A Workshop at the Contemporary Art Gallery with accompanying Downtown Photowalk

After our gallery visit students will have the afternoon free to work on two projects.

* Grade 11’s: Must do the film shoot plus one additional digital shoot.
* Grade 12’s: Can do any two of the themes.
* Grade 11’s will probably have to share a camera but will each get a roll of film. How you work this is up to you but keep track of who took each photograph. A list will be made available to you help track this.
* With your film work especially – remember spot metering, lighting and bracketing – all the tools and strategies that have helped you produce your most successful images.
* Remember in all cases that the imagery must be engaging and worthwhile and the compositions must be dynamic.

FILM SHOOT

KAPWANI KIWANGI COLLIDING OBJECTS

*In her work Subduction Study Kapwani Kiwanga uses images of two geological samples physically butted against one another to represent the future collision of two continents, anticipating the future development of a supercontinent and a possible globally homogenous society. Both the subjects of the photograph and the physical act of overlapping the two images create metaphorical meaning.*

ACTIVITY:

Take pictures of isolated objects, no matter how large but frame them (zoom in or pan out) so that they are approximately the same size within the image. Make sure to spot-meter

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AT THE STUDIO:

In the darkroom, enlarge two images so that the objects are EXACTLY the same size. Cut them both at an interesting angle and mount the two images so that the subjects merge together.

DIGITAL SHOOTS

KAPWANI KIWANGI THE FUTURE

Kapwani Kiwangi is interested in exploring how human beings anticipate the future. To this end she uses imagery to reference ideas that people have about what the future be like. Most of these images and ideas have roots in real science and technology.

ACTIVITY:

Take a picture of the future.

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AT THE STUDIO:

Select and edit your photograph and write an explanation in 50-100 words.

KARA UZELMAN TOOLS (and what they say about us)

*Kara Uzelman is interested in using photography as a way of archiving images that, when seen as a collection, uncover a larger history or idea.  She does not seem to be particularly interested in the photograph as an isolated and precious art object.*

**ACTIVITY:**

**In your walk catalogue all tools that you come across.  Try to isolate the tool as much as you can within the photograph so that it is obviously the subject of a well-composed image.  Try to find and archive at least 10 different tools.**

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AT THE STUDIO:

Take your 4 best images and produce images from the in 4 radically different ways.  Produce prints, photocopy, crop, enlarge, use black and white or color, manipulate in photoshop, create different sizes of images etc.

Create a group of four and create an installation of your suite of images somewhere around the school.

GRACE NDIRITU THE POETRY OF IMAGES

*Grace Ndiritu is interested in creating connections between seemingly disparate images.  She has created an encyclopedic archive of images that she combines in various iterations in each exhibition.  It is constantly changing as our memories and relationships and stories we tell are also ever-changing.*

ACTIVITY:

Keep an eye out for found imagery.  This needs to be collectable (on paper, not street art or graffiti.)  Take a photo that includes this image within context (as it appeared when you found it).  Use cropping and POV to make the composition dynamic and interesting. The image must be part of the image but not the subject.  Once the photo is taken collect the physical image and bring it back to the studio.

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AT THE STUDIO:

Scan the image, crop and adjust in Photoshop. Display the found image as a diptych with the matching photograph.