

Studio Arts Photography

HOLIDAY HOMEWORK

2019



Gerhard Richter, *Marz*, 2015, charcoal and titanium white oil paint on colour photograph

Teacher

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VCAA

Studio Arts page

Study Design, Past Exams and Examiners Reports and Assessment info

<http://www.vcaa.vic.edu.au/Pages/vce/studies/studioarts/studioindex.aspx>

Edrolo

VCE Resource

edrolo.com.au/Swinburne

Textbooks

Art-isan: Studio Arts for VCE Units 1-4

1. Choose your theme

Due - Week 1

Before Term 1 resumes, you need to have seriously considered and chosen an appropriate theme/concept to explore in 2019. In Week 1, you will be discussing this theme with the class and showing exploratory and developmental work in the first few weeks. A well-chosen theme will feed into your interests/ passions and you will get more excited the more you look into it.

TO DO

1. Brainstorm possible ideas, materials, techniques, sources of inspiration to select your theme
2. Look at photographic websites, photobooks, exhibitions, library books, bookshops, movies etc
3. Find *related art* and *artists* that inspire you. Collect this info and any inspirational images/artworks in a digital folder. (Source imagery correctly – Artist's name, Title, Year, materials and techniques)

If you are struggling to identify a suitable theme over the break, brainstorm:

- things you feel passionately about
- materials / techniques you want to experiment with
- art elements & principles like light, colour, movement
- make a photocollage of things you like the look of
- things you are worried about
- voices that are overlooked
- connections to real life events,
- dreams, fantasies, dream locations
- political stances, grievances
- movies, songs, poems you love
- photographic effects
- look at art / photography websites
- things that need celebrating,
- visit exhibitions, gigs,
- personal thoughts/ experiences,
- mistakes of the past, future solutions

Here are some key websites to expose yourself and your ideas to over the break:

Amazing one page advice from different photographers on motivations and equipment used - http://www.ccp.org.au/docs/documentary/seventh_documentary_technical_information.pdf

The Australian Centre for Photography (ACP)- <https://acp.org.au/>

Magnum Photos – Home of documentary and photojournalism - <https://www.magnumphotos.com/>

Inspiring ideas and work from reputable 'Aperture' magazine - <https://aperture.org/exhibitions>

The Australian Home of Photography - <https://www.mga.org.au/>

Insight into different documentary photographers approach and themes -

http://www.ccp.org.au/docs/documentary/seventh_documentary_education_kit.pdf

Photojournalism - <http://www.foto8.com/live/#sthash.N9Gp1S76.dpbs>

NGV - Articles on Photography and photographic exhibitions at the NGV - <https://www.ngv.vic.gov.au/category/photography/?type=exhibition>

Endless International Photography wormhole, Contemporary & Historical - <http://beautifuldecay.com/category/photography>

International Photography – Images, insight and info – <https://www.lensculture.com>

Black and White retro and classic Vogue fashion and portraits – <https://pleasurephotoroom.wordpress.com>

Want to know what exhibitions are on around Australia including Victoria? –

<http://www.art-almanac.com.au> and <http://www.artmonthly.org.au>

Introductory site to 1000's of great photographers (American Museum of Contemporary Photography) –

<http://www.mocp.org/collection-artists.php?c=p>

International Articles and Images – very interesting - <https://www.featureshoot.com>

Interesting & innovative photographer - <http://www.stillsgallery.com.au/artists>

Collections of work and in series format (scroll across, multiple pages) - <http://iconolo.gv>

<https://thephotographersgallery.org.uk>

Art and Photography – Interviews, Essays, Images, Video, Film, Sound - <http://www.americansuburbx.com/art-and-photography>

Contemporary and historical guns of photography - <https://fraenkelgallery.com/artists> and <http://www.houkgallery.com/artists>

David Rosetzky – Insight and information http://www.ccp.org.au/docs/Rosetsky_Edu_Kit.pdf

Taryn Simon – Short Youtube https://www.ted.com/talks/taryn_simon_photographs_secret_sites

and some information http://www.ccp.org.au/docs/education/Taryn_Simon_Ed_Kit.pdf

Ignant - award-winning online magazine art, design, photography, fashion and architecture <https://www.ignant.com/category/photography/>

2. Select 2 artists to research Due - Week 2

You need to select 2 artists from different historical or cultural contexts (different time periods) as you will be studying their studio practice. This involves researching their biography, and two key artworks by each artist. **IT IS ABSOLUTELY ESSENTIAL** that the artists you select are **from different historical or cultural contexts** and that their life and work **has been heavily documented**, as you will need to discuss the historical and cultural influences on their work.

3. Exploration Proposal Draft Due - Week 3

At the start of Week 3 your Exploration Proposal Draft is due. **You must write a draft over the break.** This document, along with the work plan, will outline your studio process – the ideas, materials, techniques, inspiration and aesthetic qualities you wish to explore (see next page for details). Your Exploration Proposal guides the development of your work throughout the year and is a reference point for reflection and analysis. Remember that the key to juggling the demands of the VCE is to be prepared as possible by completing homework before it is due.

Once you have decided on your theme, start taking photographs over the break. It's an ideal time to get ahead and take photos without the pressure of school but you must make notes on:

- *What ideas explored/ What materials & techniques used*
- *Why? (aims)*

SEE 'WRITING THE EXPLORATION PROPOSAL DRAFT' PDF

Current Exhibitions for Inspiration

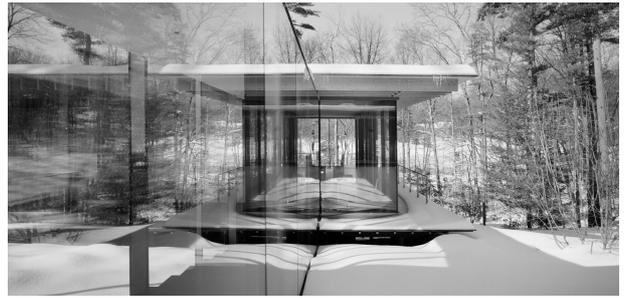


POLLY BORLAND

POLYVERSE

NGV Australia, Federation Square
Level 3, Contemporary Art & Design
28 Sep 18 – 3 Feb 19

The NGV presents an exhibition of new and recent works by celebrated Australian artist Polly Borland. Borland is a Melbourne born artist who now lives in Los Angeles and is known for her photographs of noted figures including Queen Elizabeth II, Nick Cave and Gwendoline Christie. The recent period of Borland's practice has seen her explore more abstract and surreal imagery. Borland creates images that invite the viewer to see the human form in unfamiliar ways, infused both with humour and an unsettling disquiet. The exhibition comprises works from several of Borland's important recent series, including Monster, Bunny, Smudge, and a series of new works.

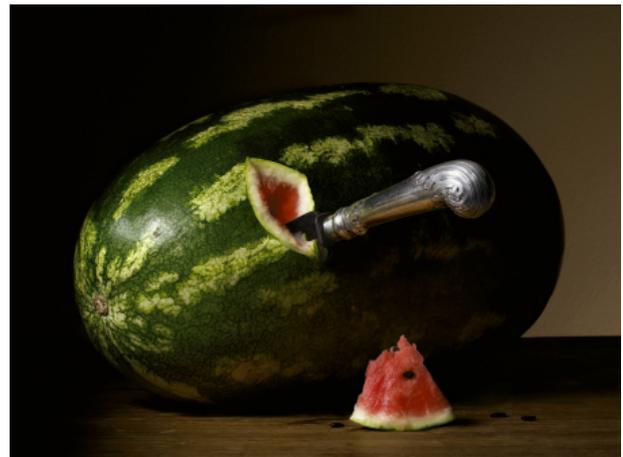


ARCHAEOLOGY OF LIGHT

ARCHITECTURAL PHOTOGRAPHY BY ERIETA ATTALI

NGV International
Level 3, Contemporary Art & Design
30 Nov 18 – 24 Mar 19

Through her poetic images, Israeli architectural photographer Erieta Attali explores the relationship between architecture and landscape, interrogating how the context and surrounding terrain of a building form part of a two-way dialogue. Attali is a master at revealing the natural within the manmade, depicting architecture as a feature of nature.



ROBYN STACEY: AS STILL AS LIFE

Monash Gallery of Art
860 Ferntree Gully Road
Wheelers Hill Victoria 3150
24 November 2018 to 3 March 2019

Robyn Stacey: as still as life leads audiences into the tantalising world of the still life tradition. The exhibition opens with an exploration of still life photographs drawn from MGA's collection, placing the genre and Robyn Stacey's work into context. Stacey is one of Australia's leading photographic artists whose fascination with the still life genre inspired the magnificent works in this exhibition. Through the contemporary medium of photography Stacey brings historical collections to life on a monumental scale, interrogating what these collections meant for the original owners and brilliantly interweaving personal historical narratives into sumptuous still lifes.



2018 ILFORD CCP Salon

Centre for Contemporary Photography
404 George St, Fitzroy Victoria 3065, Australia
07 December – 22 December 2018

The 2018 ILFORD CCP Salon provides an invaluable opportunity for both emerging and established photographers to exhibit their work in a high-profile context. In past years, digital, analogue, video, 3D works and self-published photobooks have filled the walls of the Centre for Contemporary Photography (CCP) and this year we are excited to once again present a diverse snapshot of contemporary Australian photomedia practice.



BRUCE GILDEN'S NEVER-BEFORE-DISPLAYED UNTITLED SERIES

Leica Store & Gallery Melbourne, Level 1, 260 Collins St
From November 23 2018 until January 31 2019

"I'm known for taking pictures very close," Gilden says of his work. "And the older I get, the closer I get." And he's not kidding: closeness is the dominant feature of the series of Gilden's black and white photographs currently housed at Melbourne's Leica Gallery. Featuring well-known figures of Melbourne, each of Gilden's frames completely capture the subject's unique energy through facial expressions, textures, and (quite literally) in-your-face lighting. The photographs, like all of Bruce Gilden's work, exude a sense of intimacy and familiarity—it's almost as though you were actually standing beside Gilden when they were taken.



FRIDA KAHLO, HER PHOTOS

Bendigo Art Gallery
42 View Street, Bendigo, VIC 3550
8 December 2018 – 10 February 2019

Bendigo Art Gallery will soon commence the installation of a new international exhibition, Frida Kahlo, her photos, featuring 241 photographs from the extensive archive of the Casa Azul (Blue House) in Mexico. Frida Kahlo is considered one of the most celebrated artists of the twentieth century. An avid proponent of traditional Mexican culture, Frida's paintings have come to represent the strength of Mexican Modernism of the 1930s and 1940s, a style which still remains popular today.

First revealed to the public in 2007, the Casa Azul photographic archive was inaccessible for five decades due to the wishes of Frida's husband, Diego Rivera. From more than 6500 images, Mexican photographer and photography historian Pablo Ortiz Monasterio has selected a thematic exhibition focussing on six central areas: Origins; Blue House; Politics, Revolutions and Diego; Broken Body; Frida's Loves, and Photography.

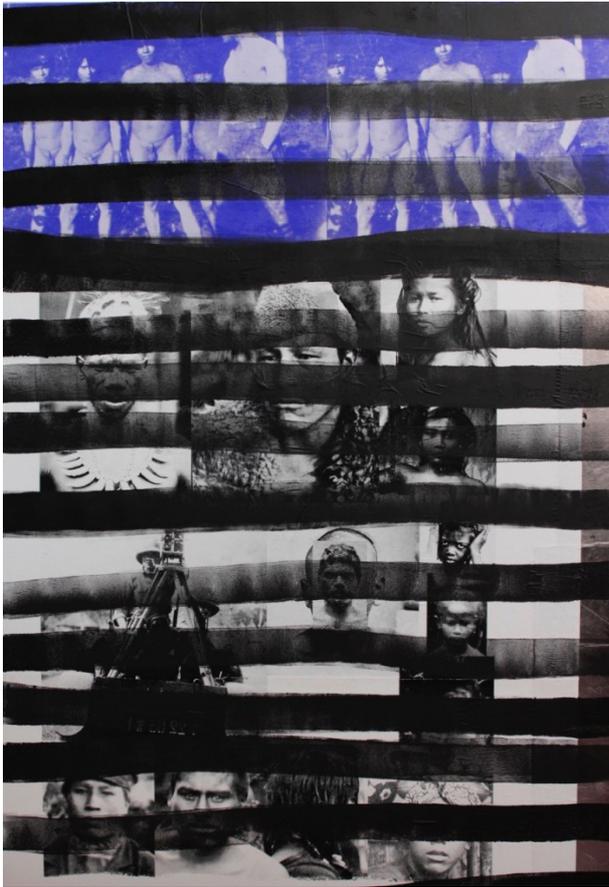


THIS IS NO FANTASY

108-110 Gertrude St
Fitzroy
VIC 3065

Group Exhibitions
3 - 20 Dec 2018

We are winding up the year with selected works by **Michael Cook**, Jacqui Stockdale, Lakin Ogunbanwo and Kirsten Coelho.



BROOK ANDREW

Ten Cubed Collection
 1489 Malvern Road Glen Iris 3146
 18 Sep - 15 Dec

Ten Cubed is excited to announce its final exhibition for 2018 will be artist Brook Andrew who was included in the core collection this year. Brook Andrew is an interdisciplinary artist who examines dominant narratives, often relating to colonial and modernist legacies. Through museum and archival interventions, he aims to make forgotten stories visible and offer alternative narratives for interpreting history in the world today. This exhibition will feature works acquired by the collection including Systems I and Systems II – the first acquisition made

ANALOGUE ART IN A DIGITAL WORLD

RMIT Gallery, City campus
 07 Dec 2018-19 Jan 2019

How do artists find new content in digital media? How has technology altered the nature of analogue art practices? Analogue art in a digital world presents a survey of contemporary artists who use the analogue practices of painting and drawing to create artworks that engage with or are influenced by digital visual culture. The exhibition will reveal how artists are finding new content in digital media and how technology has altered the nature of analogue art practices. Language shapes the way we think and the dominant visual medium influences the way we see the world.

Many contemporary artists use digital technology in the process of creating artworks. Digital photography, Photoshop, and Google images are standard tools for painters. The sketch book has been replaced by a desktop folder. In addition to practical uses of technology, digital aesthetics have crept into analogue painting. The invention of photography had a profound impact on painting in the nineteenth century and now digital technology has reinvigorated analogue traditions of art making, pushing representational painting and drawing in fascinating new directions.



OBSESSION: DEVIL IN THE DETAIL

Mornington Peninsula Regional Gallery
 Chris Bond, Group Exhibition, Juan Ford, Natasha Bieniek
 30 Nov 2018 - 17 Feb 2019

Obsession: Devil in the detail examines our fascination with the meticulous and micro, the real and the hyperreal and brings together a range of historical and contemporary works under three broad themes of still life, portraiture and landscape. Featuring artworks that seduce us with the power of their realism and intricate detail, the devil in the detail becomes the ideas and concepts that exist beneath the surface.



MAGGIE TAYLOR



MURRAY FREDRICKS

WRITING THE EXPLORATION PROPOSAL

This document must be typed, font size 12 & between 750 - 1000 words.

It is a document that discusses how you propose to explore your ideas so the language you use must reflect this. Use open-ended language and phrases such as:

“I want to explore...”, “I am interested in...”, “I would like to investigate...” etc

1. Explain your theme/ concept and why you are interested in exploring it-
Discuss the personal motivations behind choosing this theme.

2. Discuss at least 3 Conceptual Possibilities related to your theme

Conceptual Possibilities are concepts you can explore that relate to your theme.

e.g. Theme is ‘Quiet Spaces’ -

- i. document quiet spaces indoors - focus on the home, lighting, people’s habits in these spaces
- ii. explore quiet spaces outdoors - such as graveyards, benches, parks, carpark, stations, beaches
- iii. explore the effect of objects & architecture on quiet/ space - create my own constructions

3. Insert two highly relevant sources of inspiration (correctly sourced).

Explain why you have chosen each (relate to your theme) and discuss:

- the artwork’s aesthetic qualities and style
- the artist’s use of materials techniques, and
- the ideas/ meanings communicated (including the use of symbolism).

4. Describe the Materials and Techniques you will use in your exploration:

- Digital/ Analogue SLR? Specific lenses? Films? Camera angles? Locations?
- Possible editing techniques? Lighting techniques?
- Shutter speed/s? Depth of Field? ISO setting?
- Cutting? Scanning? Collaging? Cropping? Colour adjustments? etc

5. Discuss the aesthetic qualities you want to explore or achieve in your work

Aesthetics Qualities = How Art Elements & Art Principles are utilised to create a particular ‘look/ feel/ or mood’

e.g. bold, saturated colour, strong dramatic contrast to create a sense of energy and excitement

e.g. using blurred movement and multiple exposures to create a chaotic, intense, dizzying effect

6. Write a Detailed Work Plan plan of how you will complete this task

See the Example Exploration Proposal and Work Plan

Apart from an introductory paragraph based on no.1 (above), the rest of the Exploration Proposal can be written in a mixed up fashion, you do not have to have a corresponding paragraph for no.s 2 - 5 but you can write it this way if that makes sense to you.

Exploration Proposal EXAMPLE - Big City Life

Often people feel stuck in a cycle of repetitive work and that societal pressures force them into a monotonous lifestyle. I'd like to explore the everyday lives of people stuck in a '9 to 5' job in a big city and the feelings they experience because of it, including feeling trapped and confined due to a lack of freedom. I want to explore the disconnect people experience within big cities. While commuting on packed trains I notice that people rarely speak to each other and seem stuck in their routines. As a child I remember travelling around the city with my grandma and being mesmerised by large crowds of people, most of them workers. It intrigued me as I always wondered what they did. Everybody seemed so narrowly focused on their own life. This makes me wonder what life will be like after school. What happens when it's all over and we become immersed in a cycle of work? Can we be happy and still remain compassionate?

I want to explore the day-to-day work-life experience of people living in the big city of Melbourne. I want to explore common tendencies and behaviours, such as the silence of peak hour trains, or the roar of hundreds of footsteps crossing streets. Connected to ideas of determination and focus are also themes of hope and hopelessness. I want to explore the contrast of bustling city lifestyles by examining the quiet hidden streets where homeless and jobless people dwell in a life of fear, silence and the unknown.

I aim to experiment with different lenses and shutter speeds to photograph a wide range of subject matter including crowds of workers, people dressed in different work attire, commuters on public transport, city buildings, packed city streets and also photos of emptiness, be it empty places, streets or cars. I want to take mostly un-staged photos in a street photography/ documentary style. For this I will use my Nikon D3400 Digital SLR camera and a tripod. I will need the tripod for slow shutter speed photos to ensure a still background while showing the fast pace of lifestyles or at night to convey emptiness in low light. I will use a 50mm lens for portraits photos and a mixture of wide angle (10 - 28mm) and zoom lenses (70 - 210mm, 300mm) to capture expansive groups of people in public places and close ups from far off. Exploring large and small apertures will enable me to shift focus between certain people, objects or a whole scene, and fast shutter speeds will be useful for freezing movement while slow shutter speeds can help show the noise and busyness of the city. In addition to camera blur, I want to experiment with post production techniques such as selective blur and sharpening to create a clear focal point, using filters, colour adjustments, dodge and burn tools to create a range of different aesthetics from a dark, dull, industrial feeling to feelings of quiet stillness to vivid, chaotic city scenes.

A key aspect of the '9 to 5' work-life is the architecture of the city and I would like to explore this using a variety of angles and perspectives. I would like to explore the emotion that architecture can convey and how that relates to the feelings of the people who use it, for example office buildings and empty alleyways can be seen as rigid and lifeless compared to a street that appears vivid, alive and full of character.

I also want to explore the effect that shadow has on creating feelings of stillness and loneliness, and how saturated, vibrant colours can convey energy, excitement and determination. Balance will be important when presenting images of busyness alongside photos of silence or stillness and I will look for links between these such as the use of line, colour, shape or even using juxtaposition to highlight the differences between them.



Alexey Tintarenko, from *City of Shadows*, Crowd trying to enter Vassileostrovskaya metro station during the collapse of the Soviet Union, 1992.

Tintarenko's work and especially this photo is very inspirational as it conveys emotions related to my theme. The slow shutter speed results in a blurred effect, creating feelings of disconnectedness and the idea of societal responsibility from people to their jobs. The blurred people seem to lack identity, trapped in their work cycle, reduced to nothing more than workers. I'd like to recreate similar qualities in my photography using slow shutter speeds and dull colour schemes. The low-key lighting creates a feeling of cold and hopelessness, emotions

that I would like to explore within my own photography.



This photo by Jay Maisel radiates stillness and minimalism at first glance, but there is also a serious theme underlying it. The most noticeable trait of the photo is Maisel's use of the overwhelming hue of neon blue, creating feelings of tranquility and silence. However, the shape of the room emits a feeling of being trapped. The silhouetted men in the centre of the photo appear either trapped or ready to trap from

the way they are standing around the desk in a formal manner, obviously working for somebody. The sharp edges of the highlighted square and reflection in the foreground entice the viewer in while the sparse architecture and dark tones seem to conceal, creating mystery. This relates to sub-themes I'd like to explore such as silence, the effect of architecture and a lack of freedom. I want to create similar feelings in my photos, through utilising colour, architecture and stillness.

I also want to explore different presentation ideas such as linear and gridded formats to convey a sense of rigidity, repetition and order, of a system imposed onto others. In addition, I want to convey the inhabitants of the big city, its varied characters and its characteristics – its vastness, busyness, solitude, chaos and energy.

WORK PLAN

WEEK #	EXPLORATION PROPOSAL	STUDIO PROCESS
1	<p>Develop conceptual possibilities, subject matter and materials used.</p> <p>Identify Art Elements and Principles and link to aesthetic qualities.</p> <p>Continue research into artists of inspiration</p>	<ul style="list-style-type: none"> • Completed brainstorm - expand on theme • Collected images of inspiration • Develop conceptual possibilities and possible subject matter • Remember to date every page in Visual Diary
2	<p>Continue writing exploration proposal draft.</p> <p>Read through high scoring exploration proposal and Work plan.</p> <p>Look at past year's visual diaries.</p> <p>Holiday homework Due</p>	<ul style="list-style-type: none"> • Break down inspirational photos (annotate in VD) Research concepts related to '9-5' theme and 'Big city life' • Expand and refine photoshoot ideas, conceptual possibilities and possible subject matter. • Research artists of inspiration further • Print and stick inspirational photos in visual diary
3	<p>Refine and go over EP draft.</p> <p>Submit Exploration proposal Draft</p> <p>Read rubric and ensure I have included all key things</p>	<p>Plan Photoshoot 1 - Fast Paced Lifestyle</p> <ul style="list-style-type: none"> • Plan and brainstorm possibilities for Photoshoot 1 in VD • Annotate and source relevant research and inspiration (if needed) • - Find spot shoot will be taken. Charge Nikon D3400. Buy new SD card. • Borrow 50mm & zoom lens from library
4	<p>Evaluate photoshoot</p> <p>Apply teacher feedback and brainstorm how I can incorporate this feedback to next photoshoot</p>	<p>Undertake Photoshoot 1 - Fast Paced Lifestyle - Evaluate photoshoot (quality, relevance to theme), possibly apply filters, name photoshoot. Photos in streets; rushed people, speeding cars. Fast shutter speeds.</p> <p>Theme portrays the speed of everyday in the city. Print photos through printer and stick in visual diary</p> <p>Begin planning Photoshoot 2 - Silence hidden in chaos - brainstorm possibilities</p>
5	<p>Final copy of Exploration Proposal due including detailed Work Plan.</p> <p>Check that exploration of ideas discussed in my E.P are included in my Work PLAN</p>	<p>Undertake Photoshoot 2 - Silence Hidden in Chaos</p> <p>Find places in the city that depict big city lifestyle, but where people are absent. Still person taken with slow shutter speed with people slowly moving around (blurred)</p>
		<p>Relates to the speed of 9-5 workers in the city in contrast with stillness</p> <p>Remember to write down all exploration and inspiration</p> <p>Plan Photoshoot 3 - Dead Silence - Find visually silent areas of the city - brainstorm possibilities Visual diary Review with teacher</p>

6	Ensure I am updating my visual diary with evaluative annotation of editing and reviews / contact sheets of photoshoots.	<p>Undertake and evaluate Photoshoot 3 - Dead Silence Empty streets. Fast shutter speed to create feeling of stillness and silence. Dark areas. Experiment with dark filters/greyscale. To contrast busyness of the city with stillness</p> <p>Plan Photoshoot 4 - City Buildings - Brainstorm possibilities</p> <p>Identify any Potential Directions at this stage?</p>
7	Attach final copy of exploration proposal to front of my visual diary.	<p>Undertake and evaluate Photoshoot 4 - City Buildings Good natural lighting/poor natural lighting. Consider lights inside buildings at night. Edit photos, consider warm-feeling filters. To show scale of work life and '9-5' lifestyle.</p> <p>Ensure I am evaluating my photoshoots, editing, inspiration and research in visual diary. Source images correctly</p>
8	Refer to Exploration Proposal and make sure I am covering what is relevant to the EP.	<p>Undertake and evaluate Photoshoot 5 Busyness Consider taking photos of packed streets, outside business complexes, rush hour crowds. Edit photos and experiment with filters. Can be contrasted with stillness photos.</p> <p>+6 Blurred noise Experiment with slow shutter speeds, possibly greyscale effect. Take photos containing crowds of people moving with slow shutter speeds to create 'lack of identity' in subjects</p> <p>Experiment with filters and different levels of saturation</p>
9	Revise visual diary, make sure it is up to date and annotation contains my opinions on developing ideas and aesthetic qualities.	<p>Undertake and evaluate Photoshoot 7 Colour Vibrant areas in the city, rich in plants or advertisement. Consider filters that enhance colour. Focus on colourful aspect of '9-5' lifestyle.</p> <p>Identify any Potential Directions at this stage?</p>
10	Check that I am up to date and following the themes and ideas portrayed in my ep.	<p>Undertake Photoshoot 8 Greyscale Greyscale photos of possibly subway tunnels and overviews of streets, giving cold/dark feeling, ideas of hopelessness due to the '9-5' lifestyle.</p>
11	Term Holidays. Refer to Work Plan. Go over EP – Anything missed?	<p>Undertake Photoshoot 9 - Stuck in transit Images of packed trains, workers, people focused on their telephones, ignoring each other, zoom lens. Mode in which '9-5'-ers go to and from work/home.</p>
12	Allow time for reshoots	<p>Undertake Photoshoot 10 - Singular Subjects Focus on specific subjects that are workers in the city. Wide aperture to focus specifically on them and blur out the background. Capture subjects in motion/action, preoccupied with their own life, zoom lens and 50mm</p>
13	Re-check all work	Clearly Identify and evaluate Potential Directions
14	Make sure VD is prepared and all photoshoots have been completed effectively	Evaluate Potential Directions - Make sure I attach visual image to PD
15	Visual Diary Due	Evaluation of Potential Directions