



Photography

Under Time Pressure

The information to follow has kindly been contributed
by Photography teachers nationwide.

Please look through all the slides.
They are designed to support you through
regenerating ideas and finishing off projects,
assessments and folio submissions.

Good luck!

Last minute Photography shoots

These do not require hours of planning.
They require immediate action and a good eye.

1. Use what you have available to you NOW
2. DO not fuss over a model that is not available or cannot commit their time NOW
3. Improvise
4. Colour palette - use what you have already used and it will tie in with your overall aesthetic more seamlessly
5. Get it right IN CAMERA - this means, check your shutter speed, file type, lighting, focus. Get it all right in camera to avoid post-editing time



Cropping - What NOT to do Vs what you CAN do

Do not take several crops from the same image if its of low quality - you'll give yourself away.

Eg:

Not
Achieved



DO: use a crop of a high resolution photograph that will not look repetitive, if it adds to your narrative in a good way.

Eg:



An overview of different photographic
conventions to consider

People and Portraiture – ideas to consider trying...

Emotion and Mood: Direct Eye Contact



Zoltan Huszti



Marti Friedlander



Annie Leibovitz

Directional Lighting – Back, Rim, Silhouette, Rembrandt, Split, Broad



Black Void



Bill Henson



Roberta Thornley

Framing, Angle and Viewpoint: Rule of Thirds



Maja Topcagic



Forced Perspective and Scale



Bill Brandt

Coloured Light and Texture



Atton Conrad

Iain Crawford

Light Graffiti and Slow Shutter Speed



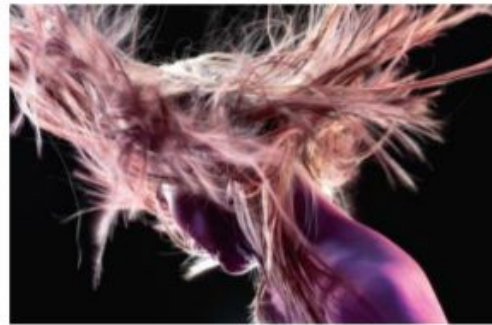
Phil Walter



Atton Conrad



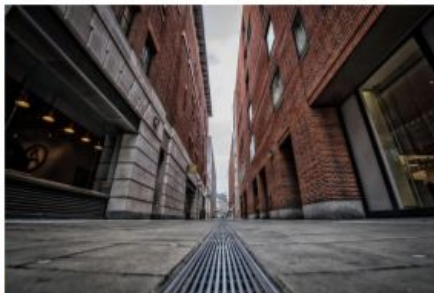
Fast Shutter Speed and Movement with Flash or Strobe Lighting



Iain Crawford

Places and Landscapes – ideas to consider trying...

Angle and Viewpoint – Depth and Perspective



Tim Grist

Night Lights: Urban Areas



Rut Blees Luxemburg

Using Water: Reflection and Refraction



Night Light and Reflection: Rain or Water



Naoya Hatakeyama

Slow Shutter Night or Astro Photography



Chris Pegman

Time of Day: Dawn and Dusk



Christopher Martin



Craig Potton

Urban or Street: Close-up Detail, Flatness



Boyle Family (these works are physical artworks not photos, but give ideas for composition)

Dominant Feature in Landscape: Rule of Thirds



Robin Morrison

Distortion: Panorama (rolling camera) or Wide Angle Lens



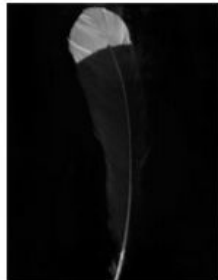
Randy Scott Slavin

Objects and Still Life – ideas to consider trying...

Directional Lighting and Black Void

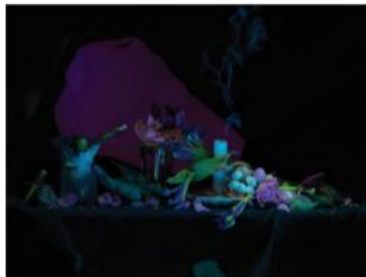


Roberta Thornley

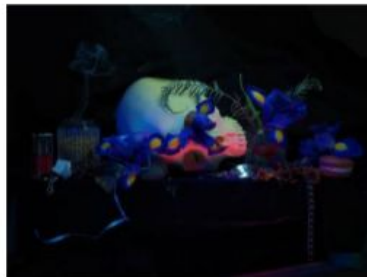


Fiona Pardington

Coloured Light and Under-Exposure



Fiona Pardington

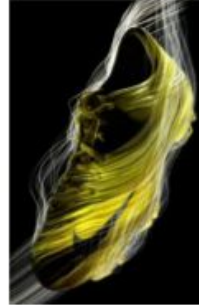


White Light and Over-Exposure



Warwick Orme

Light Graffiti and Reflective Surfaces



Atton Conrad

Very Shallow Depth of Field / Macro or Lens Magnifiers



Olivia Parker

Forced Perspective and Scale



Jason Barnhart

Refraction: light passing through and changing shapes or images



Staged Imagery or Dioramas: Paper Cutouts or Small Objects



Abelardo Morell

Kris Sanford

Arranged Objects: Repetition and Pattern

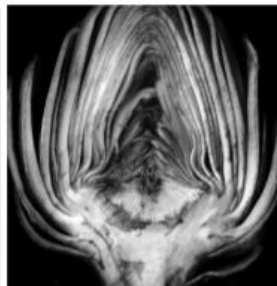


Jim Golden



Sandy Skoglund

Focus on Detail or Line and Texture In Black and White (Monochrome)



Edward Weston

Making the most of your house in LOCKDOWN

So you can't get out - Guess what . You are surrounded everyday but potential photography material. Use what you have. *Including your smartphone - desperate times call for desperate measures and a smartphone camera is better than no camera.*

7. Turn on the grid for better composition



Use this link for some REALLY useful ideas on how to get the most out of your smartphone camera using skills you have learnt in photography -

<https://shotkit.com/iphone-photography-tips/>

Using iPhone with basic camera and things at home
Bleached leaves from chlorinated water, and a chopping board





iPhone 6
Lockdown



iPhone 6
Empty landscape
CHCH, NZ



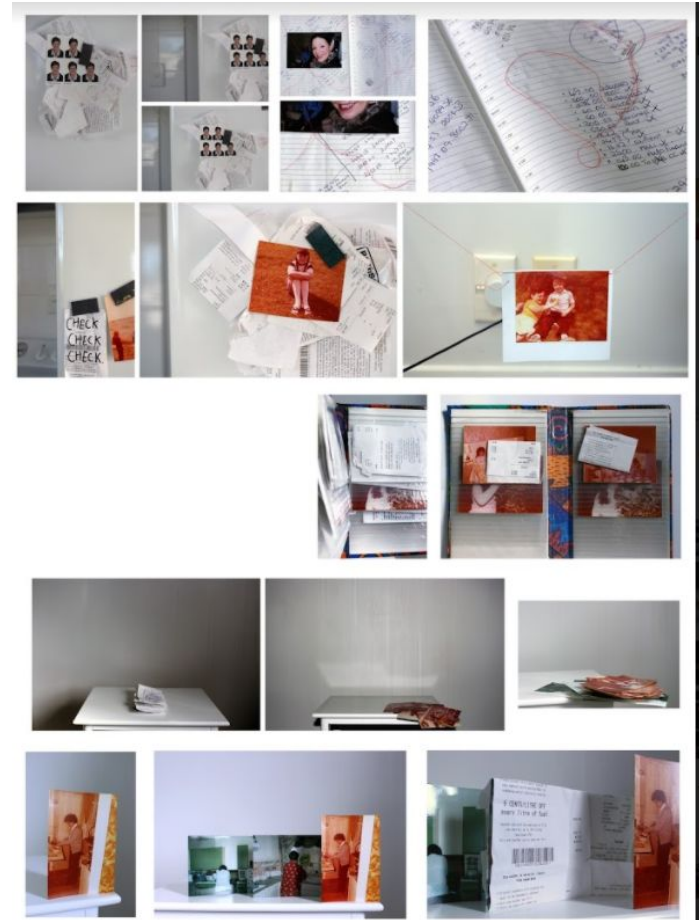
In B/W
iPhone 6

Interior lockdown photography

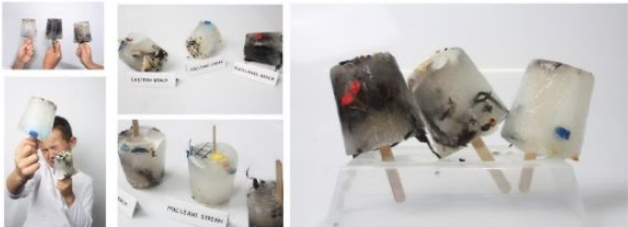
Don't underestimate the beauty of natural light

Use a big window as your lighting source

Do not use direct sunlight



Outside in your own neighbourhood photography



Collecting rubbish from roadside or beach
Collecting the water from the beach/stream
Freezing found items in the collected water

Each step helps build the narrative for folio board

**Extending your
ideas**

Photograms or sun prints

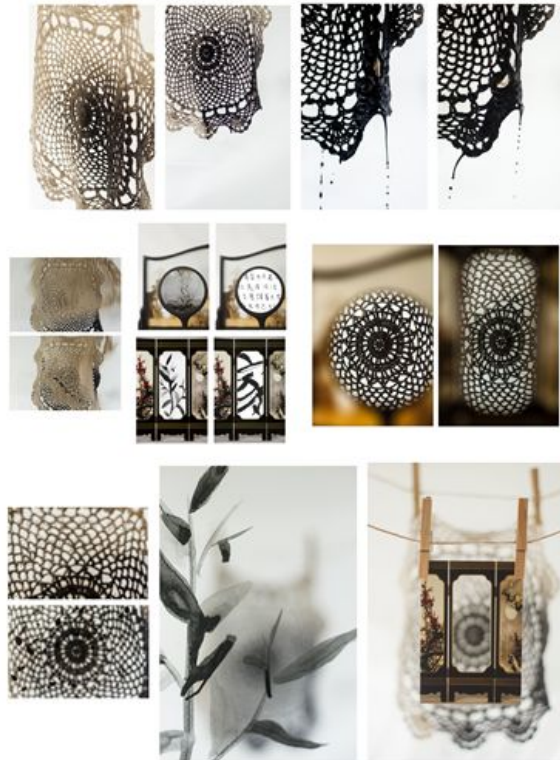
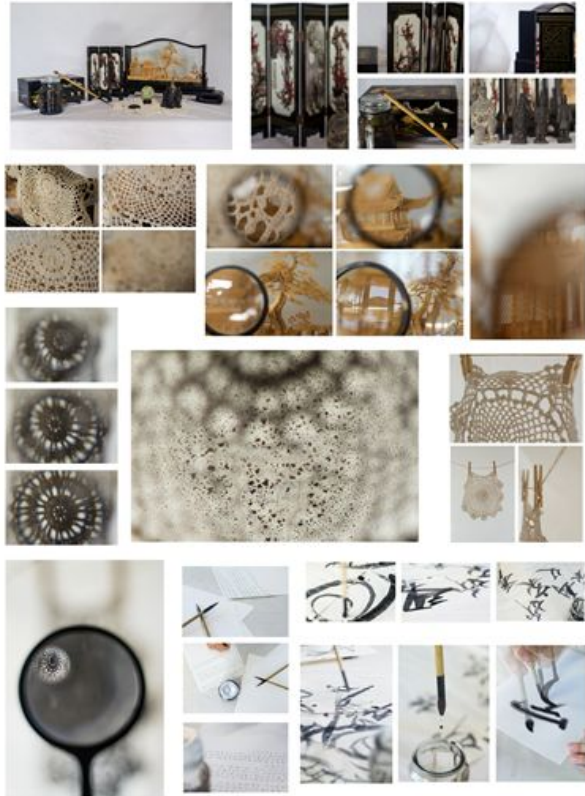
Camera-less photography



You can buy sunprint paper to make these prints if you do not have access to an enlarger - all you need is sunlight!



Photograms - if your school has enlargers.



Scanography - cameraless photography



Scanner photography - you can play with your backgrounds here. Use a photograph from your existing work.

A textured fabric from your work etc etc



- if you leave the lid of the scanner up it will give you a black background







Try moving one of your photographs on the photo Copier while its copying for a new effect



Student example of
moving the paper inside
the photocopier scanner

Example of student work using a scanner

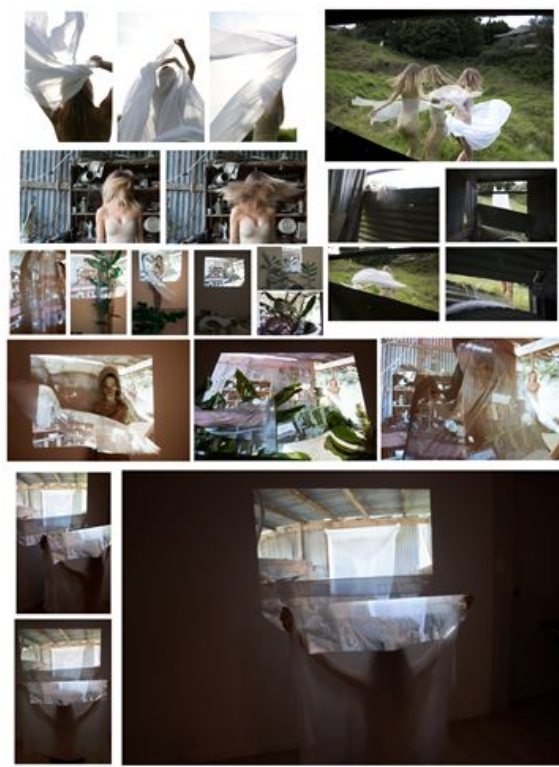
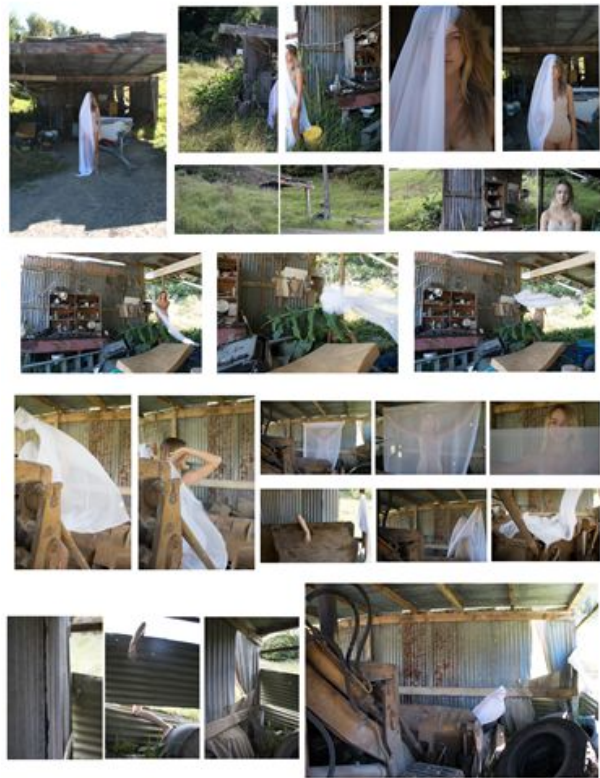


Use of old found photographs and own photographs to
create collage



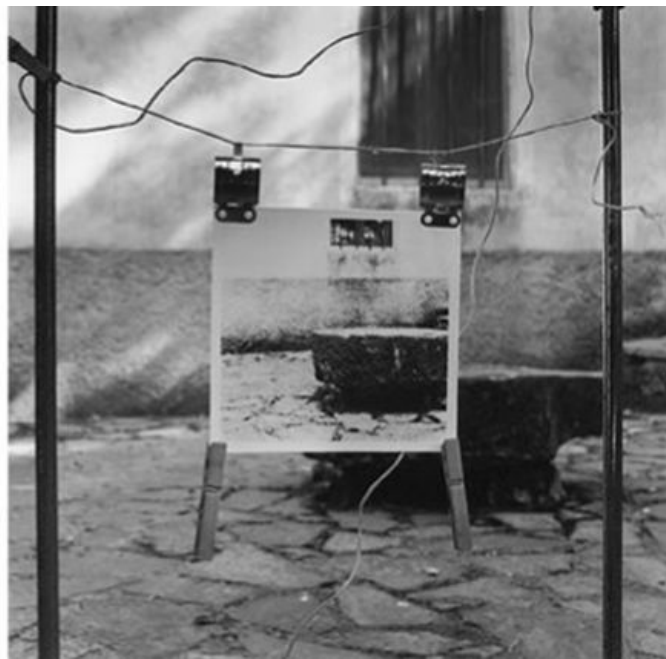
Projection of images: Using a data projector, this can be done in a studio or in a location (as long as you have power). You could project a photograph you have already taken onto a figure, object, texture etc.





Example of student work using projection

Combine photographs into new
photographs as **Richard Koenig**
does:

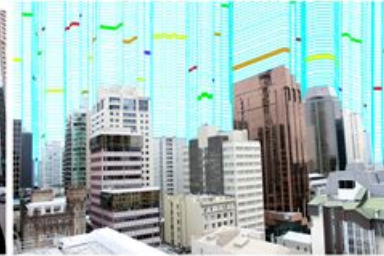


Example of artist model Richard Koenig



Artist Mauren Brodbeck





This student has used the artist model in figures and buildings

**Some inspiration from established
practice in photography**

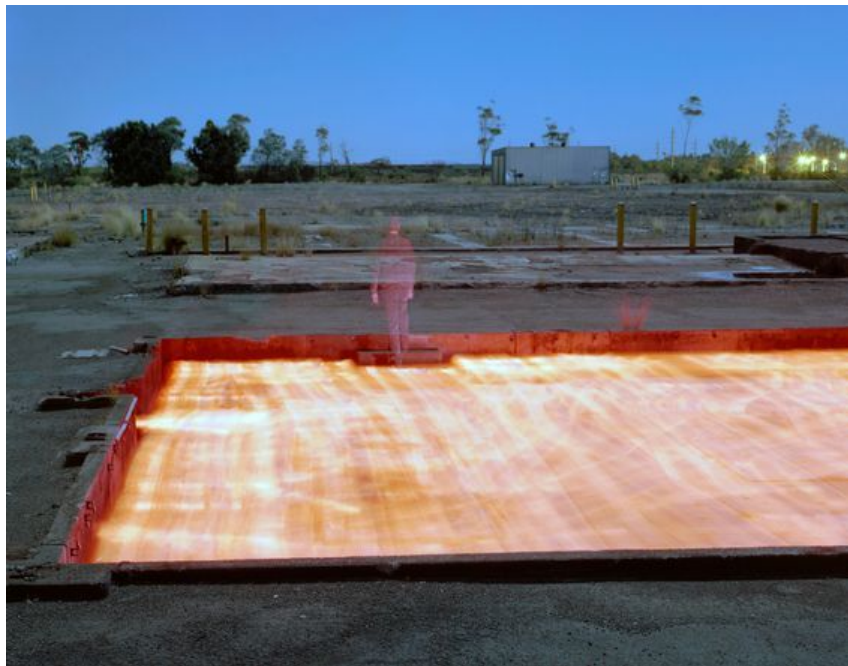


Heidi Specker -
makes beautiful
series of work by
juxtaposing different
close up glimpses of
sites.



You could try out this idea
of printing your photos of
the site and then placing
different cultural objects
on top and
rephotographing

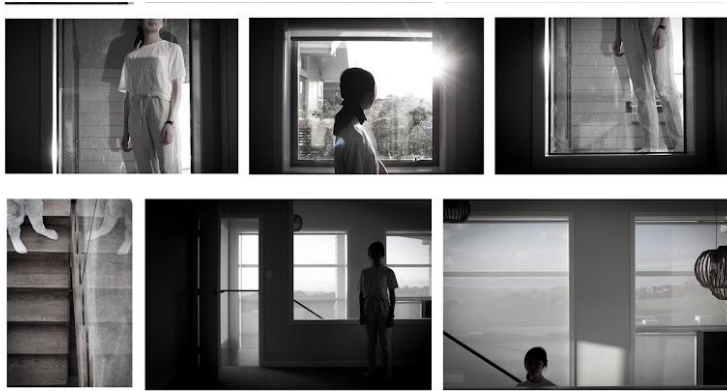
Heidi Specker



Could you add in some neon textures or surfaces which seem to glow and give the disused site a new life.

Could you try out ghosting in an image of a figure or some sort of cultural object.

Boundaries – Inside Our Walls



Jess Gu NCEA L3 Photography 2019



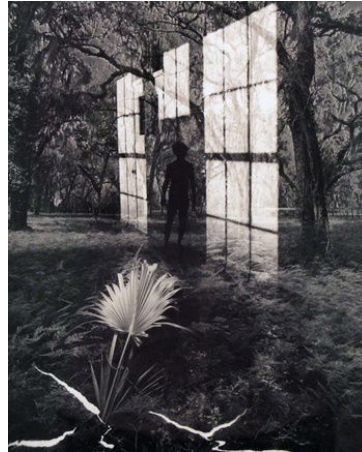
Boundaries – Inside Our Walls

Digital Disruptions

Use Photoshop blending modes to combine images of spaces together



Annie Hogan



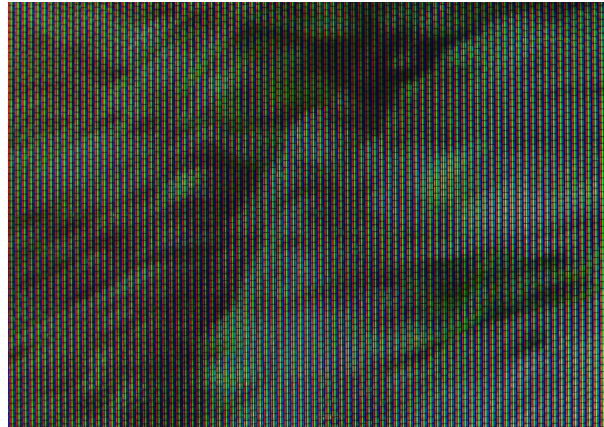
Jerry Uelsmann



John Divola

Rephotographing from a screen

At the moment one way the outside world enters our homes is through our TV and computer screens. Experiment with taking your own photos of your outside view and either re-photograph them on your TV or computer screen. Put your photos onto USB to screen them on your TV. If you get your camera or phone up close you will start to get interesting colour disruptions. Experiment with different distances and angles



Television series by
Alexander Harding

DIY studio at home

Even though your back at school now, you may not have use of your studio due to high demand. You can make yourself a studio at home using simple everyday items.



Do not use AUTO camera functions when you are using a at home set up. You must use manual and adjust the ISO and shutter accordingly. If you can shoot in RAW this is the time to do it also. Than you can auto correct WB quickly in post!

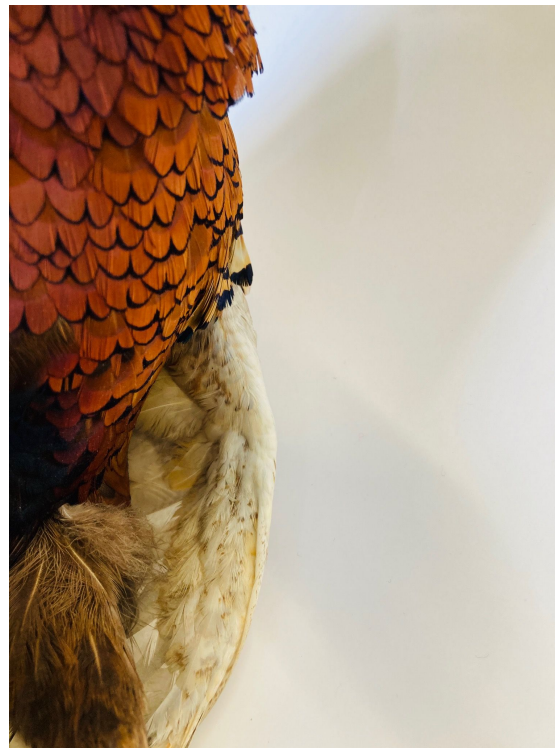


Classroom studio setup with folio boards

You can make a studio setup with folio boards. This can be used in many ways. See the images to follow for ideas!









Use reflectors or paper to control natural light



Board layout

If this is not your strong point. Don't worry. Use a template.

Speak to your teacher about your board layout, this is not something you are expected to work on entirely alone. Reach out for help. The right photo selection and board layout is 100% the difference between your photography NOT achieving and achieving ++.

An example for Level 2 Photography Students...

A 2020 L2 Photography student-journey to date.

Example A: here is a body of work put together by a 2020 L2 Photography student. This example features some good seeing in-camera, interesting viewpoints, and a narrowed focus in terms of theme/subject-matter/ideas... they are on the right track!

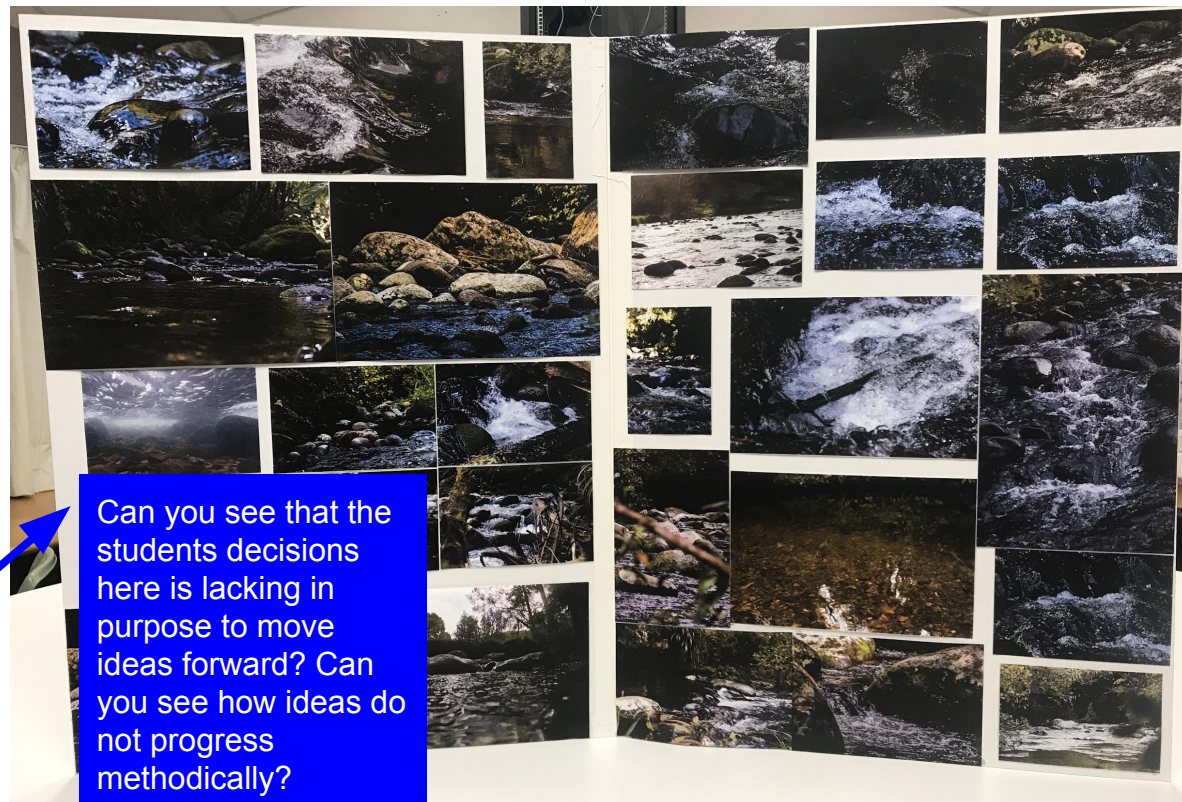
BUT... why WOULD this submission not pass the 2.4 ext. Ach. Standard???

Overall... this submission features a small range of art making conventions here... and... can you see that a lot of work on B1 looks too similar to images on B2?

Uses art making conventions to frame the investigation and to provide a foundation for the ideas.

Makes some decisions in relation to pictorial and/or conceptual purpose, so that the work moves forward methodically.

Uses media and techniques appropriate to the purpose of the investigation.



Can you see that the students decisions here is lacking in purpose to move ideas forward? Can you see how ideas do not progress methodically?

Example B: here, the same student, went back to the bush location and widened their view... focusing on capturing a greater range of moments that represent the experience of walking in the bush (going for a hike).



Example B: from just ONE additional shoot, and a greater understanding of the standard's requirement to produce a **SYSTEMATIC BODY OF WORK**, this student would reach a High-Achieved to Low-Merit level → AKA. they gain their 12 credits!!

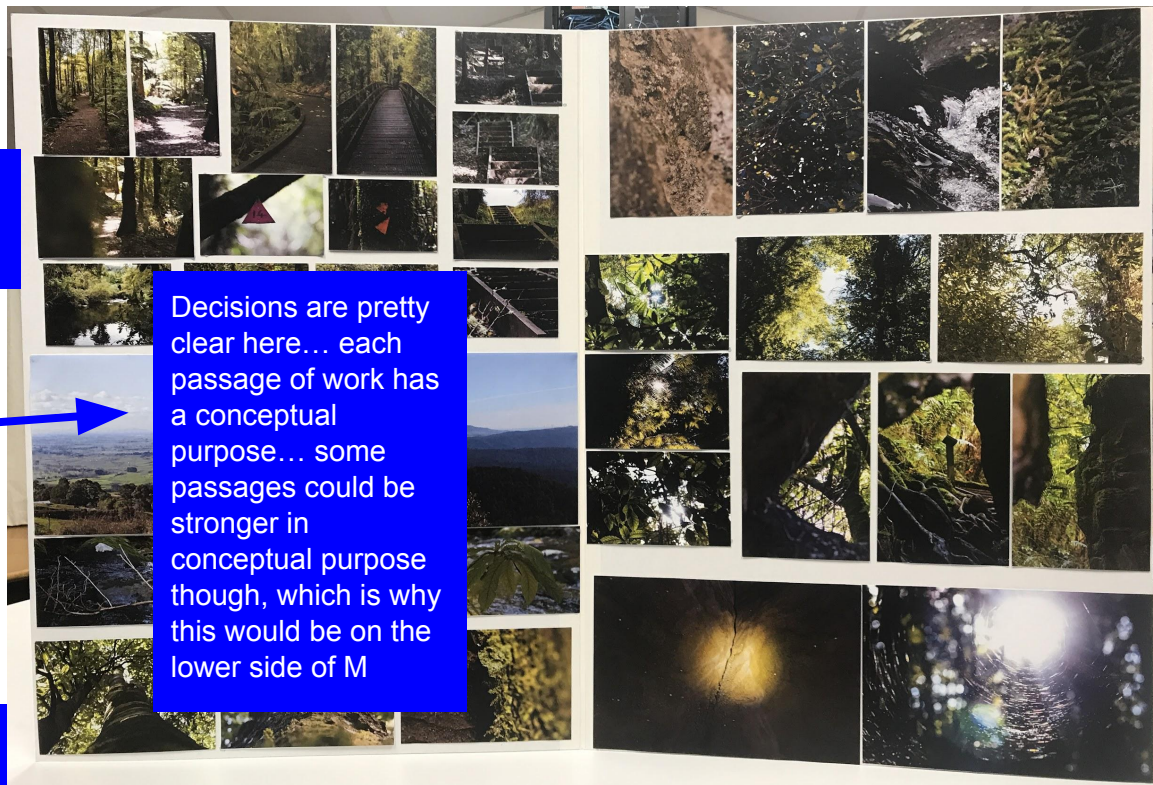
WHY?

Achievement	Evidence
Produce a system of work that shows understanding of conventions and photography.	Ideas within photography.
Uses art making conventions to frame the investigation and to provide a foundation for the ideas.	Purposefully selects art making conventions to frame the investigation and to advance the ideas.
Makes some decisions in relation to pictorial and/or conceptual purpose, so that the work moves forward methodically.	Makes decisions that are clearly related to the establishment of a pictorial and/or conceptual purpose.
Uses media and techniques appropriate to the purpose of the investigation.	Competently uses media and techniques appropriate to the investigation.

This point is now pretty clear... can you see a greater variety of viewpoints and perspectives? Can you see ideas advancing in B2? Taking a more formal-abstract direction?

Decisions are pretty clear here... each passage of work has a conceptual purpose... some passages could be stronger in conceptual purpose though, which is why this would be on the lower side of M

Some of the images could be a little better on the technical execution... this student should go back, revisit passages of work... paying greater attention to camera settings (focus, ISO, aperture, etc).



Tips and points to consider for Level 3 Photography Students...

Unpacking the folio-board journey...

Board one... this is your space to establish and introduce your idea/theme. Keep things simple... take a step back from your idea... remember, you will likely have a vision for your folio that others won't understand... so this is the space and opportunity for you to draw an external viewer inside your headspace.

Start by thinking *"how can I break my idea down into singular elements? To introduce it??"*. For example... a student photographing a certain location might start with a series of wide-angle images, that show the entire space, then move through a number of focused series (ie. a series of textures, a series of objects (birds-eye-view photographed), a series of light patches, etc).

Work in series of 4 - 6 images (a series means, this group of 4-6 images will look VISUALLY similar to one-another)

Analyse:

Review the series you have produced to visually-introduce and flesh out your idea. Consider, how you can push these ideas further... investigate relevant aspects or properties from prior work in greater detail and depth.

Look at relevant artist models that provide you with inspiration to explore existing work in greater detail and depth.

The final images on the first board should be a reflection of deepened ideas based on the introductory and earlier work on this board, but should show the direction of further development that will occur in the second board.

Board two... should consist of 5-6 different different approaches, based on artist models and ideas.

Work on this 2nd board should PUSH ideas and earlier passages of work featured on the first board.

NOW THAT YOU HAVE FLESHED YOUR IDEAS OUT ON BOARD ONE, an external person should be ready to engage with your ideas presented on deeper level.

Each passage of work on this 2nd board should “CLARIFY IDEAS”, meaning to make your ideas for your entire board clearer to a viewer (this is particularly important if your idea from the very start of board one began on a highly-conceptual level or a deeply emotional level... as you would have worked to really simplify your ideas on board one to capture and draw-in your viewer).

Whilst we want to see you pushing and extending ideas on board two, towards the end of this board you should start to re-examine and re-present ideas. This shows critical reflection and regeneration if ideas.

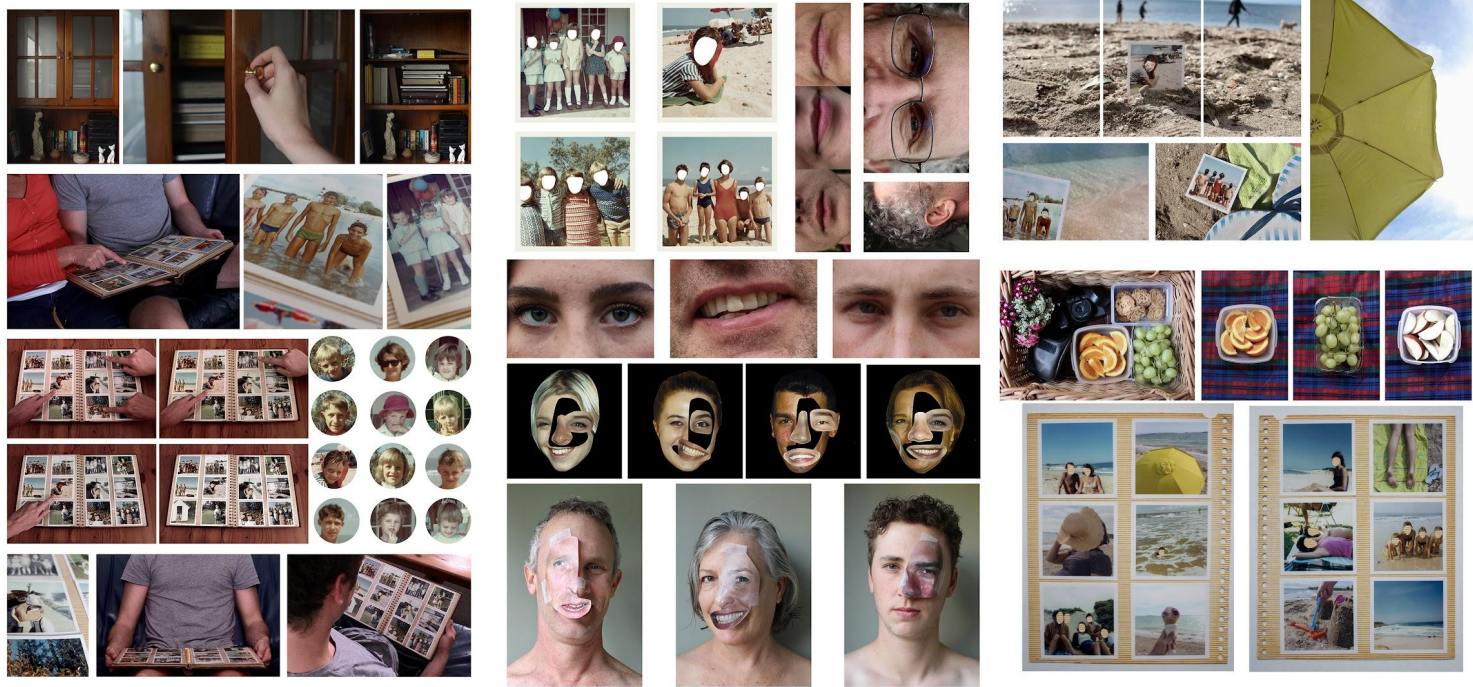
Finishing this board on a 2-3 larger sized images can be a useful strategy, making a statement as you launch into board 3.

Board three... should consist of at least 3-4 idea shifts. Think of ways to revisit what you have already done, bring it together with the new ideas you have discovered along the way. The first $\frac{1}{3}$ to $\frac{1}{2}$ of this final board might feel quite reflective and summative of Board 1 and 2 BUT STILL NEW.

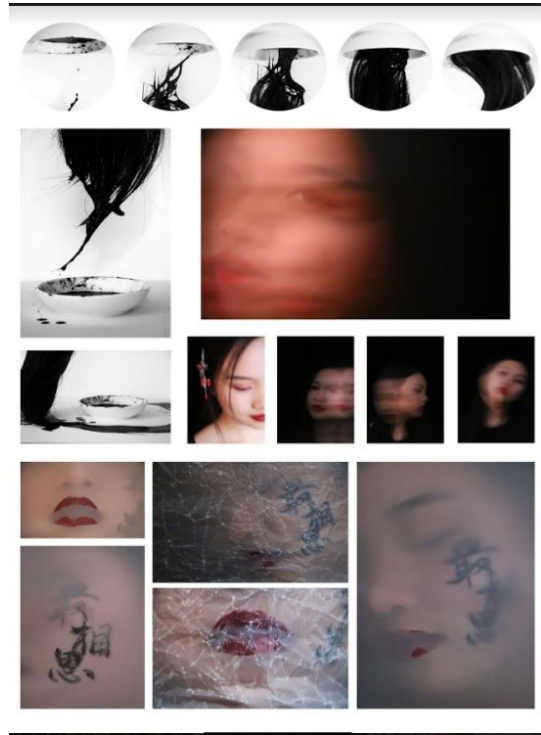
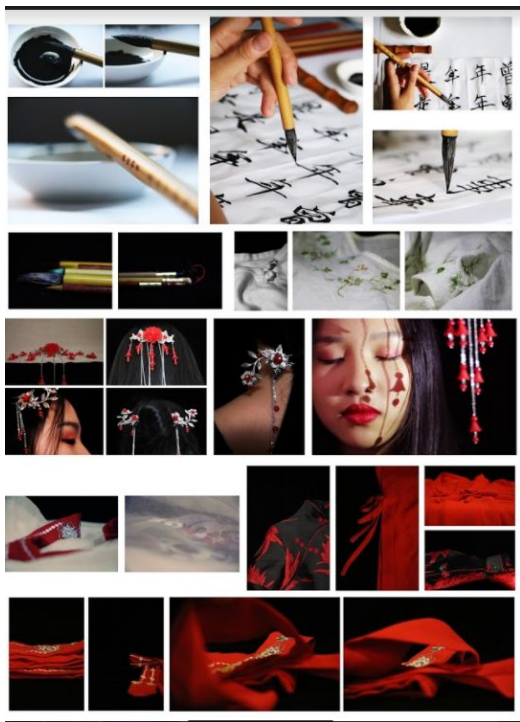
Always reflect on the previous passage of work, and use this to inform the way in which you drive your ideas forward and make new passages of work. It's a fine balance to make work that is the same as previous work, but equally, it's important to balance not extending work too-much and in a way that takes away from your job of clarifying and resolving ideas...

Larger format imagery on this board shows your ability to critically reflect on your ideas and to make critical decisions. Especially in the final 2-3 works of this board.

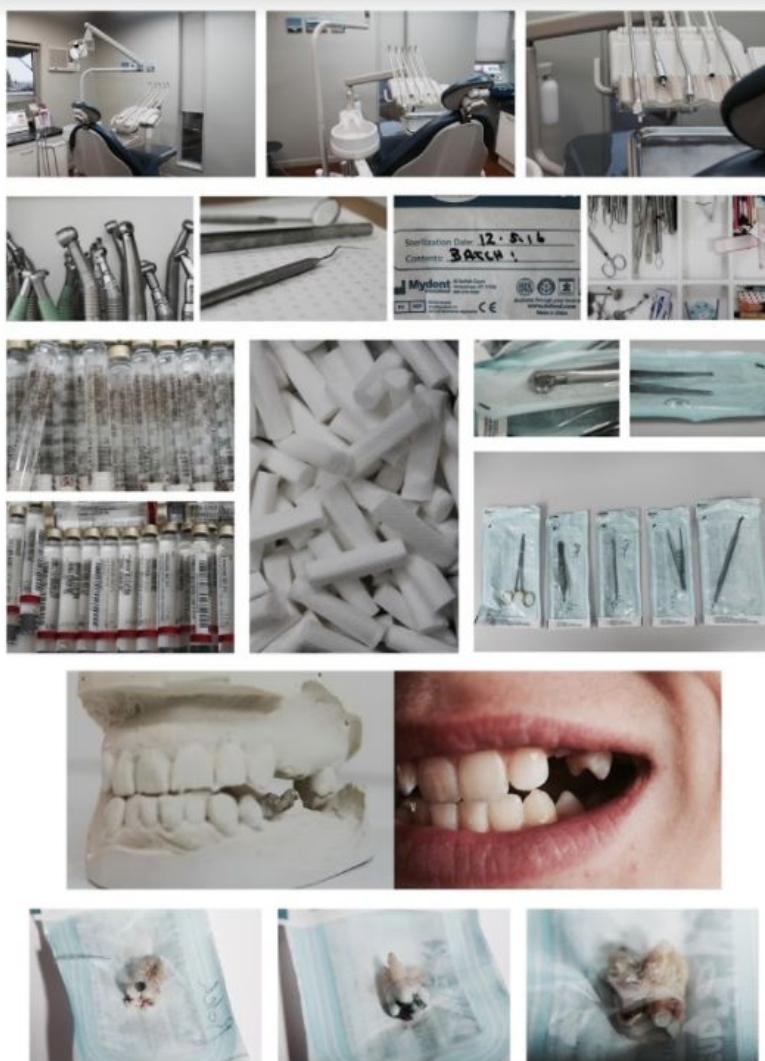
**Level 3 student work to
follow**



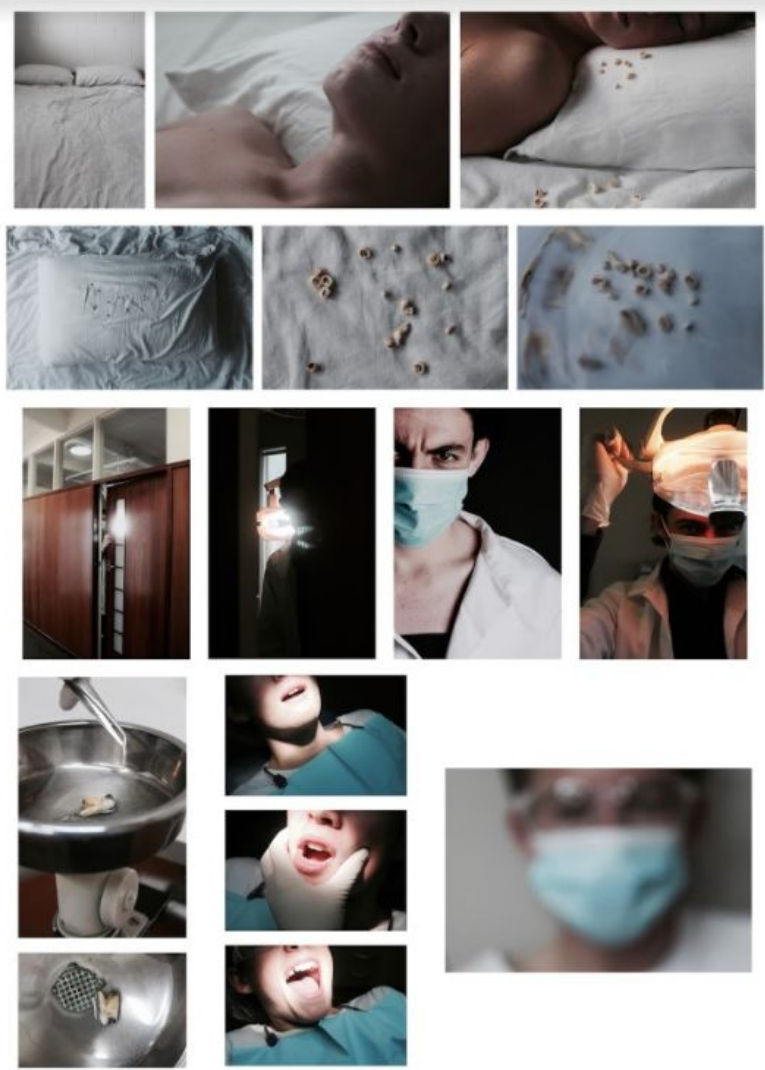
Prosopagnosia - 2018



Board 1

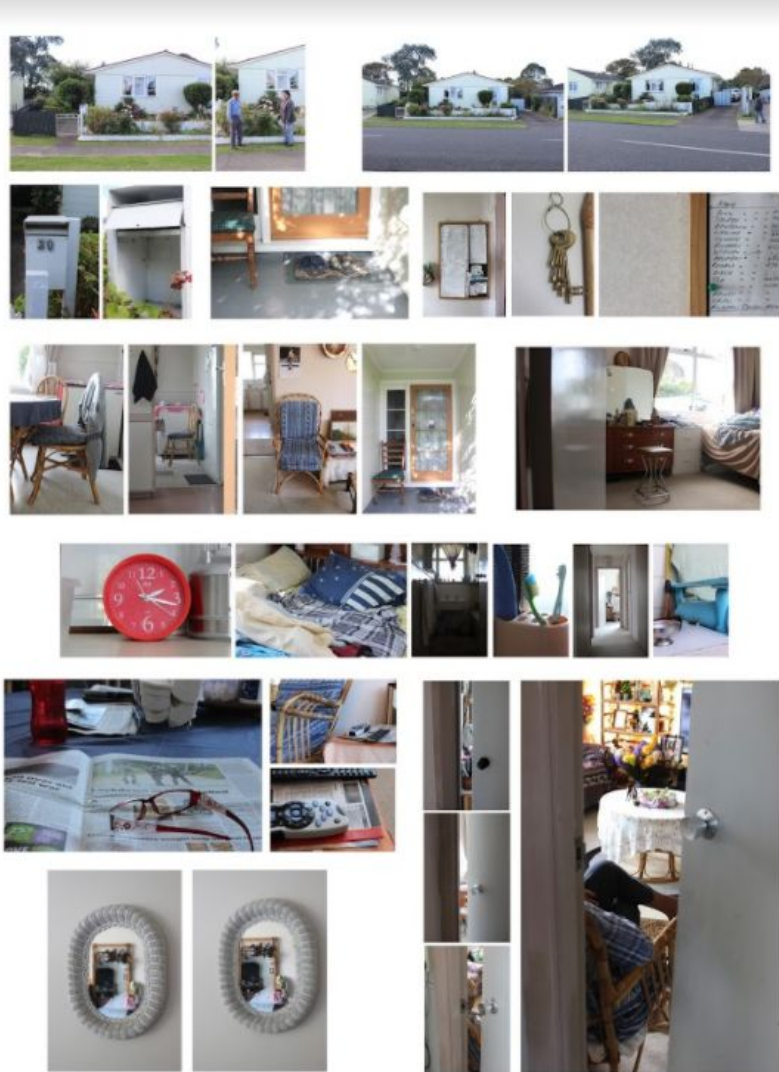


Board 2





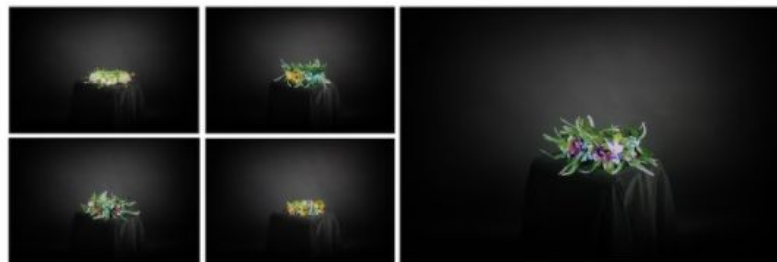
Board 3



B.1



B.2



B.3



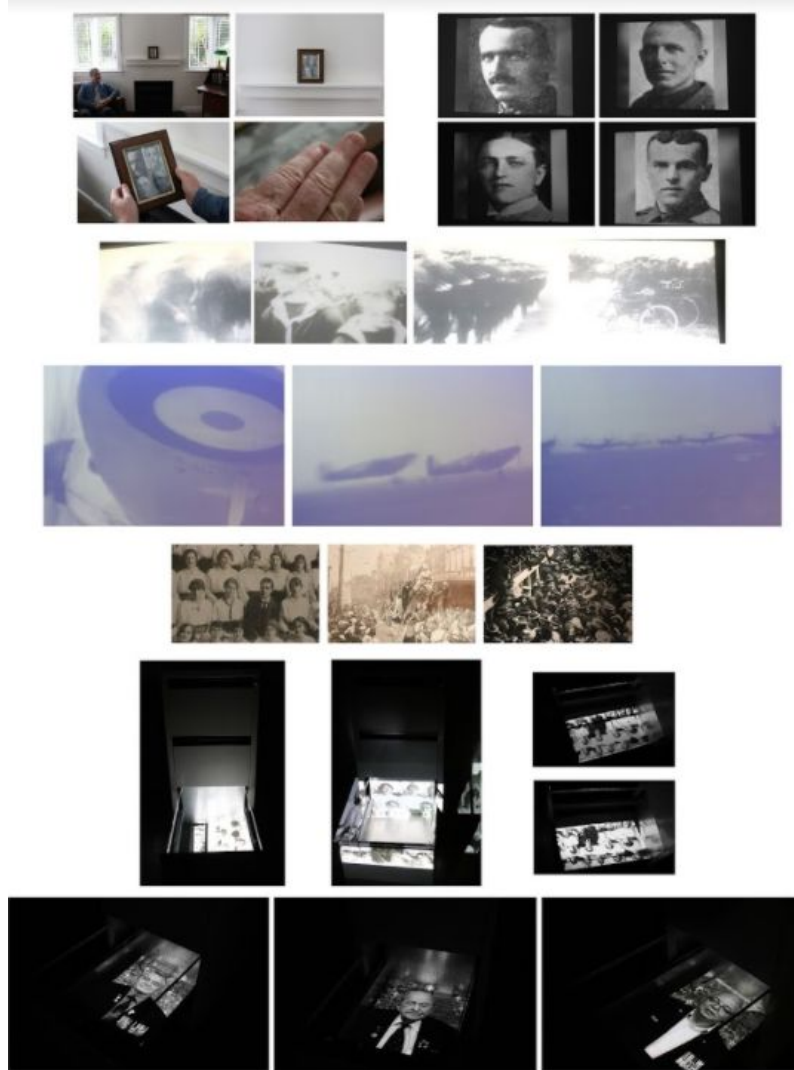


B.1

B.2



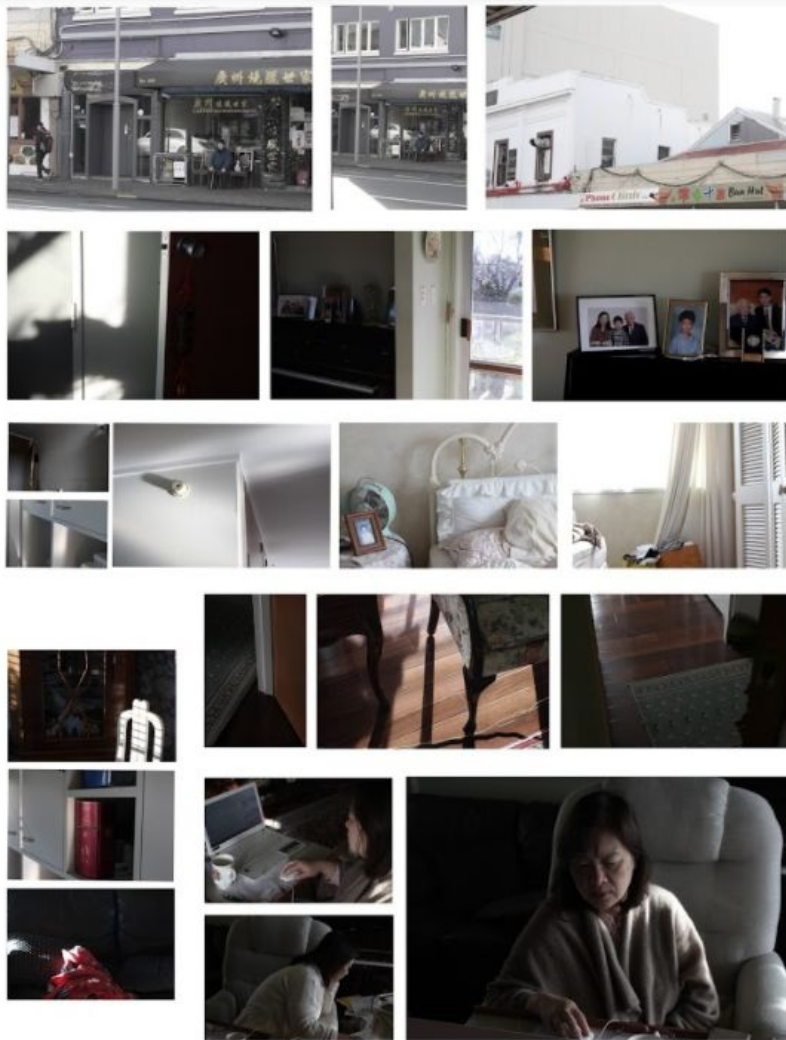
B.3



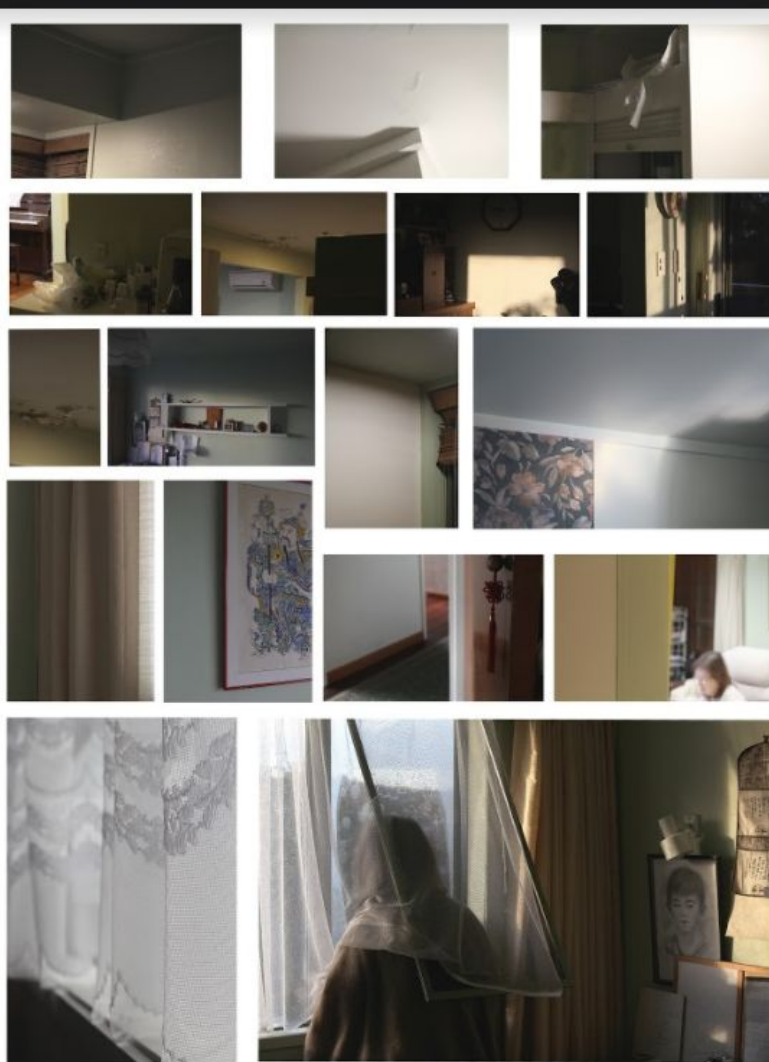


B.1

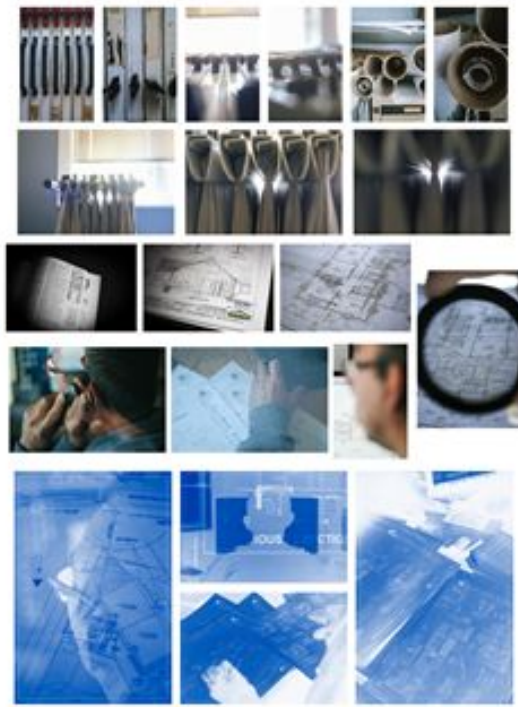
B.2

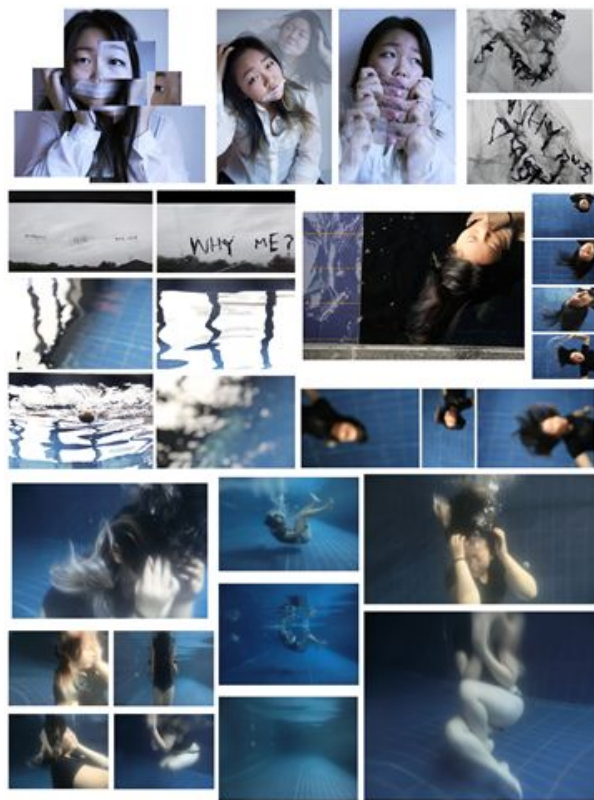


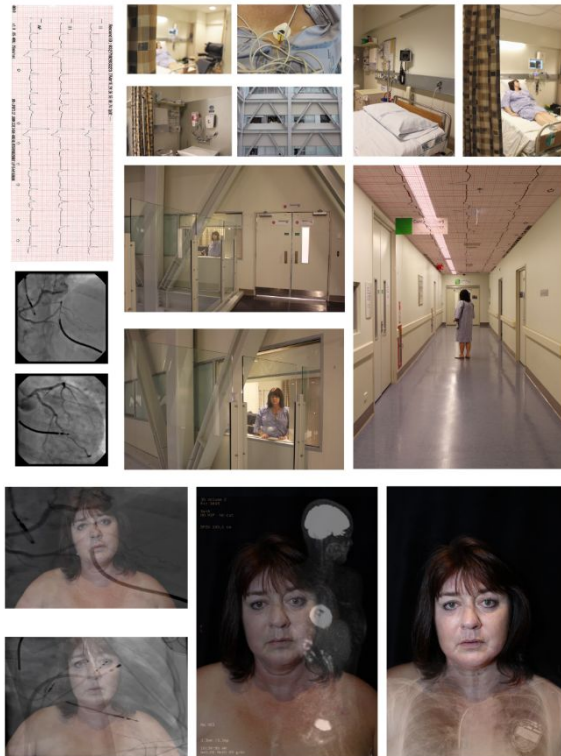
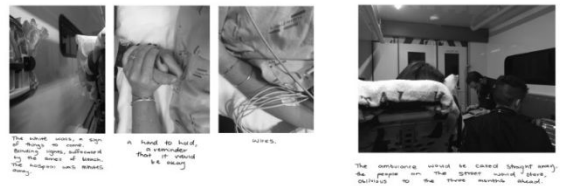
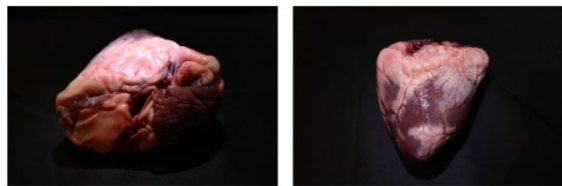
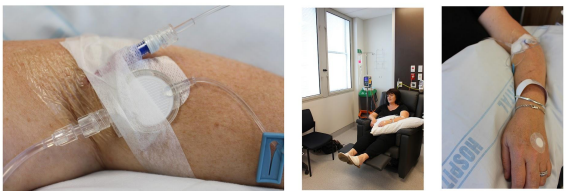
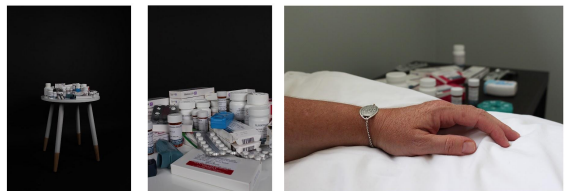
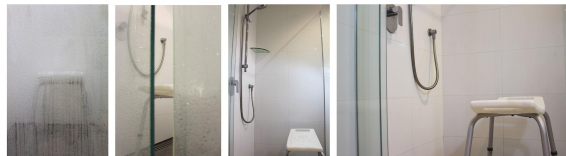
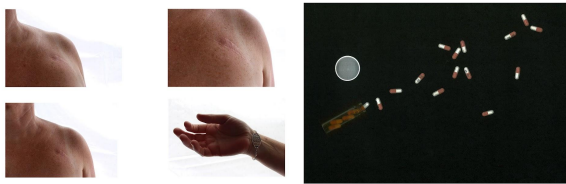
B.3

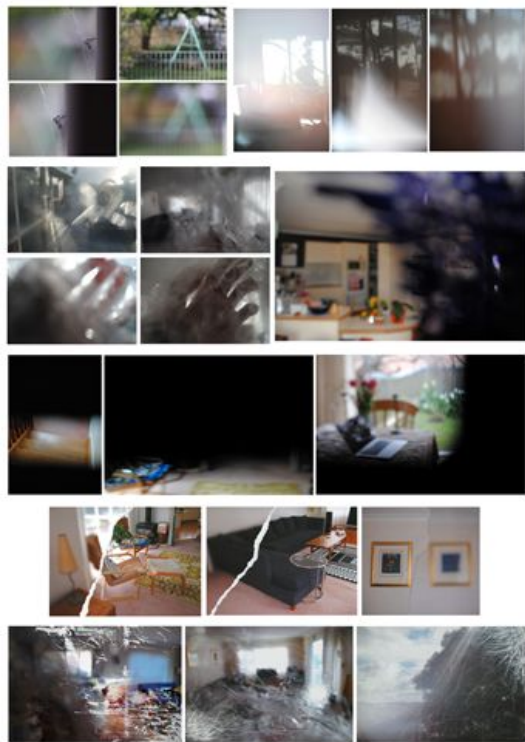


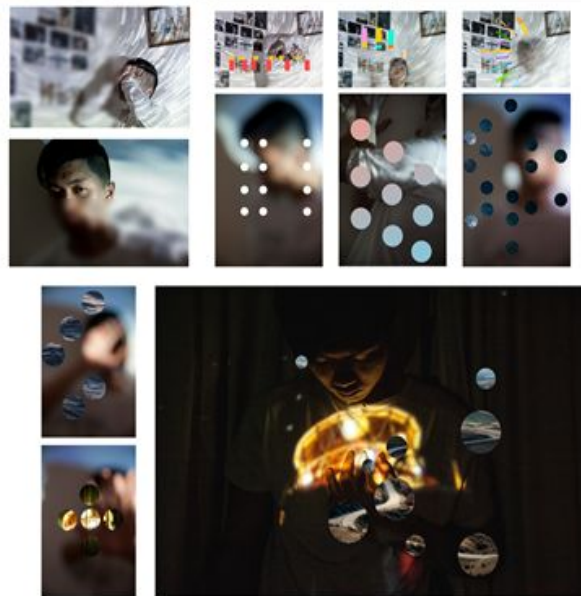
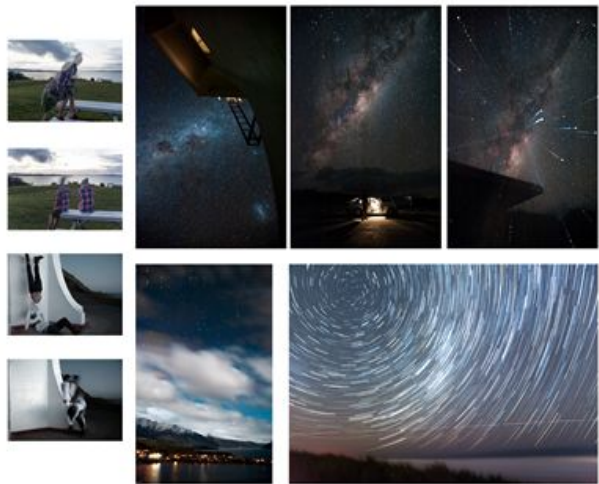
**More folios to follow
See the narrative and
development across
the boards**











Established practice

Artist **Krista Svalbonas**- use of collage and negative space. You could find artist models to help you develop your ideas with using photographs you have already taken...



Re-photograph work with things on top as Artist Max Shuster does



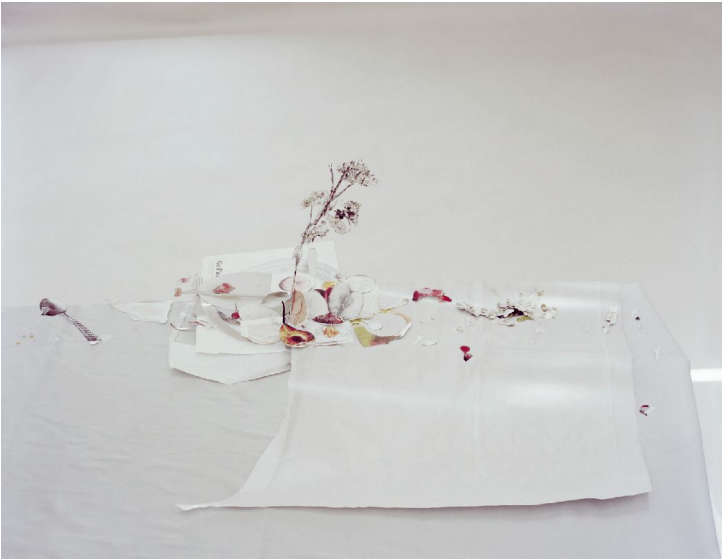
Digitally draw over photographs, as in these portraits by **May Xiong**:



Erena Baker - Nz Artist



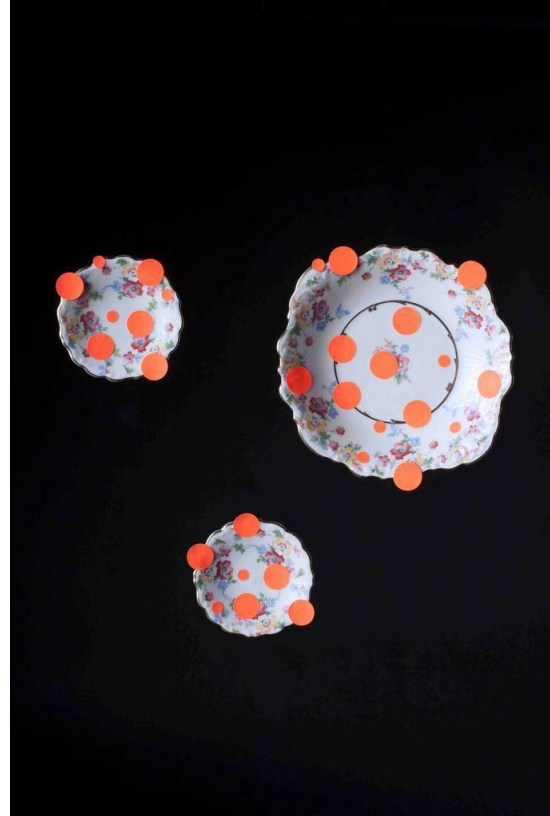
Laura Letinsky



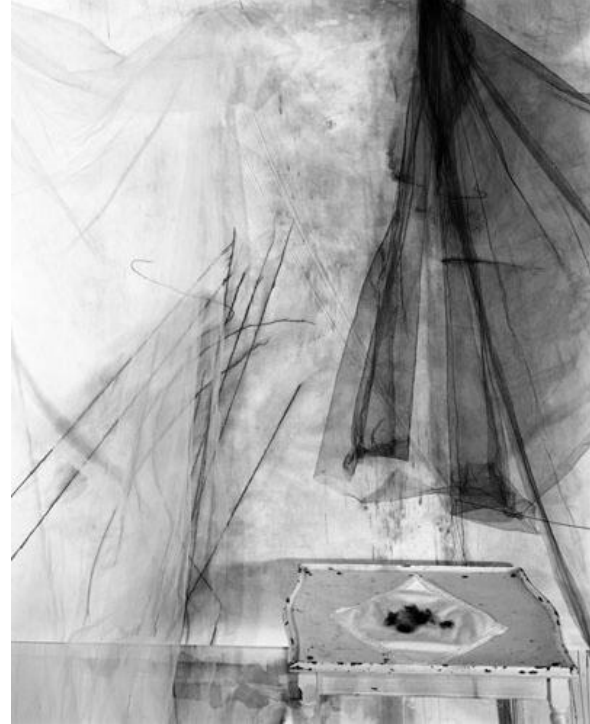
Peter Tonningsen



Wendy Van Stanten



Lauren Semivan



Fiona Pardington NZ



Susan Blasco



Tanu Gago - Samoan



Dieneke Jansen - NZ









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