

Art Making & Exhibiting (Photography)

HOLIDAY HOMEWORK Unit 3, 2023



Daido Moriyama, Untitled, 2006, 2006 Epoque, 2021, 100 x 150 cm. (39.4 x 59.1 in.)

Teacher(s):	Claire Congreave claire.congreave@sssc.vic.edu.au
Work required in preparation for start of 2023:	<p>You will need to complete:</p> <ol style="list-style-type: none"> 1. Research on your chosen art form - including materials, techniques and processes 2. Selection and exploration of 3 artists that work in your chosen artform - related to a universal idea 3. Sourcing of at least 2 artworks from each artist that: <ol style="list-style-type: none"> a. Are widely recognised / well known b. Have a clear connection through a universal idea
Textbooks and other resources:	<ul style="list-style-type: none"> ● Textbook - Cambridge Art Making and Exhibiting VCE Units 1–4 (print and digital) ● Handout - Photographic materials, techniques & processes ● Handout - List of photographers for influences
Key links:	https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/studioarts/Pages/Index.aspx
Due date:	Week 1 - Orientation - First class Unit 3 2023

U3 OUTCOME 1

On completion of this unit the student should be able to collect information from artists and artworks in specific art forms to develop subject matter and ideas in their own art making.

HOLIDAY HOMEWORK

1. RESEARCH ON YOUR CHOSEN ART FORM

- **Identify the artform** you will be working in for Units 3 & 4
- **Complete a brainstorm** that includes
 - What you know already about the artform (existing knowledge)
 - Characteristics of the artform, properties of the materials, relevant (dominant) art elements and principles
 - Unfamiliar materials, techniques and processes you would like to research / trial / experiment with
 - Historical and contemporary properties of the artform (*ie. analogue darkroom processes vs digital photography*)
 - Tools and equipment required
- **Research the relevant materials, techniques and processes of your artform.**
Bookmark these pages and take notes.
- **Research key terms** and technical vocabulary associated with the artform
- **Consider the effects** these materials, techniques and processes could have on visual language and style.

Document this through brainstorming digitally, or on A3 cartridge paper to stick in your Visual Arts journal once you commence Unit 3, and bookmarking / saving digital sources and research to use at a later date (or save in a word doc).

2. SELECTION AND EXPLORATION OF 3 ARTISTS - RELATED BY A UNIVERSAL IDEA

You will need to select **3 artists** to explore and research, and use as a starting point and as *influences* for your SAT folio and art making. You will also plan an exhibition using these same 3 artists and their artworks in Outcome 3.

Choose artists that:

- All work in the same artform. *ie. painting*
- Are well known and well documented (ie. no Instagram)
- Are strong examples of your chosen artform
- Have used materials and techniques that *you* are interested in trialling and experimenting with
- Have a clear connection to one another (a universal idea)

The artists you choose should be recognised, have exhibited and/or their work is held in a gallery collection. This is so you will be able to find out enough information on their practice.

In OC1, you will be required to undertake research on the artists':

- Process
- Use of materials and techniques
- Use of art elements and principles to create aesthetic qualities
- Use of visual language and subject matter to represent ideas and communicate meaning
- Personal experiences and influences

You MUST get your teacher to check and approve your choice of artists BEFORE progressing any further (Either during Headstart or send them an email)

Collate your research

Start a folder on your computer and begin by bookmarking any relevant pages on your artists / artworks. This research will form the basis of *OC1 Inspirations, influences and images*, documented in your Visual Arts journal.

What is a 'universal idea'?

A universal theme is an idea that applies to anyone regardless of cultural differences, or geographic location. Universal themes are ways to connect ideas across all disciplines. It is a central idea about the human condition.

A universal idea is an idea that is understood by everyone

https://newscenter.sdsu.edu/education/projectcore/files/03252-6_Universal_Themes.pdf

Try and choose a 'universal idea' that you have a personal connection to, or interest in. It could be:

- a broader theme *ie. identity, coming of age, abundance, conflict, change or order*

3. SOURCING OF AT LEAST 2 ARTWORKS FROM EACH ARTIST

Choose artworks that:

- **Are well known / significant / widely recognised** (*as you will need to source a hi-resolution image of the work, didactics, and undertake research on the artwork for OC3 - planning a thematic exhibition*)
- **Are strong examples** of the artists style, ideas, visual language and interpretation of subject matter
- Are made using **materials and techniques** that you want to trial and experiment with yourself
- Have the potential to be used as sources of inspiration in your own development of **subject matter and visual language**
- Are **connected in some way** through a universal idea

These artworks will be used at the beginning of your Unit 3 SAT as *influences* in your own art making.

They will also form the basis for the exhibition that you plan in OC3 (where you have to discuss thematic connections).

Once you have decided on your artworks:

1. **Source a high resolution image** of the artwork
2. **Find the didactic information** - artist name, title of artwork, year, medium and dimensions
3. **Copy and paste the source** (the URL / webpage) that you downloaded the image
4. **Save / bookmark any information you find out about the artwork**, how it was made, or the artists intention - this will come in handy later

Save these images and information into a folder on your desktop, or upload to your Drive. You will need this for the first class in 2023.

PHOTOGRAPHIC MATERIALS, TECHNIQUES & PROCESSES

MATERIALS (& EQUIPMENT)

What physical materials will you need to create the artwork?

- Camera - what type? Eg. DSLR, analogue 35mm SLR, medium format 120, automatic point and shoot, Polaroid – Include brand & *model ie. Olympus OM1 35mm SLR*
- Negative film (colour or b&w) - brand, speed & size (*i.e. Ilford Delta 400 ISO 35mm*)
- Positive transparency or slide film
- Photographic paper (*grade/brand/size/pearl, gloss or satin?*)
- Chemicals – developer, stop both, fixer, wash. Trays. tongs
- Enlarger
- Filters – what grade?
- Tripod
- Lens (50mm standard, prime, fish eye, wide angle, zoom, macro) - include the focal length
- Flash
- Coloured gels, diffuser
- Lights, stands, reflectors, umbrellas
- Wireless shutter release
- Sets
- Costumes & makeup
- Props
- Backdrops
- Computer, software
- Printer
- Ink, paper
- Paper types – Photo rag, gloss, pearl, coated, textured.

TECHNIQUES

Techniques are the ways in which the materials have been used to make an artwork, to achieve different effects.

CAMERA TECHNIQUES

- Shutter speed
- Aperture
- ISO (film speed)
- Focus (*auto or manual*)
- The depth of field
- Using different lenses

LIGHTING TECHNIQUES

- Hard or soft
- Natural light (*full sun, overcast, sunrise, set*)
- Golden hour (*after dawn and before dusk*)
- Window light
- Diffused lighting (*can be natural or artificial*)
- Available light
- Flash (*artificial*)
- Studio lighting (*3-point lighting, 2-point, 1-point*)
- High Key (*used in advertising, bright white tones*)
- Low Key (*chiaroscuro, black tones, shadows and 1 light source*)
- Frontal lighting
- Backlighting / halo lighting
- Shooting into the light / silhouette
- Side lighting
- Up lighting / horror

DARKROOM TECHNIQUES

- Filters (to increase contrast)
- Dodging and burning in (to refine exposure in specific areas)
- Spotting
- Negative image (tone reversal)
- Solarisation
- Photograms
- Multiple exposure
- Sepia toning
- Hand colouring
- Superimposing images
- Sandwiching negatives
- Painting with developer
- Destruction of negatives
- Drawing over exposures

CREATIVE TECHNIQUES

- Long exposures
- Painting with light
- Cross processing
- Polaroid transfers / emulsion lifts
- Multiple exposures
- Panning
- Vignette
- Hand colouring

DIGITAL TECHNIQUES

- Use of digital imaging software *i.e. Photoshop or Lightroom*
- Digital montage and combining images, photo stitching
- Selection and manipulation
- Filters
- Cropping
- Dodging and burning
- Retouching (*removing dust and scratches, smoothing skin tones*)
- Adjusting exposure, levels, curves, colour balance, contrast, brightness, white balance

COMPOSITION TECHNIQUES

- Cropping
- Rule of thirds
- Golden section (or golden mean) 5:8
- Framing
- Angle and viewpoint
- Cropping
- Horizontal or vertical composition
- Open or closed composition
- One-point perspective
- Moving across the frame
- Small depth of field
- Panoramic

PROCESSES

The sequential steps of the artistic process

DIGITAL IMAGING

Using digital technology to create artworks can be described as a process, and include the sequential steps of the use of a DSLR to compose and capture the image, uploading it, editing it in Photoshop, and printing the artwork.

Using specific camera functions such as focus and shutter speed, and tools and effects like dodging and burning and adjusting levels and contrast in Photoshop are digital *techniques*.

Also includes smartphone photography.

SILVER GELATIN PROCESS

Silver gelatin is a process – to produce a silver gelatin print you use the same sequential process i.e. exposing light sensitive paper to light, using chemicals to develop, stop and fix the print.

You can use different *techniques* when you are taking the photograph (*adjusting the shutter speed and aperture, lighting*), and in the darkroom to achieve different effects such as *dodging and burning, cropping and use of filters*.

Introduced at the end of the nineteenth century, gelatin silver prints dominated black-and-white photography in the twentieth century. The paper used to make gelatin silver prints is coated with an emulsion that contains gelatin and silver salts. Gelatin silver prints are developed out rather than printed out, which means that exposure to light registers a latent image on the paper that becomes visible only when developed in a chemical bath. **The gelatin silver print still remains the standard for black and white photographic prints.**

POLAROID (DYE DIFFUSION TRANSFER PRINT)

Self-developing color photographic process invented by Edwin Land in 1947, the Polaroid revolutionized both home photography during the early 1960s and fine art photography after being adopted by artists as a unique means of artistic expression.

CYANOTYPE

Contact printing process invented in 1840 by Sir John Herschel. The image is created by ferrous cyanide, which imparts a blue tone to the paper. By the 1870s the process was used to create the architectural “blueprint” and is still used for that purpose today.

COLOR PHOTOGRAPHY

CHROMOGENIC PRINT

Printed from a color negative, a color photograph that comprises three layers – each layer is sensitized to one of light’s primary colors: blue, green and red.

Also referred to as “C-print” and the most common type of color photograph.

CIBACHROME PRINT (silver dye bleach print)

First introduced in 1963, this color print process typically uses a high-gloss paper and forms an image by selectively bleaching dyes that exist in the paper. Renowned as one of the most stable and long-lasting of all color prints. The process is used for making prints from color transparencies and is noted for its stability, image clarity, and color saturation.

OTHER HISTORICAL PHOTOGRAPHIC PROCESSES

- Daguerreotype
- Calotype
- Salt print (salted paper print)
- Wet plate collodion Process
- Ambrotype
- Tintype
- Albumen Silver Print
- Platinum Print
- Bromoil Transfer Print
- Woodburytype

<https://www.eastman.org/processvideos>

<https://www.nypl.org/collections/nypl-recommendations/guides/photographic-processes>

PHOTOGRAPHERS FOR INSPIRATION

OC1 & OC3

*This is **not** a definitive list and the artists listed are in no particular order. It is a starting point for your research. It will be up to you to check that enough information exists on your 3 chosen artists to be able to satisfactorily demonstrate the outcomes.

PORTRAITURE

Annie Leibovitz – Celebrities, use of props & costume, elaborate sets

Diane Arbus – ‘Freaks’, people on the fringes

Cindy Sherman – constructed, appropriation of stereotypes / gender roles

Robert Mapplethorpe – Controversial erotic nudes

Andrea Modica – intimate, vintage processes & techniques

August Sander - documentary, New Objectivity

Yousuf Karsh – iconic portraits of celebrities, lighting, technically brilliant

Terry Richardson – Celebrities, amateur ‘punk’ aesthetic

Cecil Beaton – Social Photographer, costume and design

Mick Rock – Rock n roll, 70’s

Julia Margaret-Cameron – evocative portraits, pictorialism, spiritual, Victorian

Eve Arnold – iconic portraits, also documentary

Imogen Cunningham – Nudes, landscapes, still life, Modernist

Philip Lorca di Corcia - informal snapshots, iconic staged portraits, filmic lighting

Anton Corbijn – bands, film clips

Philippe Halsman – Surreal portraits, worked with Dali

Sally Mann – Themes of life and death. Staged series of her children, landscapes, vintage processes

Lisette Model - close-up, unsentimental and unretouched

Harry Callaghan – use of formal elements, figure in landscape

Francesca Woodman – Surreal, nude, self-portraits

Gillian Wearing – staged portraits, performance, conceptual, confession

Lakin Ogunbanwo – Nigerian, portraits, shadows, colour, masks, fashion

Hoda Afshar – documentary / blurred line between staged and reality

Harold Cazneaux – Pictorialist, Australian, Spirit of Endurance

Peter Hujar – New York 1970’s & 80’s, B&W portraits, AIDS epidemic,

Hannah Starkey – constructed feminist portraits, urban environments, contemporary, saturated colour

Ellen Von Unwerth – erotic femininity

Sarah Moon – personal, fashion, women, colour, interesting

Brenda Croft – Australian Social Commentary

STREET PHOTOGRAPHY

Henri Cartier-Bresson – The decisive moment, modern photojournalism

Elliot Erwitt – Dogs and dog owners too

Martin Parr – suburban England, seaside, colour, consumption, social satire

Garry Winogrand – Considered a father of this style, city streets

Andre Kertesz – and portraiture, composition and angles

Brassai – Night Photography and built environment, moodily, expressionist, Paris

Joel Meyerowitz – NYC based, colour, portrait & landscape

Robert Doisneau - streets of Paris

Helen Levitt – Children, streetlife NY

Lee Freidlander – street photography, conceptual, humour

William Klein - unusual techniques, photojournalism, fashion, abstract

Daido Moriyama – b&w, high contrast, grain, Toyko, paradox

Trent Parke – Street Photographer, light, Magnum, harsh Australian landscape, outback

Alex Webb – highly saturated colour work

Rebecca Norris Webb – poetic, quiet

Vivian Maier – self-portraits, candid, enigmatic, humour

Bruce Gilden – portraits, flash, high impact, up close

Jesse Marlow – visual poetry, Melbourne city streets

DOCUMENTARY

Nan Goldin – shocking, personal intimate reportage, LGBT subcultures, HIV/AIDS crisis

William Eggleston – American South, use of colour

Weegee - photojournalism

Mary Ellen Mark – reportage and street photography

Larry Clark – influenced the grunge generation, American youth subcultures and teenage sexuality

Sebastiao Selgado – social injustice

Robert Capa – war photography

Dorothea Lange – Depression era photos, social change

Paul Fusco – Chernobyl, social injustice

Margaret Bourke-White – war, conflict

Prudence Murphy - social commentary, Boys with guns

Steve McCurry – National Geographic

Ingeborg Tyssen -Observational documentary

Walker Evans - Depression era photos

Robert Frank – American culture, the original road trip

Alec Soth – cinematic, portraits, rural American. Contemporary

Lewis Hine - sociologist

Minor White – also nudes, landscape, street photography

Marketa Luskacova – social commentary

Sarah Jones – social documentary, art history

Richard Billingham – UK – working class life, anti-aesthetic, snapshots

Ryan McGinley – candid, youth culture & skateboarding, nudes, fashion, staged, sexual identity

Dash Snow – sex, drugs, anti-art

David Moore – photojournalist, Australian

David Wadellton – disappearing suburban Melbourne

Annie Wang – motherhood

Peter Milne - 1970's punk

Alexey Titarenko – slow shutter, dream-like

Wesley Stacey - Portraits and Landscapes, Australian

Max Dupain – Modernist, architectural, portraits

Olive Cotton – Modernist, landscape, still life

Narelle Autio – Objects, beach culture, street photography, documentary, Australian landscape

Sue Ford - contemporary social issues, feminism, identity

Ricky Maynard – portraits, Australian

Carol Jerrems – social documentary, 1970's / 80's, Australian

Rineke Dijkstra – portraiture, youth, vulnerability

Ponch Hawkes - intergenerational relationships, queer identity and LGBTQI+ rights

ART / CONCEPTUAL

Bill Henson – adolescent nudes, transitions, nature and civilizations, traditions of painting and literature

Gregory Crewdson – narratives, elaborately staged scenes and lighting

Juergen Teller – Non Photography, anti-technique, fashion

Ralph Gibson - strange

William Eggleston – colour, beauty in the banal

Duane Michels – Text and Collage

David LaChapelle – Celebrities, fantastical kitsch 'pop' surrealism

Mike and Doug Starn

Andreas Gursky - Contemporary, large scale, consumerism, globalisation

Wolfgang Tillmans - photographic medium, observation of surroundings, conceptual

Tayrn Simon – Social commentary, systems of categorization and classification

Tacita Dean – video landscapes, film & analogue

Zoe Leonard – simplicity of objects

Thomas Ruff – digital work

Jeff Wall – Contemporary & staged scenes

Justine Varga – analogue, cameraless, abstract, chemicals, conceptual, time, slow photography

Hiroshi Sugimoto – time, life and death, long exposures

Nobuyoshi Araki - eroticism and bondage

Katrin Koenning - Nature, existence, light, place

Reng Hang – nudes, body as sculpture

Polly Borland – also fashion – portraits, abstract forms

Simon Terrill – public architectural spaces

Alex Prager – elaborate, staged, cinematic

Holly Andres – Staged, stylized, cinematic portraiture

Julie Blackmon – Staged, suburban life

Larry Sultan – blurred line between documentary and staged, portraiture, banality of everyday life

Tamara Dean – body in nature, human condition

Sam Taylor-Johnson – sculpture, performance, identity, appearance of self

Patrick Pound – archiving. Accumulating, categorising, classifying found photographs / ephemera

Atong Atem – postcolonial, portraiture, stylized imagery

Tony Albert - stereotypes of indigenous imagery, colonialism

Hendrik Kerstens – appropriation Dutch masters, constructed portraits

John Baldessari – found photography, conceptual, appropriated imagery

Honey Long and Prue Stent - performance, installation, experimentation, sculpture, materials, form, play and landscape

David Rosetzky –Identity, portraiture, contemporary

Leah King-Smith – Indigenous, juxtaposition of past and present, photocollage

Jacqui Stockdale – collage, staged, portraits, cultural identity, masquerade

Michael Cook – contemporary Indigenous, themes of colonisation, slavery, invasion,

Zoe Croggan – modernist collage, nudes, architecture, build environment

Peta Clancy – Indigenous, place, identity, skin

Bindi Cole Choka – Indigenous, identity, contemporary

Rosemary Laing – cinematic, conceptual, landscape, performance & installation

Destiny Deacon - performative, Indigenous identity, provocative, humorous, political

Christian Thompson – Contemporary, self-portraits, Indigenous identity, colonisation

Anne Zahalka – Australian cultural identity and stereotypes, appropriation

Tracey Moffatt – narrative, myth, suburbia, Indigenous perspective

Polexini Papapetrou - identity, childhood, masking and performance

Robyn Stacey – Still life, natural history, Camera Obscura, interiors

Julie Rrap – performance, feminism, the body,

Anne Ferran – Cyanotypes, colonial histories, conceptual

Deborah Paauwe – Blurred lines between girlhood and womanhood

Petrina Hicks –Consumerism, advertising, female identity, 'quietness', still life and portraiture

George Schartz – Dream landscapes, sex and death

Michael Riley – dreams, figures and objects in landscapes.

William Yang – portraits, sexual and cultural identity

Jane Burton – landscapes, portraits, mortality / desire

Bronwyn Rennex – everyday objects, cyanotypes

SURREAL

Man Ray – surrealist, painter, photographer

Trent Parke – off kilter, dreamscapes, high contrast, Australian

Pat Brassington –Ordinariness, fetish objects, domestic scenes, surreal narratives, juxtapositions

Jerry Uelsmann - Photomontage

Parke Harrison – surreal photomontages

Bill Brandt – surrealist, nudes

Joel-Peter Witkin – macabre, dead bodies, appropriation, art history

Pierre et Gilles - hand-painted photographs

Alexander Rodchenko – Photomontage, constructivism, formal

Maggie Taylor – Surreal photomontages of children

Loretta Lux – Surreal portraits of children, contemporary, strange

Ralph Eugene Meatyard - surreal disturbing "masks"

Lee Miller – surrealist principles, documentary

Roger Ballen – strangeness, haunting, surreal portraits of people on the fringes

Antoine D'Agata – French- sexuality, nudes,

Mark Kimber - memory & mystery, illusion and fantasy, dreamlike

Viviane Sassen – displacement, shadows, portraiture, fashion, geometric shapes, abstracted bodies

Samantha Everton - childhood, memory

Gerwyn Davies - constructed photography, costume making, drag, gender subversion

FASHION

Richard Avedon – glamour, style

Irving Penn – stark style, portraits, and still life

Helmut Newton – erotic, stylised

Guy Bourdin – colour, shock, provocation

Nick Knight – Influential contemporary

David Bailey – Swinging London

Bruce Weber – American youth, masculinity

Herb Ritts – nudes, celebrities, models

Edward Steichen – painterly, pictorialist style

Erwin Blumenfeld – props, mirrors, experimental

Michael Thompson – Contemporary

Athol Smith - studio

Horst P. Horst – elegant, architectural

Craig McDean – striking, contemporary
Rankin – highly stylised, high-gloss, highly sexed and hyper-perfect
Corinne Day - anti-fashion style, grunge
David LaChapelle – surreal, fashion, celebrity, art history, maximalism
Tim Walker – high fashion, nostalgia, british, portraits
Miles Aldridge – colour, hyperreal, staged, cinematic glamour and erotic tropes

LANDSCAPE

Ansel Adams – Large format modernist landscapes, technical brilliance in darkroom
Paul Strand – Modernist, & portraits
John Gollings – Contemporary, Architectural photography
Alfred Steiglitz – and documentary
Edward Weston – And nudes & still lifes
Joel Sternfeld – Contemporary, large format, ordinary landscapes, colour
Berenice Abbott – NY architecture
Danielle Thompson – psychological, colour
Jane Brown – Australian landscape, interiors
Stephanie Valentin- landscape, still life, scientific
Robert Adams – American west, landscapes, b&w,
Frank Gohlke - large scale, monumental
Nici Cumpston – Australian
Murray Fredericks – salt lakes, light, mirrors
Stephanie Valetin – dreamscapes, landscapes, nature

BUILT ENVIRONMENT

Wolfgang Sievers – Modernist
Lawrence Aberhart - buildings from around the world
Rob Dobi – abandoned buildings, decay
Eugene Atget - architecture and street scenes of Paris
George Tice - American landscape and suburbia
Lynn Davies - monumental landscapes and cultural/architectural icons
Andreas Gursky - Contemporary, large scale, consumerism, globalisation
Thomas Demand – contemporary, sculpture
Bernd and Hilla Becher – Dusseldorf school, conceptual, industrial architecture
Thomas Struth – museums, street photography 70's

Candida Höfer - empty interiors and social spaces, psychology, conceptual
Lewis Baltz – impact of man on landscape, stylistically austere / minimal
Stephen Shore – Colour, banal landscapes and urban American scenes
David Moore – Sydney, modernism
Tom Blachford – Modernist buildings, Palm springs, moonlight
Michael Wol – architecture, patterns, large scale, megacities

STILL LIFE

Tina Modetti
Irving Penn –see also fashion
Jan Groover
Laura Letinsky
Robyn Stacey – staged, natural history
Karl Blossfeldt – plants, living things
Hong Hao – documenting and collecting
Stephanie Valentin- landscape, still life, scientific
Robert Mapplethorpe – see also portraits, nudes
Mat Collishaw – Burning flowers , butterflies
Olivia Parker – elegant simplicity
Laura Letinsky - control, accidents, and contrivance and ambiguity
Krista van der Niet
Margriet Smulders – lush, colour, flowers, roccoco

KEY WEBSITES

<http://www.masters-of-photography.com/summaries.html>
<http://www.americansuburbx.com/artists>
<http://photography-now.net>
<http://www.magnumphotos.com>
<https://www.lensculture.com>
<http://www.photoquotes.com>