



ONLINE HUI

Approaches to teaching

PHOTOGRAPHY

with Jonathan Cameron

Weds 4 May @ 4pm



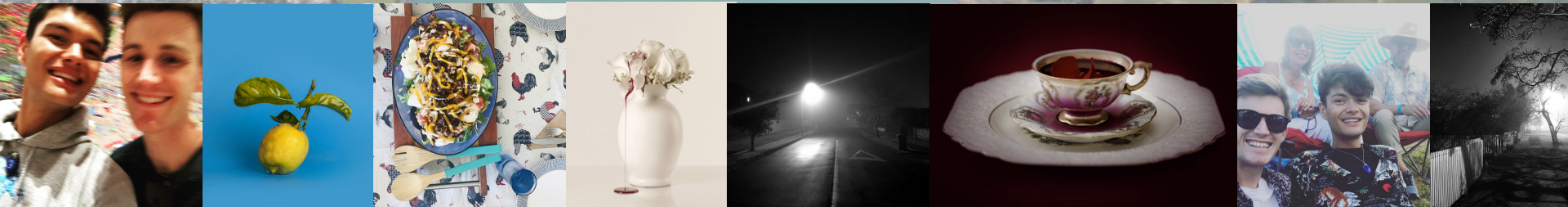
Tōnā koutou e hoa mā.

Ko Rangituhi te maunga.

Ko te awa Kalrangl te awa.

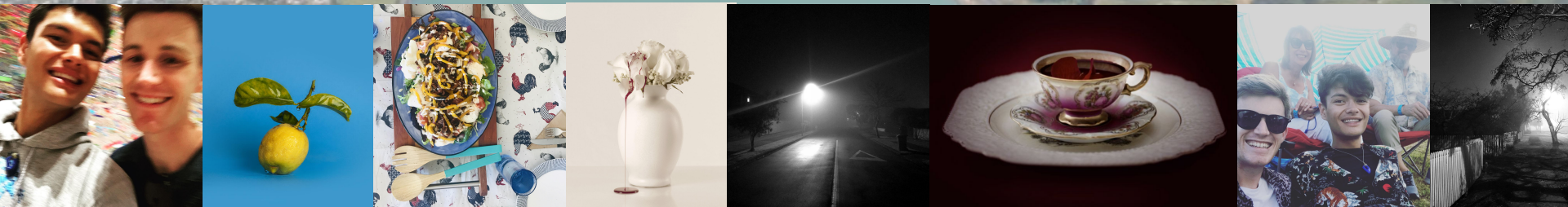
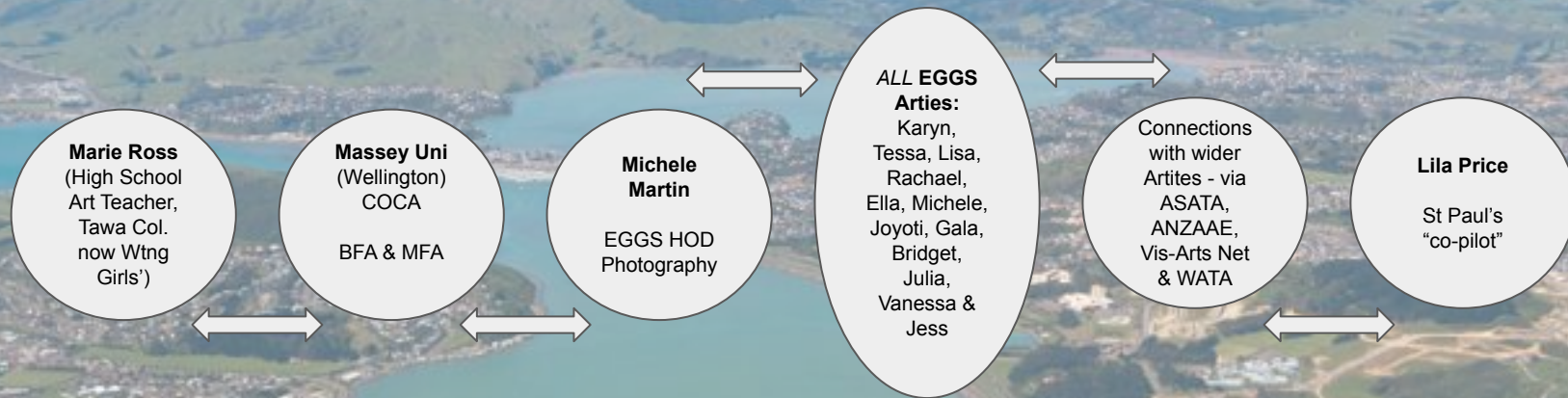
Ko Jonathan taku Ingoa.

Nau mal, haere mal, kīa tīmata tātou





*Approaches to photography... come from a place of collaboration with EXCELLENT, GENEROUS & TALENTED people.
Without the generosity of others, I wouldn't be in a position to share my teaching practice...*





Year 11

Art or Digital Visual Arts

Year 12 & Year 13

Painting Printmaking Photography Design



Phoebe Macemon 2021 - Art Taura, St Pauls

Year 11 D.V.A

Term 1 is photography focused...

- Exploring whakapapa, and assignment title “Kōrero Mai”
- a technical intro.
- Introducing simple visual language words (ie. form, texture, contrast, line)
- Still life
- Portraiture

Changes are coming for this programme, our school is planning to drop NCEA Level 1... a develop a “St Paul’s Year 11 certificate”... We would look to numerous, singular inquiries and smaller scale projects over the course of the year, rather than a folio...



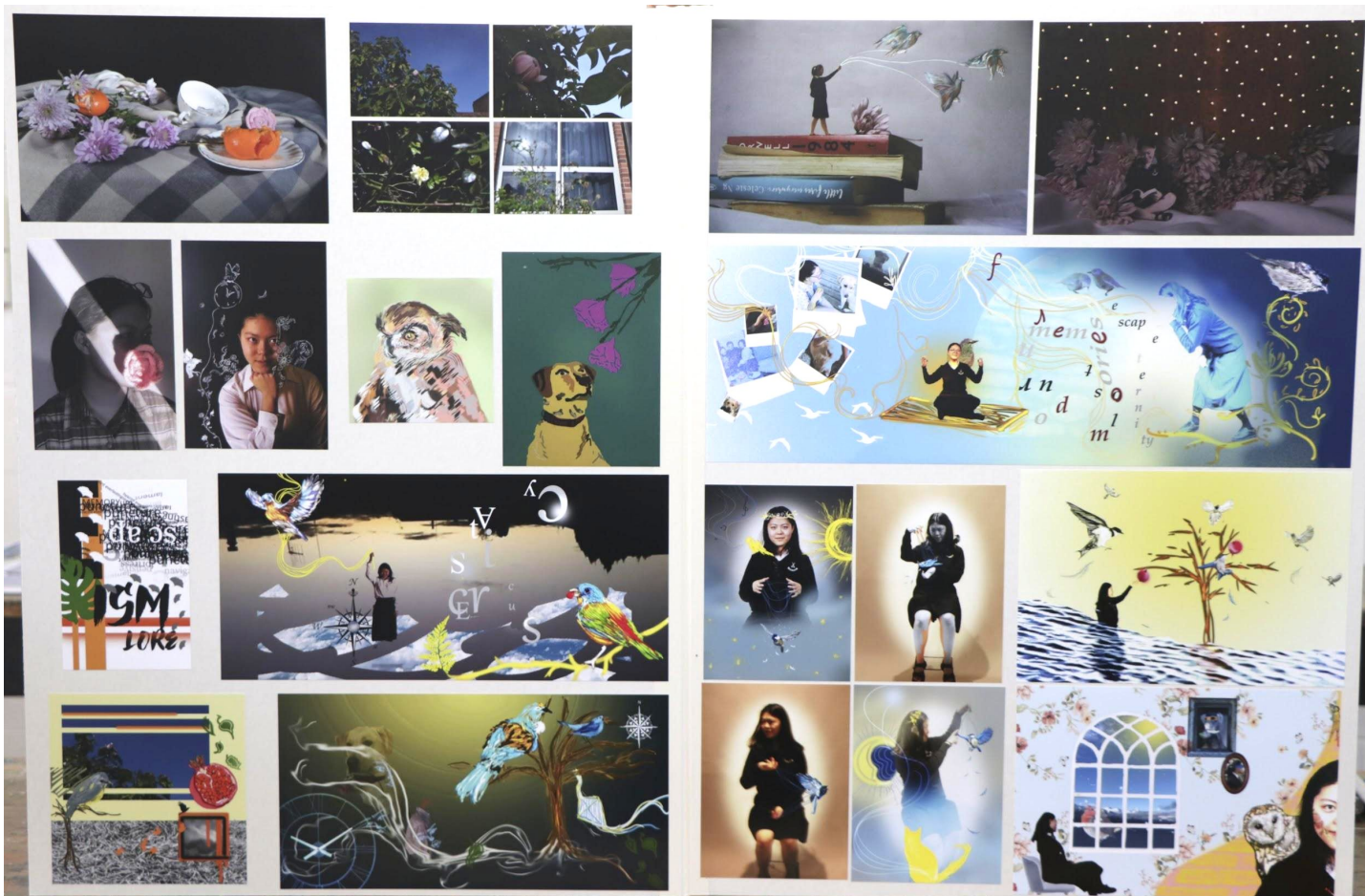
Evidence focused on for 1.3

Term 2 is design focused...

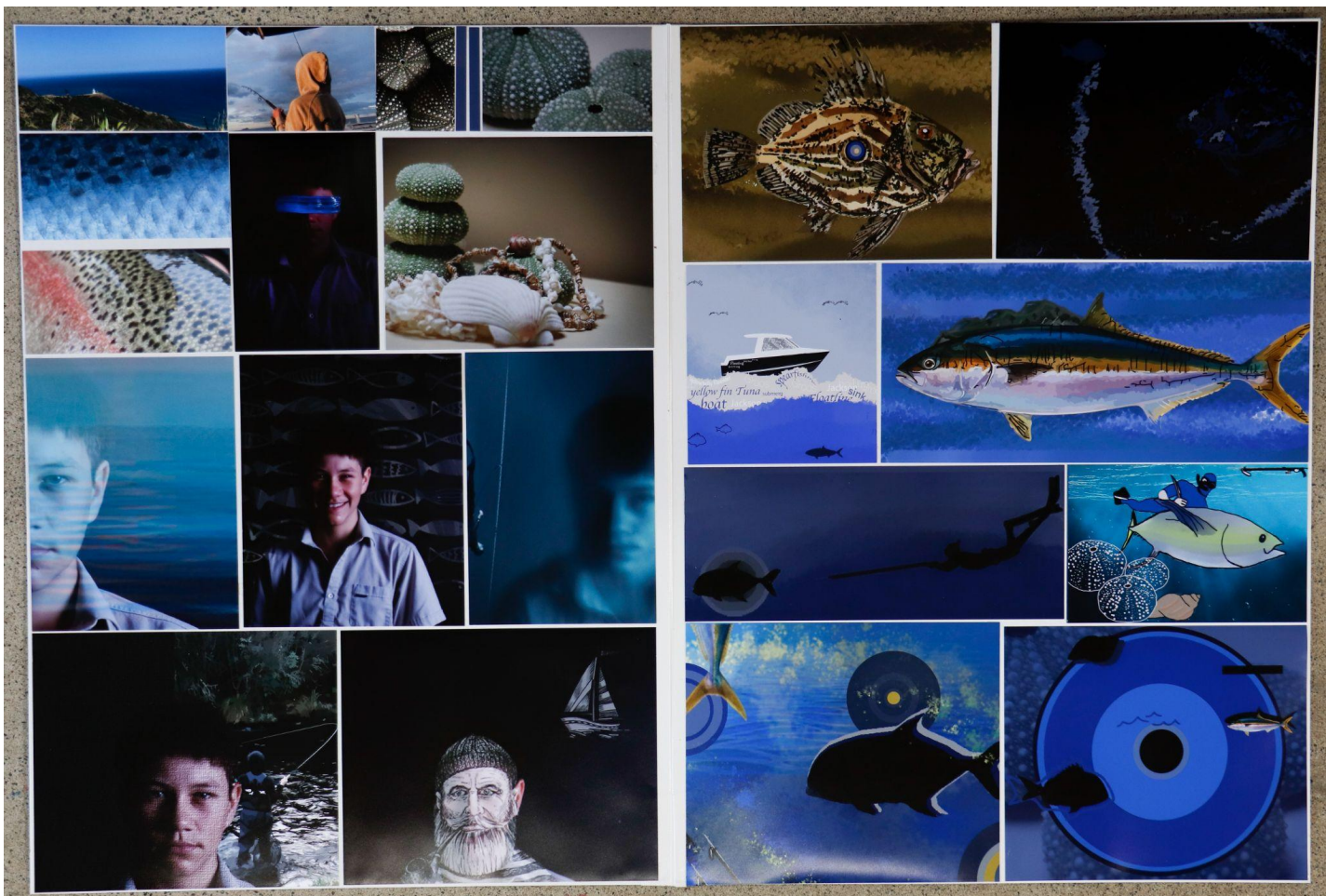
- digital drawing
- typography
- integrating design and photography conventions to make art

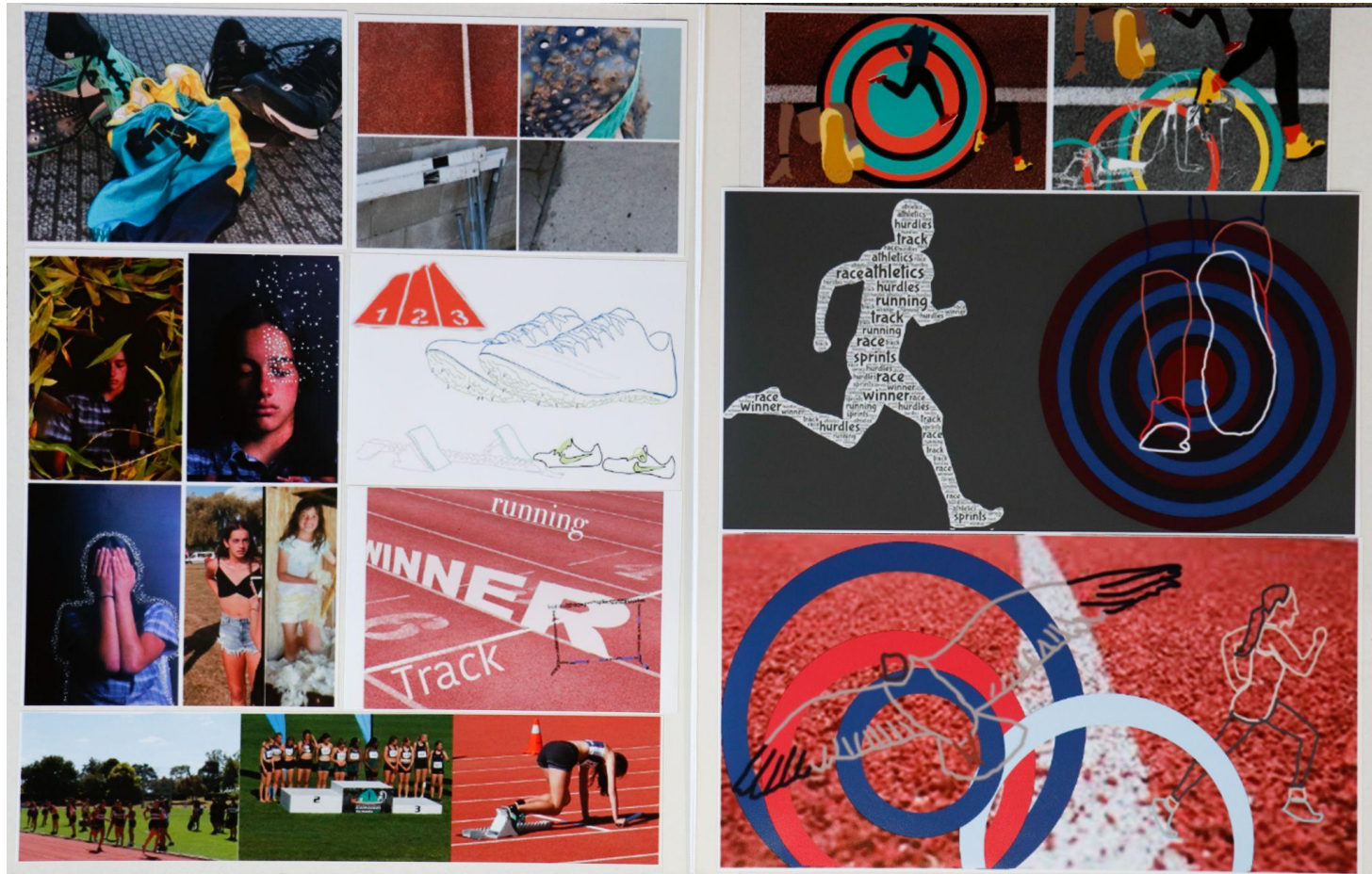
Term 3...

- pushing strategies to work with scale in playful and interesting ways (ie. Thomas Allen and Gilbert Garcin as starter artist models)
- flexibility for students to extend their stories with new artwork that is more photographic or design focused, thinking ahead to where they might like to land in Year 12...
- student agency









Year 12 Photo.

Term 1...

Visual Language...

Form, tone, texture,
line, contrast, shape,
balance, symmetry,
asymmetry, light,
shadow, pattern, high
view point, low
viewpoint, scale,
abstraction,
repetition, shallow
depth of field, great
depth of field.



Evidence focused on for 2.2 & 2.3

Term 1 continued...

→ Folio-board inquiries
begin via a look at still life
photography,
narrative/scenario,

→ End of term 1, students
are aiming for first
creation of a "board 1"...

Term 2...

→ 5 week intensive:
David Hilliard, Duane
Michals, Fiona Pardington
(still life & studio),
documentary practice:
Anne Noble, Robin
Morrison, Marti
Freidlander, Ans Westra.

→ End of term 2, students
should have completed a
relatively "polished"
version of "board 1"

Year 12 Photo.

Term 3...

→ 2 week intensive: TBC, but artists like → Uta Barth (taking macro to a new level), Jerry Takigawa, Scott Hazard

→ End of week 7, students have a significant formative assessment looking at work for Board 1 and Board 2.

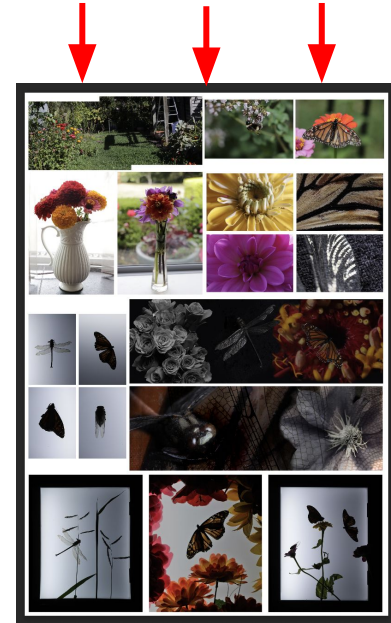
A focus on maintaining a visual diary practice, with critical reflection, analysis and editing of one's own work/developing body of work, is key to our structure here...



Evidence focused on for 2.2 & 2.3

Prior to 2022, we ran a separate 2.3 in Term 1...

Shifting to a year-long enquiry fits better with the way we run our other Visual Arts classes at Level 2, and we are hoping will provide students with greater individuality and agency.













Year 13 Photo.

Term 1...

- forming a proposal, choosing a theme
- maintaining a visual diary practice
- generating and developing an idea in photography with success
- completing a board 1

Term 2...

→ extending ideas...
looking at new artist
models, and working to take
new risks in the pursuit of
“cleaning-up” board 1 and
creating board 2



Evidence focused on for 3.2 & 3.3

Year 13 Photo.

Term 3...

→ “cleaning-up” board 1 & 2 and creating board 3
→ clarifying the x8 pages for scholarship

Every Wednesday =’s
**PHOTOGRAPHIC
HISTORY**



Evidence focused on for 3.2 & 3.3



This folio was produced by Sarah Stewart, 2020. Sarah started the year under a different concept to the COVID themed one in the folio board above, however, remained consistent in choosing to work with a tripod and self portraiture - *that's right, Sarah is both photographer and model here!* This early work provided Sarah with high technical capabilities, so that when she found herself in lockdown (along with the rest of the country), she was able to change her theme and explore feelings that came with being isolated due to a pandemic. Sarah was communicative with her teacher throughout her journey, and sought to push her ideas forward at all times by looking at a wide range of relevant artist models. Most of the work produced in the folio above is Sarah's second or third attempt - *this is something that all students need to be comfortable with.* Her work takes on a filmic quality (and there is a loose storyline, where the sickness takes over, makes her a little crazy and reaches a climax, leaving viewers with questions around whether she is now dead or alive), but is not held in a fixed narrative. *Sarah gained both an Excellence and a Scholarship for her work in Photography.*



This folio was produced by Rylee Winmill, 2021. Rylee worked with a close friend to explore a particularly fantasy-world that she would escape to as a child. The motivation is laced with a traumatic experience that occurred in Rylee's life. As a teacher, I had to be really sensitive to ensure that Rylee felt fully supported as the owner of her story, but comfortable for me to provide her with critical feedback that at times clashed with her initial ideas. Often students engaging in quite personal narratives have very fixed ideas about what every facet of their folio will look like, and this doesn't always fit with the NCEA criteria - therefore, forming good relationships is fundamental! *Rylee gained an Excellence for her mahi in Photography.*



This folio was produced by Drake Walther, 2021. Drake chose to draw on his experience from Year 12, of investigating a site, and as such, chose to locate himself at the beach (Raglan). He entered his inquiry by taking a more unbiased look at the beach, almost from the perspective of a scientist, where he sought to document and record the beaches "natural operations" - weather patterns, examples of shells, driftwood, rocks, washed-up sealife. Looking into the concept of "the Sublime" he started to manage his time to explore taking photographs at sunrise and sunset, and worked with a tripod to capture the beaches movement (which worked to generate a more romantic, softer, style of imagery). Moving into board 2, Drake started to bring objects from the beach into the studio. He worked with studio lighting and macro lenses to explore, more deeply, the forms of objects. His work on board 3 brings these concepts together, where objects are highlighted but also immersed into landscape. *Drake gained an Excellence and Scholarship in Photography.*



This folio was produced by Izzy Gatfield-Dudson, 2021. She developed a passion and talent for finding light-fall and photographing it in Year 12, and decided to continue exploring lightfall in Year 13. Izzy was committed to constantly pushing herself to further abstract her work, and the success of this commitment is the reason why she gained an Excellence for this board - the work is highly connected as a body of imagery, but also diverse; there isn't a moment where the work reads as lazy, jumping on the spot or thin for ideas. Izzy started to realise that her work generated a lot of emotion, memory and nostalgia... for herself, but also for her parents. Izzy pushed this aspect of her board further via her Scholarship submission, where it was revealed that, whilst her parents own a significant number of high-priced properties throughout Aotearoa, but that this humble home is the place that her parents find their greatest fulfilment; this is the home where their memories and their legacy was made... and in-turn, the exploration of lightfall becomes quite power in being a metaphorical way of communicating and celebrating this. *Izzy was successful in her Scholarship submission too.*



This folio was produced by Honey Hailstone, 2021. Honey started her photographic journey for the year by exploring her grandfather's house on Waiheke Island. Grandad is no-longer alive and the Hailstone family are currently in a space of limbo when it comes to this house, faced with questions around what to do with the property. *Honey gained an Excellence for her mahi in Photography.*



This folio was produced by Nicky Cho, 2020. Nicky began her investigation with a desire to use her sister as her model, and focus on the concept of adolescence. She sought to explore the struggles and pressures of being a teenager in society today. Nicky's ideas started off broader than what is presented on the final folio board; for example, she could have taken her work in a number of directions, including exploring concepts around the expectations that society places on women in respect to BOTH beauty, and "keeping-house". To communicate her ideas more clearly, Nicky realised that by focusing the work on her board to Speak only to the stress of academic pressures, she was able to produce a more succinct, fluent and **reflective** body of work - *all of that extra work that she produced, however, didn't go to waste!! This is where Scholarship kicked in...* Nicky gained an Excellence AND a Scholarship for her mahi in 2020!



This folio was produced by Hazel Hulme, 2021. Hazel conducted a site investigation of her family bach located near Rotorua. Rich in a style from the past, Hazel explores the details of this space, making a deliberate choice to focus on an absence of people present in the images. The space is somewhat frozen in time, and this relates to a family tragedy that occurred appx. 20-25 years ago - Hazel's grandmother, who technically owns this property, has not returned to site since she lost her son here, who drowned in the lake which the property back onto. Hazel's commitment to focusing on light, texture and "formal-abstraction" is effective in communicating some of the feelings and emotions that the family feel towards this property. *Hazel gained an Excellence for her mahi in Photography.*



This folio was produced by Luther Yates, 2021. Luther chose to photographically explore his family farm, a location that has been a part of his family for a little over 100 years. Early work from Luther featured farm workers, an exploration into how the land is used, cattle, trees, as well as some photographic exploration into the family archive - so, historic photographs, written memoirs, house-plans, etc. In the end, Luther chose to narrow his inquiry to the original farm house on the property, which is now inhabitable. The use of good, technically-sound, in-camera techniques, coupled with the use of a macro lens and critical framing, saw Luther producing this high quality, formal abstract board, which celebrates and pays clear homage to the fragility of this farmhouse. *Luther gained an Excellence in Photography, and his board was included in Top Art 2022.*

1. An Introduction to Photography in the Early 20th Century

William Henry Fox Talbot

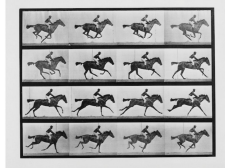


August Sanders



August Sanders, Disabled Man, 1926 (Left); Pastry Chef, 1928 (Center); Secretary at a Radio Station, Cologne, 1931 (Right)

Eadweard Muybridge



Eadweard Muybridge, "Thoroughbred bay mare (Mrs G.) galloping" from Human and Animal Locomotion, plate 10b, 1887

How do your ideas to date, how does your proposal, connect with the History of Photography?

Henri Cartier-Bresson



Henri Cartier-Bresson, Behind the Gare St. Lazare, 1932

2. The Daguerreotype & Memory



[18]



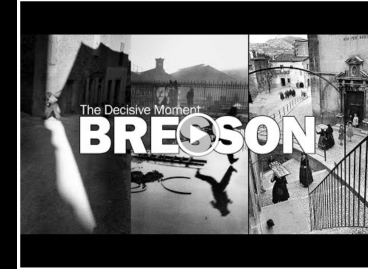
[19]



[9] Photographer unknown, Portrait of a woman holding a daguerreotype of a couple, c. 1850

→ Students are active in reading through a chapter by historian Geoffrey Batchen, looking at the impact that the daguerreotype had on society and the concept of memory and nostalgia in relation to the photograph.

3. The Decisive Moment



- What is a "candid" photograph?
- The absence of _____ makes a candid photography.
- What does Bresson feel about the importance of time, and looking through a camera?
- Photography for Bresson is about s _____, u _____, f _____.
- Do you have to take lots of photos to get a candid photograph?
- How do we follow Bresson's approach to photography, and "act" rather than "think"?

→ Students engage in a further study of Henri Cartier-Bresson's work and approach to photography. Watching a video, 2-3 times, and discussing a series of questions as a class, is a key learning tool.

4. Julia Margaret-Cameron & Sally Mann - perception and value of photography...

→ Students are introduced to Julia and Sally's practices, and as a class, discuss a series of questions that seek to draw comparisons between the two artists.



5. The Gaze

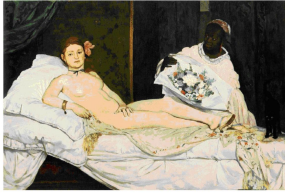


Fig. 2: Édouard Manet, *Olympia*, 1865. Oil on canvas, 130.5 x 190 cm. Paris: Musée d'Orsay. Cf. Prancha 13, p. 383.

Edouard Manet and links between his work and early photography.



Contemporary photographers - Yasumasa Morimura & Yuki Kihara (representing NZ in the 2022 Venice Biennale).



Cindy Sherman's "Untitled Film" series

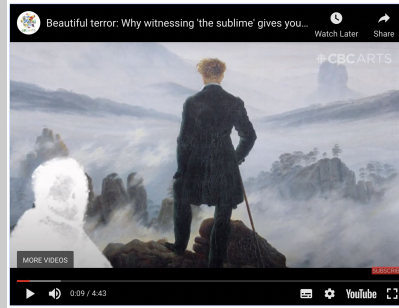


Fig. 3: Jacques-Alexandre Millaud (1805 after 1875), *Quatre Femmes*, oil on canvas, 130.5 x 190 cm. Paris: Musée d'Orsay. Autentico ante repertorio à l'Orsay. Paris: Bibliothèque Nationale de France.



Fafafine. In the Manner of a Woman, Triptych 2, 2004-5.

6. The Sublime



Hiroshi Sugimoto



Tokihiro Sato



→ Students consider the "sublime" via contemporary photographers: Hiroshi Sugimoto, Tokihiro Sato, Shannon Leah Collis, Jerry Uelsmann, Uta Barth, AES.F Group

7. The Uncanny

8. The Abject

9. Intro. To Scholarship

10. Planning, executing Scholarship, student independent research

Page 1

Introduction

what is the inquiry, or key questions that the student wanted to explore in their work?



What parameters (ie. photographic conventions) are they working within to explore ideas?

Definitions of key words that relate to the enquiry.

Interviews with relevant people

Proposal

2020, a year unique and rich in historical significance. On March 11, the World Health Organization called the coronavirus what it is: a global pandemic. For weeks afterwards little else seemed to matter as all hell broke loose. Under the shadow of a pandemic, hell isn't torture and pain, hell is empty spaces and eerie silence. Its people dying alone, deserted city centers and economic suffering for the foreseeable future.



On March 25th New Zealand entered a nationwide lockdown and in little time, normal life was gone as face masks became a familiar sight and social distancing became the new way of life. Capsize travel plans, occupational loss, indefinite isolation and fear of contracting the virus itself became a perfect recipe for overwhelming feelings of isolation. Social isolation measures have had a profound effect on the psychological and mental well-being of individuals across society. This is exactly what I aimed to highlight in my work throughout, introducing the side effects of those who experiencing strict isolation.

The purpose of my collection of images is to depict the internal world of a solitary character who in turn symbolizes and reflects our own stresses during this time of isolation. Many of the anticipated consequences of isolation measures bring about key risk factors linking to mental health issues including self harm, substance abuse and more. Previous epidemics have induced widespread fear, loneliness and psychological sequelae which is what we have witnessed COVID-19 develop similar effects.

Experiences from my peers

THOMAS

What was your experience with lockdown?
I was uninspired because I was in a white box of a room. Mostly lonely, hard to get work done.

Was your experience positive or negative?
Negative, felt creatively drained. School work was difficult as I had distractions all around and I felt overwhelmed as everything looked the same as the last.

What was your reaction to being forced to stay isolated?
Confusing everything was changing, no one knew what was happening. First-hand experience of a global pandemic, making history.

How did your life change due to lockdown?
Going into the future, learnt self-motivation and realized how important it is to get on top of your own tasks and work.

NIKY

What was your experience with lockdown?
I found it a good time to relax and spend time with my family. I did activities with my family we wouldn't usually do if we weren't forced to be together in lockdown.

Was your experience positive or negative?
Positive. Because I could have my own routine with no commitments, I could focus on myself.

What was your reaction to being forced to stay isolated?
I didn't mind being in lockdown. It was a good time to spend time with myself.

How did your life change due to lockdown?
I discovered more skills for my skating, when I could practice in my front driveway. I was so calm and not pressured, which in turn helped me become more motivated to practice and improve.

My Childhood

As a child I used to spend my days searching through the gardens for the mushroom rings I had been promised would shrink me down so I could live with the fairies. I would use miniature tea sets to create tiny picnics and parties for the fairies I was convinced were hiding around my backyard. Every time I lost a tooth I would spend countless hours writing letters and questionnaires for the tooth fairy and would try as hard as I could to stay awake so I could get a tiny glimpse into this secret world. As the years passed, my attempts to make contact with fairies grew weaker and weaker, until they eventually stopped. My priorities shifted from discovering this secret world, to spending time with friends. Before I knew it, my days of playing in the garden were over and I was starting my first day of highschool. Then, not long after that I had my last. Now, I'm sitting at my desk, reflecting on my childhood and asking myself what sparked this fascination with escaping the real world. As much as I don't like to think about it, and as much as my family likes to ignore the fact it ever happened, I had far from the perfect upbringing. For a long time, my father was very abusive. Most memories of when my dad got angry are pretty blurry. However, there is one day that I will never forget. I was around six or seven years old, sitting in my bedroom at my dad's house when him and my sister got into an argument. I looked out into the hallway and saw my dad's hands wrapped around my sister's neck. The next morning I woke up and during the night my head had gone through a rip in the bedsheet. I still remember the sinking feeling in my stomach as I went crying to my mum, convinced my dad had put my head through the rip in the sheet in an attempt to strangle me to death in my sleep. This fear of living in my own home is what I believe caused this obsession with discovering a secret world filled with fairies and magic. As the I got older and my dad found different ways to deal with his anger, I became more content in my own world and so my attempts to discover a new one slowed, until they eventually stopped. My story is a bittersweet one. The pain I endured created some of my fondest childhood memories and when it stopped, so did my desire to discover a secret world.


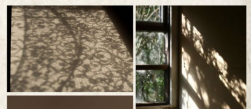

Note: The following scholarship pages from Art Taura at St Pauls, Sarah Stewart (2020), Niky Cho (2020), Rylee Winnill (2021), Isobel Gatfield-Dudson (2021)

Proposal

The theme of my board was not proposed. It just sort of came to be. Initially I toyed with the idea of a 'documentary style' following the life of a family whose story I could tell throughout my board. I wanted to make a statement, I wanted my photography to shout out a message, but as I looked into the idea, I realised I didn't want to tell that story - I won't drown to the idea of other people's emotions and experiences. I was drawn to the idea of a mundane existence. I was drawn to the mess and warts. I was drawn to living in spaces and the story it told. I was drawn to the coffee cup stains on the dining room table and the piles of washing in the laundry. Other people's words had no part to play in the story I wanted to tell. I wanted to quietly tell the story of my family and my home through the mess we leave and the mess we come back to. I wanted to whisper a much more radical idea than initially proposed; proof of living is beautiful, and proof of living is art. Reflecting on photos I've taken in the past, as well as the art I admire, I noticed one common theme: light. Light almost accidentally became the theme for my photography board in year 12, as I scrambled to move the internal date while in lockdown. Light was something I was naturally drawn to. It evokes a sense of nostalgia and warmth that, upon reflection, I think I grasped onto quite desperately.

Nostalgia - a feeling of longing for a period in the past.

I was being far from childhood. I was longing for coming home in the summer evenings to the sweet smell of



raw, unedited art. Manipulation of photos is a valid way of telling a story, just not this story. Ultimately, I want to produce a board that I like. I want soft colours and pretty light, contrasting shadows and impressions of what is beyond the camera. I want pinks and oranges, soft whites and dark greys. Sun glazes, rainbows, light flares. Art that whispers my story, but only my story upon reflection - with nostalgia woven in to cover the bad. I want to romanticise my own life, brush aside the memories I choose to ignore and turn it into visual poetry.

Nothing ever died peacefully. I make and we turn it into poetry. All that bleed was better once beautiful. It was just red.

Kaiti Kaiti

I seek to:

Through my work I am seeking to investigate, explore and communicate some of the stresses that we as young adults experience in our daily lives. Both via some of the activities and daily tasks that many young adults engage in, and more generally, some of the ways in which we always discover our own identity - who we actually are, who we seek to be in our adulthood and who we are 'expected' to be in our adulthood.


The struggle of finding who we are and working out who we want to be as a human, at times, hurts us, pressures us, blinds us. It is a life-long journey to find out who we really are, and a journey that is ever changing and evolving. Many people in the world can fall into self-doubt and fear around living up to particular aspiration - some even become shattered by their self doubt and fall subject to mental health issues. The confidence in teenagers decreases exponentially as the world develops, people are scared of being judged so they hide away feelings miserably.

I hope to, and feel it is important to, explore the stress that parents put on their children, particularly when their children are young adults and moving closer to independence from their care. Because 'being a teenager' is the pre-adolescent, it is one of the most important phases of our lives, and plays a fundamental role in how we are prepared to exist as an adult. Some teenagers experience unnecessary stress upon their children by expecting too much of their ability and may put them down in self-comparison. Some parents put their own hopes, dreams and goals onto their children's, also acknowledge that stress may also not necessarily be a bad thing, as we can learn how to deal with this when bigger life problems approach us - stress is a part of building resilience, which is also a really important life skill to hold as an adult.

I also seek to explore the stress that young people place on themselves - to please their parents, to please themselves, to feel a sense of belonging in their immediate community/social circles but also in a wider-world context.

To explore these concepts in a visual way, and through photography I will be working with my sister, Anita, as my model. Whether it's through school work or achievement, body dysmorphia, I will be directing Anita to express a range of emotions: anger, sadness, nervousness, midrange, sadness, frustration, fear and anxiety. I think that working with Anita will be valuable to my inquiry as we have a close bond as sisters, and we share the same parents and upbringing which will, no doubt, have an influence on the way I explore some of the stresses and pressures that young people face. I can bond with my sister, also explore what is understood where I can push her, as my model, and what I can get Anita to do in terms of portraying certain feelings and emotions for the camera.

Introducing Anita... my Sister



Name: Anita Kaiti Cho
Age: 16
DOB: 12/01/2005
Ethnicity: Chinese
Place of Birth: New Zealand
School: St Pauls High School

Q1 Who are you?
I'm human. I am a teenager. Everyone is unique and different from everyone else.

Q2 What type of person do you want to become?
I want to become sociable, approachable, caring towards others and being someone that others can rely on while pursuing the things I like doing.

Q3 What do you like doing?
I like making other happy, helping others succeed and random acts of kindness as well as doing my favourite hobbies such as roller skating and art.

Q4 When do you get stressed?
When there are tests coming up, people pressuring me to do something I don't want to do and when I have too much homework.

Q5 How do you relieve stress?
By doing something I like, to relax and take my mind off the stressful situation. I also try my best to finish the task so it's not so much of a weight off my shoulders.

Q6 Where, who and/or what does stress typically come from in your life, and what is your life?
Stress because there are tests and exams because I want to do the best I can do, and get good grades. They feel proud about myself and feel accomplished.

Self Esteem Quiz

[Click here to take the self-esteem quiz](#)

In taking this photographic board I want to explore the concept of self-esteem vs. engage in this entire quiz, completing it myself and asking Anita to complete it, the results are as follows:

How is your self-esteem?

Q1 It's most like me to think:
Anita and my answer is: There are plenty of things that I'm good at.

Q2 When I compare myself to other people:
Anita's answer is: I usually feel OK about myself.

My answer is: I usually feel OK about myself
Anita's answer is: I usually feel OK about myself.

Q3 When it comes to being perfect:
Anita and my answer is: I don't worry about it - I just do to my best.

Q4 I make a mistake:
Anita and my answer is: I make a mistake in the things I do, but I can't let it be a mistake to let me know I'm wrong.

Q5 I meet new people:
Anita and my answer is: I usually enjoy meeting new people and accept for who they are.

Q6 People in my life:
Anita and my answer is: I like the good and I love and I know it.

Q7 I feel:
Anita and my answer is: I feel the good and I love and I know it.

I did this quiz quick with Anita and results show that we both generally have strong self-esteem, however when we compare ourselves with other people, Anita has very low self-esteem as she feels bad about herself, often thinking negatively. I feel 'OK' about myself when I compare myself with other people, which is slightly higher than Anita's.

I believe this similarity is because we grew up in the same family and I think we have a similar level of self-esteem due to being younger than me, whereas I am more older and have been able to build greater resilience within myself in order to become positively of myself.

Page 2

Connecting to **relevant** established practice and artist model examples that further flesh out the introductory statement on page one.

Effects of isolation

Human beings are social animals, with our physical and mental health depending on our interactions with others. An increase of stress, anxiety, depression, impaired concentration and so on became paramount during 2020's global lockdown.



Brain scanning studies show that subcortical brain regions, such as the ventral striatum, which plays an important role in motivation, are activated when receiving social rewards. When we experience feelings of loneliness and rejection, brain regions associated with distress and rumination are activated instead. When considered alongside these series above, my aim was to portray the sense of losing yourself as these one may become engulfed in these overwhelming feeling of loneliness. According to the Centers of Disease Control and Prevention, overall 40.9% of US adults admitted to struggling with mental health or substance abuse over the lockdown period. GPs working on the front line in New Zealand state that "generalised anxiety" is proliferating in the community, and putting a strain on mental health services that are already overburdened.

With lockdown, a rise in agoraphobia has also become apparent.



At this moment in time, people with agoraphobia may be finding that their symptoms are being aggravated by the Covid-19 outbreak. People may also be finding that they are developing symptoms of agoraphobia that they have never experienced before.

A complex disorder, agoraphobia limits an individual to not being able to leave their home. On a smaller scale this may of affected everyone in the same way, with this taboo label being put on leaving the house due to the fear of contracting this monstrous virus it was no doubt scary leaving the house, having to social distance to simply go to the supermarket to protect your own bubble. This links to my board as she is essentially stuck at home, she is never seen outside of her 'bubble' and there is no indication that she will be leaving anytime soon.

Allison, a 37 year old mother from Scotland states: "While I'm home, I'm in my safe space, and I can detach myself from what's going on with the pandemic outside, but if I go out I will sweat, be on edge, and have a racing heartbeat."



This House's History

On May 11th 2002, my parents bought a small, rundown house on a ¼ acre section in Waingaro (nowhere important, nowhere interesting). A panicked \$8,000 purchase the day after my older brother was born, my barely-20-something parents had big ideas. Tearing down the existing house in preparation for their dream home, their plans included solar power, recycled materials and a very, very low budget. Their hippie, environmentalist approach may have been a convenient way to cover up the fact that they were broke, but it paid off. My dad, a carpenter and builder, helped out doing small jobs in the area in exchange for supplies (timber, old doors and windows from falling down houses, a collection of coal ranges from the 1800s etc.) which allowed them to recycle and reuse, and save money. Over time (a very long time, much to my mother's annoyance the house came together. Although progress slowed once I entered the picture, eventually the house was liveable. Built by my dad, three of his mates and a retired electrician, my brother and I were able to move into the single finished bedroom while my parents stayed in a purple house truck parked behind the room. A very large portion of my

childhood was spent mistakenly jumping on bags of insulation (a very regrettable decision) and making dinner on an open fire outside. Eventually we relocated to a little green house two doors up, where my mother finally had access to a real kitchen, and a bathroom composed of more than a longdrop and an exposed hose leading to a bucket. Here she realised two primary aged children weren't good study buddies, and she was struggling to complete her botany and herbalism course. So my father, brother and I relocated two houses down. Still nowhere near finished, the three of us were cramped in the upstairs sunroom, this time with a gas stove. American Hot Dogs were our first nights dinner. From that point onwards, progress was slower. Eventually mum moved in with us again, and she took charge of the finer details my dad could never be trusted to pick paint colours, let alone curtains. The exposed wood, open plan interior came together well, with wrought iron accents, white wooden floors and light windows. A collection of second hand furniture was created, often upcycled by my mother with a few coats of paint and strange patterns imprinted from leaves.

This journey has left all of us with a strange love (and resentment) for this house. I feel as though I grew up with the house, and I watched my parents grow too. So now, despite giving up their hippie ways and submitting to the capitalist approach - acquiring a collection of rental houses, a beach house and a lake house - my parents refuse to leave. The growth of this house has tied them to it. None of us can move on, none of us want to. This is the story I want to share through my photography. I want to share the love and the time and the care that has gone into this house, and the life we have given it. I want to document the way this house feels alive. Alive with our experiences, family dinners and day long arguments, summer parties and winter movie nights, my brother accidentally smashing a hole in his wall and dad patching it up. This house, its unconventional look and its many memories is what I wanted to document. The calm and the nostalgia and the resentment and the laughs and the lives we have lived here.



Going deeper... connect with a key theory that relates to the inquiry.
I.e. Something specific from the "photography history" lessons.

Going deeper... unpacking the subject matter more intimately.
I.e. the history of a particular place/space.

Student work should be present here, as a visual student-response.

Page 3 and beyond...

Students are encouraged to label different passages and phases of work from their folio/year-long journey, and in-turn, unpack these on singular pages.

A combination of research (writing and imagery), connections to established practice, and their-own-work is key.

It could be about: responding to relevant established practice; **fleshing their ideas and questions out and critically reflecting upon their work.**

Going Crazy

For some, a mental health disorder may come hand in hand with substance abuse. Ahead of our Level 4 lockdown, New Zealand Alcohol Beverages Council saw some liquor stores have a salient 1800% increase in daily sales. Julianne Holt-Lunstad, a professor of psychology and neuroscience at Brigham Young University, states a lack of social connection heightens health risks as much as smoking 15 cigarettes a day or having alcohol use disorder. She's also found that loneliness and social isolation are twice as harmful to physical and mental health as obesity

Anthony Goicolea is a master at digital manipulation, widely known for his elaborately staged cinematic scenes. I incorporated his well known, signature technique of cloning himself several times to bring about the effect of an unsettling setting. By doing so, it highlights the intended 'outsiders' point of view. A deliberate motif incorporated throughout my work to accentuate the internal, overwhelming struggles of being alone. The same, but different - day in and day out. Ultimately becoming stir-crazy.



Working hand in hand with depersonalization, the sensation of a fever dream is illustrated by progressing getting more sick throughout the body of work. A fever dream is a term used to describe vivid dreams when your body temperature is elevated, which are commonly disturbing and unpleasant dreams.



Homeostasis equilibrium: the tendency for the body to stay in balance such as your temperature and mood. In psychological terms, this refers to the body's tendency towards keeping a centered state of mind. In regard to my photography, the power to tamper with this neutrality through manipulating composition and psychological aesthetic, is how I aimed to make viewers feel unsettled. By creating something unbalanced by blending things into the background that are not represented that way in reality is done to make viewers feel frustrated - just like the character portrayed in my imagery- without ease throughout.

This also introduces the theme of depersonalization, which connects to the intended outsiders point of view. Depersonalization is marked by periods of feeling detached from one's body and thoughts. Described as feeling like you are observing yourself from outside of your body or similar to being in a dream. Severe stress, depression, anxiety or recreational drugs can all be factors that trigger depersonalization. This mental state is portrayed through my work in order to display being detached from your surroundings, with things seeming unreal in this altered state of mind. Feeling like a separate entity from a hollow lifeless body. The above series is an example of this, displaying a profound detachment from who is seen in the mirror, fully disconnected from the image in the reflection.

Page 3 and beyond...

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Voices in my head...



Anthony Goicolea's Work

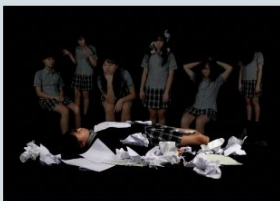


Anthony Goicolea is an American photographer and multimedia artist best known for his self-portraits that explores identity and multiple versions of himself in single photographic images. Using Anthony Goicolea as an artist model and reference for my own work, I produced a number of works to communicate how life for a teenager can feel tiresome, full of pressure and a little chaotic and overwhelming at times.

I enjoy Goicolea's playful and often comedic edge that he brings to his work, and feel that this is a relevant and necessary quality to reflect in my own work, particularly when considering how the teenage brain can warp reality and as a teenager the struggle of academics can feel much harder in the moment when you were 14.



After producing many works I developed them, analysing critically on little areas to continue to push this idea. I developed them by incorporating the homework element and uniform to again reiterate the main area of stress in teenagers. I decided to use the one with 3 people as the other one looked too busy as well as making more definite actions interacting with the 'dead body'



Work that doesn't feature on my folio board...



The top 2 works shows a greater sense of 'watching' and 'self pressure' lacking in criticality whereas the 3 works on my panel 2 show more pressure a person feels in particular moment. This is why these pictures did not make it on the folio as I decided to go on the route of emotion within one situation. This series show more of formal repetitive motion like **Tomoko Sawada** and **Heather Straka** works where it is the same but different. The final black space approach is more like a Heather Straka type technique as each ghost is interacting with each other more.



Heather Straka



Heather Straka



However in the bottom work, the craziness within each person shows our inner feelings revealing the real self in which we feel as we get stressed. The ghostlike people show the pressure teenagers put on themselves becoming ghosts haunting them, staring at them, keeping an eye on every move they make. The development of opaque ghosts in the last series of panel 3 show that judgemental souls trapping the real soul in misery and uselessness.

Heather Straka also explores the cliché idea of westerners not being able to tell people apart of Asian decent so she makes a fetish of this by doing consistent styling of different races (Korean, Chinese and Japanese). This stereotypical categorised view of others is also expressed throughout my work with people believing Asians study 24/7 and also it gives reference to Asians looking the same.



Heather Straka - painting



Page 3 and beyond...

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What is reality?

Susan Sontag states that "Photographs really are experience captured, and the camera is the ideal arm of consciousness in its acquisitive mood." When considered alongside my work, this quote resonates well as the overall tone of my board is that feelings cannot be seen, however, through the manipulation of photography these feelings can be expressed. Sontag argues that photographs is a false way or relating to the world because pictures can be flawed and, in turn, falsely interpreted. She related this to Plato's theory of "in a cave" in which prisoners in a cave see shadows of objects cast on the wall due to the light of a fire, ultimately seeing false images of reality. This is significant to Sontag's case in which one cannot absolutely deduce true reality from an image.

Within my own investigation, Sontag connects the results of being isolated through the false sense of reality. For example:



Manipulate reality through the use of photoshop

Create multiples of oneself
How can one be in the same room with a clone of themselves?



The use of ordering and sequencing to showcase time but is that a real sense of time?



"Something we hear about, but doubt, seems proven when we're shown a photograph of it."

Susan Sontag

This quote is an example of how photography can be problematic. The fact that we have this gut reaction that photography is reality. She explains that the idea of how the photograph functions as an object and the idea of an "experience captured" is very important. My work purposefully challenges this concept as I interpret the images from a perspective that is my own. This becomes similar to having an 'unreliable narrator', such as in the House of Usher written by Edgar Allan Poe, where the storyline is unreliable due to the narrator being high on opium therefore the reader deducing if he is seeing hallucinations or true supernatural activity is unknown. This relates to my work as it is consistently questions "Is this really reality?". The internal conflict that challenges the character is clear in the images but in reality are these emotions actually projected in this way? Or are they just figures of an imagination through a lens of isolation and other catalysts of anxiety .

These images deduce reality as altered as familiar objects now become to look foreign and become conflated with the struggles the character is facing - being overwhelmingly ill. The viewers takes on reality as it is handed to them, the 'fever dream' that is illustrated through black space, to denote the dark corners of the subconscious mind. The fever has an effect on the cognitive process (seen progressively slow down throughout board 2) of her brain during sleep. This produces this dreamscape in board 3, of a reality that is unpleasant and unusual in nature (such as objects being suspended in air). The nature of the negative space is purposefully left unoccupied to draw attention to the specific thoughts and emotions of the character during this 'dream trip' which is left settingless as one has been removed from her surroundings. This enforces the effects of isolation and overall 'nightmare' of the situation.

Things to push students on...

→ Ideas, concepts and artist models should be followed-up with a “so-what” → this is, examples of THEIR work that respond...

→ Tests, Trials, Experiments are all valid in Scholarship... include these. There may also be a related passages of work that students explored in another field (moving image stills, media studies, sculpture, performance, painting, printmaking).

Self-photography

Why?

The reason why I decided to photograph myself for my board was to capture the exact feeling, emotion and tone I was aiming to express. It allowed me to work in my own home, and use myself as my own model which became convenient as the nation went into lockdown.

How?

To achieve this I used a tripod for all my images that involved me, which became specifically difficult when I had to work alone, which was majority of the time.



I took inspiration from **Francesca Woodman's** work who primarily focused on self portraits of herself in her photography. In fact Woodman obsessively photographed herself, she said: “It's a matter of convenience and I am always available.” She is widely known for her use of slow shutter speed, surrealists composition and long exposure. Woodmans photographs are described as “Angels” by historians, “The theme of the angel is as a figure that is there and also not there, because it is not human,”

“She is, somehow, always in-between—and this in-between is very important. Woodman’s photographs are about appearance and disappearance.”

This concept becomes integrated through my work, specifically on board 2, as throughout she progressively loses herself. By the means of an altered mental state, as she is “there and also not there”. This introduces a sense of anonymity as the subject becomes ‘faceless’ further disconnecting the mind and body.



Things to push students on...

→ Where the investigation sit in the wider world context? How does it fit with what is happening in the contemporary world? What questions does it raise?

→ **Check sentence starters...**

My work explores....

I am interested in....

My work is an investigation of....

Not

My folio board is about...

The teacher said I should....

What I want to do on my boards...

I decided to....and then I....

Drowning in Covid

I took inspiration from **Petrina Hicks** video "The Chrysalis" where the cliché imagery of flowers becomes perverted as Hicks' licks a flower that grows with saliva and becomes heavy. This is similar to **Yvonne Todds** "Wet Sock" where a picture photographed of a sock dripping wet, it is suspended in air with no leg attached. Both these images come as an over exaggeration as one does not make that much saliva and it seems unusual for a foot to make that amount of sweat. I used this as artist models for my third board to accentuate the visions of a fever dream, exaggerating to the point where it is unusual in nature.

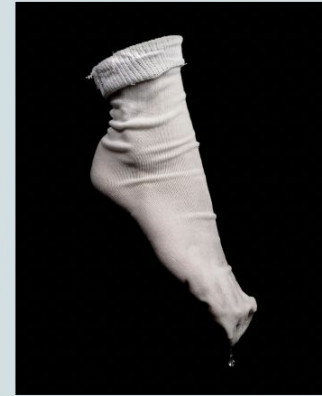
My work:



Petrina Hicks:



Yvonne Todd:



I brought this concept into my work by using glucose syrup to act as bodily fluids that are common when ill, such as sweat, snot, mucus. The purposeful exaggeration of this ties back to the question of "is this reality?". Is it actually possible to produce that much snot? Is she really that sick? This concerning amount of snot reinforces the fear the character is feeling as overwhelming thoughts invade her mind due to the effects of being alone. This illness is taking over her life and is the bone of her worries. The fear of this illness grows as the end of this sickness seems far away, it overpowers her body and mind, taking control itself. The exaggeration connects to Petrina Hicks and Yvonne Todd as these scenes are not true reality yet they express reality as the character knows it. My aim was to show that these thoughts and 'dream world' are not real yet are so vivid and realistic, who is to say it is not?

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Where to next?

Future work?

Re-installing or re-thinking photographic work for a particular space or event.

Show how the inquiry might have an life AFTER the 3rd panel folio...

Students should show how they have engaged in inquiry, with authenticity, that *could* sustain them a career as an artist...

Where to next?

Yasumasa Morimura & Cindy Sherman are key contemporary artists who work with themselves as subject matter. Both artists make a great deal in using makeup and costume to characterise themselves into 'someone else' yet keeping themselves at the heart of their work. This is something that I would like to explore further in my work as self-portraiture has been the key aspect of my board. Regardless of the challenges I had to overcome when photographing myself, I enjoyed creating work that followed the visions I had by working alongside myself as a model and director.

Yasumasa Morimura:



Cindy Sherman:

"I was meticulously copying other art, and then I realized I could just use a camera and put my time into an idea instead."



Prior to the theme I chose for my board, I initially was exploring the debilitating illness of OCD and the idealism of perfection. I also only had self-portraiture which has made me realise that as an artist, in order to create using myself as a subject is essential. By using myself I can express the specific tone I want to incorporate in my work.



Whilst the board I created linked to the stresses of self isolation at my age and using my own experiences to convey this idea, further works could focus on other aspects of adolescent life. Struggles that naturally come hand in hand with growing up such as new found pressures of life, peer pressure, drugs and alcohol, relationships and more. Topics that I can link to my own experiences yet not reenact them as my own, I would further enjoy exploring my fascination for disguise.

Further questions to critique evolving Scholarship submissions against...

- ★ Does it expand and extend on the board – more than the board? *What is the relationship between the board and the scholarship book?*
- ★ Does it give insight to a personal/cultural perspective? *Is there room for further personal connection or ‘artist voice’ to add further authenticity to the proposition?*
- ★ Does it include a depth of research from other contexts? *What global connections or broader views could have been included?*
- ★ Does it feel really authentic?
- ★ Does it include a depth of practical exploration and experimentation?
- ★ Does it include a lot of ‘other’ work that isn’t on the folio board? *What areas are ‘stuffing’, irrelevant or should have been edited out?*



St Paul's
COLLEGIATE SCHOOL

Any Questions?



Phoebe Macemon 2021 - Art Taurira, St Pauls

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