion where as the private space involves parameters related to home and family such as edification, genre and family (McDowell, 1996). These meanings of social and private space emphasise the notion of identity and the key role of space in its construction which seems to permeate all social relations leading to a concern with identification (Hetherington, 1998). Furthermore, these aspects involve Goffman's description of three different identities, social, culture, individual (Clarke, 2011). Although, Goffman agrees with Freud's theory that identity is developed under specific circumstances where the involvement of different factors create different views. Specifically, Freudian theory assumes that the self is developed under the 'ego' and 'superego' (Freud, 1927) whereas Goffman supports that identity is developed within the social space, cultural and individual identity (Goffman, 1968).

2.4.2. Social and Cultural Space influence the building of Social and Cultural Identity

2.4.2a. Social Identity

Social group behaviour is based on the distinguishing of a social group against another group (Trepte, 2006). In this structured society, various factors that illustrate the powerful impact of individual's social identity either enhance or diminish the importance of personal as well as social identities (Stets and Burke, 2000). For example, a specific social group can represent a number of people who have the

same thoughts, conceptions, similar attitudes, affective reactions, behaviour norms, styles of speech and other properties (Tajfel and Turner, 1979). Hence, the social identity approach supports that phenomena such as people's perceptions, emotions and behaviour that share common perspectives mediate on the socially constructed self between individual behaviour and social structure (Ellemers, Spears and Doosje, 2002). It is therefore, predicted that their specification accepts the utility of Mead's (1934) framework that the building of social identity is enhanced under the social group behaviour. Consequently, social identity is seen as the process of categorising individuals into social groups that affect interpersonal behaviour (Turner and Omorato 1999). Furthermore, authors support that an individual is positioned within a structured society from its birth. Among others, Stets & Burke (2000) explain that the interaction of social identities aspects, during an individual's social life, experience and social life practices, construct a unique concept of the self.

2.4.2b. Cultural Identity

The concept of cultural identity has come to the forefront of social science and social policy in the late 1980s. In general, the majority of scholars support the idea that the development of cultural identity is shaped by both environmental as well as material conditions and it inevitably contributes a fundamental role in the formation of identity for individuals.

2.5. THE EVIDENCE OF IDENTITY IN THE PHOTOGRAPHIC IMAGE

The theories on the construction of identity may have never been consolidated with those of critics and philosophers of photography however, their impact on the research subject of this project is immense. The only connection with the context of a personal photographic approach is traced with McDowell's (1996) definition on creator's identity, which is formed through his/her engagement with and/or the collection of real life experience through interrelation with his/her culture, education, genre, social and private space. It can be, therefore, suggested that all these elements constitute the identity of a person and control his/her actions (Hall, 1997). Identity undoubtedly, depends on the individual realism of the time people live (McDowell, 1996). It also depends on the meaning of symbols that varies among

cultures, the different personal perceptions and the power to give rise to positive and negative emotions that influence the creator's beliefs (Woodward, 1997).

In pursuing links between the general intellectual climate of any era and the identity development in relevance to photography, the visual work of two great photographers, Joyce Tenneson and Andreas Gursky, was examined. Pondering over both photographers' background as well as on their visual work, as a perfect example of photographers whose identity is adequate evidenced in their images.

Joyce Tenneson has composed a world of tranquillity based on her identity. Tenneson grew up on the grounds of a convent, where her parents worked for the nuns. Thus, her private space is the convent wherein the Holy Spirit of God dominates. It can be therefore suggested that this environment has certainly played a fundamental role in the construction of her identity. As she asserted when she was interviewed by David Tannous (2013), the convent where she grew up has been the greatest inspiration for her. She also explained that in this mysterious environment of secrets she became a voyeur and she developed a desire to observe everything. Moreover, Tenneson believes that this life experience was rooted deeply in her soul and mind. She explained that her work is autobiographical and it is based on Catholic mystery and Freud's unconscious where her interest in capturing spiritual realm beyond one's sense are directly related with her early roots and her life experience in the convent (interview to Robert Farber). She referred to the fact that her connection with the female figure and her special interest in exploring the female psyche lies firstly on her private space that was surrounded by fifty nuns who embraced her as surrogate mothers and secondly to the fact that the majority of the members of her family were women.

It is, therefore, more than obvious that Tenneson's ethereal photographs evoke memories from her childhood experience. Her life experience has ultimately formed her identity which in turn influenced her inspiration and creativity. These influential parameters namely personal emotions and thoughts developed within her private space and they are clearly depicted in her visual work demonstrated to the following pages.

Image 1 from Joyce Tenneson Collection 'Illuminations', 1997.

In image 1 Tenneson presents a little girl with rich curly hair and with flushed skin full of life. The photographer has positioned her in a 'begging position'. The old man next to her has his back to the girl and the viewer, giving the impression that his attention is focus on something else. The girl looks like she is 'whispering' to the old man's ear, giving the impression that she wants to fly, taking him with her. The cloth on the girl's face, enveloping as a skirt in combination with the half nude, transfers the viewer to a world of angels or maybe to death time, where the angel has come to take the soul of an old man and take him to paradise. This image of Tenneson's as well as the others following, are bathed in a white clouded light which can be correlated with the serene light of God.

Image 2 from Joyce Tenneson Collection 'Transformations', 1994.

In image 2, the artist depicts a flimsy white cloth drapes the shoulders, the bust and the waist of the model. The frame calls attention on the model's face, which is positioned in profile with bright colour around on the wreath of model's head. The harmony expression on the model's face in combination with the setting and the smooth soft lighting give the impression of heavenly peace.

Image 3 from Joyce Tenneson Collection 'Transformations', 1994.

In her images Tenneson uses mythological and mystical elements (image 3). In this particular photograph the artist used a pair of wings alight on model's shoulders. The model is covered with a transparent white fabric and it is positioned in a Grecian pose reminding to the viewer the Greek Statue of the Winged Victory of Samothrace.

Image 4 from Joyce Tenneson Collection 'Transformations', 1994

This impressive image depicts the figure of a semi-nude woman staring at the camera with wide opened expressive eyes. The same flimsy white cloth, that it was used in images two and three drapes her waist. The glamorous woman stands with her arms furled over her breast holding a feathered stole. The stole gives the impression of angel's wings. The photographer creates a preternatural white light at the back surface of the wings with the attempt to enhance the spiritual and mythological undertones of her theme.

Image 5 from Joyce Tenneson Collection 'Illuminations', 1997.

This couple of aged women are positioned with their back on the camera lens. The especially impressive feature here is that Tenneson does not use the thin pliable flesh she usually uses in her other pictures. Instead of this she photographs portly women wrapped in chiffon. This option of her makes the viewer to perceive that these women are old. It can be suggested that the one embracing the other came to take her to eternity.

Obviously, Tenneson's distractive style of photography represents common features in her images. *"For instance most of the models are powdered white, encircled with layers of translucent fabrics and gauzes reflecting the ideas of concealment and revelation, privacy and self-exposure. These photographs feature ethereal looking women with wings, women holding spheres of light and women celebrating their bodies before the lens"* (Tenneson, 1998). All of her images represented in these two published collections are bathed in a white clouded light transferring the viewer to a world of angels. For this reason Tenneson deserves a lengthier discussion of her

origins, the overall building of her identity and the way are evidenced within her body of work.

Moreover, Tenneson's work is a clear representation of her private space as opposed to her home where her personal identity has been formed. As she said to Catherine Hall, "I think people find a signature style, to do work that comes from a deep place within them and reflects who they are in some way" (Hall, 2011).

Tenneson's interviews show clearly that all the factors that can intervene in the photographer's creativity and inspiration are traced in the roots of the construction of her identity. The understanding of Tenneson's work provides evidence of how her private space has intervened into the construction of her personal identity. In this account her work and especially the collections 'Transformations' (1994) and 'Illuminations' (1998) exemplify the clear view of her identity. The styling in her images, the models that are sometimes placed in a position of meditation, as well as the white colour and the low contrast are a further proof of the influence of her private space, which, at the same time, acted as her social and culture space in the construction of her individual identity.

The same influence seems to characterise Gurksy's photographic work. The objective and systematic approach of his urban, industrial and global spaces, results from his social space (Tate, 2005). Unlike Tenneson, Gursky was born in Germany and raised in a town, renowned as a business and financial centre, and grew up in a family of professional photographers. Gursky was trained and influenced from the industrial approach of his teachers, the founders of Düsseldorf School: Bernd and Hilla Becher. Another influential factor for Gursky was his father who was an advertising photographer (Gursky's interview to FOTO8, 2009). According to the images he produces, it can be deduced that his identity has been constructed within his social space. All his monumental digitally manipulated photographs display specific subjects such as the globalised modern world, the pop and consumer culture, architecture and human intervention as well as the relationship of the anonymous individual with mass phenomena (Beech, 2000). The identifiable features of his photographs are the patterns and structures of our collective existence (Rugoff,

1998). Gursky is interested in capturing the human species and its environment as a part of a multitude in relation with globalism and consumerism of modern man (Saltz, 2007). He also states that his large scale images depict the reality as this may be related with social space, (in Beyst, 2007), by demonstrating a view of the contemporary world (interviewed by Veit Gömmer, 2009). Looking at his images there is an absolute concentration of two aspects: the aspect of presentation and the aspect of positioning the viewer concerning a particular image (Ratcliff, 1998). This inflation of size does not conceal an enlargement of the object, as it rather represents the scope through which the photographer sees the social space. As to the second case, the artist tends to place the observer in a floating space wherein he/she will define the contexts of his image (Wakefield, 1995). Gursky approach on photographing industrial structures derives from the influence he had from his teachers and his student fellows at Düsseldorf School of photography, among others Thomas Ruff and Candida Höfer (Hatami, 2008).

Image 1: Rhein II, 1999, by Andreas Gursky.

Looking at his images there is an absolute concentration on the quotation of two aspects: the aspect of presentation and the aspect of positioning the viewer concerning a particular image (Ratcliff 1998). This inflation of the size does not conceal an enlargement of the object as rather it represents the scope through which the photographer sees the social space. As to the second case, the artist tends

to place the observer in a floating space wherein he/she will define the contexts of his image (Wakefield 1995).

Once the spectator faces Gursky's photographic work cannot but give in to the obligation and pleasure of description. For example, his image Rhein II (1999), which holds the record for the highest price of USD $4.338.500 ever paid for a photograph at auction in late 2011, is immediately legible at first glance. This resplendent expansive view of the river Rhine outside Düsseldorf, lead the observer to follow a path of associations. Initially the observer recognises that this particular image is divided into seven horizontal zones. Each zone is overlapped by the next one whereas the three elements of nature –earth, water and air- are located within them. The first zone at the bottom of the picture represents a thin band of manicured grass. Above this zone there is an immediate foreground of a narrow path and in the following zone there is a thicker band of grass. The next zone intervenes almost in the middle of the picture with the element of water demarcating the horizon line. The top zone of the image is completed by a grey strip of sky. Actually, this image has been characterised by the art critics of Tate Gallery (Tate ref. P78372) as "a close-up of industrial carpet that recalls a grey monochrome painting". Equally, the figurative content of the picture indicates the balance and symmetry of this image between the green strips of earth, the view of the straight stretch water and the uniformly sky. The final image has entailed from a numerous shots digitally pieced together from various locations including his studio.

It can be suggested, that his landscape depiction of this particular social space displays Gursky's propensity towards the formal and conceptual simplicity of abstract art. He clearly prefers to photograph the geometrical depiction of urban space. This visual sense makes a statement about the characteristics of his creativity and precision in illustrating extraordinary and clear geometrical depiction of urban space (Pfab 1998).

He depicts a contemporary reality that it is not actually seen in everyday life experiences but it has been created by his imagination (Rugoff 1998). In an Interview with Veit Görner (2009) Gursky pointed out that his pictures are becoming

increasingly formal and abstract. In Gursky's own words "a visual structure appears to dominate the real events shown in my pictures. I subjugate the real situation to my artistic concept of the picture" (Gursky, quoted in Syring). As a matter in fact, this specific image has been entailed from the application of digital intervention of Gursky's techniques. In his construction of Rhein II he has employed digital technology to combine distinct shots in one composition. Moreover, he did not hesitate to digitally erase unwanted elements such as buildings and industries. This manipulation has visually enhanced the image giving it more formal coherence. Gursky himself refers to the genesis of this work saying that he has always been fascinated by the view over the Rhine from this particular place but it took him a year and a half to finally construct his conceptual idea and depict it on the photographic paper (Lutgens, 1998).

Image 2: Chicago, Board of Trade II, 1999

Another well known image of Andreas Gursky sold for £2,200,000 GBP is the Chicago Exchange. This large scale colour photograph depicts the busy trading floor of the Board of Trade in Chicago. Captured from an over view wide angle, Gursky avoid the traditional one-point perspective. Instead he accomplishes flatness and compressed depth of field that gives the impression of the uncanny realm of miniatures. The tiny human figures of brokers, traders in brightly coloured jackets as well as the banks of monitors and scraps of paper become ant-like. Every inch of this massive image is

covered by colour's eruption and the striking amount of details. Additionally, the credible amount of detail, clarity and repetition of objects portrayed has been manipulated in way that has improved the organization of this image palette. With the lack of a distinct focal point as well the use the long exposure technique on several sections of this social space, Gursky enhances the movement and activity on the floor. The multitude of separate elements has the effect of a rigid geometric shape that transforms the rectangular arrangement of desks appears circular. As a result he achieves the effect of a circular wave that starts from the centre of the subject and extends the scene to infinity outside of the frame of the photograph. In Gursky's own words "my preference for clear structures is the result of my desire – perhaps illusory- to keep track of things and maintain my grid on the world." Dave Beech (1999) supports Gursky's intention "does not contrive to make art out of the document but to discover where they mingle in the world –even if the world has to be manipulated in the images to do it." Undoubtedly, Gursky's compositional meddling of no single point and in which paint reaches to all edges of the canvas could be equated as a part of an overall patterning reminiscent of Jackson Pollock's Abstract Expressionism paintings (Burckhardt 1995).

Image 3: These images show Gursky' large scale photographs

The Bahrain I, 2005 image, depicts the motorsport race track that hosts the country's annual Formula One Grand Prix. In contrast to his other works this particular photograph is a vertically oriented image. This image is captured from helicopter and it is digitally manipulated. It represents the curving shape of track's construction in the dessert. The combination of the curvilinear pattern with the two-tone colouring of the image produces an image that appears almost abstract. The high contrast between the black asphalt and the beige sand accentuate both the shape and the pattern of track as well the texture and the curved surface of the landscape. Moreover, the fact that no cars or people are invisible in the image enhances photographer's formal and compositional abstract decisions. Although, in a closer observation the white roof of the long horizontal grandstand it is recognisable just above the centre of composition. The work is related to another image of the same track illustrated by Gursky Bahrain II (2007) which provides a closer aerial view of three elements of the track's structure. As curator Fiona Bradley (1995) observed Gursky's images "seem first of all to make patterns which speak some universal language or visual or pictorial structures which we have lodged in our minds. Looking at them is an activity of recognising or perhaps misrecognising these structures".

Image 4: Bahrain I, 2005

One of his first digitally manipulated images he ever produced is the Paris, Montparnasse (1993). This image depicts the largest residential building in the city. The building is actually the Mouchotte Building, a monumental edifice of post-war architecture in Paris built between 1959 and 1964. Demonstrating supreme command of composition and technique Gursky photographed in two separated shots this modernist monument from the open atrium of a hotel opposite. In the meantime, he digitally converged the two photographs so that the assembled image resembles a single photograph He carefully erased the framing of the structure suggesting its infinitive extension. The image also delivers a creative linear abstract composition which reflects the power of modern world as well as the alienation anonymity of modern urban society, globalisation and high-tech communication. Observing this two levels of image recognition emerge: on one hand gazing the

image from a certain distance, the perspective to this vast façade appears to be flat. On the other hand under a closer inspection people, furnishings, human activity and the rigidly structured façade becomes alive. Sotheby's (2015) have announced that this huge panorama gives a human element "it is life writ large, with intimate details portrayed with a voyeuristic eye - Hitchcock's rear Window on an epic abstract scale." This picture has been estimated at the high price of £1-1, 5 million.

Image 5: Paris, Montparnasse, 1993

2.6. Conclusion

Drawing on the fundamental theories of space and identity in combination with Tenneson's and Gursky's photographic work, this chapter ends with the conclusion that both photographers' identity is constructed through the real life experiences and real life practices within social and private space. Moreover, their identity is more than obvious in their photographic work. This conclusion, therefore, meets the research question as well as its objectives. The rationale behind this exploration was focused on the research methodology that would examine a group of photographers whose life experiences have ultimately formed their identities and turned influences to their inspiration and identity. Accordingly, the conclusions derived from participants' exploration on their identity in relation to their photographic work, were analysed within the A/r/tography methodology. On the whole, the conclusions from the participants' exploration as well as Tenneson's and Gursky's were expected to give guidance to the formation of photography educational agenda in colleges and universities in Cyprus

This chapter discusses the methodology and techniques for this study. The concept exploration involves a number of closely related activities to the research approach: the data collection techniques; the phenomenology, the sampling methods of data analysis, ethics and the operational definition.

Methodology

The research methodology approach was incorporated by the assemblage of two phases designed on the practice-based method of A/r/tography which involves research methodologies in arts and education. A/r/tography combines the three interconnected roles those of the artist/researcher/teacher, within the study which direct and shape the application of the research methods (Irwin et al. 2006). This procedure recorded and assessed the participants' "living inquiry" (Springgay, Irwin and Kind Wilon, 2005, p. 900) of their opinions, statements and conventions as well as elicited narratives about their personal experiences with regard to the construction of their identity and the evidence of it in their photographic work (Springgay, et al. 2005).

The purpose of this research project is to shed light on the particular field on reading, understanding and analysing a photograph as an artist/researcher/teacher. Even though the chosen research approach is demanding it is, however, an evaluative process that constructs knowledge from me and all the participants' art and then it explains it in text (Rogoff, cited in Springgay, et al. 2005). The elaboration of the data collection techniques will ensure the reliability and validity of the study.

3.1 Research Approach

The purpose of this study was to explore how photographers, including the self agent, have constructed their identity within their private and social space. The

project's activity was elicited in literature review and provided information that would explore the under investigation questions found on page 48.

I proposed a sampling population composed by four Cypriot and four Greek contemporary photographers whose work provides me enough information to answer the research questions (Mason, 2002). The process of data collection was promoted by a semi-structured interview between the researcher and the participants and it was carried out in the photographer's private environment where most of their photographic work is composed. All the interviews were video recorded and analysed retrospectively. This adopted methodology allowed me to obtain the required information from real life art practices and real life experiences so as to extract the appropriate conclusions upon completion of the project.

3.2 Ethical Issues

The research activities employed photographs, video, art books, past interviews and reviews. Much of the information for this project was collected from the participants' cooperation which was directly focused on the documentation of professional photographers' art work and the exploration of the individuals' inner-self. Therefore, permission and copyrights for any photographs, books and recorded interviews that are used as a reference in this project was ensured in advance. With regard to participants' privacy and confidentiality the project's investigation was completed with consistency and professionalism. Responsibility and respect to all implicated parts including the participants and no moral issues emerged. All video files were saved in my personal computer and they were studied retrospectively.

3.3 Confidential and Ethical Issues

The research was completed with the collaboration of the participants. With their authorisation, the researcher entered their private space to obtain data.

My observation was not only restricted on their photographic work but it was also expanded to their personal real life experiences, real life practices as well as on the functionality of their premises. The comments gathered were on a constant review, so that no information was misinterpreted. Therefore, an appropriate respect to all methodologies and related methods employed in the research such as observations on artists' practical work, the analysis of the data recorded in the visual reflective diary and the analysis of the video semi-structured interviews was promoted. At the final step considering the participants' right to know about the results that would be employed to the research conclusions, I informed all the participants by phone individually.

The assessment of quality of the evidence concerning data and methods that would employ in the research was prepared in advance by me with amenable and reasonable external scrutiny by my advisors. In this case I assured the protection of participants' anonymity and confidentiality.

3.4 Interview Questions

In order to provide evidence on the research question I designed the semi-structured interviews (p.59). The answering of questions was important for the project development.

The semi-structured interviews were designed in advance within a reasonable open framework and with some directional questions on the basic issues of the subject being explored. All participants were asked in person the same directional questions while at the meeting visual and textual materials were kept in a visual reflective research diary. This approach provided me with the appropriate method to organise all the noted material such as personal accounts of observation, thoughts, feelings, reactions, perspectives, reflections, conceptual thinking, practical work in progress, inspiration, personal narratives, events, exhibitions, interactions with others, and pertained the data collection with the literature review and the A/r/tography methodology development. The

documentation analysis process started from the first recording and it focused on participants' conceptual thinking about their roots of inspiration in comparison with the construction of their identity. The answering of questions was important for the project development.

3.5 Research Methodology: A/r/tography

3.5.1 Phase 1

3.5.1a My role as an artist

My role as an artist allowed my penetration into the artist's mind and spirit where identity experience and knowledge of real-life practices are incorporated (Sinner, et al. 2006). Therefore, I was involved in real life practice of the participants where distinct characteristics, such as action behaviours, practice and events, situations, environment and space prevailed. To achieve this, I prepared semi-structured interviews that were carried out and recorded. The face to face encounter of this approach created an atmosphere of trust among the photographers and enabled them to unfold the fundamental components that are closely linked to the construction of their identity. Thus, the detection of these implicated agents led me to draw on specific and thorough literature review. The direct contact with photographers and their real life practices provoked my personal development.

3.5.1b My role as a researcher

As a researcher I studied a thorough literature review published on the research subject by accredited scholars which provided distinctive contribution of knowledge on the inquiring field. The analysis of certain notional definitions, such as identity and space, as well as the examination of the personal work of two established photographers namely Joyce Tenneson and Andreas Gursky, have met firstly the objective inquire into the examination of how all these factors shaped their artistic identity and secondly the way identity is traced within their photographs. The literature review confirmed me that such an approach has not been addressed before. As a result I focused on the investigation of significant perspectives on the

fundamental theories. More specifically, this designed approach constructed cognitive faculties which were proved significant for the redefinition of both the artistic identity as well as the factors in its formation. In this regard, this approach officiated within the project a template for a skilful design and organisation treatment of the proposed work. The outcome of this deliberation has readily disclosure among theories my individual thoughts and perspective on the portrayal of the role of identity in creative photography.

3.5.1c My role as a teacher

My sixteen years of experience as a teacher and twenty years as a professional photographer revealed several issues like my difficult to decipher the lessons' demands regarding the analysis of a photographic work in lessons. My extensive experience on one hand and my thorough exploration on literature review and art work on the other hand provided me with essential knowledge and skills for the appropriate design of the semi-structured interviews and the sampling protocol. Additionally, my involvement within the multifaceted perspectives of the "living inquiry" has compiled important details and information. This knowledge data which helped me to design and organise Phase 2 as a case study in order to accommodate my role as an educator for the construction of the educational framework on the exploration and findings.

3.5.2. Phase 2

Sampling development

The chosen sample focused on the graduated photographers as their studies offered them a wider scope of knowledge on art and photography. Unfortunately, there is no official documentation on Cypriot contemporary photographers thus the selection came from The Cyprus Educated Service Commission list which gives sixty officially educated photographers. There are also a large number of self-educated photographers who run a photographic studio which does not interest the sampling. In contrast the sampling of contemporary Greek photographers was chosen from Moressopoulos publications (1998-2014) under the title "Contemporary Greek Photographers".

The final population number was thought to not to exceed the number of eight (including the self-agent), four Cypriot and four Greek. In pursuing the final members I had to consider two key dimensions. The first dimension appertained to the sphere of participants' background knowledge and real life experience, and, the second on their real life practical art work practices. The distinguishing feature of the first criterion elucidated those key debates I have explored in literature review and has supported that they intervene on the creative and expressive process of the individual thought. The second criterion proved by evidence the dynamic role of identity in the development of participants' photographic work. The consideration of this twofold aspect anticipated to deliver the outcome that this study proposal inquires.

Participants

The avoidance of last minute rejections obliged me to extend the sampling into fourteen potential participants, containing three more Cypriot and three Greek photographers. Fortunately, their response was prompt and positive so no extra participants needed. Meanwhile I made a first contact with potential participants on the telephone, Skype and Facebook. When the final response was formed they were informed about via email, explaining them the purpose of this research and asking their agreement to participate in this exploration. The participants were also informed that they would be obliged to respond at any question.

After I designed the semi-structured interview questions I scheduled the appointments and I visited them at their private environment. In the case of Greek participants I travelled to Athens. This reflective conversation (Elliot, 2001) between the two parts developed communicated relations and provided me a basis for recognising facts, but different versions of the same incident, such as emotions, motivations, inspirations and conflicts which are connected with the roots of inspiration and the construction of identity. Moreover, this process brought into focus the opportunity for me to consider the subject of identity from different angles

leading the research question to more thoughtful conclusions so that to display a correlation with its construction.

This correlation inevitably exhibited reasonable conclusions about the presence of the parameters intervening in the construction of identity namely social and private space. After the authentication they formed the approach to the subject-matter of this study "How does identity influence creative photography?"

3. 6 My role as a researcher

The crucial point at this stage was to stay concentrated on the elaboration of the project question and to not be misled by the authority and the power an insider-researcher is inevitably given through his/her work. Therefore, abusing the power of results on ethical issues such as the expectation or the guidance of participants for determining certain responds, the misinterpretation of data, the forcing of the outcome or even the possibility of making unethical constructions.

My work experience in photography education for the last sixteen years has taught me to work with professionalism and a sense of responsibility towards my students and the Ministry of Education and Culture. It is therefore, clearly in my mind that my role as a teacher should be independent from that of the researcher. However, my actions were focused on the process as if I were an independent researcher.

Equipped with personal and professional integrity I managed to remain objective and detached during the interviews process and did not manipulate the participants for any answers that would suit the research. Any interference only aimed at extracting their objectivity.

It was clarified to all participants that the video recording of their interviews, the keeping notes on their practical work field and the minutes of the proceeding of their presentations or exhibitions anticipated the evocation of a reply on the research question. Secondly, they were also informed by email that the researcher's ultimate purpose was to acquire the palpable evidences consisting results in an

articulate way so that they would contribute on the framework's construction. Thirdly, it was explained to them that their distribution has been proved beyond doubt that is interwoven within each implicated to the research programme. Finally, I clarified that they were informed in depth that the consequent result of this evaluation will facilitate reviews concerning on the analysis and observation of a photographic work which would be used from professional photographers as well students and teachers of photography.

3.7 Strength and weakness of the research

Since the 1970s, the prominent scholarly authorities of photography have not only thought about the implication of photography within contemporary aspects but they also begun to explore the role, the meaning and the contribution of the photographic image in Art, Communication, Documentation, Literature, Science and Professional Practices (Sontag, 2001). Despite the ongoing discussion on theories and ideas on philosophy and theoretical analysis of photography, I acknowledge significant literature gap on the conceptual approach I was interested to address. Thus, the research drew upon the fundamental theories and correlated earlier and present theories on similar subjects that resulted to personal and philosophical scope on photography. For this reason, I first clarified the meaning and significance of certain notional definitions that would consistently be used in this study, such as the notion of identity, social and private space. The elucidation of those notional definitions succeeded a breaking ascription of new contemplations on viewing and reading photography. In addition, this venture proved beneficial for both the implementation of the research objectives as well as the deduction analysis of conclusions.

The study sample represented as a difficulty for the study's elaboration because its selection did not emerge from official documentation. I therefore, anguished upon chosen sampling whether it was appropriate to meet the power requirements of the study or not. To my surprise all the participants were more than willing to answer personal and general questions about their real life experiences and real life work

practices. Contrary to any compunction, the participants uncovered their personal concepts of creativity as these are demonstrated in their photographic work. During the procedure I observed each participant's behaviour and experienced emotional moments and also their astonishment on the realisation of their disclosures. Presumably, the fact that the interviews were performed in their workplace, which was a familiar environment to them, helped them to externalise their selves spontaneously.

As a result, both the semi-structured interviews as well as the face to face conduct with the participants have provided evidence that served my three roles to probe the appropriate answers through their visual work and words, to analyse everything within the A/r/tography procedure and meet the study's requirements. A detailed analysis of the focus groups is presented in the following chapters.

4.1 Project Journal

The process of building the project's activity was recorded in a visual reflective research diary. Therefore, all the visual and textual data that pertain to the project such as personal accounts of observation, feelings reactions, thoughts, interpretations, reflections, conceptual thinking, perspectives, practical work in progress, inspiration, personal narratives, events, exhibitions, interactions with others and connections with the literature were described on a consecutive order. The advantage of this method was that as a researcher I was able at any time to organise all data and to recode and analyse everything retrospectively.

4.2 Project Activity

The completion of the project study was designed under the arts-based educational approach known as A/r/tography and its accomplishment was carried out in two phases. The completion time was approximately estimated at ten months. The project study started in October 2014 and it was completed in August 2015. Each phase was planned with the following steps.

4.3 Phase 1:

Step 1: My role as an Artist: Art Practices as research and Personal Case Study

This personal case study was grounded in the examination of my personal perspective on interpreting photographic art work as it emerged from both my experiences as a teacher of photography as well as a professional photographer. My focal point therefore, was concentrated on the connection or links of both roles with the aim to prove all personal solicitudes. For this reason, I put my role as a researcher in the artist's position in an aim to achieve an inductive deliberation on the conceptual analysis of my individual art photography shown in the next page.

Image 1

"*In these series of photographs Eleni Pericleous Kesta portrays this feeling of immobility. Her colour portraits with a touch of fine art are inadequately and abstractly driven by an almost unnatural liveliness. The intensity of the faces is visible, and their texture means that of the chilled stone.*

Theatric lighting creates an inspiring atmosphere. The image of the foreground printed on art paper and the light in the wooden box in which they are installed give the impression of piece of art. Silence alludes to the preceding sound and to the one that will follow; immobility puts on hold the next movements, the next replies. It's as if the photographer was watching a production and continuing it frame by frame, stopping it at its peak and isolating it, choosing the moment from amongst hours and conveying it in her work in order to share it with us.

It could be the pause in Hamlet's monologue, in Blanche Dubois's, in Antigone's or in Oedipus. Besides, the hero's name isn't important. Importance is in the moment".

Nana Darioti
Photography Critic
Published in Greek Contemporary Photographers

Image 1

This appreciation therefore, substantiated my motivations and led to the framework of a research that would scientifically prove the parameters that form identity and effect on a photographer's work. This process brought into sharper focus those factors that are interwoven in culture, society, home, education and genre. This process also highlighted the indirect involvement of other notional definitions, such as social and private space, founded in social and psychological theory. The outcome of this subject project suggested that the intervention of those factors has fundamentally influenced the construction of my identity as an art photographer.

This personal case study fulfilled two overlapping fields in my research question: the conceptual analysis of my visual and textual experiences as well as the fundamental aspects of identity's construction and its influence to the photographer's work. More importantly the achievement of this ascertainment would become the cornerstone to the direct response to my aspiration to explore other photographers' art work and connect meanings and understandings between my two professional roles. On the whole these findings provided me as a researcher a meaningful context to research in literature review on the subject of identity and organise the semi-structure interviews.

Step 2: My role as a researcher: Literature Review

The researcher focused on the published work of the research subject accredited scholars and researchers within a certain time of period and journal articles on identity, social and private space. All information, ideas, data and evidence were studied as a part of literature review (Appendix 1).

The variety of theories and aspects on the notion of identity exposed the dynamic role of identity in the development of a photographic work, confirmed the construction of individual identity within social and private space namely, culture and home and in correlation with the way is evidenced in his/her inspiration and creativity. This position led to the research analysis on the photographic art work of two well established photographers, those of Joyce Tenneson and Andreas Gursky.

Step 3: My role as a teacher

The application of A/r/tography required my indirect participation in data from participants' "inquiry living". This procedure detected clues from both participants' actions and visual work which were described as answerable statements to the research question. This process encouraged my ability to understand the relationship between appropriate photographic practice and the relevant literature context, to find examples that demonstrate an understanding of the relevant

theoretical issues and concepts, to use the appropriate skills for visual analysis and to reach the topic, to analyse concepts and to compose photographs and projects based upon cited evidence and coherent evidence. The literature review exemplified my understanding of identity in the art of photography today and the three interconnected structures of identity, those of social, cultural and individual identity and their functions within the experiences and perceptions of individuals own perspectives.

It also brought into the foreground the way photographers as well as the researcher, construct their identity within the social life experiences. The literature review survey also revealed the fundamental role on identity's development and its reflection to creative photography. All these parameters led the researcher's role as a teacher to consider the appropriate method for analysing all the gathered data and adjust them with the aim to offer a revised education framework. However, the challenge of this endeavour evoked a context that was essentially tailored to synthesise the semi-structured interviews, the context of discussions and the observations of the participants' visual material as these were indicated and concluded from the literature review.

The importance of this methodology was that it shaped the basis of the effective interaction of all my roles in this research project, the researcher's, the teacher's, and the artist's role.

4.4 Phase 2

Step 1: Case Studies and Data Collection

The second phase of the project implicated the exploration of evidences of identity on both the researcher's as well as the participants' creative work as a case study. The roles of artist/researcher/teacher were implicated into an active exploration of the participants' "living inquiry" and constructed meanings from their actions, emotions, behaviours, words and visual work. This observation gathered

fundamental information that was linked with the analysis resulted from Phase 1 so that to create additional meanings in a written text.

In fact, the data from Phase 1 helped to plan a reasonable open framework with some directional questions on the basic issues of the subject under study. This activity resulted beneficially to the project activities that were required to the Phase 2.

a. The construction of the semi-structured interviews

The semi-structured interviews aimed to collect information on the following issues:

1) the artists' involvement with photography

2) the sources of their inspiration

3) the influence of their environment such as their real life experiences and real life practices in the construction of their identity

4) the evidence of identity in their illustrated work

All the photographers were interviewed in their authentic environment and they all answered the same questions. All participants were informed of the purpose of this study and gave their consent. The interviews were built on a common structure with the possibility to review during the process. The interviews were recorded and analysed retrospectively.

b. The meeting arrangement

The meetings with the participants were arranged with the help of e-mail and Skype. After the interviews in Cyprus I travelled to Athens, Greece to meet the Greek photographers. All interviews were conducted in their own studios including my own.

Step 2: Gathering Data – Procedure followed

All interviews were carried out in a pleasant atmosphere in the form of a friendly discussion. The semi-structured interviews were organised within a reasonable open framework with some directional questions on the basic issues of the subject under study. The outline of the questions is addressed on page 59. The length of the interviews ranged from forty minutes to two hours and fifteen minutes, with an average length of eighty seven minutes. The interviewers were consisted two groups one of four Cypriots and one of four Greek contemporary photographers. Seven (included myself) out of eight studied Photography at a College or University whereas the eighth was an architect and a self taught photographer. All participants were interviewed individually (Appendix 3 and 4).

Appendix 2 presents the whole interview from participant 1. Appendix 3 presents the most important phrases of the other participants' interviews that provided meanings and understandings from their own words.

5.1 Introduction

This chapter describes the results and the data analysis obtained through the semi-structured interviews and other methods such as observation of visual materials and personal reflective diaries I kept, personal and case study. All data were analysed within the A/r/tography approach. All data were processed in response to the research question *"How does identity influence creative photography?"* The focal point of this research was the reciprocal linking between the under research teaching framework with the A/r/tography methodology. This methodology is concentrated on art creation and writing distribution through personal perspectives that emerged from visual and textual material from the research approach with the ultimate purpose to render the findings and the results through interpreting (Sinner, et al, 2006). Furthermore, A/r/tography incorporated the assemblage of the three roles of artist/researcher/teacher and directly linked their actual function within the project process. This approach had two fundamental purposes: the investigation of evidences of a photographer's identity in creative photography and the establishment of a framework as an innovative process in art education.

5.2. Limitations

The lack of relevant literature was really a problem in my research and it propelled the research findings with the aim to fill the scholarly gap and contribute to the knowledge of the influence of identity in a photographer's work. The goal of this research was not to design lesson plans but to produce ideas that could inspire the design of lesson plans regarding the approach of identity in photography. These ideas could also be implemented in the syllabus of photography in Cyprus institutions so that they can offer a holistic knowledge of photography. Another limitation was the choice of the particular participants among many others. It was a lengthy process because I had to select the ones whose visual work was based on the possible evidence of their identity. Even

though, the particular sampling was limited to eight participants the outcomes met the research question.

5.2 Analysis of the qualitative material

The eight participants (including the self agent) answered seven constructed questions (Table 1). Apart from these pre-designed questions, secondary questions related to the formulated questions were also eventuated during the interview procedure. The research questions are linked to the A/r/tography methodology with the aim to elicit information around the participants' identity within their social and private space.

1.	How does your involvement with photography start?
2.	What kind of themes/subjects do you prefer to photograph and why?
3.	Is there a particular technique or conceptual idea that monopolises your approaches?
4.	What are your inspiration sources?
5.	Do you believe that these influential factors have constructed your artistic identity?
6.	Do you believe that this identity is reflected on your creative work?
7.	How do you believe your identity is mirrored in your work?

Table 1. Format of semi structure interviews

The interviews data were analysed within the Creswell's (2009) qualitative data procedure illustrated in Figure 1 in page 60.
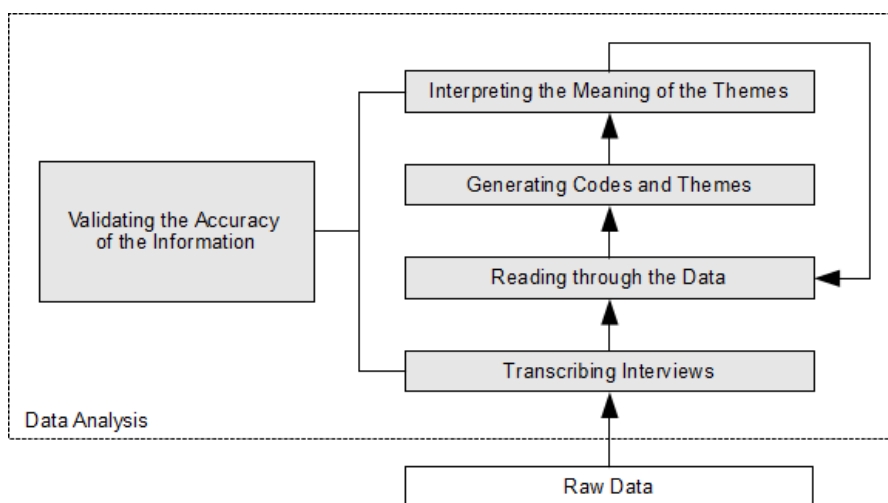
Figure 1: Steps of Qualitative data analysis (adapted from Creswell 2009:185)

5.2.1   Analysing the interview data according to Creswell's procedure:

Step 1: Transcribing Interviews

This initial step involved a multiple close reading of the transcripts. Each reading and listening to the video recording provided additional observations and understandings about the potential significance. These new thoughts, extrapolated ideas and generated suggestions were commented in a table (Appendix 4) on a computer word program.

Step 2: Reading through the Data

The results of Appendix 3 were demonstrated in Appendix 4. My notes and observations as well as the conceptual framework that guided this research, were formulated into preliminary descriptive and interpretive categories. The objective of this approach was to perceive the meaning of the given information that would provide the required cornerstones for the identification of relevant codes and themes. The thorough examination of the given information unfolded a various views of the construction of identity.

Step 3: Generating Codes and themes

The third stage involved the process of the materials "into chunks or segments of text before bringing meaning to information" (Rossman and Rallis in Creswell 2009,

60

p.186). The thorough examination of the preliminary codes compiled the themes for the whole transcript and identified connections that developed pattern codes related to the research question. The resulting of the previous two stages was elaborated in relation to these connections. To accomplish the identification and construction of these themes several steps were taken (Flick, 2002). Part of the themes was immediately apparent and others were defined upon further analysis. These themes were then labelled with terms that describe the data on different levels of abstraction. Thus, focusing upon the research question "how identity is evident in creative photography", the analysed data revealed several key themes that were identifiable under the labels themes, codes and sub-codes (Appendix 5).

Step 4: Interpreting the meaning of the themes

The whole process was recorded in a narrative account of identified themes as they are demonstrated in Appendix 3 and 4. What followed was an evaluated description and exemplification of each theme with the extracts from the interviews as well as analytic comments by me. Furthermore, I attempted to relate interviewees' answers with the notions that were studied in literature review (Appendix 5).. This procedure delineated to me the persuasive account of recognising the important experiential materials that have been found during the previous steps. On that account the final analysis would thus include both the participants' accounts of their own experiences in their own words as well as my commentary.

Writing

The sedulous analysis described in Appendix 5 and the coding process addressed in Table A1, made accessible the comparison and contrast for analytical conclusions and approaches which I connected with the main research topic of the study.

Rationale

All the questions addressed to the eight participants were geared towards eliciting their awareness on the artistic depictions in relation to their real life experiences and practices included in their "living inquiry" as these are introduced in A/r/tography methodology. Therefore, the questions were appropriately designed to ensure the extraction of the role of those experiences into the construction of their identity.

Objective Achievement

> Objective 1: to determine the origins of photographer's identity, explore its relation with the artist's inspiration and creativity and use the findings as a research approach (Sullivan, 2010) for the formation of an educational agenda in Cyprus colleges and universities. This exploration is anticipated reflecting on my own current practice in order to connect it with real life experiences and real life practices and the context of investigation.

The first question the participants answered offered three different observations. Participants 1, 3, 7 and 8 admitted that their involvement with photography began accidentally in their lives. Participant 1, revealed that although her interest in discovering the *"magic world of photography"* emerged while she was watching a friend taking photographs all the time, her background in Philosophy, had proven fundamental to her development in art photography. Participant 3 and 7 said that even though photography was not an alien area to them, their involvement with photography was the result of their rebellion towards their families' wish to study something else. Participant 8 studied architecture in which profession taking photos is an essential tool. This is how he discovered the unique visual optics of objects. Therefore, about a decade later, he took his Masters on photography. All four participants consequently admitted that their engagement with photography required great devotion in order firstly to profess this medium and secondly to advocate their personal work as a significant and validated art form.

Participants 2 and 5 acknowledged the importance of education they had in various art fields in their early years. Participant 2 took art lessons from elementary school until he started university. Participant 5 took classical ballet lessons from the age of 4, piano lessons from the age of 6, modern ballet from the age of 10 and theatre lessons from the age of 15, until she finished her first degree at university. Moreover, they both had a family member who was involved with professional photography, from whom they learnt to read and understand photography. At the end of these conversations a notable point was distinguished; they both admitted that their background experience in different art fields influenced their decision to study photography.

Similar views were also traced in the statements of participants 4 and 6. Both participants were always interested in arts, even though, they discovered photography during their first degree in Arts. The photography lessons participant 4 had during her degree in Arts inspired her in such an extent that she decided to use main principles and techniques of photography in her art work. In the same line of thought participant 6 admitted that *"I realised how photography could change my aesthetic my conceptions during my practical work as a creative director".* They both compare photography with the art of painting and they love to mix techniques from these two different fields in their photographic creations.

The decode of the participants' replies to this part of questions led to conclude with certainty that their involvement with photography is connected with their real life experiences and real life practices are interrelated with the notions of social or/and private space.

Participant 2 Photographic work 1

<u>Objective 2:</u> to examine the real life experiences and practices of a selected group of contemporary Cypriot and Greek photographers as a case study and detect the impact the construction of their identity has on their photographic work

The results of objective two are not clearly indicated in participants' answers. However, the organisation of their answers in a table enabled their analysis so that provided the researcher meanings and understandings on the participants' rational vision on the construction of their identity. To determine this pattern process the

researcher decided to sort the participants' words in four codes and two sub-codes (Appendix 5).

Within the process analysis of the four codes, where the researcher analysed the construction of their identity in the frame of "family" code participants 2, 3, 4, 5 and 6 experienced a positive reaction consisting of thoughts, feelings and memories rooted to the family and its environment. Participant 2 admitted his involvement with fashion photography is rooted to the experience he had with his grandma who was a dressmaker. Participant 3 says *"…my whole life and my life experiences and memories with my family are safely closed in my soul…"* Participant 4 noted *"…I grew up in a family of women…my soul has collected all the beautiful feelings and memories from my real life experience within my family…"* Participant 8 attested that the family bonding and the memories he has from both his parents' obsession to travel around their island and learn its history and culture as well as their journeys to Europe gave him great memories and experiences. Participant 7 referred to the absence of his family, as he was growing in a boarding school in Europe, and the role both environments played in the construction of his rebellious behaviour. However, participant 1 did not mention her family in the interview but she attributed the construction of her identity with her studies in philosophy. In parallel with the significant role of family in the formation of their identity participants 2, 3, 4, 5, 6, and 7 said that their education experience evolved their reflective thinking about their field of interest. On the other hand, participant 8 advocated a discussion on the experience and the success he got from his work without hesitating to express his empathy to the boarding school he grew up as well as his gratification in cancelling his parents plans made for him.

Their answers offered another substantiated conclusion that their identities were developed within the circle of the four codes. Consequently the researcher can suggest that both their private and social space play a fundamental role on the formation of participants' identity.

In the search of an answer to this objective, I focused on the participants' work (Appendix 8) and the concealed meaning(s) it bears. When they were asked what

their roots of inspiration were and how these were demonstrated into their images, they all gave prompt answers.

Participant 1 implicates her studies and knowledge in philosophy, social space, with her creative work. On a question about which subject she prefers to photograph, she mentioned that her creativity and inspiration have recently changed to a subject, namely portraiture that not only she ignored but she never anticipated to get involved with it. The reason she never liked this subject was traced on the belief she cultivated in her childhood and adolescence that she was ugly and fleshy. Nonetheless, when on a recent visit to Richard Avedon's portraits exhibition in Athens, she had the opportunity to observe face to face his portraits and reconsidered it. Now she photographs portraits with the intention to capture the psyche of her model which she studies in advance and she keeps notes on it. Through this procedure she aims to *"…conjoin philosophy with the representation of the models psyches outcome, that characteristic symbolism, mystery and mythology of Ancient Greece…"* According to her vision this accomplishment helped her in discovering her signature style that is the outcome from her identity. This aspect provided her with the effort to investigate in depth Avedon's work and conclude with enthusiasm that portraiture, and especially Avedon's portraiture, represents a very psychological intense of himself in his work.

Participant 2 also, mentioned that he always undertakes a project as a unique challenge. As he considers himself as an artist working with painting mediums and clothes alteration, he always treats and views his work from a painter's perspective. To this point he said *"…that integration enriched my conceptual approach to both my fashion as well as my personal photography…"* He also explained that he adores inserting in purpose a touch of fashion. In his photos during the fashion shooting, he often intervenes in the styling by preparing and sewing clothes and accessories. His intention in utilising fashion within a complex manner emerges from the experience he had as a child watching his grandmother making dresses for other women. As he said *"…this touch is a part of my identity which has been composed by memories, smells and feelings…"* The most important inference drawn from this interview was

the participant's ascertainment that his identity held a crucial part in his creativity and is always demonstrated in his work.

Participant 3 though, connects his chosen subjects with his memories and real life experiences and practices.

Participant 4 remarked that her images are predominated by two significant factors of her life in Greek culture as social space, and her family as private space. In fact, she noted that *"…my artworks are created from the depth part of my soul that has collected all that beautiful feeling and memories...I intended to capture a glimpse of the history and culture of Greek women..."*

Participant 5 stated that what characterises her approaches are influenced by a hidden identity that constructed through her real life experiences and practices, her art background and the memories and feelings she has from her family. In her approaches one could observe a theatrical attitude *"…theatre was always my secret ambition… I still involve theatre in my work because I want to interpret and act a story…"*

Participant 6 explained that she always get inspired from her thoughts, feelings and emotions. At that time she was working on a project based on personal story which she and her brothers and sisters have experienced in their adolescence. About this particular work she stated that *"…I discovered that this real life experience…has influenced my way of thinking…"*

Participant 7 unfolded a completely different perspective on the way he observes and undertakes a photographic subject. He attested that his experience in the boarding school gave him the opportunity to discover the elite of different European cultures. For this reason he claimed he decided to discover and photograph the other facade of those cultures.

Having learnt the fundamentals of form, composition and process of how to create a project with a strong conceptual foundation from his studies in architecture

participant 8, turned to photography. Architecture helped him to develop his interest in looking for uniqueness in things and places. In connection with his travelling experiences with his parents he travels and photographs landscapes with an architecture perspective.
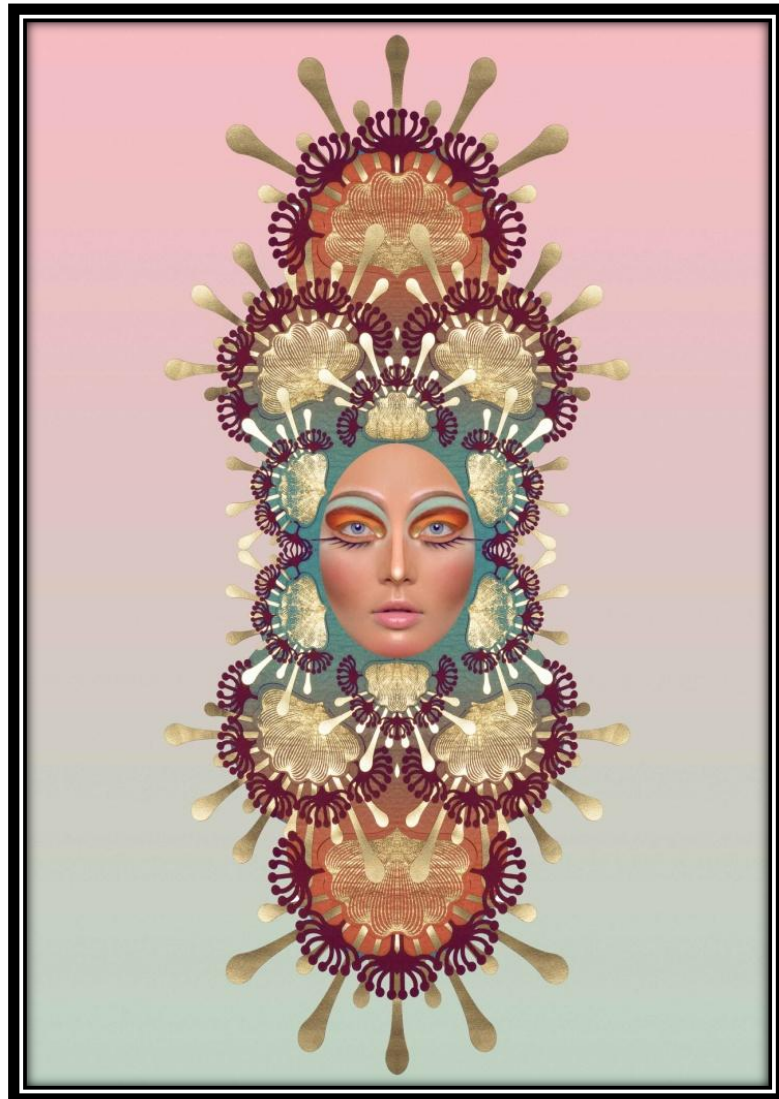
Participant 2 Photographic work 2

Objective 3: the research findings would evince the application of this analysis as a means of reading and understanding art photography.

In regards to the question on the role of their identity in their creative work, all participants related their answers to their memories, feelings, real life experiences

and practices they had as they grew up. Even though participant 1 was focused on the Science of Philosophy and its effectiveness in her inspiration, and she referred to the memories she obtained from her parents when she said *"…my culture was developed through the education my parents provided me…"* Participant 2 stated that *"…memories and images are saved in my mind… the colours, the attitudes and behaviours are all rooted in my psyche…"* Participant 3 described his memories with his grandfather who used to take him to traditional festivals where he observed the differences between attitudes, fashion codes and people.

Participant 4 mentioned that her feelings and memories come from her real life experiences and practices with her family. Similarly, participant 5 admitted that both her father, who is a photographer, as well as her early involvement with music, ballet and theatre have influenced her identity construction. Participant 6, also, thinks that her real life experience, which was full of mystery and adventure, influenced her way of thinking. Participant 7 was proved to be the most difficult individual in expressing his thoughts and feelings. However, he confessed that his interest in photographing specific subjects such as dancers, *"…emerges from my necessity to escape from that boarding school I grew up and meet new people and new cultures…"* Finally, participant 8 referred to his passion in photographing landscape as a result to all these memories he had from his parents who had a passion with travelling and knowing new places.

Relate Data Analysis with Literature Review

The examination and analysis of these interviews about the concept of identity and how this is evidenced in a photographer's creative work can be analysed and interpreted in literature review. The outcomes find similarities to my work experience as an artist and my considerations in my teaching practices. According to theorists and sociologists the understanding of the nature of identity is centred within the social and private structure where real life experiences and real life practices intervene in its development and transformation. Marrow (1969) among others supports that a person experiences its subjectivity in his/her life space (cited in Kolb, A. and Kolb, D. 2017). McDowell (1996) explains that space is structured by

other places and objects where everything influences a specific structure. Identity therefore, is constructed within the "circuit of culture" (Woodward 1997) and differs from each individual. It is in this life space or social space (Hall 1996) and in the "private space" as opposed to home (Bachelard 1964) where a variant of factors are involved and influenced the formation of identity (Hoffman 1997). Although Goffman (1968) and McDowell (1996) among others have declared that social space implicates factors such as culture, education, language and religion where private space involves parameters related to the home and family (Bachelard 1964). The meanings of social and private space established an emphasis on the notion of identity and a key role in its construction examined in literature review are verified from the participants' statements and their visual work that reflects their experiences and perceptions of self/identity. That leads to the conclusion that their identity plays a significant role in their creative work. Oring's (1994) aspect that identity is composed with memories, identifications and repudiations of individuals, ideas and experiences which come to constitute a configuration that all factors are situated within the private and social space.

All these theories have been detected in both the participants' statements as well as their photographic work (Appendices 2-5). Their statements also converged with Porter's (1997) aspect that each individual builds his/her identity according to the personal perception that derives from a bank of experiences, knowledge, circumstances and memories through everyday interaction. Within these fields, philosophers and sociologists have pondered the influential attribution of both the social and private construction into the way one's constructs his/her identity. Their statements though, support the notion that the fundamental elements of the building of identity are firmly connected with private and social space and they can be traced in a photographic work.

Moreover, Joyce Tenneson and Andreas Gursky commented in literature review that their photographic work can be considered as a perfect example of how their practices were based on their experiences and perceptions of self/identify. Both photographers' identity is adequately, introduced in their art photography. On one hand Tenneson justifies her spiritual vision on the grounds of a convent in West

Massachusetts where her parents worked for the nuns. When she was interviewed by David Tannous, Tenneson asserted that this particular environment certainly played a fundamental role in the construction of herself and was the greatest inspiration for her. She also explained that this life experience is deeply rooted in her soul and mind. Tenneson also, supported that her work is autobiographical as it is based on Catholic mystery and Freud's unconscious. Consequently, Tenneson's statements bring into sharper focus answers on identity and its construction based on real life experiences and real life practices.

On the other hand Andreas Gursky is influenced by his private space as well as his social space (Martin, 2014) two fundamental notions in literature review wherein identity is constructed. Contrary to Tenneson, who grew up in a 'holy space' and she is a self-taught photographer, Gursky grew up in a family of professional photographers and studied at photography the State Art Academy of Germany. The environment in Düsseldorf, a business and financial centre also renowned for its fashion and trade fairs has influenced his vision. During his studies he was greatly influenced by his teachers, Bernd and Hilla Becher as well as by his fellow students Sigmar Polke and Gerhard Richter. Gursky demonstrates in 1980s, small black and white images which were initially interpreted as an extension of the Becher aesthetic. Other notable influence on Gursky are the British landscape photographer John Davies and to a lesser degree the American photographer Joel Sternfeld.

In Gursky's themes, the attention is always drawn on a subject that involves the relationship between human beings and their social environment (Syring, 1997). A stylistic characteristic of his work is the fact that all of his photographs "capture every element of the scene with extreme clarity and focus" (Blumberg, 2009). People's individuality is lost in his images and Gursky loves to observe the human interior and exterior social spaces transferring them into his images (Stallabrass, 2014).

According to the photographer, the political and geographical connections influence and shape individual and group behaviour, in a way that, are phenomenological features of the structures people make for themselves fascinates him to the point of

transferring them in his images (Begg, 2005). Williams (1999) suggested that Gursky has introduced a new way of perception by producing a perfect copy of "the banal monuments of our times and to make us all spectators of the late of 20th century energy and folly". This perspective enables the viewer to encounter ordinary scenes, which encompass both centre and periphery, and are ordinary beyond reach other (Hatami, 2010). However, his deliberate intention not to include the side edges of the most of his subjects within the frame of photograph, leads to the conclusion that the photographer, observer is always in the centre and the space which surrounds him extents into infinity in all dimensions (Hatami, 2010). In Andreas Gursky's (1999) own words "man is central in my photographs, even when, in exceptional cases, he can be reduced to the point of invisibility". It can therefore, be suggested that this statement implies a certain influence to the industrial environment, the social space he grew up, in relation with the conceptual aesthetic received from the Becher School-his private space.

The outcomes of the examination of Gursky's and Tenneson's identity in relation to their visual work are similar with the findings of the participants' statements and photographic work. These findings contributed to the construction of the suggested framework that I use in my teaching. This new approach was vital as it offered the students a more complete understanding, reading and analysis of a photograph and enriched their creativity and inspiration.

Participant 8 Photographic work 1 & 2

This study explored the origins of photographer's identity and the way this identity is evident in his/her creative work. The purpose of this deliberation was to use the findings as a research approach for the construction of a framework as a new suggestion to the current photography curriculum in Cyprus. In this process I used the methodology of A/r/tography which implicated me in three different roles (artist/researcher/teacher).

The project's first objective was to determine the origins of photography and examine its relation with the artist's inspiration and creativity. For this reason, as a researcher I gathered information from literature review as well as from the participants' real life practices and experiences. The outcome from this stage pointed out my initial considerations that identity is constructed from the intervention of factors such as culture, home, and family which are traced in individuals' private and social space. Additionally, the examination of the photographic work of two great photographers, those of Joyce Tenneson and Andreas Gursky, suggested that their identity is constructed within their social and private space and it is projected with obvious characteristics in their personal work.

The second objective focused on the examination of the real life experiences and practices of a selected sampling group of eight contemporary photographers in order to detect the impact of their identity on their creative work. This objective implicated my role as an artist-researcher where I observed participants' behaviours and actions within their personal space and collected information about their real life experiences and practices. At this point the exploration concentrated on the correlation between participants' photographic work and the decoding of their own words from the interviews (Appendix 5). This deliberation highlighted that all participants' have constructed their identity within their private and social space consisted from factors such as culture, home, and family which were examined in literature review. It is also important to mention that during the interviews all the participants understood the notion of identity and the way this is constructed as well as the way their identity has influenced their thoughts, inspiration and creativity.

The findings from these two objectives substantiated my individual thoughts and perspectives about the concept of identity and the role it plays in creative photography. Moreover, this confirmation guided me to use the results as a teacher in order to construct the suggested educational framework based on understanding, reading and analysing a photographic work, which was the third inquired objective.

Therefore as a teacher-researcher I included the notion of identity and its construction in my teaching practices (Appendix 6). This new approach provided a broader context based on specific photographers through estimation on the way their identity is evident in their creative work. Using this approach in my teaching I traced a positive reaction between my students in terms of understanding, analysing and reading photography. The fact that my lessons were enriched with different representational styles of photographic works extended my students' comprehension over a far greater range of key factors which seem to invoke from both the photographers' perceptual experience as well as their ideological effect. Furthermore, this realisation benefited their creativity and inspiration in such an extent that affected their development in undertaking photographic projects.

The implementation of this new methodology produced evolved my teaching skills in providing students specific knowledge so they could investigate and understand other photographic projects and also to explore and represent their identity to such an extent that it could be easily declared through their final projects. I believe that photography teachers in Cyprus institutions should also use this framework in their teaching practices, because it would not only broaden their teaching approach but it would as well enrich their students' understanding, reading and analysing a photograph. This new approach would affect the development of their creativity and inspiration.

The resulting outcome reinforced my individual thoughts and perspectives about the concept of identity and the role it plays in creative photography. It also provided me with the ability to understand the relationship between appropriate photographic practice and the literature context, to find examples that demonstrated the understanding of the relevant theoretical issues and concepts, to use appropriate skills for visual analysis and to research a topic, to analyse concepts and to compose photographs and projects based upon cited and coherent evidence. These characteristics established a new perspective and authenticity on art photography concepts and ideas. The project reinforced my ability to act as a mediator and coach (Mamchur 2010) to prompt and help my students develop their understanding and learning.

This research offered me a way to add to the literary discourse and that will probably widen the on-going dialogue on the analysis of photography. At the same time, the verification of the influence of identity on a photographer's work will hopefully be implemented in the curriculum of the study of photography and help to continue this research on other areas such as semiology.

This study offered me knowledge and skills that are beneficial to my teaching process. As a teacher I learnt how to organise my teaching materials, my lesson process and how to impart the appropriate knowledge to my students so that they would develop their creativity and inspiration.

Further study could include how identity involves the viewer's perception. This approach would answer the question of what a viewer really perceives from a photographic image. Does he/she perceive the photographer's identity, or does the artist's identity interact with his/her and result to different interpretations? This is another aspect of photography that has not been examined yet and it would really offer new perspectives to the field of photography. I would really be interested to examine to what extend the power of identity of the viewer affects the analysis of a

photographic image. Such an examination would broaden my research of the interference of the artist's identity in his/her photographic image.

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APPENDICES

Appendix 1: The origins of the concept of identity

It seems that references on the concept of identity and its construction were originally traced in ancient Greece and particularly in Aristotle's statements (W.D. Ross) which inspired a plethora of different connotations in the modern and post-modern philosophy. Suggestions like those of the American philosopher, sociologist and psychologist George Herbet Mead (1934) as well as those of Canadian-born sociologist and writer Erving Goffman (1968 & 1969) and the French philosopher and social theorist Michael Foucault (1994) provided a clear history and analysis of the social construction of the self and identity. On the other hand post-modern theories on the notion of identity have offered a new dimension to the very locus of the concept of identity construction: that identity comprises elements from the individual's real life experience within a social group which it belongs.

A connection with the context of creator's photographic approach with his/her elements that constitute individual's identity and control its actions were found in theorists such as Linda MacDowell (1996), Kathryn Woodward (1997) and Stuart Hall (1996 et al. 1997). The examination of contemporary development in theory and philosophy of photography and identity pinpointed those theorists who have ascribed the fundamentals of the building of identity firmly connected with 'private' and 'social' space. Theorists such as Burgin (1992), Sontag (2001) and Barthes (1981) recognised photography as an Art form, a statement that gave me the opportunity to correlate their philosophies on Photography with my approach on analysing Photography involving the development of identity.

The discussion was coordinated by me. Each interview started with an introduction to the general aims of the study and the information given in the invitation letter sent to them. Even though the interviews followed the same sequence of questions there was some variance depending on the interviewee's response to a question impinging upon another question topic. There were also additional questions whenever in case there was a need for more details, clarifications, or more analysis on the subject under discussion. Leading questions were avoided, although questions were often re-phrased or expanded upon, when the interviewee requested a clarification, could not answer, or misinterpreted a question.

All the interviews were video recorded with the photographer's permission. During the interviews I was observing their behaviour and reactions and I was taking down notes. This method was used for both as an ascertainment feedback record of the interviews in case of recorder malfunctions as well as a direct capture of a new thought or conclusion during the conversation. To avoid any misunderstandings, I often summarised their answers and I asked them whether or not my interpretation was correct. As a consequent result, this prerogative method facilitated the review of analysing everything retrospectively.

Once I asked the first question I tried to stay focused on the main semi-structure layout in order to balance the interview's limitations and prevent false conclusions about the participants' actions outside the interview settings. This strategy benefited my direct response to questions that accrued from the conversation. Undoubtedly, the fact that the interviews were performed in a familiar environment helped them to express themselves without any preservation. The observation of the participants' provided sufficient and accurate accounts so as they allowed me to make personal judgements. Those judgements on the other hand helped me to lead the conversation to the central point of the subject under investigation without any deviations.

GROUP 1: CYPRIOT CONTEMPORARY PHOTOGRAPHERS

1st Interview

The first interview was held at participant's studio in Limassol. The participant was male at the age of thirty. The decision of choosing the particular photographer to participate this research was based on his contemporary and innovating approach on fashion photography.

The interview lasted one hour and twenty minutes. The participant was very enthusiastic about this aspect of study from the beginning. The interviewee was captured performing and revealing his identity in his actions and talks about his real life experiences and real life practices in relation to his photographic work. It can be said, that the research outcome, which is analysed in Chapter 5, was more than satisfactory. It actually provided to me a great understanding of personal experiences, actions, feelings, emotions, motivations and responses with the purpose to analyse them in relation to the factors that are involved to the construction of identity.

2nd Interview

The second interview took place at the gallery the participant owns in Nicosia. This photographer is also male and he was at the age of late thirties. His persistence in photographing and exhibiting, subjects are demonstrating social problems such as the economical crisis, the refugees, the Cyprus problem among others, monopolised my interest to include him in my research sample. The discussion lasted one hour and fifteen minutes. The interviewee responded to all questions without hesitation in describing situations and experiences happened in his life. His enthusiasm was more than obvious by the time he discovered the way his real life experiences are evidenced in his photographic work. According to him, he was contented that our conversation gave him the opportunity to unfold unknown personal emotions, reactions and realities to him. Before ending this interview the participant stated on camera that he was more than satisfied that he had the opportunity to discover his roots of inspiration. This experience therefore seemed to deposit enough evidence on the presence of identity in photographic work.

3rd Interview

The third interview involved a female contemporary photographer at age of thirty five. The interview was arranged in the garden of her house, where according to her, is the place she relaxes, studies, has her inspiration thoughts and takes notes about her photography plans. The conversation lasted one hour and twenty minutes. The interview soon felt like a natural exploratory conversation. During our conversation I had the impression of eliciting information through naturally occurring questions. Thankfully, the interviewee generally opened further and seemed to use the questions as prompts to share her thoughts and experiences. However, this interview awakened new developments on the photographer's realisation, which she hadn't realised before, about the influence her life experience has affected the construction of her identity thereupon this identity is demonstrated in her own

art. As a result, this interview has also given me clear passages so that their analysis in Chapter 5 would meet the research question.

4th Interview

In contrast to the previous interviewees the fourth interview immersed the self- agent at aged of early forties, in a conversation with herself. The interview was regarded in the same procedure as the others. The interview was held in my studio and lasted eighty minutes. The hard part here was that I had to fix my video camera on the tripod and start talking with confidence to myself. The challenge here was that I had to read the questions and answer to myself. It can be said that this interview was the most challenging because I had to turn of the distractions and respond to my request without any influences from the research and the elaboration of the research question. Another strange thing was that I was not able to observe my reactions. I saw them later and I analysed them. The advantage was that I had the opportunity to unfold my origins and express to myself my roots of inspiration, the influences from my real life experiences and practices as well as my love to photography. The conversation with me was an enlightening experience. This journey back to my life actually brought to the foreground feelings and reactions about my inner essence in a way that they profiled who I am in relation to the society that marked me. The fact that this interview emerged assumptions which were directly linked to the personal feelings attributes it as the most momentous.

GROUP 2 GREEK CONTEMPORARY PHOTOGRAPHERS

The following interviews were conducted in Athens.

5th Interview

The fifth interview involved a female contemporary photographer at age of forty. The interview was arranged at her studio in South suburbs of Athens. The fact that this participant was a fellow student of mine, while I was studying in Athens, extended the interview's length to two hours and fifteen minutes. This was the longest discussion. Her work was familiar to me but its exploration was not. During our conversation, the interviewee adequate responded to all my questions. Actually, this participant addressed the subject of her identity and its construction in a unique manner. In response to the interview questions the interviewee directly expressed her opinion about identity. Calling on her

experience as a photographer she explained her views, understanding events, patterns and forms of behaviour in relation to her real life experience and real life practices. She analysed by giving me essential points about the parameters that intervened on the building of her identity and reached her own conclusions. In fact, this interview conduct lent credence to the project's requirements.

6th Interview

The sixth interview was the shortest in duration. It approximately lasted forty-five minutes. It was conducted at participant's studio at the centre of Athens, in Plaka area. The participant was a male at his late thirties. At the beginning he refused to be video recorded. After a half an hour of trying to explain that the recording is confidential he accepted the challenge. Even though, the conversation with him put me in a very awkward position. In fact, when he was asked to answer the first question about "how does his involvement with photography start" he replied with the same question. This attitude continued with all the questions. Thereby, avoiding a state of nervous irritation, I re-phrased all my questions. Finally, at the end of this conversation he commented about his work and its relation with his life experiences. He also noted that his experiences were all formatted in his 'private' space which it was the boarding school in Europe where he grew up. This confession indeed justified his eccentric behaviour as well as the rigorous discipline that is pervaded in his work.

7th Interview

The seventh participant was also male at his mid forties. Our meeting was also held at his studio at the centre of Athens and its length lasted one hour and forty minutes. This participant was the exception to the sampling. He actually was an architect who at his age of thirty-six he realised that he wanted to be a professional photographer. Even though he is a self taught photographer his work is contemporary and really extraordinary. The conversation with him was stimulating. His enthusiasm was more than obvious when he was asked about his work and his roots of inspiration. He strongly showed his willingness to unfold himself in such a way so that both of us would have the opportunity of discovering new data about his identity and its construction. His assumption that in his photographs is more than obvious the architecture element of symmetry, satisfied his perceptions about his art photography. At the end, he seemed that he had the chance to discover his actual artistic self.

8th Interview

The last interview was also conducted at the centre of Athens and involved a female contemporary photographer at the age of thirty eight. This interview lasted one hour and forty-five minutes. This participant was very familiar with the notion of identity. As a result, the interview flew quickly and pleasantly. She stated with confidence that identity is the way one perceives and express itself. She also admitted that her identity was constructed through many conditions and events that happened through her life. Although she addressed that many aspects of her identity were configured throughout her life. At the end she supported the idea that many artists, including her, use their work to express, explore and question ideas about identity. As a matter in fact, this interview documented the most crucial answers which would directly meet the research's requirements.

Appendix 3: Example of the Original transcript and exploratory comments

Original transcript	Exploratory comments
Interviewer: How does your involvement with photography starts? Well…photography came accidentally to my life. I was studying at the university, a completely different subject, philosophy, when I realised that it was not what I was actually looking for. In the meantime, the summer I was completing the second university year, I went on vacations with friends at Santorini…a beautiful, beautiful island, I adore it. One of my friends was studying Graphic Design in London, so he brought a professional photographic camera with him. For history, it was an analogue camera with film!!!…many years ago…oh my God… I don't believe that it has been 20 years since then. Oh yeah… I am soooo old…Anyway, on our first afternoon at Santorini, as all tourists do, we went to admire the sunset. My friend was so exited taking pictures, changing lenses etc that woke up my curiosity to get a hold of his camera. From the first time I felt so comfortable with it and I became quite obsessive about it. Since that moment I thought about photography all the time. I was so impressed and excited at the same time… it was one of those things where as you love it so much, then maybe you should do it. From that time and on the only thing I had in mind was to by a camera. Therefore when I returned home I took all my savings and I bought my first SLR camera.	*Friendly and polite welcome* *Eagerness in narrating his/her involvement with photography* *An enthusiastic attitude in describing* *A nostalgic and vivid expression* *Narrates in sincerity* *Passion for photography* *Auto sarcasm* *Realistic* *Authentic* *Smiling*
Interviewer: What happened next? (this question was not on the schedule. It came out from the discussion) Since then I never circulate without a camera. I always find something to photograph daily.	*Obsession with photography*
Interviewer: I mean what happened with your studies in Philosophy? (this question was not on the schedule. It came out from the discussion) Ohhh that!!! Ok I finished my degree and I applied for studying photography in UK. So, I also got a BA in Photography, a MA in Photography and Arts and PHD in Philosophy of Arts.	*Proud for his/her studies*
Interviewer: How did that happened? You started with Philosophy and you ended with philosophy PHD but you are a photographer! (this question was not on the schedule. It came out from the discussion) Well… As a matter in fact I am grateful to life for giving me the opportunity to study Philosophy. Philosophy taught me a lot of things. It taught me how to be honest and direct with myself. It also taught me to think critically about life, about art, about culture, and about the nature of happiness. As a result, Philosophy helped me to find the purpose of my life, Photography. And to create images through a personal philosophical inspiration.	*Grateful for his/her knowledge* *Fully conscious about his/her knowledge* *Recognises the value of his/her studies in Philosophy in relation with inner self, arts and photography* *Attributes the crucial role of philosophy in the development of the inner self*
Interviewer: Would you say that behind any of your completed illustrated work there is always a hidden philosophy? (this question was not on the schedule. It came out from the discussion)	*The certainty about the implication of philosophy in*

Undoubtedly!!!!	*his/her photography work*
Interviewer: Would you therefore say that Philosophy is your main inspiration source? No, no…I wouldn't say that, but I would say that Philosophy is the source that analyses and directs me to reach my inspiration.	*Believes that philosophy plays a crucial role in his/her inspiration*
Interviewer: Would you like to interpret your philosophy on your photography? (this question is paraphrased) Philosophy begins with the art of using words and language in order to explain a subject, a method that I am familiar with it. However, the idea of explaining a subject excites me… I discover a subject that interests me and I start a research from any aspect. At the same time I develop my research idea in my sketchbook and I demonstrate my inspiration concepts. Furthermore, my research consists of other photographers' work on the same or similar subject, theories and philosophies on symbolisms and metaphors that always emerge from the research. This method always helps me to reach my final idea and adequate prepare the photographing shooting.	*Attributes great importance to philosophy's interference in the inspiration and research of a photography project.* *Interested in researching a subject in advance* *Prefers to demonstrate everything in a sketchbook* *Finds it easier for reaching the final idea* *Does sedulous research* *Studies other photographers* *Always implicates philosophy in research and study*
Interviewer: Why do you use symbolisms or metaphors in your project? Don't you think that they would complicate the viewers? I use symbolisms or metaphors because their analysis is incident with Philosophy. I believe that the implication of Philosophy articulates my ideas, the insights of the concept as well as the techniques I will use. Philosophy, actually, helps me to discover, investigate and adapt in an appropriate way the meaning of symbolisms. On the other hand I feel the necessity to provide to the viewers something more than a trite genius photograph on the wall. All of my works demonstrate a completed concept that it has been thoroughly searched. My endeavour therefore attempts to convey profoundly of knowledge to my viewers, namely, after their visit to my exhibition would fully appreciate or not my work by learning its significance.	*Philosophy always articulates* *Connects personal inspiration with Philosophy* *Analyses everything through Philosophy in advance before illustration* *Interested in baring a rhetoric message and knowledge through a completed work, not just the view of some images*
Interviewer: Would you like to show me a completed work that interprets this philosophy? Yes! Yes, of course I would love to. This period I work on portraits. Literally speaking a portrait is the representation of a person. It is the identity of a human being. If someone asks you to describe a person you always start with the face and its figures. However, behind this face, there are deeper connotations. There is always a hidden self which you have to discover before you express your opinion about it. (participant clapped hands) It is what is below the surface and the story that is behind the subject that interests me to be captured. My purpose, therefore, is to learn as much as possible from my models, so that I would create portraits that would provide an intense emotional response from the viewer. Besides, at the time of photographing I reveal my models to express and celebrate the disclosure of their hidden self. I am standing there with my camera	*Enthusiastic in explaining the development of this new work* *Enthusiastic in explaining the role of Philosophy in this inspiration* *Investigates and researches with purpose* *Prepares the idea before action* *Knowledge is behind everything*

and I record their testimony. Before that I prepare the studio section in a friendly and hospitable environment so that they feel welcome and explode their unique power easier. I hope the resulting portraits would invite the viewer to participate in the search for individuality that is hidden behind these faces and has inspired the photographer for this portrait session.

Interviewer: Do you believe that the viewers would recognise this hidden personality?
Yes I do!!! Generally they would recognise the meaning. But each viewer would recognise different aspects. This is due to their personality and their life experiences, their educational background, their culture etc.

Open minded and very focused on the aspects of the idea inspiration

Interviewer: According to your words the message would differ from viewer to viewer. As an artist who wants to provide to the viewers a specific idea or a message, this outcome doesn't bother you?
No, not at all. Because as I said, generally would recognise the meaning but individually they would read characteristics that suit to their personality and their life experiences. In these portraits each individual –viewer would recognise faces that match with their life experiences with people. And this would happen because each individual is surrounded from different persons -personalities. Some of them have influenced their lives, their experiences, their education, their characters etc. Some others just make a disinterest passage from their lives. Each influential personality has left its mark to our inner self… and if you search it you would realise that these marks are "translated" with images and scents.

Apart from the artist's philosophy, also considers the viewer's aspects
Philosophises the viewer's point of view, interests him/her as an artist
Believes and supports that the conceivable message depends on the viewer's education, culture, etc

(at this point we walk around the participants studio. The participant shows me the work on portraits)

Smiling with content

Interviewer: These are really nice portraits! I could characterise your perspective as an innovative! It is well known that portraits are the most popular subject between the photographers. At the same time is the most difficult to work with. Why have you chosen to work with portraits?
Indeed, portrait is the most favourable subject and the most difficult subject in photography. To be honest, portrait has never been one of my favourite photography subjects. Actually I've never felt the desire to approach it; I always ignored it as a photographic subject and I was completely convinced that I would never anticipate to get involved with this. But suddenly something happened and it changed completely my consideration on it.

Acknowledgement of not approaching portrait before
Cognition for approaching now

Interviewer: However, you told me that portraiture was a subject that it didn't interest you? Have you ever though the reasons? Do you want to discuss them with me?
Yes, why not…I find it interesting! Let's talk about this work on portraiture. Well… Initially, I realised that the reason I keenly refused to photograph portraits derived from a personal complex I developed when I was a teenager. Since then I believed that I was ugly

Feels enthusiastic and willing to unfold inner self and personal thoughts and considerations.
Experimentation, research and studying of other photographers work are leading artist's actions
Merry laugh with realisations

and fat. For this reason I didn't like taking pictures of myself. I believed though that all people have the same opinion, so I hesitated to work on this subject. Two years ago I was doing experimentations on new techniques so I had to test them on self portraits. The results were acceptable to my eyes, hahaha, so I continued without mentioning a thing about those "self portraits". A year later I had the experience with Avedon's exhibition. I believe that the necessity for studying portraiture began with the experimentations. But, it was Avedon's exhibition that gave me the occasion to realise that this subject interests me.

Self sarcasm about artist's personal aesthetic. This means that the artist is fastidious and demanding artist.
Believes that as artist responds to external stimuli for inspiration and creativity

Interviewer: Now I am curious! What happened really and you changed your consideration about portraiture?

Well… Last June, I was pleased to visit Richard's Avedon exhibition in Athens. It is superfluous to say that Avedon is one of my favourite photographers of the 20th century!!! Having the opportunity of observing those black and white extra large portraits from figures both famous and non-famous I felt that Avedon covered the breadth of the subject. The gallery was selling his books on portraits which I bought. During the evening I was studying those books and I discovered how much energy and time he spent in order to capture the real self of each individual he photographed. This ascertainment drove me to a second visit at the exhibition the next morning. Having noted my observations from previous night studying I tried to thoroughly observe the exhibited images. During the new observations I kept notes. I returned to my study and I resume the outcome from both the study and the observation. The next day I returned for a third time to the exhibition and I sat once more in front of those amazing figures in order to come to my conclusions.

Realisation about the influence the artist had from other great photographers. Satisfaction for how this happened.
Research – studying about the subject makes the artist feel confident.
Examination and experimentation on other photographers' techniques inspires the artist to continue the process.
Exploration of the hidden message in other great photographers' completed work helps the artistic to come closer to his/her inspiration idea.

Interviewer: Interviewer: What is that thing you discovered that interest you to get involve with portraits?

Actually, Avedon always represents a very psychological intense of himself in his work. This reflection also appears in the portraits exhibited at the gallery. Moreover, Avedon always interposes his signature style in all of his works which it comes deep within his personality. Therefore, the investigation of the subject it is rooted in Philosophy. Through Philosophy I have the chance to study and analyse people. I love doing this. I always watch them because I am curious about them. I love to see what makes people tick and I always enthuse with their differentiations. I love what our Bible says that "we are all made over the image and the likeness of God" but at the same time we are all unique. This aspect provided to me with the efforts to get involved with this subject and also put my signature style in this new challenge.

Studying Avedon's work realised the conjunction of his illustrations with his personality.
Investigated it through Philosophy and came to conclusions about the oneness of character and personality
Refers with passion on artist's signature style which counts as a challenge

Interviewer: Like the Greeks say "never say never".
Exactly!!!

	Supports the new realisation and recognition
Interviewer: Do all photographers have a signature style? According to Helmut Newton "everyone who has a signature has an obsession". I agree with him, because it's this obsession that gives to the artist that distinct point of view. On one hand this signature style requires a good research and exploration of your medium and its potentials. On the other hand the style comes as a result through hard working in the field that interests you. When the artist has found this signature style, he/she should realise that this style is the outcome from deep within his personality.	*Uses other great photographers' words to define his/her signature style. This attests the range of his/her studies and knowledge* *Without obsession the artist cannot get inspire, so that cannot be creative* *Artist's obsession is more than obvious in his/her own words* *Conjunction of signature style with personality*
Interviewer: Do you believe that your signature style is a reflection of your inner self? Definitely, definitely, I do!!!	
Interviewer: Have you detected the origins of your signature style? To be honest I have philosophised it insomuch (the participant laughs) that the outcome really surprised me!	*Recognition of the interdependency of personality – signature style and inner self*
Interviewer: How this conception is reflected in this specific work? Photography on the whole is a conversation with me. I always observe the world around me. This observation helps me to discover a new subject that would interest me to capture in an art photography project. I love working on projects, I find it challenged and constructively for new theoretical and practical knowledge. In the project, therefore the challenge was to interpret the story of the inner self of each individual photographed in the way I comprehended and discerned their psyche. Thus, in this project I attempted to have an oral and an observant conversation with the candidate models. Through this procedure I discover a polymorphism of experiences, attitudes, believes, habitudes, practices, etc. According to what I discovered, about each individual separately, I philosophised it with such an analysis that this unique character could represented in an image! For example, if a person is shy and introvert, like this model in this photograph, (the participant shows me a portrait of a woman) I aim to give an emphasis on this in a way that will portray this sight of his/her personality.	*Surprised with his/her realisation* *Cogent and concrete on target and creativity* *Adores the challenge of new knowledge* *Loves investigation* *Psyche hides a polymorphism of real life experiences connected with attitudes, believes, habituates, practices, etc* *Emphasises on the hidden psyche and its representation*
Interviewer: How is your signature involved and reflected in the portraiture then? Through the conversation I have with me. As said, I talk to the person I intend to photograph searching for his/her psyche, I observe and I keep notes. Then I come in a conversation with me; I analyse the way I see and understand those characteristics and out of that the photograph is created. In this particular project my own personal experiences as well as my own journey was influenced by my meeting with these people. This experience actually, gave me once more the opportunity to be true with me as an artist and trust my own personal vision. In this particular project, actually, I felt the necessity to conjoin the representation of the models psyches outcome with	*Artist admits that signature style emerges from real life experiences and practices* *Dynamic support for the way he/she works* *Emphasises on the research analysis and investigation* *Interest for conclusions* *Interest for personal experience within the project's research and procedure* *Symbolism, mystery and mythology are part of Philosophy and all together are rooted to Ancient Greece.* *Despite Philosophy, what is the artist's connection with*

the symbolism, mystery and mythology emerges from Ancient Greece.

Interviewer: So the symbolism, the mystery and the mythology in your images are more about your personal mythology rather than an inherited cultural mythology?

It is a combination. Ancient Greece is my identity; I carry it with me since I was a child. I learn about the history, I learn about these great Ancient Greek figures; philosophers, writers, fighters, sculptures, architects etc. Where ever I am, where ever I go in this country there is a place or a momentum that reminds me that era. I carry this era within my psyche. I believe this advocacy of my culture was developed through the education my parents provided me. My father is a general in demilitarisation and my mother is an architect. In my childhood I remember my mother talking to me about the great ancient architects and their great and unique structures like Parthenon, Epidaurus, Salamina, Kourion, Knossos. Both my parents believed that before I learn about another cultures, civilisations and countries I ought to learn my own roots. So, I studied a lot about ancient Greek culture and my parents also attained to take me to visit all these momentums. Besides, do not forget that Philosophy is a part of Ancient Greece.

Interviewer: Do you believe that your parents, your life experiences, your education and your culture have influenced your inner self?

Yes, definitely I do believe so, because all my inspirations are rooted to what I have experienced and learn.

Interviewer: Could you say that these influential factors have constructed your artistic identity?

Ohhh, yes! Absolutely they have.

Interviewer: How is this identity mirrored in your work, especially in these portraits?

Initially this identity is mirrored through the originated concept idea that is interpreted through the technique, the aspect and the perspective. To be more precisely, observing these portraits… at first glance the frames call attention to the representation different women. The captured feminine portraitures can be critically described as a distinctive conceptual approach which achieved to involve an evolving series of palettes -from the light and the unearthly shades of their faces, to the deeply rich hues of their dominant facial and skin features, to the soft tones of their groundbreaking of beauty and expressions. Their characteristics for example at this portrait are the curly long red hair, in this one are her wide eyes and her fleshy lips, in this one is her pale skin.. In these two images the models' facial features as well as their expressions are also intensively focused into the subject. All these characteristics are predominant in each image and they represent the models' identities. The crucial point here is the representation of their inner self. This comes out with my signature style intervention. According to my inspiration, I wanted to

capture their psyches in relation to my psyche. Namely, I aimed to connect their inner self with ancient culture and mythology. Thus, this concept would deposit their identity through my identity and inspiration. For this reason I use very soft and white studio light, distortion filters, white cloths and objects that remind Ancient Greece. I also pose them in a way that reminds Greek statues and paintings. Even though the interference of these aforementioned objects that I use in front of the lens, cannot cover their strong figures. And this is the point… I focus on the figures and expression so that the viewer will detect the thought that is in their mind. On the other hand these objects have a semiological meaning…which rhetorically explains the inner self that I am trying to reveal, the hidden psyche that I interpret through both my inspiration as well as my signature style. This appetence of revealing the soul to express what it feels it is also recognisable in their expression. Their eyes expression mesmerised the observer in a way that he/she wants to discover what her inner self wants to say… At the same time I interpret what I want to say.

Interviewer: I would really like to thank you for your time. It was really my pleasure to meet you and have such an edifying conversation with you. You taught me a lot of things about photography and the real artist which I found fundamental for my research. I am really looking forward to meet you and talk to you again about a new project. For the moment, I wish you good luck with this project and I am expecting an invitation for the exhibition!!!!
It was really my pleasure too, for having such a conversation with a colleague whose interests are exceed the limits of technical principles of photography. You are already on the exhibition's quest list,

Very, very positive and congenial climate

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This table also contained the long answers broken into short phrases. This method reflected transitions from one idea to the next and captured the actual point of the discussion with the respondent at any part of the interview. At the same time, this table assisted the researcher's sorting out the important from unimportant material in both the transcripts as well as in the noted utterances. It also showed participants' originals answers and my initial interpretive comments and highlighted distinctive phrases and emotional responses that briefly bracketed the focused context of testing out the notion of identity, the parameters that intervened to its construction and the possible reflection of this identity in their photographic work Appendix 8.

As it is already mentioned the choice of participant X was random. A pseudonym was used in order to maintain confidentiality of the participant in this demonstration.

	Intended outcomes	
	i. Involvement with photography ii. Roots of inspiration iii. The construction of inner self and its relation with the artistic identity iv. The factors that intervene in the construction of artistic identity v. The influence of identity in creative work vi. The evidence of identity in illustrated work	
	Notes & Observations	Abstract of participants words

Participant 1	Observed outcomes
	
	Notes on process & interactions
	    i. Excitement talking about photography
	    ii. Gained experience from others
	    iii. Recognise the influence on his work from the 'private' and ' social' space
	    iv. Feeling self conscious about his work
	    v. Surprised from the realisation that his identity was completely constructed from real life experiences and real life practices
	    vi. Confident with the photographic genre he has chosen to work with
	    vii. Loves reading and studying other famous photographers
	    viii. Motivations emerged from art
	    ix. Perfectionist
	    x. Ambitious
	    xi. Diligent
	    xii. Intuitive
	    xiii. Passionate
		"… art and photography lessons were always my favourite subjects at Lyceum…"
		"… I had my first camera for my birthday at the senior year of high school… "
		"… my actual involvement with photography comes from my godfather and his daughter who are professional photographers… "
		"… I grew up watching them photographing and developing their images in the darkroom and I was feeling so excited about it… "
		"… after my parents' pressure I went UK and I intent to a photography course for a year… "
		"… specially my god sister, who is a contemporary fashion and art photographer, developed my passion for

	xiv. Witty remark xv. Focused on the subject and target xvi. Adores the challenge of discovering himself xvii. Acknowledges the roots of his identity xviii. Very optimistic on his level standards Crucial role xix. Early Education xx. Contemporary, plain, eccentric, minimalistic geometrical linear influences from the work of great photographers xxi. Real life experience xxii. Real life experience, social and private space, memories <u>More than obvious</u> Enthusiasm in narrating, zestful in explanation, being mentored, willingness in concepts, realistic and authentic, confident, sensitive, obsessed with explaining motivations and inspirations, willingness to explore the self, rooted to education and life experience	"fashion photography… " "… I've always considered myself as an artist, creating paintings and clothes alteration … " "… I've always see photography as an art form…this point of view enriched my conceptual approach to both my fashion creations as well as my personal photography…" "… my involvement with fashion photography is rooted to the experience I had with my grandma… " "… my grandmother was a dressmaker and I used to stay with her so I had the opportunity to observe the whole procedure and learn a lot about clothes … " "… the images I have saved in my mind from this mid 80's… the colours, the attitudes and behaviours are illustrated in my images and with comparison with nowadays …" "… I work only on fashion projects, editorials and advertisements…my themes are usually located in studio or outdoors…even in the highway or in a burned land/forest…" "… even before I began a fashion photographer I loved reading about photography and studying other contemporary photographers like Erik Madigan Heck, Nick Knight, Andrew G. Hobbs, Juco, Ben Hasset are some of my favourite photographers….get inspired from their unique approaches and perspectives…" "… I create photographs that look like a painting in purpose because I love the elegance, the style, the mysterious, the eccentrically aspect of paintings…" "…it is important to mention that sometimes you see something for the first time and you realise how beautiful it is but when have a second thought you don't see this beauty. So, beauty is subjective, no one sees and understands the same meaning at the same time…" "… as a fashion photographer my purpose is to elevate the cloth through an aesthetical and artistic approach…" "… I am a perfectionist. I want all my artworks to be successful and master a story telling… I want to challenge myself to be different from the norm…" "…I want to enjoy my photographic shootings…" "…I also like travelling… I believe this"

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		kind of experience is a great challenge of inspiration. Meeting different types of people and cultures immerses you in creation … ” "…the biggest challenge for me is discovering myself through my work. I want to produce a unique work and I want to know why. All these years I was searching myself, my identity and my place and purpose on this world. Now I feel that I have assigned all these and they are directly associated with my passion in photography…”
Participant 2	Observed outcomes Notes on process & interactions i. Without complex ii. Grateful for his life iii. Self confident about his work iv. Believes on his purposes v. Stays focused on his concepts, ideas and believes vi. Entire master of his conceptualisation vii. Bonded with real life experiences and real life practices viii. Sensitive about social and political issues ix. Sensitivity emerges from his life experiences and memories x. Observer xi. Adaptable xii. Adventurous xiii. Frank about his believes and ideas xiv. Impartial judgment xv. Passionate with his purpose xvi. Practical with his methods and work xvii. Loves people and culture of his island xviii. Loves his island xix. Loves history xx. Likes to provide the history and culture of his island to everybody xxi. Deeply bonded with people and memories from his childhood xxii. Lives and works for a specific purpose Crucial role xxiii. Memories and images collected from childhood xxiv. Real life experiences and real life practices xxv. History, culture and people xxvi. All collected data (from memories and experiences) are represented in his photographic work xxvii. Knowledgeable of his island history xxviii. Optimistic More than obvious Sensitive in narrating, zestful in explanation, willingness in providing knowledge through photographs, realistic and authentic, self confident, obsessed with explaining motivations and inspirations, rooted to memories related with	"… I became a photographer because I didn't have a purpose in my life…” "…I always had a camera with me, photographing my memories and experiences but nothing special…” "…when I discovered photography I really felt in love with it…” "…I started reading, learning and playing with the camera until one day I decided to move further and study about it at a College…” "…I remember my grandfather used to take me with him at traditional festivals…where I was observing different attitudes, different fashion codes, different people…” "…my grandparents used to narrate stories from their childhood experiences and the difficulties of that era, the Cyprus Emergency in 1955, the Turkish military invasion in 1974…” "… subjects that coincided with Cyprus history and culture are my favourites…” "… my images capture forgotten views of life, like culture, political issues, people's pain etc., I deny to forget and I deny to leave my compatriots to forget our roots and our history…” "… I am what I am because I was born in this island, I grew up with this culture, I curry with me everything …” "… my whole life and my life experiences and memories are hidden in my photographs …” "… I feel a strange bond with the memories I have received from my grandfather …” "… I believe I was born for this life, for these memories, for these experiences. I am certain that I ought to myself and especially to my grandfather the representation of all these images I have

	grandfather, real life experiences and real life practices.	"… collected through my life …" "… I want my compatriot viewers, to have in remembrance this part of our island, and the new generation to learn about the history and the culture of this island. But I also want the foreigner viewers to discover and love the authenticity of us …" "… I invest on my images… I narrate a story about my island, about my roots with the ambition to leave a legacy to the new generations …" "… I use to travel around the island and every time I discover new places new people new behaviours… I observe for a long time people, places and attitudes before I press the button … I always search and expect the decisive moment …" "… I love photographing subjects that are in front of our eyes but we ignore them. These images are absolute representation of my memories … " "… I love the use of filters, especially those of Instagram because I can illustrate images with colours and light that are close to the images of 70s and 80s, my childhood decades …"
Participant 3	<u>Observed outcomes</u> <u>Notes on process & interactions</u> i. In love with arts and photography ii. Dreamy look when she talks about art and photography iii. Talks with expressional force iv. Construes everything v. Affectionate vi. Diligent vii. Empathetic viii. Passionate ix. Witty remark x. Philosophical with life, events and situations xi. Private space is the root of inspiration xii. Parentage is the root of inspiration xiii. Real life experiences and real life practices have constructed her 'private' space xiv. Her life experiences are demonstrated in her work <u>Crucial role</u> xv. Real life experiences and real life practices xvi. Memories xvii. Family xviii. Private space xix. Memories and experiences are expressed in her work <u>More than obvious</u> Sensitive in narrating, zestful in	"… I draw since I remember myself …" "… my undergraduate degree is in painting and drawing …" " … I love involving art in my art photography and I believe this is clearly shown in my images …" " … I see myself as an artist who interprets her emotions, fantasies, dreams and illusions via photography …" " … I think my works are more influenced by spirituality, philosophy, literature, poetry, masters of painting and photography. I am also greatly inspired by music myths and other cultures. Therefore my art photography is a mixture of all these elements …" "… I find photography as a great way to express my feelings. I am very romantic, philosophical and sophisticated person…" "…indeed my photos usually convey the very deep emotions of women…" "… I grew up in a family of women: my 3 sisters, my 2 grandmothers, my mother and her 4 sisters, my 12 cousins, ok and my father and grandfathers. Honestly, we were so close to each other…" "… I feel that women of my family are

	explanation, emotional, creative, bonded with family and relatives, realistic and authentic, self confident, passionate with her work, get inspirations rooted to memories to real life experiences and real life practices related with family	my inspiration… " "… through my recent work I indented to capture a glimpse of the history and culture of those women and the hidden Greek soul: something fragile, emotional, romantic, sensitive and very deep …" "… it's my personal opinion that the sole mission of art is to touch the heart and provoke emotions in the audience making the world a more beautiful place …" "… my art photography is created from the innermost part of my soul and I wish that the people who see my images will feel the same as I do when I create them …" "… as a Greek-Cypriot artist, I like to work more on projects focused on Greek and Cypriot personalities interpreting the beauty of our story, culture and tradition…" "… my artworks are created from the innermost part of my soul that has collected all the beautiful feelings and memories from my real life experience within my family. I would feel satisfied and successes as an art photographer if my viewers who observe my work will feel the same way as I do when I create them.
Participant 4	Observed outcomes Notes on process & interactions i. Demonstrates exuberant imagination ii. Frank iii. Gregarious iv. Passionate v. Philosophical with life and art vi. Witty remark vii. Creative viii. Artistic ix. Well educated on photography and art subjects x. Discerning art & photography critic xi. Devoted to her work xii. Devoted to art & photography xiii. Explains directly her aspects on art & photography xiv. States with reasonable arguments her aspects and concepts on art & photography xv. Involves different art forms in her work xvi. Specific considerations and points of view xvii. Philosophical xviii. Expert in technical and theoretical art and photography issues xix. Recognises all the parameters that have influenced the structure of her artistic identity	"… with a background in ballet and performance, I'd always loved to be in front and behind of the camera …." "…my father gave me my first camera when I was 3 and I photographed my childhood life view on black and white films …" "… my father is an amateur photographer but I was avoiding fallowing him on cliché photographing shoots. I actually didn't like it…" "… I found it fascinating being in the darkroom developing my own images …" "… I've never liked the majority of my father's images. I really ignored the subjects he used to capture. I always believed that photography is an art form, therefore there is something more than what he was interested in, something that it was missing from his compositions …" "… actually he is an excellent photographer with excellent knowledge on photographic techniques but to my

	xx. Restless spirit	eyes his not an artist …"
		" Well, to be an artist you need to develop a good theory background, to study about photography, to study other photographers and their work, if you want to be an art photographer you need to discover your medium, you need to philosophise it …"
	Crucial role	
	xxi. Education, culture, real life experiences	
	xxii. Arts, specially theatre have influenced participants education	
		"… I wanted to study theatre… but I studied photography…" "… I've never regretted my choice, I am sure it was the best for me…"
	More than obvious	
	xxiii. Involvement with arts in early education	"… my photography teachers insisted that there is always a theatrical emotion in my approaches … I recognised their appreciation … "
	xxiv. Theatre is participant's passion and is always involved in illustrated work	"… I still involve theatre in my work … because I want to interpret and act a story…"
	xxv. Recognises the factors that have influenced the construction of her identity	"… theatre's lighting plays a crucial role in my images …"
	xxvi. Interested in expressing her inner self	"… I prefer working in the studio… I feel that studio is my stage …"
	xxvii. Directs her productions	"… I consider myself as an artist who express her inner self via photography …"
	xxviii. Always with studious approach	
	xxix. Focused on the purpose	"… my approaches are characteristic. It is quit recognisable that they convey my trademark, my style, my influences, my inspirations, my identity …"
		" … I believe that my artwork accrues from my gradually improving artistic education on philosophy, criticism and analysis of photography and art …"
		"… the inspiration comes through studying. It is very important to investigate, study and analyse everything before you choose your finale approach. It really improves your skills. A continues research on the subject of my interest help me as a photographer to feel my strengths and gradually progress …"
		" … it is often challenging to find something new, a new subject, a new story, a new knowledge or a new experience. The viewers are very demanding and constantly want to be surprised and fascinated. Therefore, the final work owes to demonstrate an innovating and impressive vision. …"
Participant 5	Observed outcomes Notes on process & interactions i. Artist ii. Restless spirit iii. Experimenting with a variety of arts iv. Continuous education	"… my background and most of my career since graduate college is related to fine arts …" "… my first degree is Fine Art and my second degree is on photography … "

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	v. Researches photography subjects vi. Fascinated by photography vii. Involves art in photography viii. Portfolio influenced by personal perspective, personal experience and personal emotions ix. Specific on the aspect that needs to make art x. Loves working on artistic projects xi. Producing personal work based on her experiences with her brothers and sisters xii. Real life experiences and practices influenced her way of thinking and imagine xiii. Influenced by many constructed narrative photographers xiv. Personal work is autobiological xv. Employs symbolic objects xvi. Employs a dialogue with her inner self xvii. Identifies herself within all her images xviii. Studies her concept before the capture xix. Self confident about her work xx. Open to criticism xxi. Intelligent and vigorous <u>Crucial role</u> i. Family and environment have influenced her creation Real life experience and practices have played a crucial role in the construction of her identity <u>More than obvious</u> i. Rooted on her life experiences	"…I had the opportunity to work as a creative director next to a family friend in London, where I realised how photography could change my aesthetic conceptions. …" "…I decided to get the chance to advertise my work …" "… the fact that I needed to prepare the shooting editorial, I mean to prepare and create the concept, choose the appropriate photographer for the particular concept, the collaboration with the photographer so that the concept becomes actuality, really exited me and guided me to get involved in a new degree, that of photography …" "… I am fascinated by photography's ability to capture the moment, the time, the reality , is an advantage that other art do not have…" "… I work as an advertising photographer but I always use a hint of art in my images…" "… my portfolio of personal work that was influenced of personal perspective, personal experience and personal emotions …" " … the commercial sphere showed me the way to make create images as I creating art pieces …" "… I love preparing projects and editorials that need a good research, clever concepts, bright images and a hint of art …" "… I am constantly developing personal work that is based on a personal story, me and my brothers & sisters have experienced in our adolescence …" "… I discovered that this real life experience, which was full of mystery and adventure, has influenced my way of thinking and imagining …" "… this work is an illustrated sequence of the two parallel narratives of my real life experience and the subsequences of harboring this …" "… in March 2002 I dared to have my first solo exhibition in Munich … and other European cities… " "… I have been influenced by the constructed narrative photographers…" "…my art work is based on my life experiences …" "… my work is a part of with my inner self…" "… when I gaze through the camera I feel that my life is a part of the image …"

		"… I consider every aspect of composition –the objects, the shapes, the shadows, the colours… "

Participant 6	Observed outcomes
	
	Notes on process & interactions
	
	   i. Persistent
	   ii. Assertive
	   iii. Cranky
	   iv. Disruptive
	   v. Distant
	   vi. Temperamental
	   vii. Used evasive tactics
	   viii. Excitable
	   ix. Fastidious
	   x. Reluctant
	   xi. Ostentatious
	   xii. Demonstrated signs of arrogance and conceit
	   xiii. Arrogant
	   xiv. Reactionary
	   xv. Self esteem
	   xvi. Talented
	   xvii. Creative
	   xviii. Popular
	   xix. Feels locked
	
	Crucial role
	   i. His gorgeous appearance gave him the chance for an excellent career in abroad
	   ii. The boarding school is a bad memory for him – played a crucial role for his arrogant attitude
	   iii. The parent's absence influenced the construction of his identity
	
	More than obvious
	   i. His identity is constructed due his life real life experiences and real life practices
	   ii. Deep inside him he is very sensitive but he tries to cover everything with his attitude and life style
	   iii. He shows his sensitivity through his photographic work and the subjects he chooses for his personal projects
		"how does my involvement with photography start?"
		"… I don't want to be recorded…"
		"ok fine lets record this conversation…"
		"… when I finished the boarding school in Europe I escaped to NY where I became a model... "
		"… I didn't want to study, it was my personal reaction to my parents who wanted me to be someone very important with education…"
		"… working as a model I discovered photography…"
		"… photography was my destination… "
		"… I was very lucky because my parents were rich so they bought me my photographic expensive equipment…"
		"… I tried to be a fashion photographer…"
		"… fashion photography is paying me, art photography is my passion…"
		"… I was talented, young, ambitious and good looking so I made it in NY…"
		"… I love to photograph dancers…"
		"… I am a creative photographer now, I photograph and I use my pictures in cloths industry…"
		"… I have photographed a lot of famous models, actors and actress and I have worked for several magazine editorials… my favourite model is my wife, who is a model too…"
		"… my wife has a beautiful face and she knows how to move and react during the shooting…"
		"… I photographed a very famous Hollywood actress in Greece and it was a really great experience…"
		"… I work on art photography projects and I exhibit in Greece, USA and Europe… "
		"… I work in Greece because is my home, there is no other reason …"
		"… the photographers in Greece are all amateurs …"
		"… in Greece they have the complex that I have worked in USA, with famous people and magazines …"
		"… I have a career that a lot of my colleagues are jealous …"
		"… I spend my time in studio, the last year I work in my studio in Greece,

		Greece is full of energy and passion for life …" "… I work on concepts based on dancers that I am planning to exhibit in Berlin, Athens and NY …" "… at this time I develop a new project which would be exhibited and published …" "… I observe the different perspective and culture of each country through their music, dance techniques, choreographies and figures …" "… I photograph dancers from different countries, like Greece, Cyprus, Cuba, Ireland, Serbia, Turkey etc. …" "… my interest to dancers emerges from my necessity to escape from that boarding school I grew up and meet new people and cultures …" "… I met those different cultures but I met the other part of them, the elite class. The elite in Greece differs from traditional people. In the same way traditional people of Cuba and Argentina differs from the elite class …"
Participant 7	<u>Observed outcomes</u> <u>Notes on process & interactions</u> i. Friendly ii. Affable iii. Agreeable iv. Analytical v. Romantic vi. Sensitive vii. Great listener viii. Open to criticism ix. Loves to investigate new directions in photography x. Accepts the fact that he is not a professional xi. He believes that he creates art xii. Optimistic xiii. Traveller xiv. Scouts new places xv. Studies the subject before capture xvi. Embrangles architecture in his photography xvii. Light, shapes, shadows, patterns, textures are dominated in his images xviii. Influenced by great industrial photographers xix. Plays with soft lighting xx. Loves long exposure photography xxi. Loves to work at midnight with low lighting xxii. Dedicated to his projects xxiii. Found his own system and style	"… I studied architecture because I believed it was a creative profession…" "…architecture is an important part of our culture …" "… I've never thought about photography as a professional…" "… my interest in finding uniqueness in things turned my interest in photography …" "… studying architecture gave me the foundation in form, composition and how to build a project … photography, learnt me the camera and how to capture … " "… through architecture I learnt to differentiate good light from bad light. This knowledge has helped me to learn and observe photography… " "… I took master photography lessons and printing workshops in a private college…" "… I've never thought before our conversation that my pictures have an architecture view… hmm…at a second glance I think you are right!!!!" "… I love photographing landscapes and nature…" "… of course I like other photography genres but I do not have the knowledge and skills to undertake such a

challenge… "

"… my compositions always include lines with the purpose to guide the viewer's eye into the subject …"

"… I intend to guide the viewer in a visual trip within my images …"

"… at the moment I mainly photograph landscapes from my country and I have a real passion of the coast. There are so much beautiful places here and I don't see the point to search for new destinations abroad… "

"… there is something special about being on a beach at early in the morning or at late in the evening with just hearing the sound of the waves. Long exposure photography is my favourite subject …the atmosphere that this technique can achieve is impressive … "

"… no, no, I love travelling abroad and learn from other cultures and admire new locations… there are so many photographers here but only 2-3 are interested in photographing our landscapes. I do not accept this. I love this place and I want to project its beauty and magic both to the abiders of this land as well as to foreigners… "

"… actually I have the opportunity to discover my homeland. I've been to places that I didn't know their existence... "

"… I choose a location and I reach early to scout around and observe the angles, the lighting etc. More often than not, the best locations are not always the most easily accessible locations… "

"… I never photograph with daylight. I prefer the light at early in the morning, late in the afternoon or even the moon lighting... "

"… lighting is the most important element in photography. Etymologising the word in Greek we get light and write. This writing has the ability to attribute shades, hues, textures, shapes in a beautiful manner. According to this ability both the photographer as well as the viewer absorbs the emotion and the feeling the image emerges… "

"… yes indeed those observations have been developed through architecture…"

"… as a child a loved to play with Lego. I loved constructing my own buildings… "

"… my parents, while not artists themselves, have always loved the arts. They used to take me and my brother to

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the museums and galleries often. If we went on vacation, there were always museum visits involved…

"… on a trip to Germany I visited a photography exhibition of Andreas Gursky. It was a very indecisive time for me. I've just quitted from the architecture office I was working. When I saw Gursky's landscapes I got enthusiastic… "

"… I love ambience but I also love soft and spot lighting… "

"… the long exposure is my favourite technique but it's very hard to work at midnight… "

"… in long exposure photography there is either low or no lighting. The challenge here is to observe the landscape then to try to create a composition, to exposure in the darkness and finally to wait for the same time of the exposure the appearance of the preview… "

"… for my first book I worked for over one year. I travel to many places and I spent the whole night and nights there trying to capture the ONE picture…"

"… you need to be patient to get the perfect picture.

"… there are bad days in every job; same goes with landscape photography. I do not let a bad day or a few bad days affect my motivation…"

"… no I don't photograph place because others photograph it, I do it because I observed it and I loved it. My photo conveys my love for a place… "

"… I believe that as a photographer I compose with my eyes and as an artist I compose with my heart… "

"… yes I've been to the same place for more than two times and each time I captured a different image. This has to do with the weather, lighting, season and other reasons… "

"… I admire other photographers and I got inspired by their work…"

" I can't wait until the next challenge and the next project…"

Table A1:

The right column shows the number of participants assigned to each sub-code.

As I considered the words used by the participants I used code and sub-codes as a tool to understand the meanings and transform them into a text. The codes used were "family", "culture and society", "education" and "real life experiences and real life practices". The sub-codes were interconnected with the notions of "private" and "social space" as they are discussed in the literature review. Most scholars in literature review agree that the complete concept of identity and the process of its construction depend on the private and social sphere. These two spheres are the major spaces wherein the individual determines and represents its self. "Private space" on one hand is connected with home, family, real life experiences and real life practices, as these were coded. "Private space" is actually, the most privileged entity, an intimate value of inside space that is always carried with us (Bachelard 1956). On the other hand, "social space" as opposite to the "private space" is reasonably represented in culture. Among other theorists, Woodward (1997) attested that the link between culture and identity can be defined through an expression of a variety of complex forms that include knowledge, education, religion, language art, moral, and law customs. Therefore, this objective strives to prove by evidence how effective the implementation of "social space" in the development of individual's identity is.

Participant 1

Themes	Codes	Sub-codes
Involvement with photography	Accidentally	Necessity for avoiding the current study which was not his destination
The factors that intervene in the construction of artistic identity	First degree in Philosophy	Great knowledge that is always reflected in the pre study of a photographic project
Roots of inspiration	Philosophy Other great photographers Great artists Culture Parents	Real life experience Social space Private space
The evidence of identity in illustrated work	Signature style emerges from memories involved in real life experiences and real life practices	Social space Private space

Participant 2

Themes	Codes	Sub-codes
Involvement with photography	Early Education Being mentored from the family environment	Private space
The factors that intervene in the construction of artistic identity	Grandmother Godfather and god sister	Developing professional skills Feeling grateful to his/her mentors Personal development
Roots of inspiration	linear influences from the work of great photographers	Real life experience, social and private space, memories
The evidence of identity in illustrated work	Creating and embracing new ideas based on the information absorbed through real life experience	Real life experience, social and private space, memories, education

Participant 3

Themes	Codes	Sub-codes
Involvement with photography	Accidentally	No purpose
The factors that intervene in the construction of artistic identity	Grandfather Real life experience, memories, culture, history	Real life experience, social and private space, memories
Roots of inspiration	Real life experience, memories, culture, history	social and private space
The evidence of identity in illustrated work	Creating and embracing ideas based on culture, history and tradition of his motherland	Real life experience, social and private space, memories

Participant 4

Themes	Codes	Sub-codes
Involvement with photography	University degree Involves art in photography	Education Creation
The factors that intervene in the construction of artistic identity	Emotions of women Family environment –surrendered by women	Private space
Roots of inspiration	Women of her family Art History, culture and tradition of her country	Real life experiences, memories, social and private space
The evidence of identity in illustrated work	Creating and embracing new ideas based on the innermost part of her soul	Real life experience, social and private space, memories, education

Participant 5

Themes	Codes	Sub-codes
Involvement with photography	Father –amateur photographer Education -University Degree	social and private space

Themes	Codes	Sub-codes
The factors that intervene in the construction of artistic identity	Photography environment Ballet Theatre Culture	Private space Real life experiences Education Creation
Roots of inspiration	Art History, culture and tradition of her country Other great photographers Great artists	Real life experiences, memories, social and private space
The evidence of identity in illustrated work	Creating and embracing new ideas based on the innermost part of her soul	Real life experience, social and private space, memories, education

Participant 6

Themes	Codes	Sub-codes
Involvement with photography	Fine art University degree Photography University degree	Education /social space
The factors that intervene in the construction of artistic identity	Fine art Work experience Other artists and photographers	Private space Education Creation
Roots of inspiration	Art Fashion Other great photographers Great artists	Real life experiences, social and private space
The evidence of identity in illustrated work	Creating and embracing new ideas based on the dynamic of the character she photographs and her character	Real life experience, social and private space, memories, education

Participant 7

Themes	Codes	Sub-codes
Involvement with photography	Accidentally through Modelling Experiential learning	social and private space
The factors that intervene in the construction of artistic identity	Culture Modelling Boarding school	Private space Real life experiences Education
Roots of inspiration	History, culture and tradition of other countries Other great photographers Great artists Fashion	Real life experiences, memories, social and private space
The evidence of identity in illustrated work	Creating and embracing ideas based on the innermost part of his soul that is rooted to the boarding school experience and the family absence	Real life experience, social and private space, memories, education Restless spirit Escaping approaches

Participant 8

Themes	Codes	Sub-codes
Involvement with photography	Accidentally College degree	social and private space
The factors that intervene in the construction of artistic identity	Museums Vacations Photographing memories Architecture	Private space Real life experiences Education Memories
Roots of inspiration	Lighting Architecture Tectures, patterns, shapes, shadows lines	Education /social space
The evidence of identity in illustrated work	Creating and embracing landscapes and nature images based on architecture and the	Real life experience Education/ social space

Appendix 6: Lesson Plans and Worksheets used in the new curriculum

The outcome of this research brought into sharper focus all the scattered ideas and concepts about the construction of the photographer's identity and composed a coherent all which satisfied the research question "How does identity influence creative photography?" the findings served the development of a new suitable framework that demonstrated the potentials for connections and implementation in the photography education. The application of this new design framework has inevitably facilitated my progress in the classroom and it has corresponded to my demands of my students learning, understanding and reading photography. On the following page, there is an example of a lesson plan and worksheets used in my teaching practices. The outcome of this lesson plan as well as from the whole curriculum has been apprehended successfully from my students.

SUBJECT: PHOTOGRAMS	Unit: Component 1
Teacher: Eleni Pericleous Kesta	Duration: 12 hours

LESSON 2 <u>Creating photograms in the darkroom</u>   Duration: 12 hours

Objectives: students will…
- learn the history of photogram
- learn the work of the representatives (Man Ray, Nagy, Anna Atkins) and other photographers (Susan Derges, Adam Fuss, Markus Amm, Christopher Bucklow, Raoul Haousmann, Pablo Picasso, Alexander Rodchenko, Greg Stimac, Kunie Sugiura, Len Lye, Thomas Ruff) and understand their ideas and techniques
- learn how to create a photogram
- create photograms based on personal investigation on great photographers reflecting personal thoughts, ideas and interests
- use the elements and principles to design a photogram
- provide the ability to choose interesting objects with different types of shapes, textures and reflective light qualities in order to create an exciting composition
- provide the ability to learn about silhouettes and be able to use total contrast to create a composition
- reflect on the experience with the project

Aims: Provide students with the ability to:
i.   demonstrate knowledge of the early photographic technique of photograms
ii.   research, explore and develop a wider view on the taught subject
iii.   develop and produce their own ideas and thoughts
iv.   demonstrate the project in their sketchbook
v.   demonstrate a creative final presentation of their research and practical work

Knowledge requirement: students should already know
- the use of darkroom
- the use of chemicals
- the use of black and white photographic paper

Materials:
- Computer /projector
- Power point presentation
- Worksheets
- Sketchbooks and pencils
- Research development
- Objects to bring from home - small toys, flowers, crystals, clear rocks, kitchen tools, slinky, bunched-up cloth, etc. Magazine clippings, quotes, and drawings will make great additions
- Photographic paper
- Chemicals

Assignment: students should

i.   use the dark room techniques and processes and experiment with the photogram technique
ii. choose and explore one of the given themes based on the work of other photographers. The **given themes** are **The Human Condition, Nature, Abstract, Shapes, Forms and Patterns**
iii. select any of the **techniques** and **processes** listed on their worksheet
iv. **research** and **analyse** the work of the three representatives
v.   **research** and **analyse** at least 2 more artists/photographers from the given list and base the development of their ideas on their work
vi. pay close attention to the **subject specific vocabulary** and use this when **analysing** and **evaluating** their work and the work of others.

Activities:

i.   Power Point Presentation of the History of Photograms by the teacher
ii.   DVD on Techniques and artists
iii. Research activity
iv.   Darkroom preparation
v.   Darkroom procedure
vi.   Worksheet: idea preparation
vii. Worksheet: idea development
viii. Demonstrate lesson in sketchbook
ix.   Present your final photograms

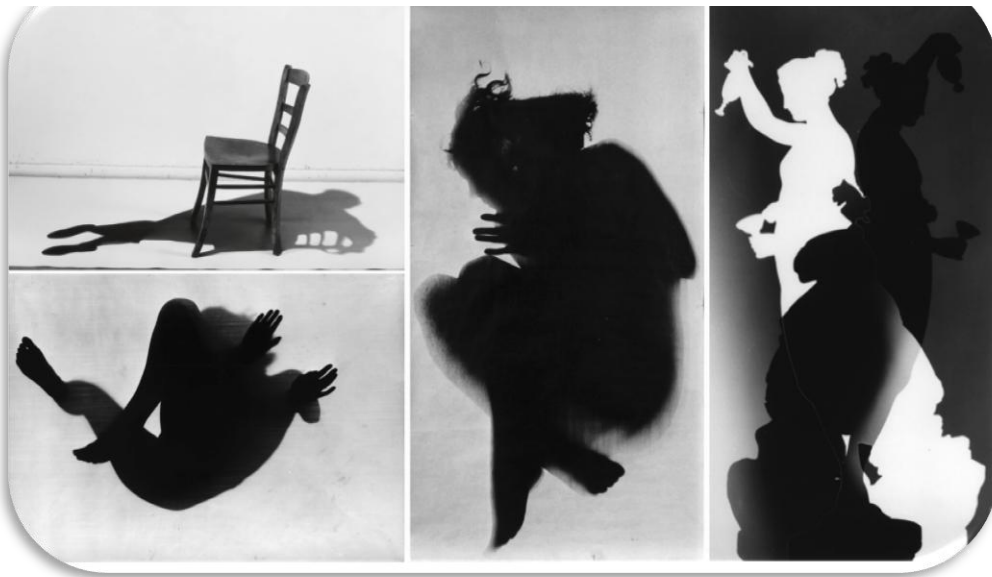**Notes:**

DARK ROOM
Assignment Two

Issue Date: Deadline:

Course: A Level Photography   **Lesson# 3**

Name: _____

Floris Neussus

Using the **DARK ROOM** techniques and processes you have to experiment with, the photogram technique. You should choose and explore one of the following themes based on the work of other photographers

Themes:
The Human Condition, Nature, Abstract, Shapes, Forms and Patterns

- You may select any of the **techniques** and **processes** listed in the box.
- You must **research** and **analyse** the work of the 3 representatives.
- You must **research** and **analyse** at least 2 more artists/photographers from the given list and base the development of their ideas on their work.
- You must pay close attention to the **subject specific vocabulary** and use this when **analysing** and **evaluating** your work and the work of others.

TECHNIQUES AND PROCESSES
- ✳ Pinhole
- ✳ Photogram
- ✳ Solarisation
- ✳ Negative Printing
- ✳ Layering

Vocabulary

Photograms Light
Dark room emulsion
developer stop bath
fixer enlarger

TASK CHECKLIST

You must present the following tasks in your sketchbook:

Task	Complete	Your Comments	Feedback
Title Page Dark Room			
Artist study 1 Pinhole			
Artist study 2 Photograms			
Responses **explanation of process experimental images**			
Development of ideas **including experiments with layering and solarisation**			
5 final images **Evaluated**			
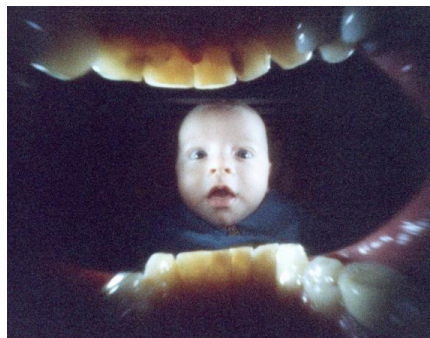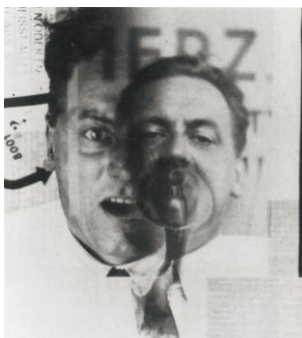
ASSESSMENT: YOU WILL BE ASSESSED ACROSS THE 4 ASSESSMENT OBJECTIVES

A01	AO2	AO3	AO4
DEVELOP ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	**EXPERIMENT** with and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as your work progresses	**RECORD** in visual and/or other forms, ideas, observations and insights relevant to intentions, demonstrating an ability to reflect on your work and progress	**PRESENT** a personal informed and meaningful response demonstrating critical understanding, realizing intentions and, where appropriate, making connections between visual, written, oral or other elements

The Art of Photogram

1. Provide a definition for the photogram.

_____

_____

_____

_____

_____

_____

_____

_____

_____

2. Photograms have come through three phases in history. Complete the following table giving details about each phase.

PHASE 1:_____	PHASE 2:_____	PHASE 3: _____
PHOTOGRAPHER 1	PHOTOGRAPHER 1	PHOTOGRAPHER 1
BIO:	BIO:	BIO:
EXAMPLES OF WORK	EXAMPLES OF WORK	EXAMPLES OF WORK
PHOTOGRAPHER 2	PHOTOGRAPHER 2	PHOTOGRAPHER 2
BIO:	BIO:	BIO:
EXAMPLES OF WORK	EXAMPLES OF WORK	EXAMPLES OF WORK
	PHOTOGRAPHER 3	PHOTOGRAPHER 3
	BIO:	BIO:
	EXAMPLES OF WORK	EXAMPLES OF WORK

3. PRACTICAL ACTIVITY

CREATING A SCIENTIFIC PHOTOGRAM

STEP **1.1**

Make a research and find more photographers that work with the method /technique of photograms

STEP **1.2**

#

Give examples of their work

STEP **1.3**

Organise your ideas

STEP **2.1**

Choose your objects wisely – remember to use a combination of opaque and transparent, vary the details and texture. Arrange them well to create maximum interest and show scientific detail.

STEP 2.2

Arrange the objects in a transparent wallet and balance it on a sheet of card, carry it to the darkroom: collect a sheet of light sensitive paper – at this point you must allow no random white light near the paper. Lay the wallet on top of the paper and under the enlarger – with the red safety screen on

STEP 2.3

Expose the paper for up to 5 seconds – how long depends on the density of the objects. Try a smaller piece of paper to do a test run with, before you get the final large paper.

STEP 2.4

Slide the sensitive photo paper out from under the wallet a carefully develop it in the trays in the wet room. When it is fully washed take it outside and have a look..

CREATING ARTISTIC EXPRESSION PHOTOGRAM

STEP 3.1: GENERATION OF IDEAS

Make a table with two columns. In column A write words that describe your character, personality and habits or hobbies. In column B note ideas for objects or compositions that you could use to make an abstract self-portrait

STEP: 3.2: PANNING & EXPERIMENTATION

Make a collection of materials and objects that you could use –keep them in a bag or box and bring them to the lesson. Experiment with composition and sketch or photograph the different ideas. Choose three to use in the darkroom. You should consider in advance the composition according to symmetry, movement, full range of values including true black and true white space, strong focal point.

STEP 3.3: REALISATION AND FINAL PRODUCTION A

Take the objects into the darkroom, collecting one piece of photo paper at a time carry out each of your ideas. Be careful and clean with your work, don't waste time or material. Avoid white light at all costs.

Extend research through exploration of work by		
Susan Derges,	Adam Fuss,	Markus Amm,
Anna Atkins,	Christopher Bucklow,	Raoul Hausmann,
Pablo Picaso,	Alexander Rodchenko,	Greg Stimac,
Kunie Sugiura,	Len Lye,	Thomas Ruff.

Notes: