

Personal Study Plan

Define the objective or focus of the essay:

Does Sophie Calle's work bring up moral implications?

The focus of my personal study is to delve into the issue of morality that comes hand in hand with Sophie Calle's work, in particular her Suite Venitienne series, her 'The Hotel' series, and her 'the Sleepers' series. She examines people's personal belongings and private spaces to document the traces humans leave behind in their environments.

'I know how I live my life. I have a little magnet brain that attracts the kind of things that obsess me' – Sophie Calle

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

For my practical work, I intend to take photos of graffiti and vandalism around Manchester, Liverpool and Sheffield, documenting the permanent traces people leave on their environment, and how it reflects the atmosphere of the city. This links to Sophie Calle, as I will also explore the moral implications to graffiti, and investigate why society is so adverse to it, as I think beauty is subjective, and graffiti has been given a bad reputation. Alternative processes will also come in handy with my project, as I will be creating digital negatives, printing them on acetate, exposing them on photographic paper, and developing the images in the darkroom, so I'm really interested in looking at how processes affect an image and the way it's portrayed. I'm looking at tagging, texture, stickers and vandalism around Liverpool and Manchester, so alternative processes will give these images more of a grungey look.

Sources to be used:

Books (at least THREE):

M'as Tu Vie? (Did You See Me?) – Sophie Calle

Street graphics New York – Barry Dawson

Websites:

<https://www.newyorker.com/books/under-review/sophie-calle-and-the-art-of-leaving-a-trace>

<https://artblart.com/tag/the-hotel-room-47/>

<https://www.tate.org.uk/art/archives/calle-the-hotel-room-44-p78303>

<https://www.tate.org.uk/art/archives/calle-the-hotel-room-28-p78301>

<https://harn.emuseum.com/objects/288/the-hotel-room-24-march-2#>

<https://harn.emuseum.com/objects/288/the-hotel-room-24-march-2#>

<https://www.wallpaper.com/art/photography/i-asked-people-to-give-me-eight-hours-of-their-sleep-sophie-calle-revisits-her-artistic-experiment>

Other sources:

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

Name of piece:	Reasons for choice/Points to be raised:
<ul style="list-style-type: none"> • Suite Venitienne – Sophie Calle* 	<ul style="list-style-type: none"> • First piece where she focused on tracing/ stalking someone – kickstarted next 3 series' of work – hotel, sleepers – hotel came 3yrs after suite where she starts to look at object rather than person, and dipping into narration of who could be there
<ul style="list-style-type: none"> • The Hotel – Sophie Calle – 44 takes photos of a woman's underwear – 28 she puts on perfume and opens suitcase – 24 can tell she knows she's doing wrong yet still leaks personal info of passports 	<ul style="list-style-type: none"> • Moral implications of stalking + documenting – she invades privacy via unethical methods and decides to use some of the perfume she finds, as if she has no morals – chosen to focus on this since it portrays her dishonourable methods of collecting these photos/information
<ul style="list-style-type: none"> • "The Sleepers" – Sophie Calle* 	<ul style="list-style-type: none"> • Moral implications of invading privacy – she asked 27 people for 8hrs of their sleep, so she could photograph them being vulnerable sleeping – wrongful documentation of people – is it unethical though if they agreed to it? I can argue both sides

Visit/s made/to be made:
 Visit to London – Tate + 'Boris Mikhailov: +Click! 100 Years of the Photobooth (the Photographers' Gallery)

Possible conclusion/s to the study:

Sophie Calle's work blurs the line between public and private life.

Her projects raise moral questions around surveillance, consent, and personal boundaries.

While emotionally powerful, her methods often challenge ethical norms.

Calle's work compels viewers to reflect on intimacy, control, and artistic responsibility.

Ultimately, she invites debate about the role of the artist in documenting—and sometimes invading—real lives.

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