

# **Year 12 Photography Bridging Project Mr Burton**

**Email [robertburton@highfield.herts.sch.uk](mailto:robertburton@highfield.herts.sch.uk)**

The summer work is to be completed to a high standard. Remember this is a step up from GCSE so you must try to make sure that you put time and effort into making this the best you possibly can.

**Task 1 – Artist Research (AO1 - Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.)**

This task is to improve your analytical and critical skills when looking at work by artists. You will be presenting this in your sketchbook as part of your portfolio. You will need to research **five** photographers that focus on fine art photography. Find out some background information about their artwork. What were they doing and why? What are their influences? Find two images by each artist and try to create a photo in the style of the artist. Look at the composition, the content, the colours they use. Experiment by taking more than one photo, it may be that you have several and there is one that is more successful than the others. Don't work too small. You will also need to include evaluations about each photographer. Use specialist vocabulary, see writing frame below. Talk about what you can see, be descriptive. Discuss the use of tone, colour, line, shape, composition, texture etc... Describe the message/mood of the piece, remember this is your opinion. Talk about what you think works well. We want to know what you think! See the writing frame to help you. Include as much detail as possible and remember to sound intelligent, you are now A'Level students!

**DO NOT COPY AND PASTE.**

**Task 2 – Experimenting with Photography (AO2 - Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.)**

**2.1 - Finding the alphabet in your setting/area.**

You will need to think creatively for this, don't just take photos of letters that are on posters etc...you want to be imaginative with your composition and content. Look on the web site and images below to give you inspiration. The images provided within this document, and via the web-link:

(<http://www.typographyserved.com/gallery/AlphabetGrand-Central/1339875>) were all taken at Grand Central Station in New York. Some of the images took some real imagination, thought, and cropping to get the final result, but the whole A-Z was discovered being captured into a great collection. The main challenge is looking at everyday items in such a different way to see if you can notice letter shapes. This is help you develop your photography in a creative way.

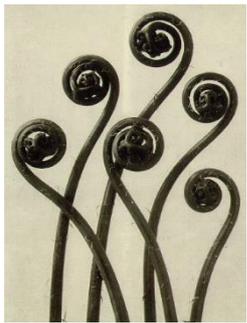


## 2.2 - Looking at the formal elements.

Take a **series** of images exploring texture, pattern, line, form and shape. Don't be afraid to go in close to your subject to bring out an element, but remember that there will be a minimum focusing distance. Be imaginative with you composition and think of using a mixture of black and white and colour shots.

- **Shape** a bold shape or outline is one of the strongest ways of singling out an object or person, giving it or them a sense of separation from their environment.
- **Texture** is concerned with surface - for example, the tight smooth skin of an apple, or the pitted surface of corroded metal. The visual appearance of texture in photographs suggests how they would feel to your touch. Subjects containing a rich mixture of textures are especially rewarding because of the ability to contrast one surface with another.
- **Pattern** is appealing to the human eye, whether repetitive and formal, or irregular and off-beat. By finding and exploiting visual pattern in a scene you can create a point of interest. Line can be used to create more complex shapes or to lead your eye from one area in the composition to another.
- **Form** is to do with an object's volume and solidity. It can be shown in two dimensional photographs through tone graduation (shading), although shape contributes greatly too.
- **Colour and Tone Values** Thinking about colour and tone values in order to develop an understanding of composition; colour and tone both contribute greatly to emphasis and mood.

See the examples below for inspiration, but remember we want to see original work.



Shape



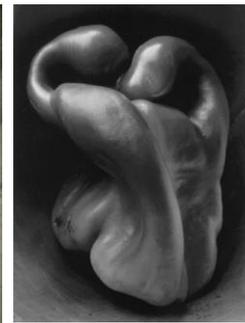
Texture



Pattern



Line



Form



Tone Values

You must come with all work ready to mount up in your sketchbook. The first lessons will be developing your bridging project.

This work WILL count towards your final mark so make sure it is completed to the best of your ability.

**Task 3 - Gallery Visit (AO1 & AO3 - Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress)**

Over the summer, visit a gallery to expand your knowledge of different artists and art movements. You could go to London to visit some of the big galleries. The National Portrait gallery exhibits a lot of photographers. There are also galleries in Cambridge and a small one in Baldock. Try to relate this to photography, film or animation but if you can't collect any information on any type of art.

Whilst you are there, collect maps and information leaflets to stick in your sketchbook. Either take photos, only if this is allowed in the gallery, or buy postcards. Do copies of at least 4 different images, try to choose at least 2 different artists. Find out some background information about the artist, specifically looking at what 'movement' they were involved in. Include an evaluation about each of the images. This will be presented in your sketchbook when you return in September as a part of your portfolio.

Either present all of your work in your sketchbook, thinking about the layout and backgrounds or you can work on paper (make sure this is good quality paper) and then mount this in your sketchbook in September.

Galleries you could visit

**London:**

follow this link to see a comprehensive list of London galleries with maps: <http://www.london-galleries.co.uk/>

National Gallery and the National Portrait Gallery

The Photographers Gallery

Tate Modern

Saatchi Gallery

Cork Street – various small galleries

**Cambridge:**

The Fitzwilliam Museum

Kettles Yard

**Letchworth:**

The Broadway Gallery

Some suggested photographers you could look at:

Taryn Simon	Hiroshi Sugimoto	Ansel Adams	Cindy Sherman
John Heartfield	William Eggleston	Imogen Cunningham	Edward Weston
Paul Strand	Walker Evans	Tina Modotti	Arnold Newman
Aaron Siskind	Karl Blossfeldt	Misha Gordon	Man Ray
Thomas Florschuetz	Sarah Lucas	Sarah Lucas	Philip Lorca DiCorcia
Ansel Adams	Edward Weston	Robert Mapplethorpe	Bernice Abbott
Maurizio Anzeri	Linder Sterling	Amirali Ghasemi	Guo Pei
Robbie Cooper	Richard Burbridge	Michael Macku	Erwin Olaf
Valerie Belin	JR	Ivo Mayr	Alexander Rodchenko

## **Writing Frame – What questions you should be answering for your artist evaluations.**

### **What is your opinion of the artwork?**

#### **Why?**

##### **Describe it.**

What kinds of things do you see in this photograph? What else do you see?

What words would you use to describe this photograph? What other words might we use?

How would you describe the lines, shapes, colours in this picture? What does this photograph show?

Look at this photograph for a moment. What observations can you make about it?

How would you describe this photograph to a person who could not see it?

How would you describe the people in this picture? How would you describe (the place depicted in) this photograph?

##### **Relate it.**

What does this photograph remind you of?

What things do you recognize in this photograph? What things seem new to you?

What do these photographs have in common?

How is this picture different from real life?

What interests you most about this work of art?

##### **Analyze it.**

Which objects seems closer to you? Further away?

What can you say about the colours in this photograph?

What colour is used the most in this photograph?

What can you tell me about the person/people in the photograph?

What can you tell me about how these people may have lived? How did you arrive at that idea?

What do you think is the most important part of this picture?

How do you think the artist made this work?

##### **Evaluate it.**

What do you think is good about this photograph? What is not so good? Be specific and personal.

Do you think the person who created this has done a good or bad job? What makes you think this?

What do you think other people would say about this work? Why do you think that?

What do you think is worth remembering about this photograph?

What do you think the artist is communicating? What social, moral, spiritual or cultural message is the artist communicating?