



Studio Arts Photography

HOLIDAY HOMEWORK

2020



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

Teacher

matthew.simmons@sssc.vic.edu.au

VCAA

Study Design, Past Exams and Examiners Reports and Assessment info

Studio Arts page

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

Edrolo

edrolo.com.au/Swinburne

VCE Resource

Textbooks

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

1. Choose your theme – You do you

Due: 1st class Term 1

Over the break you must brainstorm ideas and select your theme. Choose wisely and you will bring passion and energy to your work, choose poorly and you will regret you didn't take this more seriously. This is your chance to decide what you will be exploring and creating work about in Year 12, so be yourself and choose something that you strongly connect with. A good theme will excite and inspire you the more you look into it. In your first class, you will be required to discuss your theme and explain why it excites or inspires you.

How to choose a great theme:

1. Brainstorm ALL possible ideas, materials, techniques, list sources of inspiration
2. Circle the ones you feel most drawn to – no more than 2 or 3.
3. Over time you will find there is one that you continually come back to – this is the one!
4. Explore photographic websites, movies, songs, poetry, exhibitions, libraries, bookshops - look for things that relate to your theme and collect them!
5. Store them in a folder or on a USB. For inspirational art or artists, note the - *Artist's name, Artwork Title, Year produced and materials & techniques* if possible.

When you return to school you should have a collection of related images, artworks, artists, info etc that relates to your theme. You will use this in the first week back to begin your visual diary (SAT).

Suggested Brainstorm Topics:

- 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

ALSO SEE KEY WEBSITES (last page)

2. Exploration Proposal Draft

Due - Week 3

In Week 3, your Exploration Proposal Draft is due. You must write the draft over the break. If you have done Studio Art in Year 11 then this will be no great feat and should take you about 2 – 3 hours. However, if you are new to Studio Arts then this will probably take you a bit more time and you will need to study the Example provided carefully. You cannot write this until you have chosen your theme, which is why you will start brainstorming in Transition.

The Exploration Proposal, along with your Work plan, will outline your studio process – the ideas, materials, techniques, inspiration and aesthetic qualities you will explore in 2020 (see next page for details). It guides the development of your work throughout the year – All work you produce will continually refer back to the Exploration Proposal – “How effectively is what I am doing conveying the ideas expressed in my E.P.?”

REFER TO DOCUMENTS, LAST PAGES:

- WRITING THE EXPLORATION PROPOSAL and
- EXAMPLE EXPLORATION PROPOSAL

3. Select 2 artists to research

Due - Week 3

You need to select 2 **recognised artists** from different historical and cultural contexts*, as you will be analysing and comparing 2 artworks by each artist.

IT IS ABSOLUTELY ESSENTIAL that the artists you select are **well documented**, as you will need to discuss the historical and cultural influences on their work.

*The artworks studied may have been made in the same historical period but in different cultural contexts.

You may choose artists whose work relates to your theme but this is not essential for this task.

KEY WEBSITES

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

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

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>

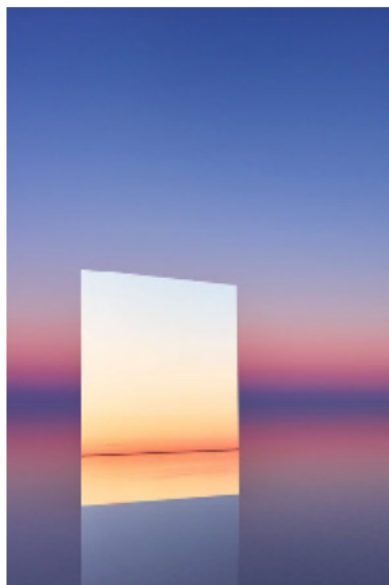
Collections of work and in series format (scroll across, multiple pages) - <http://iconolo.gy>
<https://thephotographersgallery.org.uk>

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>



MAGGIE TAYLOR



MURRAY FREDRICKS

WRITING THE EXPLORATION PROPOSAL

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

The E.P 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 your personal motivations for 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. My Theme is 'Quiet Spaces' - 3 x Conceptual possibilities to be explored are:

- i. Document private quiet spaces - focus on the home, lighting, people's habits in these spaces
- ii. Explore public quiet spaces - such as graveyards, benches, parks, carparks, 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 back to your theme) and discuss:

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

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

- Digital/ Analogue SLR camera? Lenses? Film/s? Angles? Locations?
- Possible editing and/or darkroom techniques? Lighting techniques?
- Shutter speed/s? Aperture / Depth of Field? ISO setting?
- Cutting? Scanning? Collaging? Cropping? Painting? 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 colours, strong dramatic contrast to create a sense of dynamic energy & excitement

e.g. blurred movement and chaotic use of erratic, frenzied line to create a dizzying, confusing effect

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

See the Example Exploration Proposal and Work Plan

Number 1 (see above) needs its own introductory paragraph. After this you will find you that your discussion of numbers 2 to 5 overlaps - as long as you cover everything it's all G

Example Exploration Proposal (High Scoring) - Big City Life

KEY



Theme / Concept



Subject Matter



Aesthetic Qualities



Conceptual Possibilities.



Materials and techniques

Often people feel stuck in a cycle of repetitive work that societal pressures force them into. I want 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. While commuting on packed trains I noticed that people rarely speak to each other and seem stuck in their routines. It makes me sad that most people seem so tired and narrowly focused on their own lives. I want to explore the disconnect people experience within big cities.

I want to explore common tendencies and behaviours, like the roar of hundreds of commuter's footsteps crossing streets and streams of traffic flowing. These can be connected to ideas of determination and focus as people go about their lives in such a fast paced manner, determined to work as hard and fast as they can go. However, there are also ideas of hope and hopelessness attached to this lifestyle. I want to explore the contrast of bustling city lifestyles with things like the silence of peak hour trains and quiet hidden streets where homeless and jobless people dwell, often 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, on public transport, city buildings, packed city streets and photos of emptiness, whether places, streets or cars. I want to expose the reality of this lifestyle and so will take mostly un-staged photos in a street photography/ documentary style. I will use my Nikon D3400 Digital SLR camera and a tripod for slow shutter speed photos to ensure a still background when capturing the fast pace of lifestyles or conveying emptiness at night in low light. I will use a 50mm lens for portraits photos and wide angle (10 - 28mm) and zoom lenses (70 – 210mm, 300mm) to capture expansive groups of people in public places or 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. I want to experiment with post production techniques such as selective blur and sharpening to create a clear focal point, and trial colour 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 and even 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 how architecture impacts the feelings of those who use it. Office buildings and empty alleyways can be seen as rigid and lifeless so I will focus on how the repetition of straight lines and geometric shapes, by-products of a man-made, artificial world, can convey constricted, trapped feelings.

Dark and heavy tone is a focus for exploring how shadows cast by skyscrapers can create feelings of stillness and loneliness, and how saturated, vibrant colours can convey energy, excitement and determination. Slow shutter speeds can also produce light trails to convey movement, energy and momentum. Achieving balance is also important when presenting images of busyness alongside photos of silence or stillness and I will look for visual links between these ideas, such as the use of line, colour, shape.



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 photograph is very inspirational as it conveys ideas and emotions related to my theme. The **slow shutter speed** results in a **blurred effect**, creating feelings of **disconnectedness from humanity and of being a mass of workers**. The **dense, grey monochromatic** image uses blurring to depict **people trapped in their work cycle, reduced to bleakness**. I'd like to recreate similar qualities in my photography using **slow shutter speeds** and **dull colour schemes**. The **low-key lighting** creates a **cold** and **hopeless** feeling, which are both ideas and emotions that I would like to explore.



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** use **leading lines** to draw the viewer in, while the **sparse, minimalist** architecture and **darker tones** create a sense of **mystery and concealment**. This relates to sub-themes I want to explore such as **silence**, the **effect of architecture on people** 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 EXAMPLE

WEEK #	EXPLORATION PROPOSAL	STUDIO PROCESS
1	Develop conceptual possibilities, subject matter and materials used. Identify Art Elements and Principles and link to aesthetic qualities. Continue research into artists of inspiration	<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	Continue writing exploration proposal draft. Read through high scoring exploration proposal and Work plan. Look at past year's visual diaries. Holiday homework Due	<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	Refine and go over EP draft. Submit Exploration proposal Draft Read rubric and ensure I have included all key things	Plan Photoshoot 1 for CP1 - <i>Fast Paced Lifestyles</i> <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 locations shoot will be taken. Charge Nikon D3400. Buy new SD card. Borrow 50mm & zoom lens from library
4	Evaluate photoshoot Apply teacher feedback and brainstorm how I can incorporate this feedback to next photoshoot	Undertake Photoshoot 1 – CP1 <i>Fast Paced Lifestyles</i> Portray the speed of everyday in the city. Evaluate photoshoot (quality, relevance to theme), possibly apply filters, name photoshoot. Photos in Swanston St, rushed people, speeding cars. Fast shutter speeds and slow shutter speeds & tripod. Print shoot and stick in visual diary Begin planning Photoshoot 2 - <i>Silence hidden in chaos</i> - brainstorm possibilities
5	Final copy of Exploration Proposal due including detailed Work Plan. Check that exploration of ideas discussed in my E.P are included in my Work PLAN	Undertake Photoshoot 2 - <i>Silence Hidden in Chaos</i> - Relates to the speed of 9-5 workers in the city in contrast with stillness and hopelessness. Location - Behind Flinders St Station & underneath bridge, places that depict big city lifestyle, but where people are absent. Still person taken with slow shutter speed people slowly moving around (blurred) and fast (frozen)
		Remember to write down all exploration and inspiration Plan Photoshoot 3 - <i>Dead Silence</i> - Find visually silent areas of the city - brainstorm possibilities Visual diary Review with teacher

6	Ensure I am updating my visual diary with evaluative annotation of editing and reviews / contact sheets of photoshoots.	Undertake and evaluate Photoshoot 3 - Dead Silence Empty streets. Dark areas and shadows. Experiment with black and white/ greyscale. Contrast busyness of the city with stillness. Fast shutter speed to create feeling of stillness and silence. Plan Photoshoot 4 - City Buildings - Brainstorm possibilities Identify any Potential Directions at this stage?
7	Attach final copy of exploration proposal to front of my visual diary.	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. Ensure I am evaluating my photoshoots, editing, inspiration and research in visual diary. Source images correctly
8	Refer to Exploration Proposal and make sure I am covering what is relevant to the EP.	Undertake and evaluate Photoshoot 5 Busyness Elizabeth St - packed streets, outside business complexes, rush hour crowds. Edit photos and experiment with fast & slow shutter speeds at night and colour adjustments. Can be contrasted with stillness photos. +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 Experiment with filters and different levels of saturation
9	Revise visual diary, make sure it is up to date and annotation contains my opinions on developing ideas and aesthetic qualities.	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. Identify any Potential Directions at this stage?
10	Check that I am up to date and following the themes and ideas portrayed in my ep.	Undertake Photoshoot 8 Greyscale Grey scale photos of subway tunnels and high angle overviews of streets, giving cold/dark feeling, ideas of hopelessness due to the '9-5' lifestyle.
11	Term Holidays. Refer to Work Plan. Go over EP – Anything missed?	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.
12	Allow time for reshoots	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
13	Re-check all work	Clearly Identify and evaluate Potential Directions
14	Make sure VD is prepared and all photoshoots have been completed effectively	Finish Evaluating Potential Directions - Make sure I attach visual images to each PD (minimum of 2 PD's)
15	Visual Diary Due	Evaluation of Potential Directions