

# Works in profile

- 1 **Aldermaston march, Trafalgar Square, London 1958**  
gelatin silver photograph  
27.9 x 26.3 cm R012  
© Lewis Morley
- 2 **Self-portrait in a mirror with Pat, Paris 1959**  
gelatin silver photograph  
27.8 x 26.2 cm P002  
© Lewis Morley
- 3 **Peter Cook, Dudley Moore, Alan Bennett and Jonathon Miller in *Beyond the fringe*, Fortune Theatre, London 1961**  
gelatin silver photograph  
20.4 x 25.4 cm TE016  
© Lewis Morley
- 4 **At the Cavern nightclub, Liverpool 1963**  
gelatin silver photograph  
19.9 x 24.9 cm PE014  
© Lewis Morley
- 5 **Christine Keeler 1963**  
contact sheet, gelatin silver photograph,  
20.7 x 29.1 cm PE004  
© Lewis Morley
- 6 **Christine Keeler, London 1963**  
gelatin silver photograph  
33.1 x 25.7 cm P022  
© Lewis Morley
- 7 **Jenny Boyd for *She* 1965**  
gelatin silver photograph  
29 x 24 cm  
Collection Art Gallery of New South Wales,  
gift of David Knaus 2005 F010  
© Lewis Morley
- 8 **Kashmir, India 1977**  
gelatin silver photograph  
23.9 x 35.1 cm R040  
© Lewis Morley
- 9 **Self-portrait, Sri Lanka 1977**  
gelatin silver photograph  
30.9 x 23.1 cm P042  
© Lewis Morley
- 10 **Sarah Lucas, artist, Berlin late 1990s**  
gelatin silver photograph  
30.6 x 19 cm P050  
© Lewis Morley



1  
LEWIS MORLEY (Hong Kong/England/Australia b1925)  
Aldermaston march, Trafalgar Square, London 1958  
gelatin silver photograph, 27.9 x 26.3 cm R012  
© Lewis Morley



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LEWIS MORLEY (Hong Kong/England/Australia b1925)  
Self-portrait in a mirror with Pat, Paris 1959  
gelatin silver photograph, 27.8 x 26.2 cm P002  
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LEWIS MORLEY (Hong Kong/England/Australia b1925)  
Peter Cook, Dudley Moore, Alan Bennett and Jonathan Miller  
in *Beyond the fringe*, Fortune Theatre, London 1961  
gelatin silver photograph, 20.4 x 25.4 cm TE016  
© Lewis Morley



4  
LEWIS MORLEY (Hong Kong/England/Australia b1925)  
At the Cavern nightclub, Liverpool 1963  
gelatin silver photograph, 19.9 x 24.9 cm PE014  
© Lewis Morley



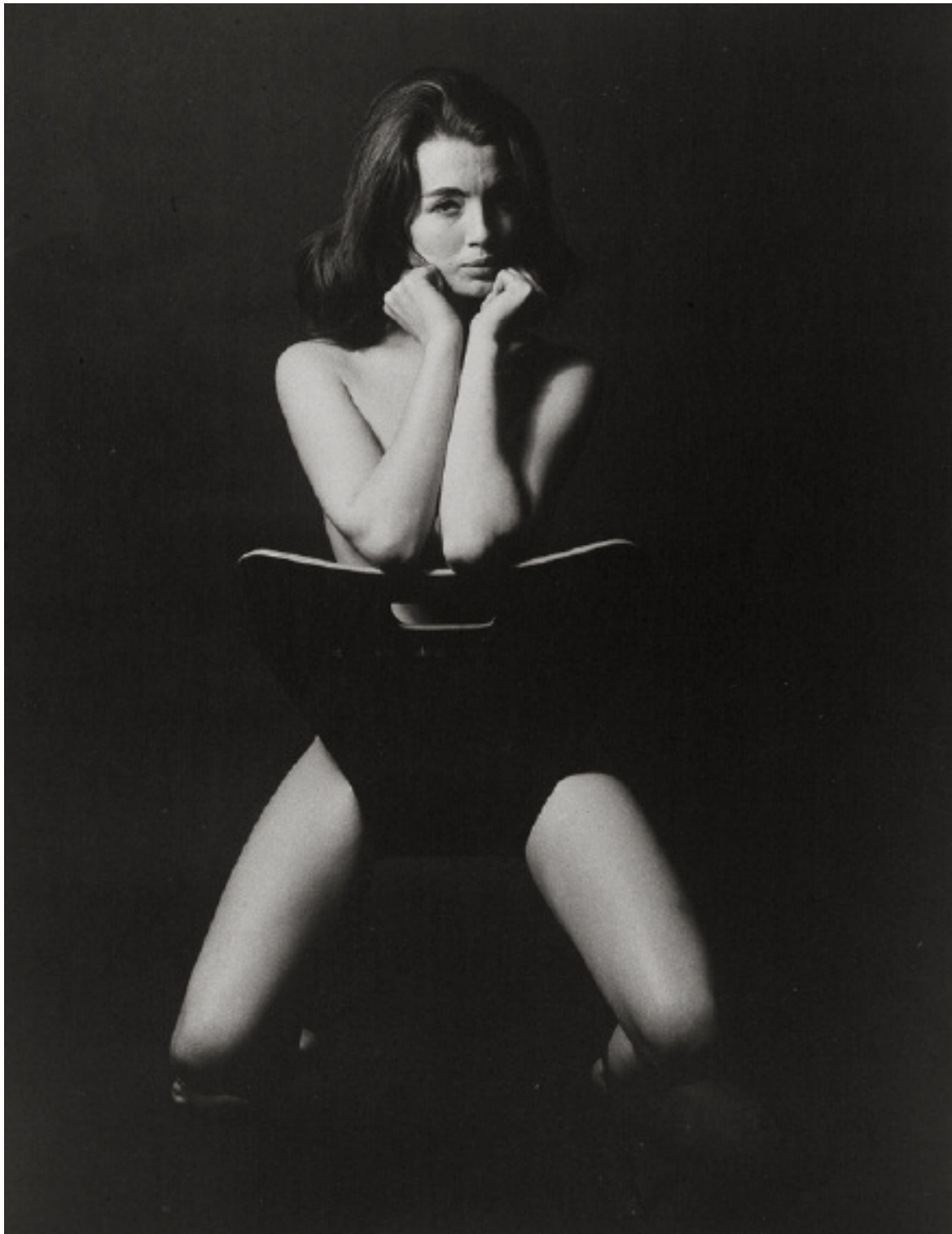
5

LEWIS MORLEY (Hong Kong/England/Australia b1925)

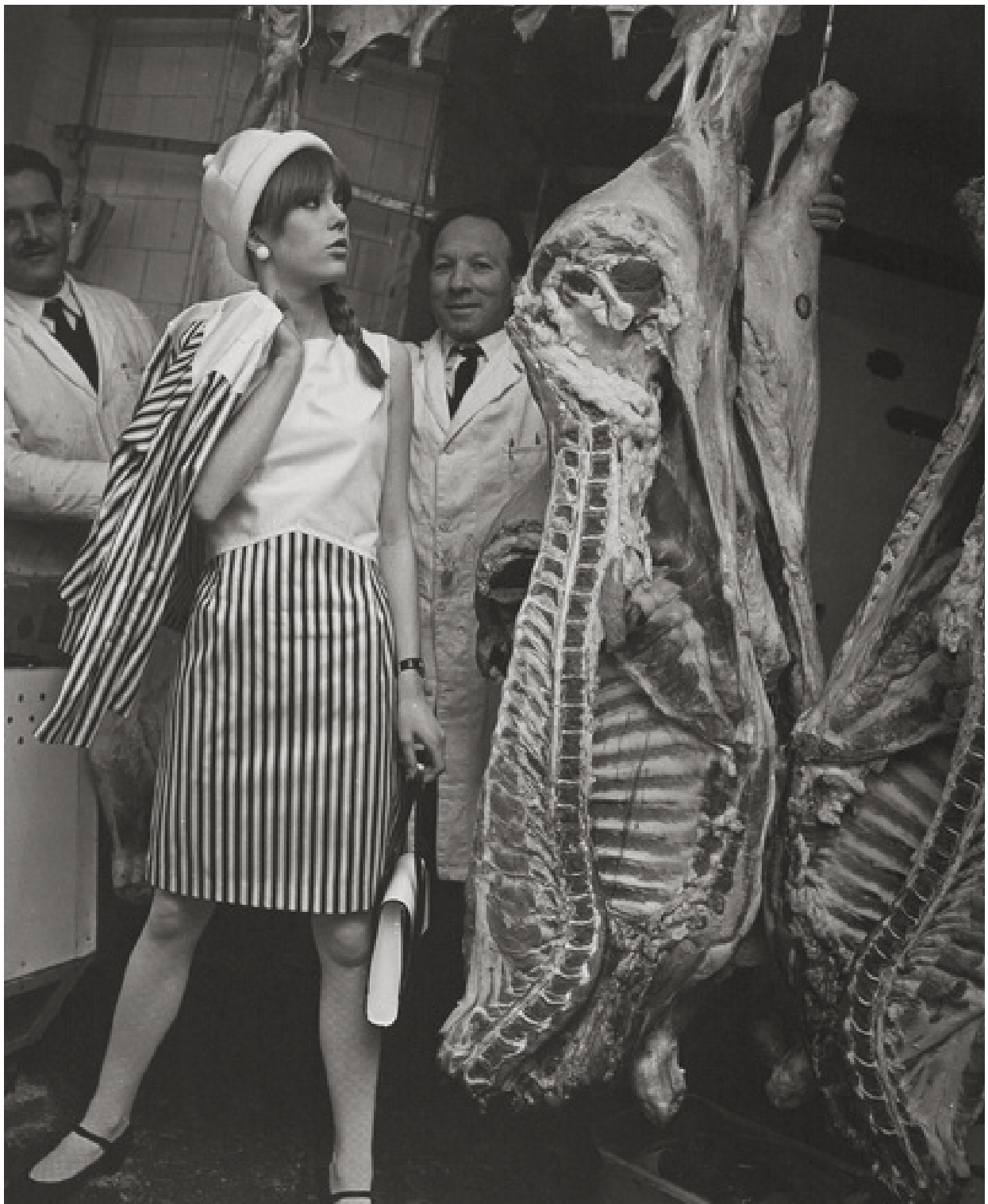
Christine Keeler 1963

contact sheet, gelatin silver photograph, 20.7 x 29.1 cm PE004

© Lewis Morley



6  
LEWIS MORLEY (Hong Kong/England/Australia b1925)  
**Christine Keeler, London 1963**  
gelatin silver photograph, 33.1 x 25.7 cm P022  
© Lewis Morley



7

LEWIS MORLEY (Hong Kong/England/Australia b1925)

**Jenny Boyd for *She*** 1965

gelatin silver photograph, 29 x 24 cm

Collection Art Gallery of New South Wales, gift of David Knaus 2005 F010

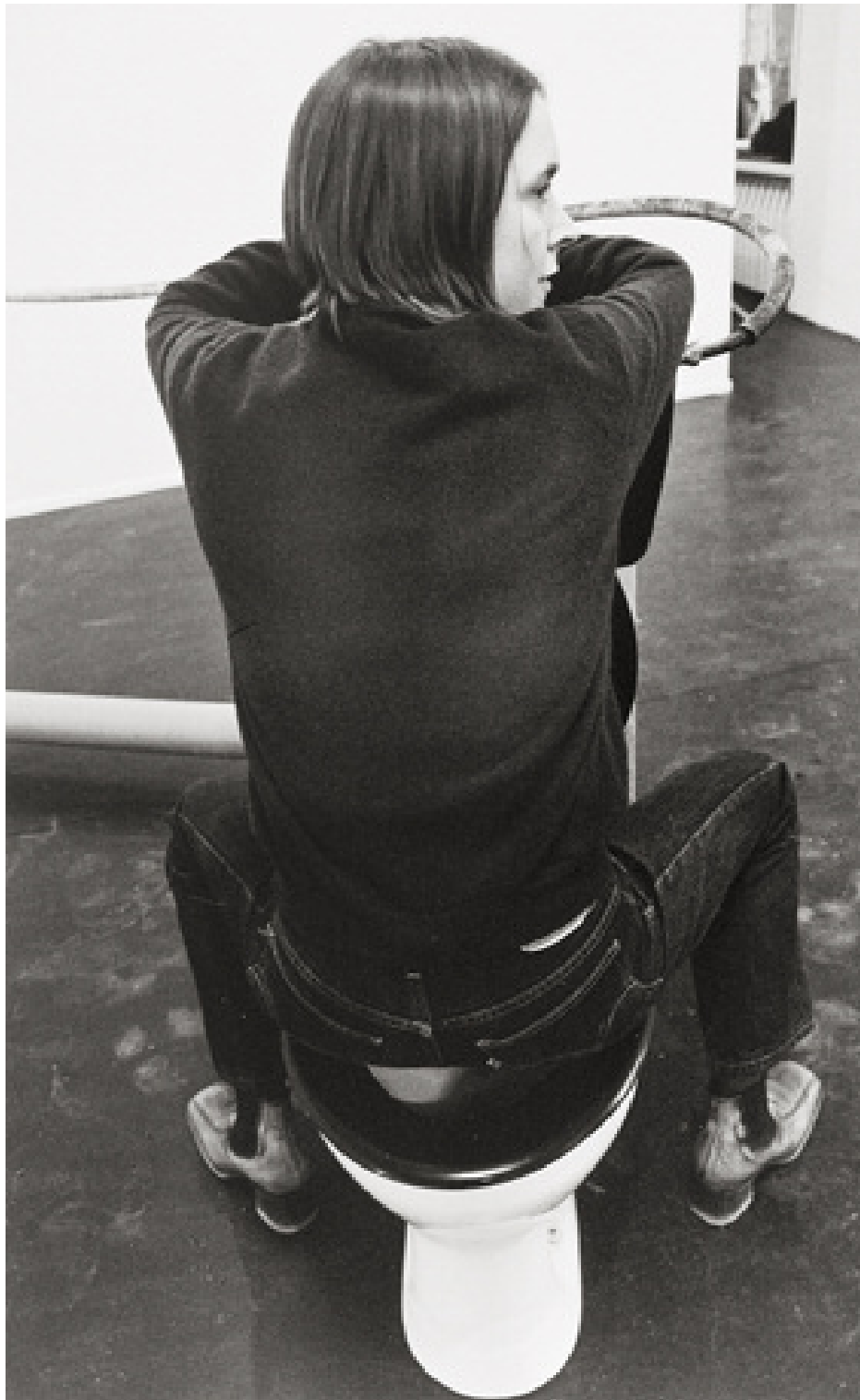
© Lewis Morley



8  
LEWIS MORLEY (Hong Kong/England/Australia b1925)  
**Kashmir, India 1977**  
gelatin silver photograph, 23.9 x 35.1 cm R040  
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9  
LEWIS MORLEY (Hong Kong/England/Australia b1925)  
Self-portrait, Sri Lanka 1977  
gelatin silver photograph, 30.9 x 23.1 P042  
© Lewis Morley



10  
LEWIS MORLEY (Hong Kong/England/Australia b1925)  
**Sarah Lucas, artist, Berlin late 1990s**  
gelatin silver photograph, 30.6 x 19 cm P050  
© Lewis Morley

# 9–12 Framing Questions

## Photographic genres

- Morley's photographic practice covers a diverse range of genres including portraiture, reportage, theatre and fashion. Define each term and identify their characteristics.
- Assess the images in this kit and categorise them into these genres. Investigate their provenance and the motivation for their creation – commercial magazine work, commission or personal project. Do some images have qualities of more than one genre? Speculate on what this may suggest about Morley's training and working methods as a photographer.
- Research contemporary photographers who also work in these photographic genres. Consider commercial as well as fine art photographers. Compare their art practice to Morley's and examine the ways in which Morley has moved between these poles through out his career.

## The photographer and his world

- In his autobiography *Black and white lies* Morley says that in the 1960s he saw everyone with 'the detached eye of the outsider.' Respond to this comment. List the qualities of being an outsider. Identify commonalities between being an 'outsider' and being a photographer. Research Morley's autobiography. Speculate on why he identifies with this role. Examine a range of Morley's images. Is there evidence of being: inside or outside the action, interacting with or keeping aloof from the subject? Discuss.
- Although trained in drawing and painting, Morley gravitated toward the photographic medium, one he was never trained in. Define the differing relationships between the artist, their subject and the world in each medium. Suggest why photography may have more naturally satisfied Morley's sensibilities.

## Found objects, chance and the unexpected

- The curator Judy Annear has stated that Morley's practice as a photographer '...depends on two things – the found object and street photography.' Survey Morley's body of work and assess his use of objects or locations. List the range and types he has

utilised. Discuss how this implies Morley's willingness to act spontaneously and be open to chance? Examine Morley's approach to processing his images? Contrast it with his shooting style and discuss the emphasis of control and manipulation in both stages.

- Morley enhanced his images in the darkroom by cropping, amplifying tonal and formal qualities. How do these technical choices compliment or contradict his spontaneous approach to shooting? How does this approach help define the qualities of a subject for the viewer?
- Discuss how Morley's art practice can transform a familiar subject into something unexpected. Speculate on why 'Swinging Sixties' London, with its shifting social and cultural values, was fertile ground for Morley's approach to image making.

## Influences, places and titles

- Morley acknowledges the influence of European photographers Henri Cartier-Bresson and Jacques-Henri Lartigue. Research their work and working methods. Select a work by each photographer and compare to Morley's images *Alderston march*, *Trafalgar square, London* 1958, *At the Cavern nightclub, Liverpool* 1963 and *Kashmir, India* 1977. Identify resonances between these images and discuss Morley's underlying principal of, 'celebrating a moment of life as it happens.' Discuss Morley's use of titles in these three photographs. How do they anchor the image in an active, participatory world? How would the meaning of these images differ if they were untitled?

## Composing images

- Morley's choice of composition, on the spot as the action happens, is significant to the meaning of each image. Comment on the roles played by each person and relationship to each other within the frame. Discuss their function within the composition as a unifying device. Morley states that 'Somehow I have an eye to be able to see it – where as other people would walk past.' Is the art of seeing exclusive to the medium of photography? Debate.

### Self portraits: subject and object

- Examine Morley's self portraits in this kit *Self-portrait with Pat, Paris* 1959 and *Self-portrait* 1973. What is the function of a self portrait? Discuss how a photographic self portrait differs to one created in painting or drawing. Describe the environment and atmosphere in both images. What is the focal point? Is there more than one? What role does the camera play in these self portraits? How significant is photography in Morley's personal and professional world? How has he made this clear for the viewer?

- Discuss the dynamics of looking and being looked at in these self portraits In *Self-portrait with Pat, Paris* 1959 and *Self-portrait* 1973 Morley's eyes have been closed or covered, replaced by the singular eye of the camera, looking out toward the viewer. How is the deliberate act of reversing the roles of the photographer and the viewer re-inventing the meaning of this work? Discuss how in both self portraits Morley can position himself as the subject, author and viewer of the image at the same time.

### Portraits and Christine Keeler

- Observe *Christine Keeler* 1963 closely. Describe what you see and what you don't see. Outline the key formal qualities. How have they been amplified? Who or what is the subject of the image – the person or the event associated with them? Research Keeler and the events that brought her to notoriety.

- *Christine Keeler* 1963 is regarded as an iconic image of the 20th Century. What is an icon? Search the internet and investigate how many times and in what contexts *Christine Keeler* 1963 has been adapted, adopted and appropriated over time. What do you consider to be the iconic images of your generation? What qualities do they share? Why is this status bestowed on some, rather than other images in our culture? Discuss.

- Examine the other version of *Christine Keeler* 1963 in the exhibition that Morley has altered through printing with primary colours. Would you consider Morley's interest in the image to be focussed on composition and design or Keeler herself? Discuss.

- Investigate the significance of the chair Keeler is sitting on. Examine the function it serves in a practical, compositional and metaphorical sense within the image. Compare *Christine Keeler* 1963 with *Sarah Lucas, artist, Berlin* late 1990s. Comment on both images' challenge to the conventions of portraiture and their playful approach to 'sitting' for a portrait. Of the other images in this kit, which would you also define as portraits that challenge the traditional definition. Must portraits simply be of a person or can they be of a time, place or culture?

- *Christine Keeler* 1963 caused an outrage when first produced. Would you consider it a provocative image, today in 2006? Propose what may have altered the readings and perceptions of this image over time. *Christine Keeler* 1963 is often compared to Manet's *Olympia* 1863. Research the history of *Olympia* 1863 and propose why this may be. In both works the women gaze out at the audience. Consider why this can be confronting for an audience and change their relationship with the image.

- When shooting *Christine Keeler* 1963, Morley shot 3 rolls of film in one session. The *Christine Keeler* 1963 contact sheet gives a sample of some of the images Morley shot in the session. What is a contact sheet? Investigate its function and purpose in the decision making process of the photographer.

### Process: shooting and editing

- Examine the contact sheet closely. Identify Morley's final selection on this sheet – *Christine Keeler* 1963. Imagine the process of shooting this image and read Morley's account of it. Describe the sounds, speed and action which may have occurred. Does the contact sheet give a sense of a controlled, premeditated process or a more spontaneous, free flowing one by Morley with his subject?

- Look closely at each image on the contact sheet with a magnifying glass. What does it reveal about Morley's post-shoot working process? Discern how each alternate set-up changes the viewer's interpretation of the image. Identify on the contact sheet

the image Morley finally selected. How does it differ from the published image, released to the public? Discuss the importance of selection and decision making in the darkroom. Select an image from the contact sheet and explain this choice. What technical decisions in the darkroom could be utilised to enhance your choice and approach to the subject.

### Fashion

- Morley often uses a strategy of framing opposing forces or contrasting objects, peoples and places. Examine *Jenny Boyd for She* 1965. Is this a usual site for a fashion shoot? Describe and comment on the model's and the two men's attitudes to their location and role in this circumstance.

- Identify the contrasting elements within the image. Consider how this activates the image for the viewer. Discuss the camera's point of view and what it contributes to the reading of the image. Would you class it as a stabilising or un-stabilising influence? Can similarities be drawn between objects and perceptions of them? Regardless of the dislocated space and jarring elements of the image, is there an over arching sense of balance to the framing and composition? Propose why Morley would be conscious of this. Does it make it a successful composition? Discuss.

### Reportage

- Morley's image *At the Cavern nightclub, Liverpool* 1963 presents the experience of the rock fan at a concert. Investigate the significance of this club in pop and rock music. Imagine being there in the 1960s and describe it. What do you wear? How do you prepare? Is this experience different to going to a club or a concert today? Check out current fanzines and music mags and compare images of people in clubs to Morley's. Is the stare there to be found? Discuss.

- What senses are intensified in such an environment? Moving through such a dynamic, sonic environment, consider Morley's process of capturing it in a still, visual image. Through his technical manipulation of the image outline the formal elements he has

amplified to convey a sense of intensity and rhythm. In this image, Morley has selected the personal response of a few people in this world? Propose what this response may be? Describe these women. Write a short diary entry or fan letter of their experience getting to and being at the Cavern Club that is based on your immediate understanding of them, apparent in the image.

- Discuss how Morley's way of working challenges our ideas of facts and fictions. Why do we innately associate photography with reality and truth? Does the photographer manipulate the medium to the same extent as a sculptor or painter? How does the contemporary photographer push the boundaries of truth? Discuss these issues with examples by Morley and artworks from the past and present.

### Theatre

- Analyse the influence of Morley's association with the world of theatre early on in his career. Assess how elements of character development, props and stage sets have filtered into Morley's framing of street images and his approach to subjects in portraiture.

- Examine the image *Peter Cook, Dudley Moore, Alan Bennett and Jonathan Miller in Beyond the fringe, Fortune Theatre, London* 1961. Consider the position of Morley and his camera in taking this image. Speculate on why he has not taken a position on stage with the actors. Who's experience and point of view of the production is he adopting? The actors are playing up to Morley rather than the other camera man. Discuss what you believe Morley is focusing on – the actors or the process of theatre production. In what ways is this approach similar to street photography and reportage?

# Lewis Morley: The final word on the still image

Judy Annear: In *Black and white lies* you talk about the movie camera as a sentence and the still camera as a word. Is the medium of film as much as the apparatus also a sentence and is the single image also a word?

Lewis Morley: A sentence would say 'why don't you get off the chair and get out of the room' whereas the still photograph says 'piss off'. The same intention, but one is more immediate, more urgent. Quite often that one still image says so much more than a sequence on film ... single images have such great potency and impact.

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