

Teaching Senior Photography

Paul Stevens | Rangitoto College

AHoD Art - Curriculum Leader Photography and Design | PLD Leader

Pepeha

Ko Ōwairaka te maunga.

Ko Waitematā te moana.

Nō Tāmaki Makaurau ahau.

Ko Joy Stevens rāua ko Grant Stevens ōku mātua.

Kei Te Kāreti o Rangitoto ahau e mahi ana. He kaiako ahau.

Ko Paul Stevens tōku ingoa.

No reira tēnā koutou, tēnā koutou, tēnā tatou katoa.





3 Years

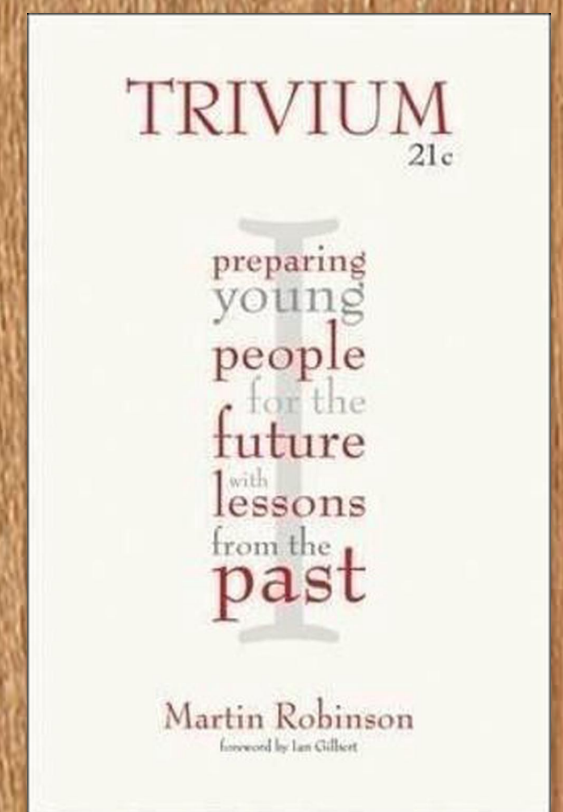
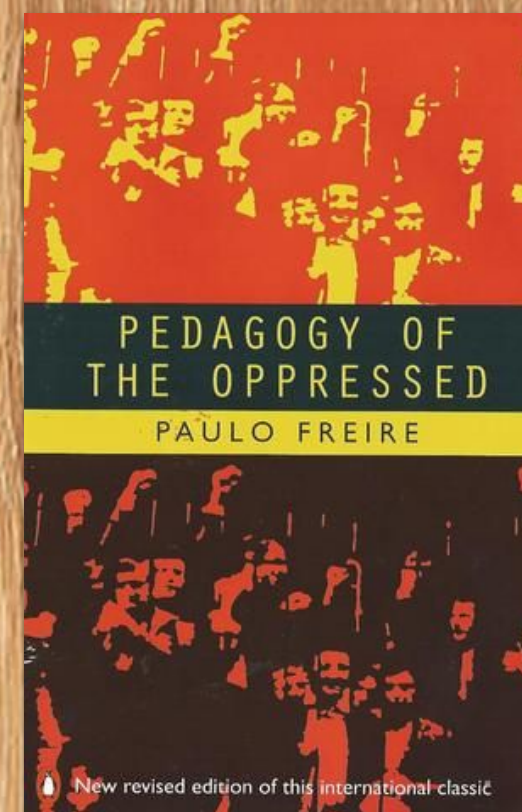
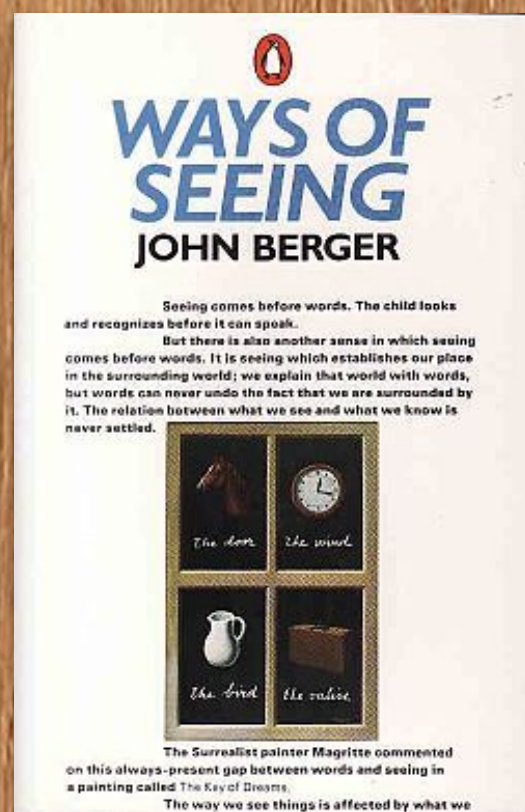
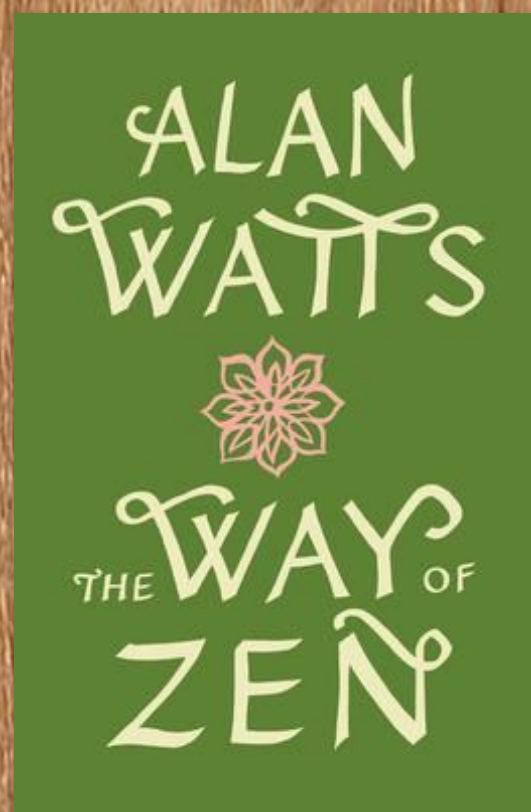
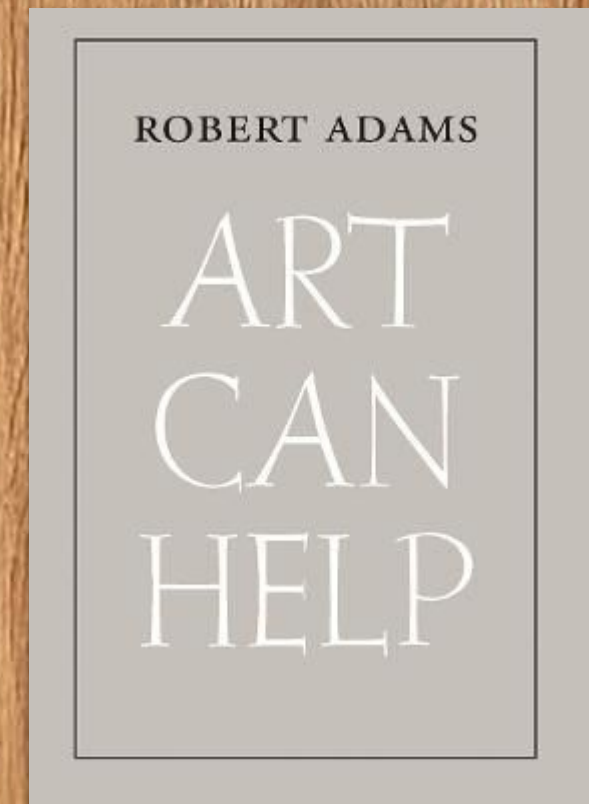
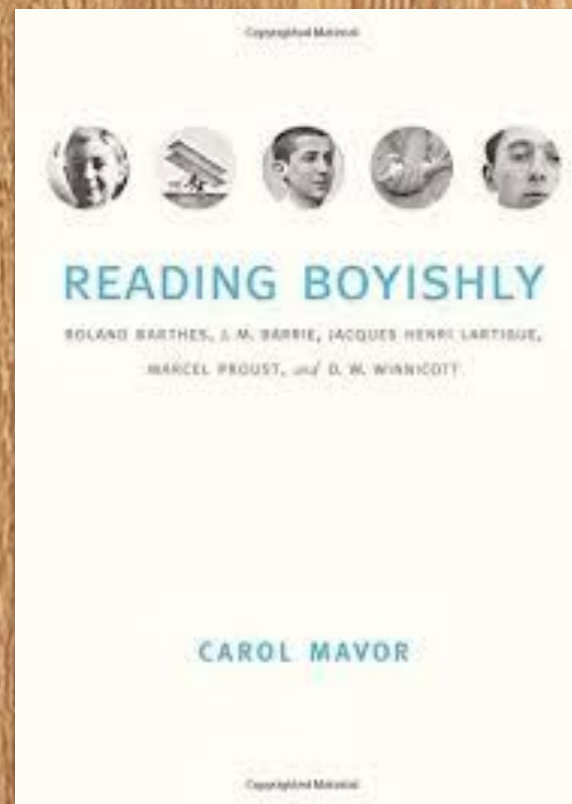
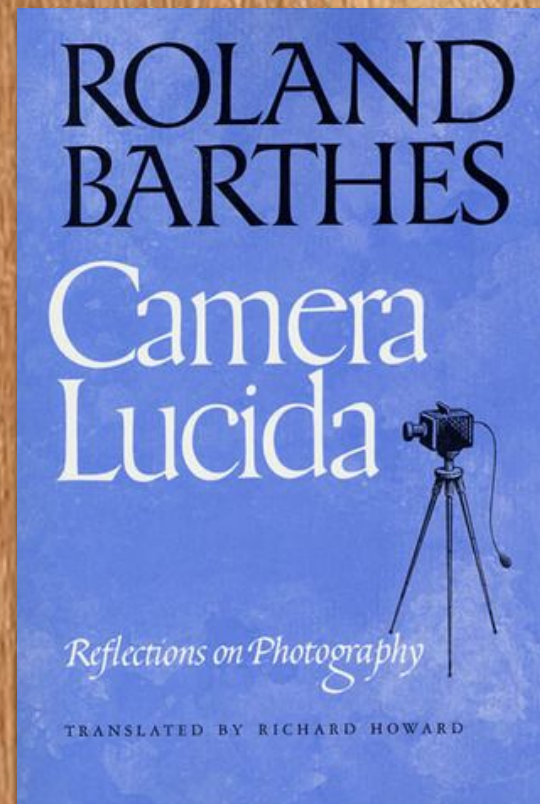
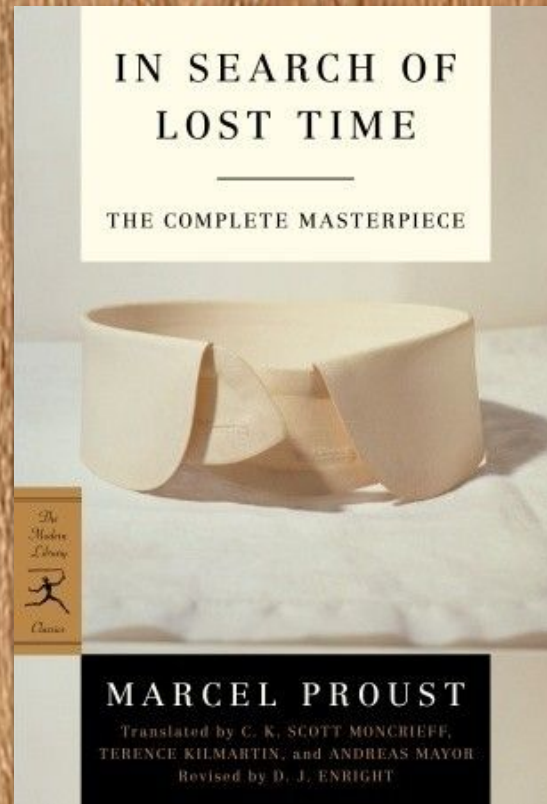
4+ Years



Our Department



What informs my methodology?



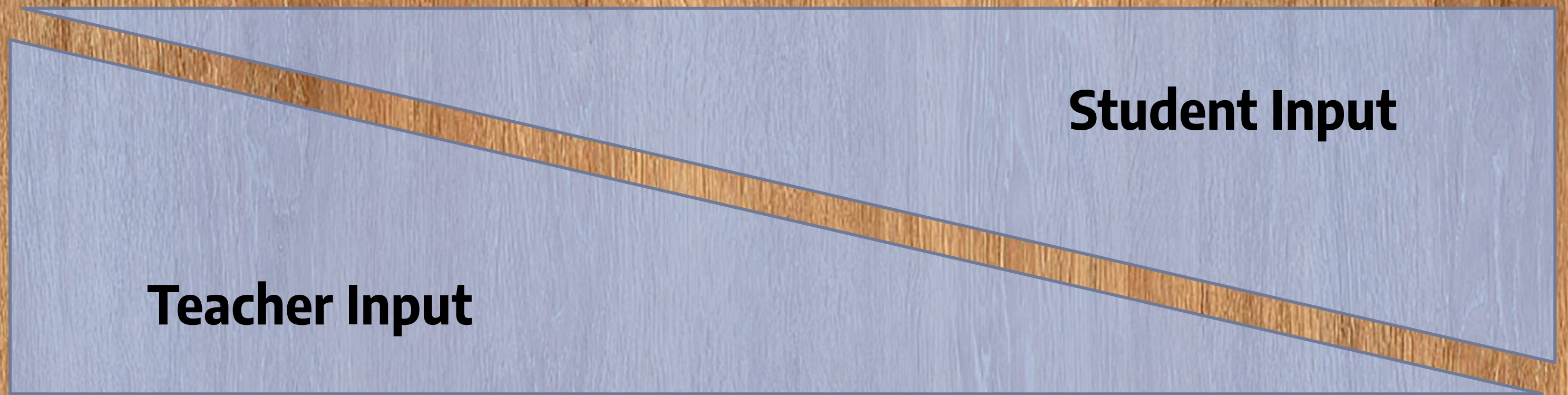
**“The beginning of wisdom
is the ability to call things
by their right names.”**

- Confucius

“To exist, humanly, is to *name* the world, to change it. Once named, the world in its turn reappears to the namers as a problem and requires of them a new naming. People are not built in silence, but in word, in work, in action-reflection.”

- Paulo Freire

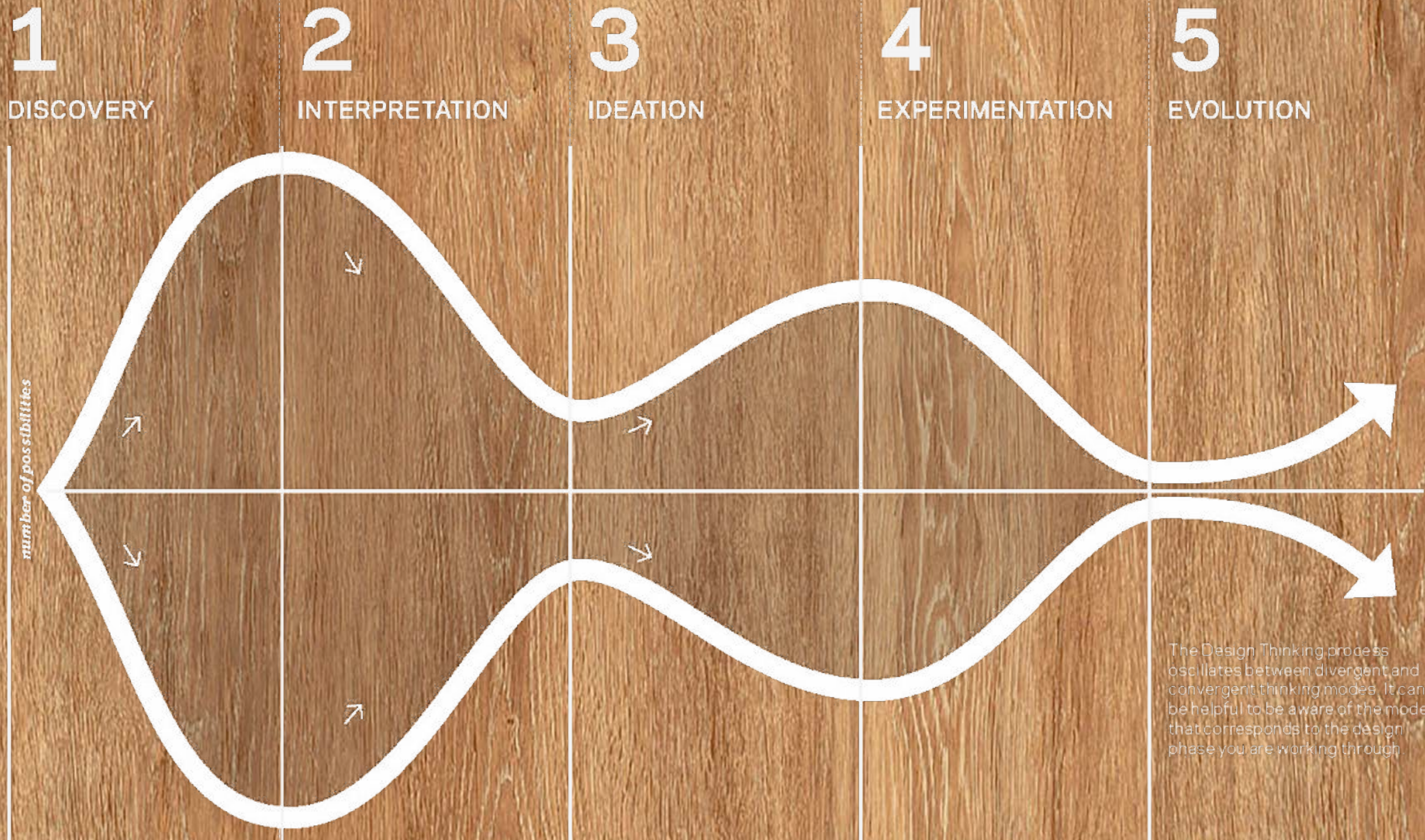
Teacher-Led to Student-Led



<p>'I'</p> <p><i>Grammar</i></p> <p>Direct Instruction</p>	<p>'We'</p> <p><i>Dialectic</i></p> <p>Guided Practice</p>	<p>'You'</p> <p><i>Rhetoric</i></p> <p>Independent Practice</p>
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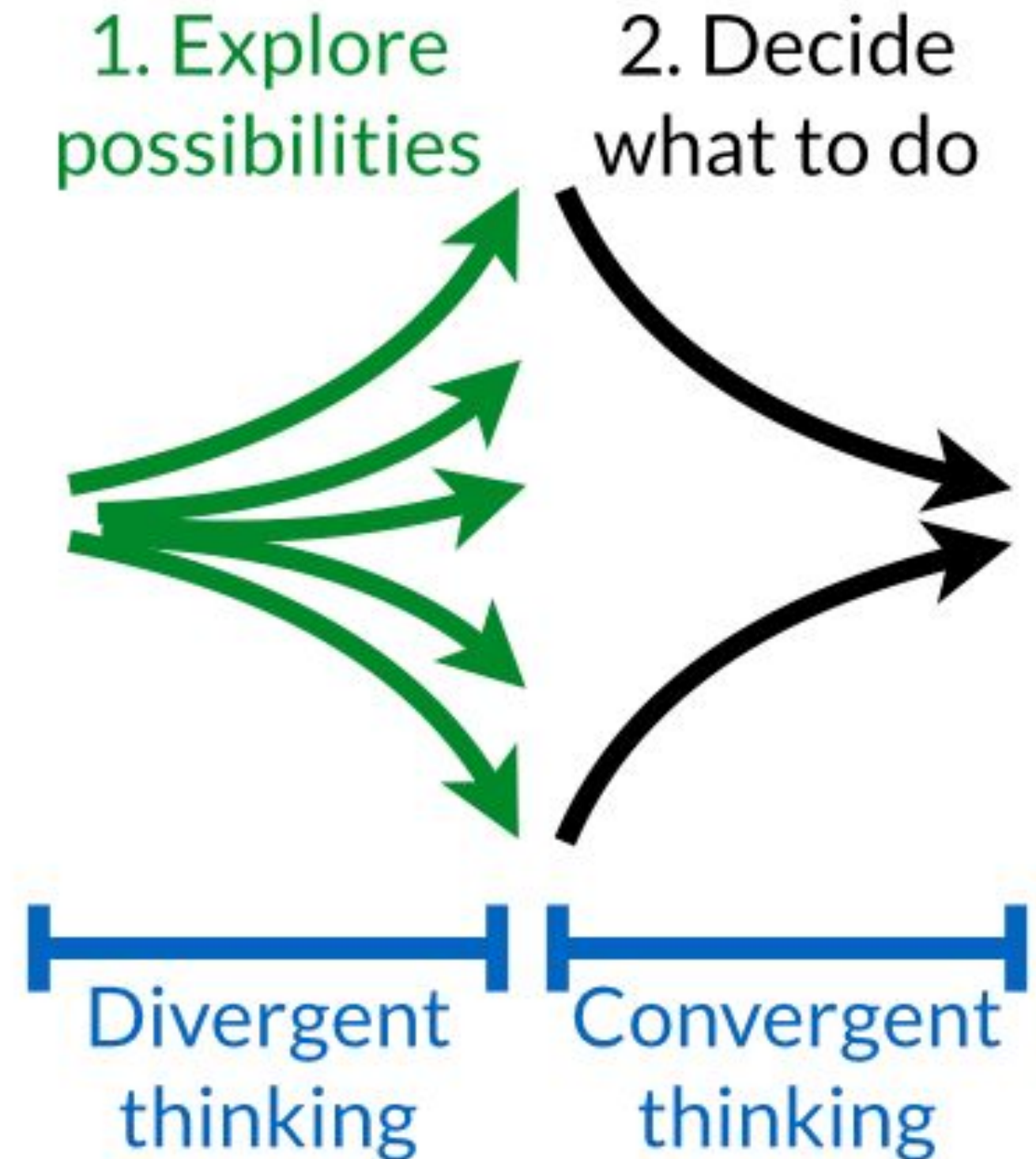
The Trivium

Design Thinking



Thinking Modes

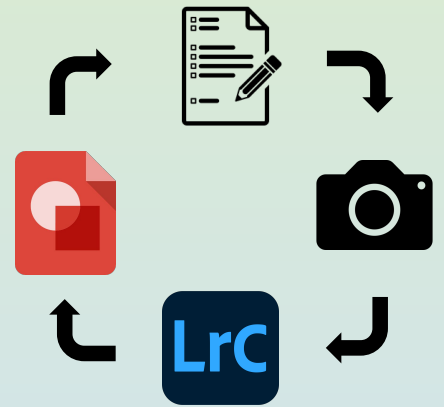
- ❑ *Divergent thinking* is to be open to a range of possibilities.
- ❑ *Convergent thinking* is to make decisions based on these possibilities.
- ❑ These are key aspects of working with *enabling constraints*.





Plan, Shoot, Develop, Regenerate

Each shoot requires in your workbook...



LaToya Ruby Frazier
LaToya Ruby Frazier is an American photographer who explores the ideas of family, racial and ethnic identity. She often uses black and white through her documentary and contemporary modernist-type photography. Through her series of photographs, the viewers can see her personal histories which are about childhood, adolescence and isolation in the United States. The quote, "As a Black woman, I know what it feels like when someone's eyes rest on me in a hostile way... You're being old awful news that is going to destroy your livelihood, your income, your family, your community. These people were not in a good mood when I got there" makes my heart pound and happily encourages me to explore more of my grandfather's life. This is because I realise that photography should not be ended up with display a stunning scene, instead there should be a deeper meaning and story behind the pictorial representation. Also, her self portrait series realise me that the simpler photo is, the powerful meaning it can deliver. This is because limiting the information eventually allow the viewers to interact more as they are invited to read the atmosphere and the meanings from the symbols.

Sophie Calle
Sophie Calle is well known as not only a photographer but also a writer, installation and conceptual artist. Her works of photography often explore the ideas of human vulnerability, identity, obsession and intimacy. One of her photos incorporates herself and text, written in French, which overlaying on top of her face. This idea allows me to move beyond the inspiration I got from Duane Michaels. Duane Michaels put the text under the photo or somewhere that separated from his artwork. However, Sophie Calle puts the text on top of her body to show that these texts are used not just to explain the artwork, but to show the deeper connection between herself and the text. By putting the text in this way, I learnt that it would eventually help to build a personal connection between the artwork and the artist oneself. Also, the work, Suite Venetienne (1980) allows me to explore the spontaneity of my grandfather's life. The series is about documenting the experience of following a stranger from Paris and Venice. She said, "Establishing rules and following them is restful. If you follow someone, you don't have to wonder where you're going to eat... They take you to their restaurant. The choice is made for you." I found this quote fascinating because the idea of having a personal connection with stagger allowed to me reconsider that photography has to have a relationship with your life and identity.

1. *What context does this artist work in?*
2. *Ideas: What thematic concerns does this artist explore?*
3. *Signs: What imagery is significant in their work?*
4. *Methods: What conventions does this artist utilise?*
5. *How could I use this work as a starting point for my work?*

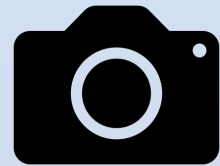
< A Research Page or 2



PLAN!

SHOOT PLANNING SHEET	
Achievement Standard:	Shoot Number:
Model Artists:	Shoot Description / Brief:
LaToya Ruby Frazier and Sophie Calle	2nd photoshoot is about capturing the moment of him thinking of the past. Therefore, I would like to photos that have both sky and his face. This is because sky is often represented the time in Korea.
Shoot Details (subjects / props needed, model, location):	Technical Conventions (lighting, camera settings, etc.):
Location - garden; nearby plants Model - grandfather Props needed - chair to seat down	-increasing the texture and clarity to allow his wrinkles and skins to stand out and well-shown (sense of aging) -increase the contrast to make a depth in the photo (employing the ideas of dignity, generosity and compassion)
Plants, followers and sky	Thematic Concerns / Genre: The genre is documentary having a nostalgic atmosphere.
Shots needed:	Post production needed:
-chronicling film -reading news/books -listening to radios -washing dishes -eating Korean foods	I might need to check the time and weather for the future photoshoot.
-model posing: Close up of his face Top half of him Him seating on a chair Facing up + down	Example Images:

A Shoot Planning Sheet >



SHOOT!



< Contact Sheets



DEVELOP!

1. *How did your shoot go?*
2. *What worked well?*
3. *What didn't work so well?*
4. *Where to next?*

Final Images > with comments

Final process images

The extreme contrast between the light and dark. His silhouette and facing down posing - the moment just when he walked towards the family photo for the better view the family member is on the centre of the photo - focal point

The parallel angle on the two faces (past photo and present)

This allows the viewers to feel the extreme contrast between the past and present. The person's appearance change over time, however, the atmosphere and the way he directly face the viewer is the same. This photo enables the viewer to think about his life and personality from their own perspective and interpretations from the photo.

Him looking at his series (3)

From those final images, it gives the viewer an opportunity to consider a man's life from a range of different perspectives. As a man, as a father as a son. Depends on who the figures in the background photo are, the way viewers look at him is very different.

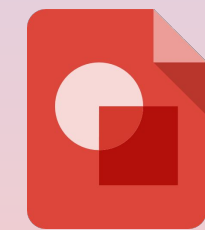
I deliberately made the background photo a bit blurry because when we think about our past memories, we cannot remember them as clear as crystal. We tend to rely on the feelings and thoughts that we had in that moment of life.

Contact Sheet - 3.2 Shoot 1: Still Life & Doco

REGENERATE!

1. *Where to next?*
2. *How can I expand on my approach?*
3. *How can I regenerate my ideas?*

< and Final Images on your Google Drawing for assessment submission



SUBMIT!

Our Level 2 Photography Course

- ❑ 2.2 Photo: An induction into a range of themes and approaches.
- ❑ 2.3 into 2.4: Folio board based on a starting point using the best work from 2.2.
- ❑ Focused on each student developing a rigorous but personal approach to their practice.

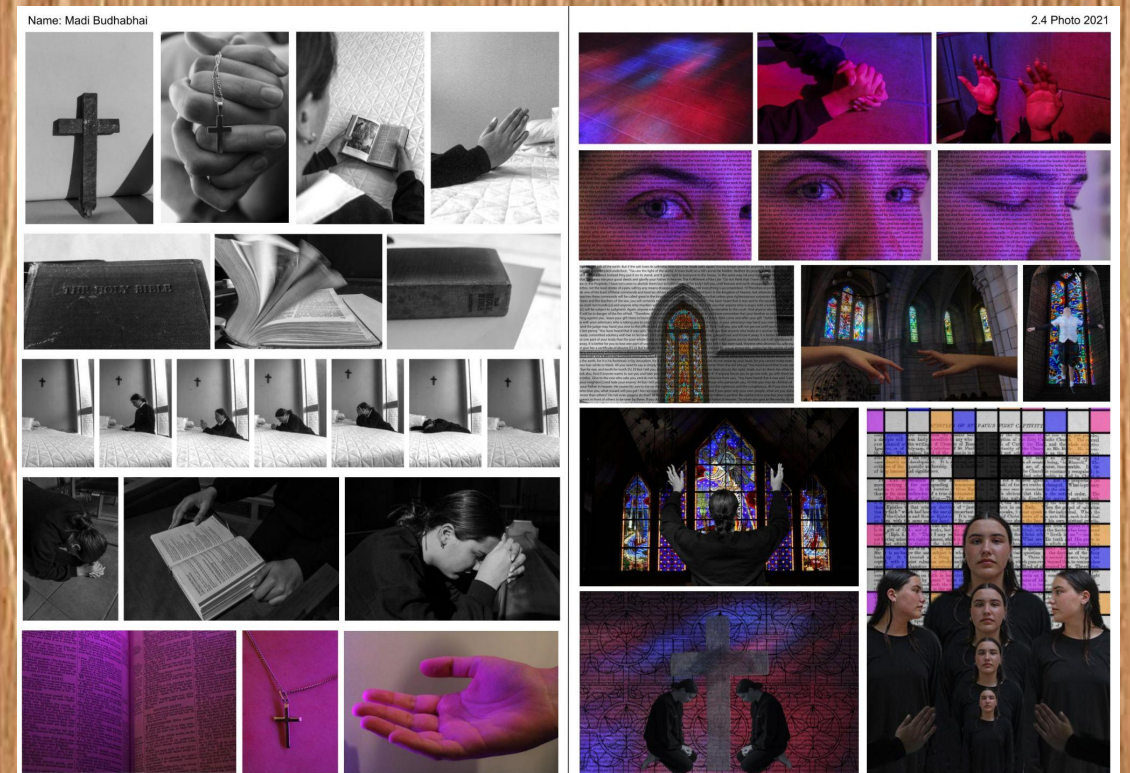
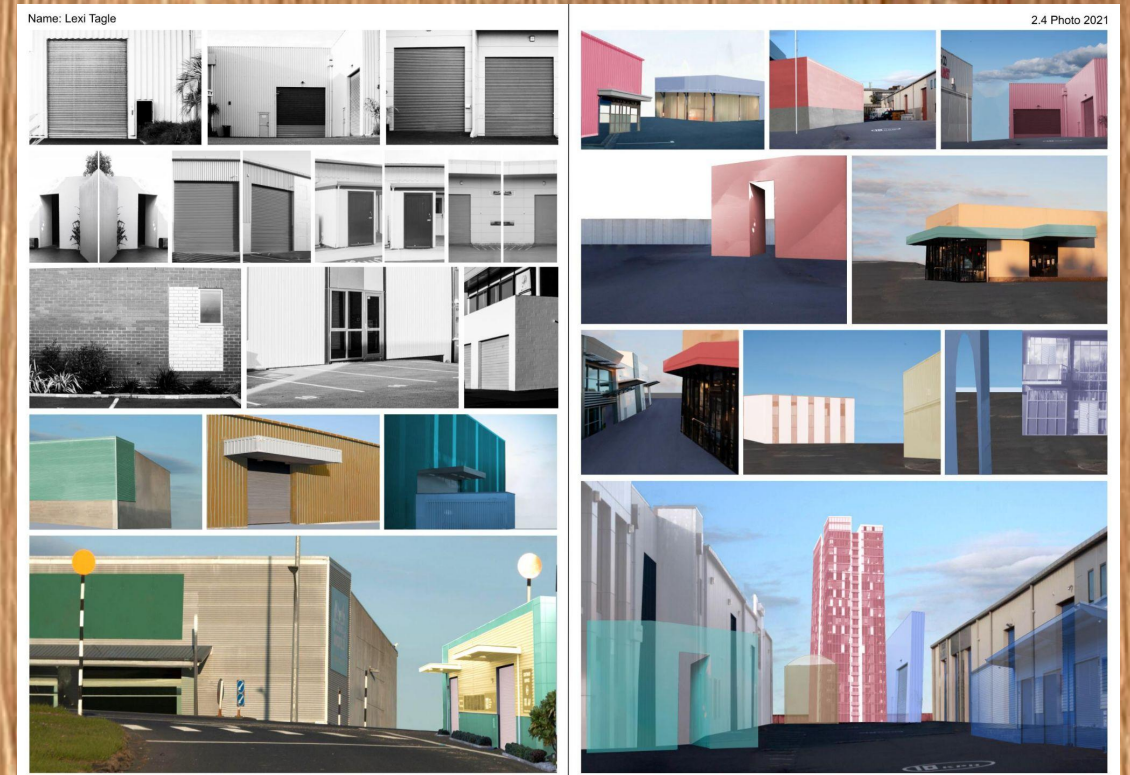


Figure & Nature / Tūrangawaewae: Body & Nature



Bill Brandt



Herbert List



Arno Rafael Minkinen



Herb Ritts



Maisie Cousins



Ryan McGinley



Wynn Bullock

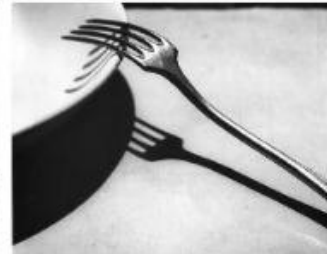
Object & Family / Whakapapa: Still Life



Fiona Pardington



Abelardo Morell



André Kertész



Carl Chiarenza



Irving Penn



Jan Groover



Joachim Froese

Space & Identity / Tuakiri: Psychological Figure in Space



Francesca Woodman



Arthur Tress



Christian Hopkins



Diane Arbus



Duane Michals



Keith Carter



Ralph Eugene Meatyard

Abstraction & City / Tāone: Urban Abstraction



Paul Strand



Aaron Siskind



André Kertész



Mario Giacomelli



Marten Elder



Ray Metzker



Rut Blees Luxemburg

Constructed Realities & Story / Pakiwaitara: Conceptual Surrealism



Lisa Reihana



Alex Stoddard



Brian Oldham



Jerry Uelsmann



Kyle Thompson



Taylor Marie McCormick



Xin Li

Our Level 3 Photography Course

3.2

Conventions



3.3

Ideas

3.4

Folio Board

Schol

Scholarship

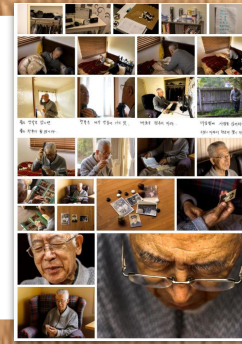
The Photobook



Our Level 3 Photography Course

3.2

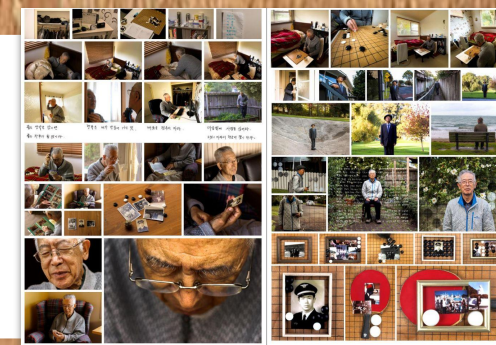
Conventions



3.3

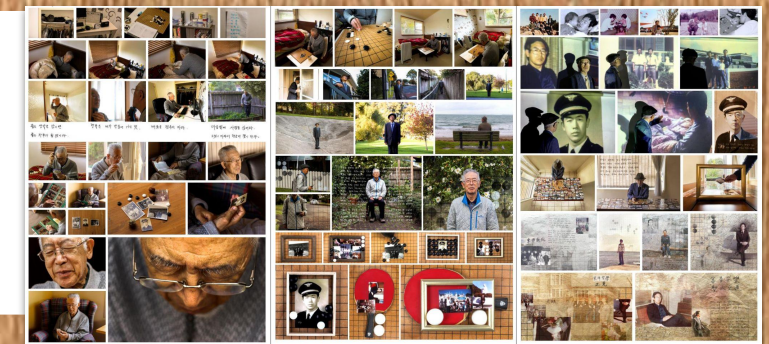
Ideas

Sub-theme Pages



3.4

Folio Board



Schol

Scholarship



Strategies for Tackling Scholarship Photography

- ❑ Start Scholarship gradually, when you start the folio.
- ❑ Start 3.3 with a renewed proposal page and sub-theme pages.
- ❑ Be strict on the folio, particularly early on, not to allow the inclusion of work extraneous to a successful investigation.
- ❑ Teach the Art History of their developing methodology to each student. Teach their best work back to them as they go.
- ❑ Return with them again and again to a renewal of the central premise of their investigation. Feel for the need to change it. It may be better to start over, even as late as Term 3.
- ❑ For each new development look again at what is really happening in the work: **I**deas, **S**igns, **M**ethods.

Ideas

Art

Signs

Methods

Ideas

Sub-Themes & Thematic Concerns

Methods

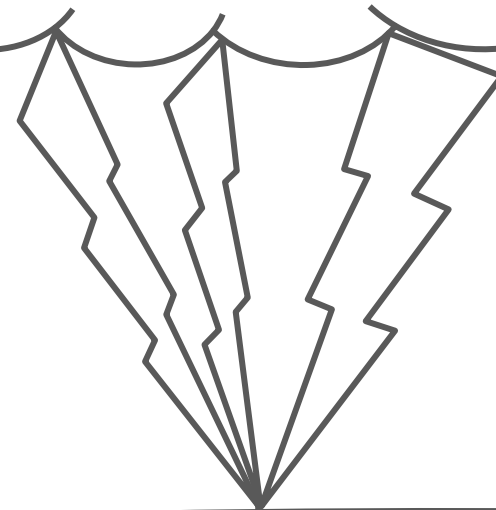
Techniques, Conventions & Style

Signs

Imagery & Symbolism



Theme



New
Artist
Models

New
Ideas

Ideas

Sub-Themes & Thematic Concerns

- What thematic concerns / sub-themes are relevant to your theme?
- What thematic concerns are being communicated?
- What sub-themes are missing?
- Are there similar themes you could also reference?

Signs

Imagery & Symbolism

- What symbolism, imagery and subject matter can we see?
- Are any elements being repeated yet?
- Are any symbols being under-utilised?
- What symbolism relevant to your theme is missing here?

Methods

Techniques, Conventions & Style

- What techniques / conventions are being used?
- Are any techniques being under-utilised?
- What techniques are missing?
- How can you combine techniques?



Theme

What is your working title for your artistic project?

- Are there any artists I have seen but not used properly yet?
- Where can I find new and different artists?

New Artist Models

New Ideas

- Where could I go next?
- What new ways of working should I focus on?
- What have I missed so far?
- How could I think more outside the box?

Sub-Themes & Thematic Concerns

Self

Family

Domestic life

Mother

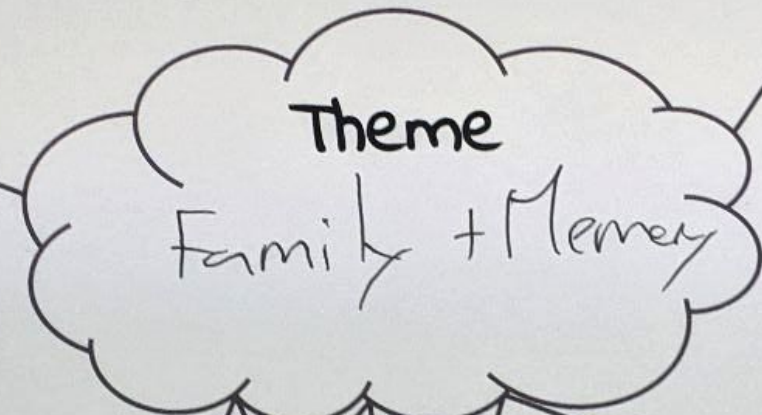
Imagery & Symbolism

The Photograph

Nostalgia

Techniques, Conventions & Style

Mirror
The Photograph
More imagery



Found imagery
Collage
Portraits

Sage Sohier
Jerry Takigawa

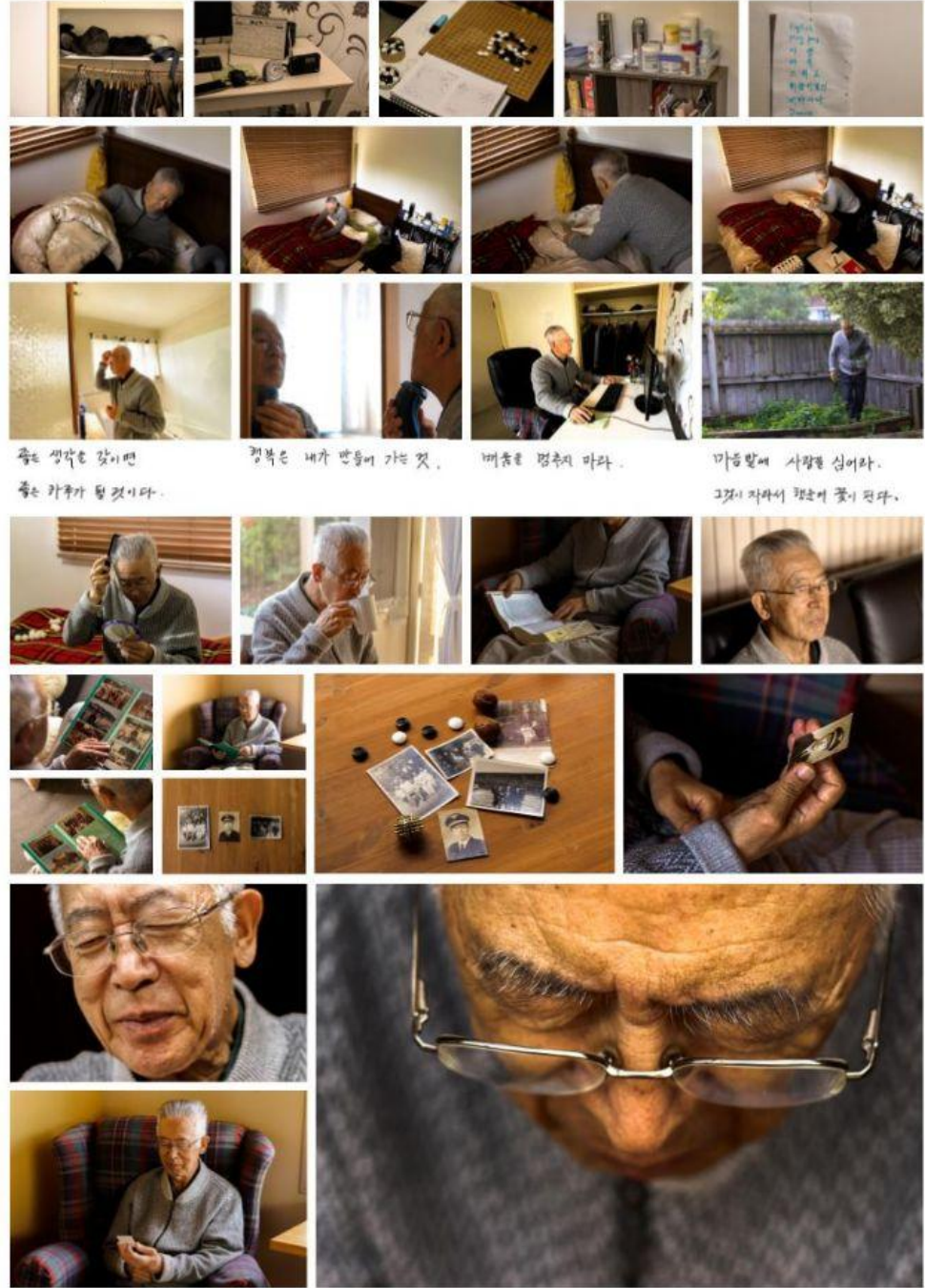
New Artist Models

New Ideas

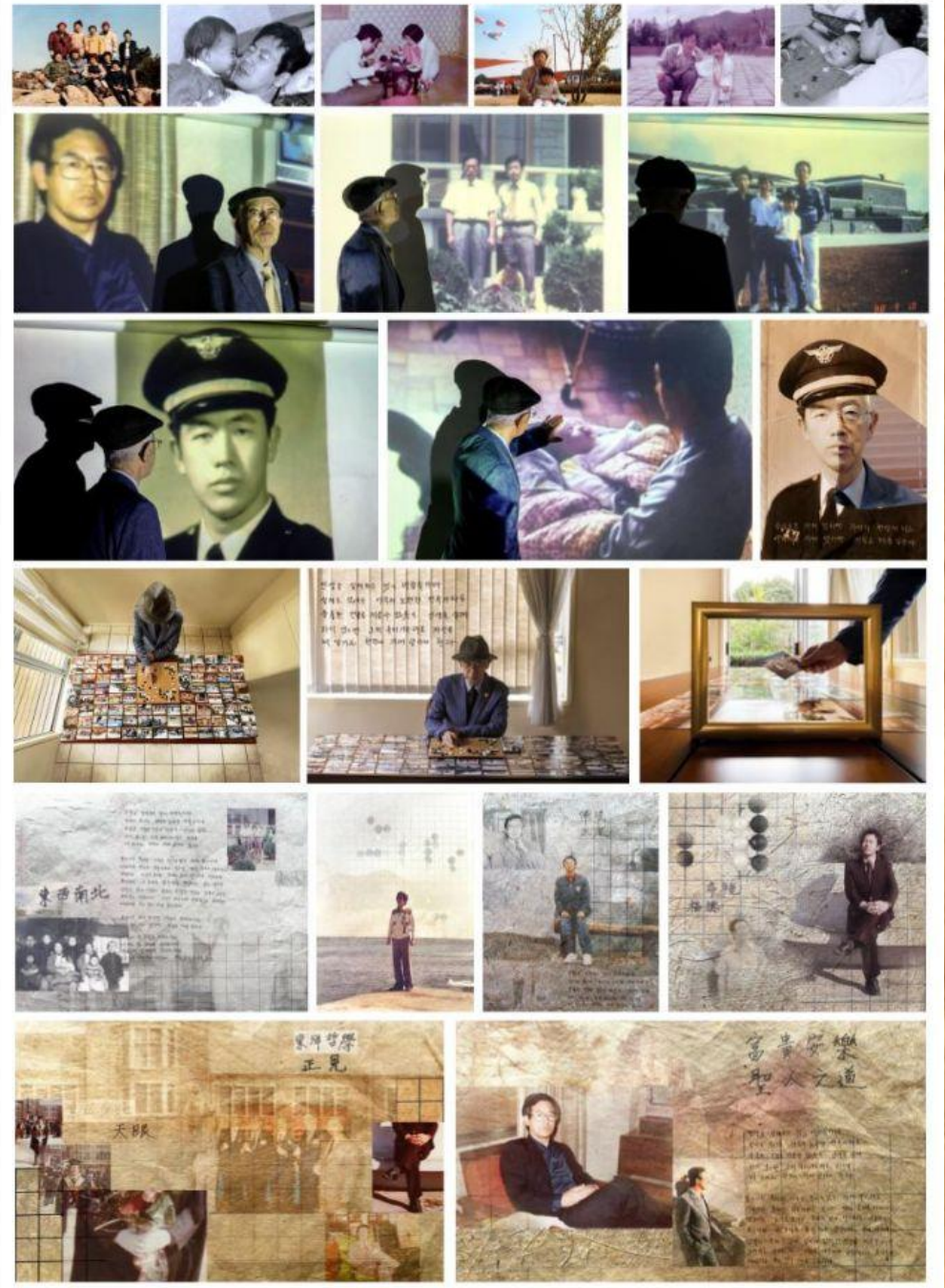
Still Life
Text?
Interview mum?

“Look at this...”

Name: Yujin Park



3.4 Photo 2021



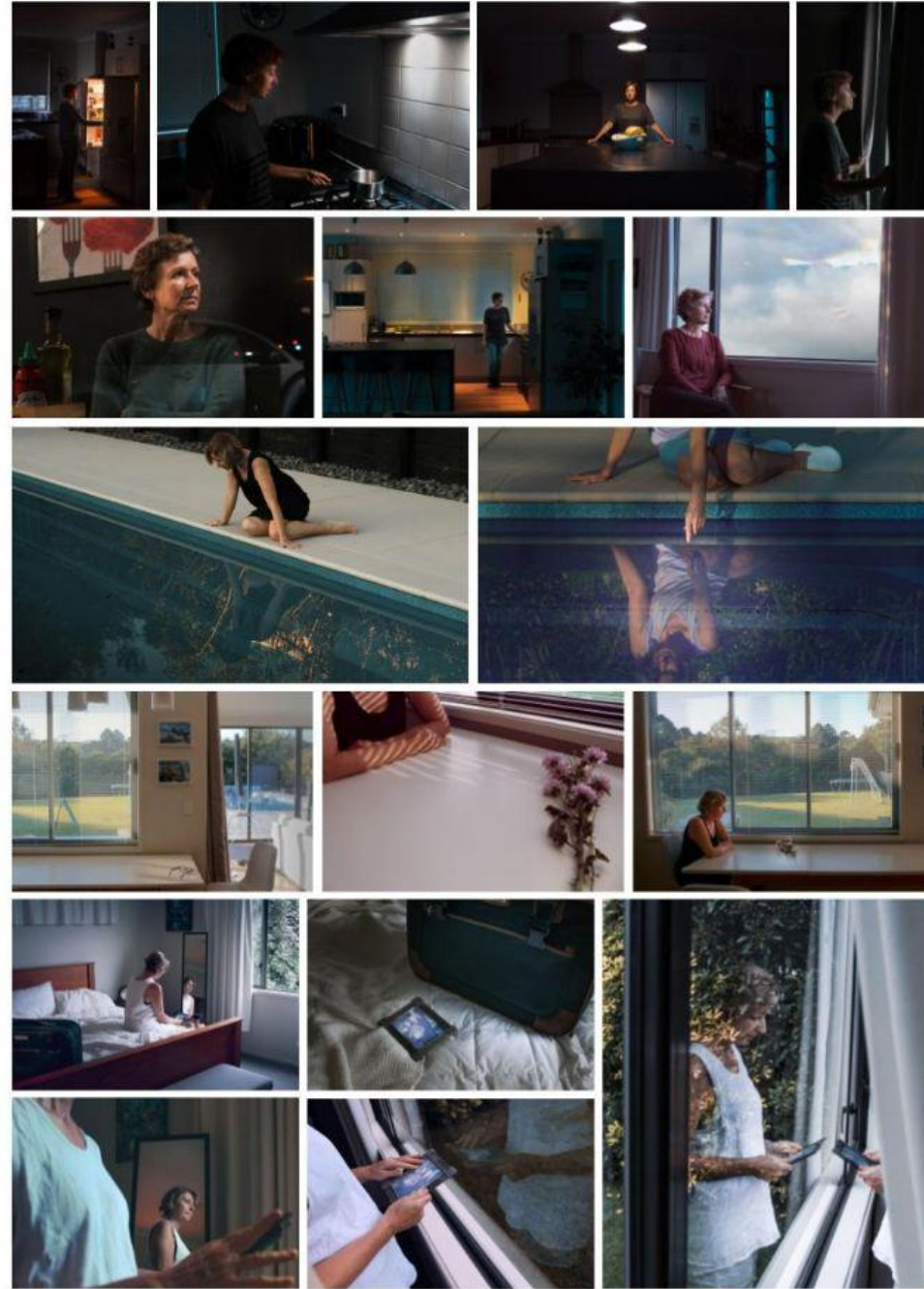
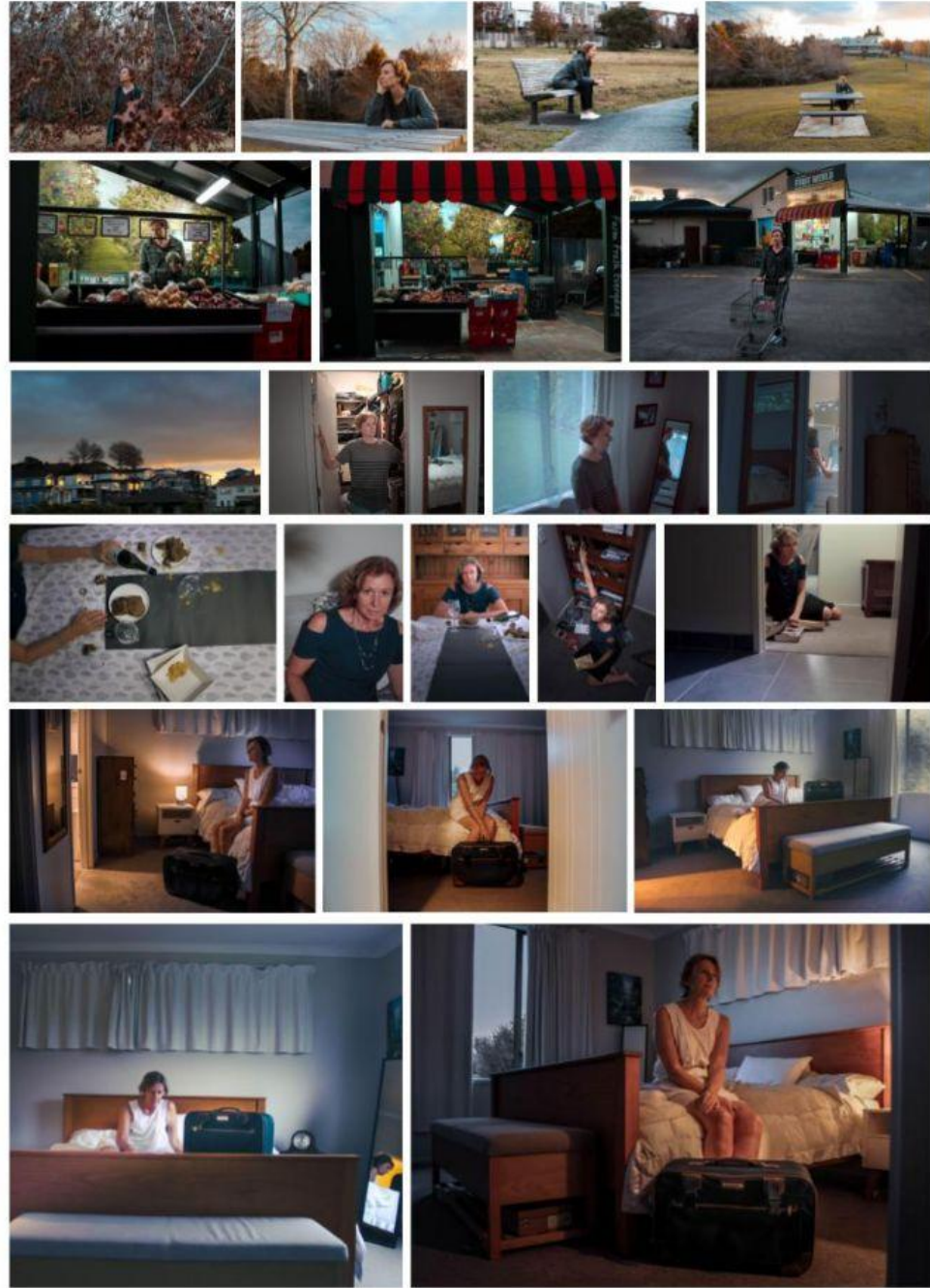
Name: Samantha Taylor



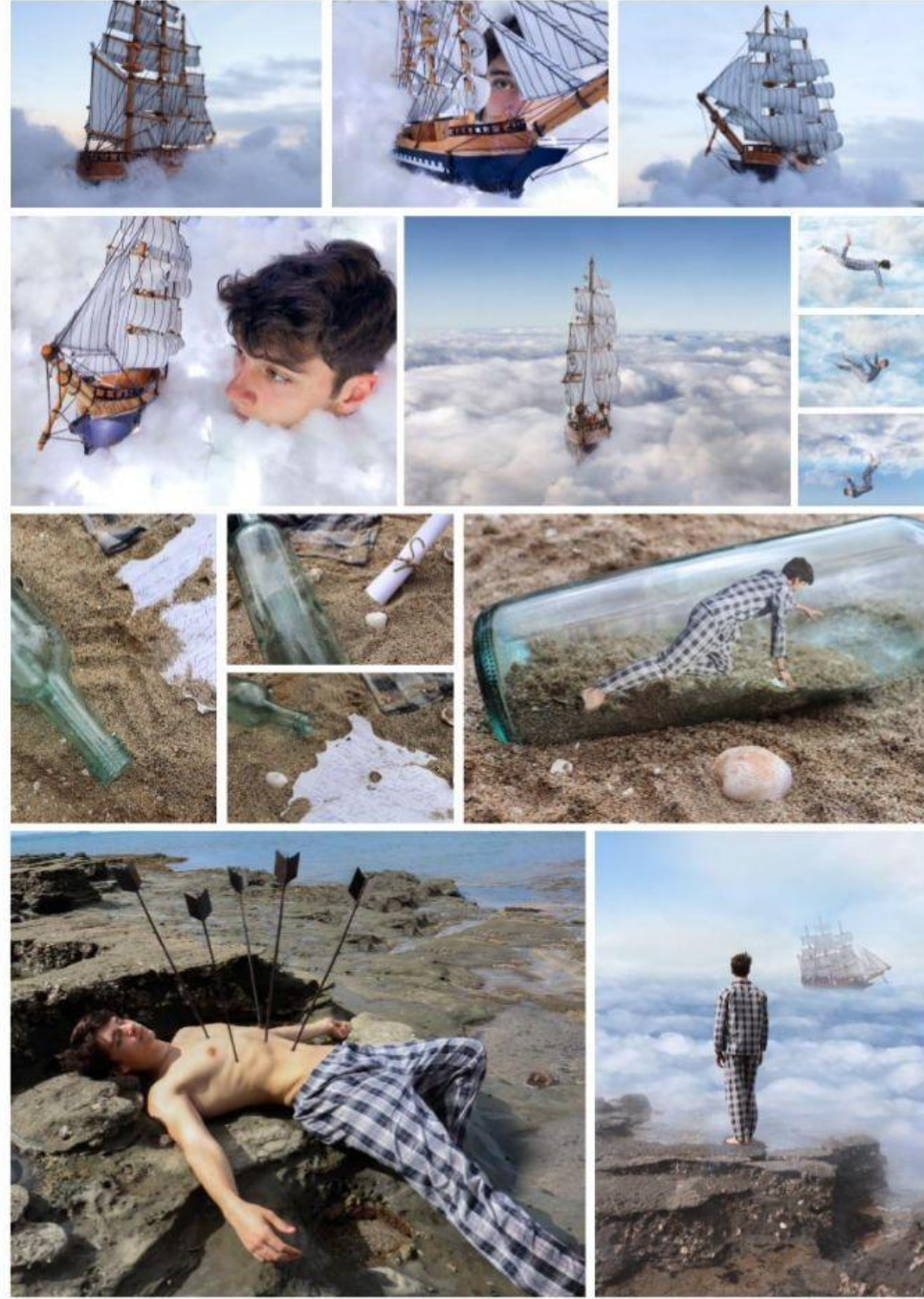
3.4 Photo 2020

Name: Abigail Miller

3.4 Photo 2021



Name: Brooke Thomson



3.4 Photo 2021

