

RE_VIEW

170 YEARS OF PHOTOGRAPHY

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Gallery of
Victoria



EDUCATION RESOURCE

NGV INTERNATIONAL
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Cover image:

MAN RAY

American/French 1890–1976

No title [*Study for book cover*] 1933

gelatin silver photograph

28.3 x 22.4 cm

Purchased through The Art Foundation of Victoria with the assistance of Miss Flora MacDonald Anderson and Mrs Ethel Elizabeth Ogilvy Lumsden, Founder Benefactor, 1983
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INTRODUCTION

In 1969 the newly established department of Photography at the National Gallery of Victoria acquired its first photograph for the permanent collection. Forty years later it is timely to review what has been acquired now that the collection numbers over 15,000 international and Australian photographs. The exhibition *Re-view* draws on some of the remarkable highlights of the international collection to show the richness and diversity of photographic practice worldwide.

This exhibition, selected from each decade of the medium's history from the 1840s onwards, shows the evolution of this unique art form through some of its best-loved and most remarkable images. Artists included from earlier periods are William Henry Fox Talbot, Julia Margaret Cameron, Alfred Steiglitz, Edward Weston, Imogen Cunningham, Man Ray and László Moholy-Nagy. Contemporary artists include Martin Parr and Yee I-Lann, among others.

This education resource is designed for use for individual study and research to assist teachers and students with pre-visit preparation as an introduction to the exhibition and to develop post-visit activities.

The material is intended to complement the exhibition catalogue and exhibition labels (most include revealing quotes by the artists) and to be a general classroom resource for photography. It is suitable for teachers and senior students to use with the revised 2010 VCE Art and Studio Arts study designs, and also appropriate as a stimulus for Middle Years VELs Domain for Art Exploring and Responding.

For more information on this exhibition and the NGV international collection of photography, please see the publication *Re-view: 170 Years of Photography* by Isobel Crombie, Senior Curator of Photography.

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THE DISCOVERY OF PHOTOGRAPHY

In the *Paris Literary Gazette* in January 1839 the French government announced the discovery of photography by Louis-Jacques-Mandé Daguerre (1787–1851), a painter who had managed to fix images by using a camera obscura. When, a few weeks later, William Henry Fox Talbot (1800–1877), announced his discovery on the other side of the Channel in England, the history of photography had begun!

Both Daguerre and Talbot had been experimenting for some time to make images more permanent. Daguerre had teamed up with Joseph Nicéphore Niépce (1765–1833), who is credited as the first person to fix images and experiment with photography. As early as 1816 Niépce coated a polished pewter plate with the light-sensitive Bitumen of Judea in a process he called 'heliography' or 'sun drawing'.

After Niépce's death Daguerre continued his experiments. In 1835 he apparently placed an exposed plate in a cupboard and, some days later, was surprised to find the latent image had developed. Daguerre eventually concluded this was caused by the presence of mercury vapour that had leaked from a broken thermometer.

For Talbot the process of 'photogenic drawing' also arose from his experimentation with the camera obscura and light-sensitive paper after he observed how it would be 'charming' to fix images permanently. Less than two years later he had perfected his technique with an improved version called a 'calotype' from the Greek *Kalos* meaning beautiful.

In 1844 Talbot issued his book *The Pencil of Nature*, the first commercial book to be illustrated with actual photographs. This was not just a random collection, it indicated many diverse possibilities for the use of photography including pictorial, scientific and technical ones.

The daguerreotype remained the more popular of the two methods between the 1840s and 1857, although there were distinct disadvantages with early daguerreotypes. The length of the exposure time made portraiture difficult and they were one-off prints, generally small and fragile. Daguerreotypes were often cased for protection.



William Henry Fox TALBOT
English 1800–77
No title (*Portrait of a man*) (c. 1843)
salted paper photograph
7.6 x 6.6 cm irreg.
Purchased through The Art Foundation of Victoria with the assistance of David Syme & Co. Limited, Fellow, 1982

I do not profess to have perfected an art but to have commenced one, the limits of which it is not possible at present exactly to ascertain. I only claim to have based this art on solid foundation.
— William Henry Fox Talbot



UNKNOWN
American active (1850s)
No title (*Two boxers*) (1850s)
daguerreotype, watercolour
wood, gold, metal, velvet and cardboard (case)
12.0 x 8.8 cm irreg. (image);
15.2 x 12.2 x 1.6 cm (case)
Presented by the National Gallery
Women's Association, 1995

What are the major physical differences in the above works?

What evidence is there in both works that the exposure took a significant time?

Research the purpose and function of each work.

MATERIALS AND TECHNIQUES

Camera obscura

The camera is derived from the camera obscura, a darkened room with a small hole through which an outside view was projected on the opposite wall. This optical principle was known to Aristotle (384–322 BC), although its later invention is attributed to the Arabian scholar Alhazen (AD 965–1038). Later artists like Leonardo da Vinci (1452–1519) were to use the camera obscura in their quest to imitate nature. Talbot was using a camera obscura while on his honeymoon at Lake Como in Italy when he first realised he wanted to fix the images more permanently. In the mid sixteenth century the pinhole was replaced with a lens.

Calotype

The calotype was also called the 'talbotype' and was known as a 'salted print' as well. Salt printing refers to the positive printing procedure invented by William Henry Fox Talbot. In strangely similar circumstances to Daguerre, it is believed to be a chance discovery, when Talbot re-sensitised some paper which had failed to work in previous experiments. As the chemical was applied, an image that had been invisible began to appear.

Calotypes were printed from oiled-paper or waxed-paper negatives. This negative-positive photography enabled only a number of prints to be made from each picture. In darkness the surface of a sheet of paper was soaked in a solution of common salt and brushed with silver nitrate. The paper was then placed in the camera obscura or camera and exposed to light. The image obtained

was not as highly defined as the daguerreotype because of the texture of the paper. After being fixed in common salt, prints could be made from the negative. The exposure time was approximately from one to three minutes.

Daguerreotype

Named after the inventor Louis-Jacques-Mandé Daguerre, the daguerreotype was made from a copper plate coated with a thin layer of silver. The silver surface was polished to a mirror finish and made sensitive with iodine and bromide, the plate was then ready for exposure in the camera. After exposure the direct positive image was brought out by mercury vapour.

Because of the long exposure, moving objects were blurred. As the process improved and exposure time was shortened, registering remained problematic.

Did you know???
Often in early portraits people were propped up with iron bars and supports. It was almost impossible to capture a smile.

Wet plate

Also known as the 'collodian' process with the photographs referred to as 'ambrotypes'. The daguerreotype and calotype were superseded by Frederick Scott Archer's (1813–1857) wet plate process, which was invented in 1851, the year of Daguerre's death. This process enabled glass negatives to be produced with shorter exposures. The negatives, when placed against

a black background, produced direct positives (ambrotypes) that were cheap substitutes for daguerreotypes.

Did you know???

In the past daguerreotypes cost about the equivalent of the weekly wage to produce.

The essential drawback with the wet plate technique was that each step in the process had to be completed while the chemicals were still wet or the negative would hold a pattern of salt crystals. Photographers were constrained to the studio although the more adventurous would manage to transport the dangerous solutions and equipment and convert a tent or cart into a studio on site to record their work.

Albumen print

The albumen print was first described by Louis-Désiré Blanquart-Evrard (1802–1872) to the French Academy of Science on 27 May 1850. The earliest photographic papers were hand-coated, but by 1858 papers were available commercially. Essentially the paper was coated with egg white and common salt then, after drying, was sensitised with silver nitrate. It was then exposed under a contact negative to UV light. Albumen prints were the most common nineteenth-century photographs.

Did you know???

It takes a dozen eggs to produce 500 ml of egg white, enough to coat fifty sheets of 8.5 x 11.0-inch paper.

Dry plate

While the dry plate process was widely known, many photographers preferred wet plate due to the shorter exposure times. In 1871 Dr Richard Maddox (1816–1902) discovered that calcium bromide and silver nitrate could be mixed in a gelatin solution to form a silver bromide emulsion. Modern black and white photography (gelatin sliver) is based on this process.

Roll film

The invention of celluloid by Alexander Parkes in 1861 was the next breakthrough in the photographic process. Celluloid replaced the use of glass and the silver salts in a gelatine base could be coated directly. In 1885 a gelatine-stripping film had been developed in roll form and this could be exposed in a specially built camera. George Eastman (1854–1932) introduced the Kodak camera which incorporated a roll of film enabling 100 exposures that were developed in the Eastman factory and returned, reloaded with film, to the owner.

Did you know???

The Kodak camera was inexpensive and it was sold with the advertising slogan: 'You press the button we do the rest'.

Early colour photography

The international commercial photographic film companies Kodak, Agfa and Ilford played key roles in the development of colour

photography. From 1930 progress in understanding the chemistry of colour and increased knowledge of photography led to a ferment of new ideas and developments. Between 1953 and 1962 Ilford developed the dry bleach process, known today as cibachrome.

Type C

Photographs are printed from photographic roll film (negatives) onto positive paper. This is the most common, cheapest and convenient colour process.

Cibachrome

Direct positive colour prints are made with a positive transparency or slide instead of a negative. They are characterised by rich colour and a glossy surface. The paper contains three layers of emulsion; each is sensitive to either blue, red or yellow. The chemicals used are extremely toxic.

ALTERNATIVE PHOTOGRAPHIC PRACTICES

Photogram

A photographic image can be made without a camera by placing objects directly onto the surface of a photosensitive material such as photographic paper then exposed to light.

Talbot made reference to this process as 'photogenic drawing'. Man Ray (1890–1976) explored the medium and renamed them 'rayograms' or 'rayographs'. This process was also explored

by László Moholy-Nagy (1895–1946) and Imogen Cunningham (1883–1978).

Photogravure

A copper plate is highly polished and sprayed with a resistant resin and heated so it adheres to the plate. A positive transparency made from an original negative or film is then contact printed under UV light onto a gelatine-coated paper (carbon tissue) which has been previously made light-sensitive by soaking in a solution of potassium bichromate. The changes the melting temperature of the gelatin. This image-carrying tissue is adhered to the copper plate and, when soaked in hot water, the gelatin is softened and the paper base of the tissue separates. Portions of gelatin that received little or no light during exposure to the transparency remain soluble and slowly wash away, leaving a gelatin image which acts like an acid resist when the plate is etched. The plate is then placed in a series of etching baths then washed and inked. When the surface is wiped, the ink left in the recessed pits forms the image which is then printed onto damp paper.

View the photographs by Imogen Cunningham (*Leaf pattern*) and László Moholy-Nagy (*Photogram*) in the exhibition *Review*. Note the similarities and differences. Can you identify the objects used in each photograph?

The exhibition also includes a woodbury-type print, a colotype and a platinum print. Find out more about these processes.

PHOTOGRAPHY AS AN ART FORM

The use of photography as a documentary medium was soon realised but photography's creative potential was also explored from its inception. The experimental approach of photographers to the use of materials and techniques produced some surprising results.

The following photographic movements can be explored through the exhibition *Re-view*.

Pictorialism

This worldwide movement originated in England. Photographers were avid supporters of the medium as a means to explore artistic imagery. For example, the photographer Julia Margaret Cameron drew on Arthurian legends as the source of inspiration for her genre photographs. Often referred to as the 'fuzzy-wuzzy' school', photographers were known to apply substances to their lenses to deliberately soften the outline and edges of the subject, as if out of focus. Methods used by Pictorialists included soft focus, special filters, lens coatings, burning, dodging and alternative printing processes such as sepia toning, carbon printing, platinum printing or gum bichromate processing. For this reason Pictorialist imagery frequently looked like other art forms, for example, charcoal or wash drawings, etchings or lithographs.

Did you know???

In Australia Pictorialism lasted well into the 1930s and was also referred to as 'the sunshine school'.

Photo-Secession

An early twentieth-century photographic movement that was concerned to elevate photography to a fine art. Pictorialism was the underlying value of the Photo-Secession movement. Proponents argued that photography needed to emulate painting and etching of the time, and that the manipulation of the image by the photographer (by either hand or eye) was more important than the subject matter. The group was formed in 1902 by Alfred Steiglitz (1864–1946) and disbanded in 1917.

Modernism

Modernism embraced new photography and was concerned with society rather than nature. Straightforward, unmanipulated images were favoured and colour was not used. Modernism was concerned with formalism as opposed to Pictorialism. Often the emphasis was on composition, with the use of puzzle-like shapes and angles, sharp focus and unexpected angles. For an example, see *Shell*, 1927, by Edward Weston (1886–1958).

Purism

An offshoot of modernism. Photographers were interested in acute detail and radical vantage points. They were interested in the concept of 'man as hero' and the relationship between humankind and technology; often the machine was the subject, celebrating engineering and innovation.

Documentary Photography

Documentary photography has at its core the premise of truth. By reporting and recording significant events of social or moral significance, or capturing the details of daily life in particular times and places, photographers could use the camera as a tool for social activism or to publicise images for the purpose of photojournalism.

A light-hearted emphasis on the unguarded and candid moment can be seen, for example, in the work of Jacques-Henri Lartigue (1894–1986) who, from the age of seven, photographed his family and friends. Lartigue kept a diary, illustrated with sketches, in which information about his photographs was also recorded.

Postmodernism

A reaction to modernism characterised by a return to traditional methods and forms, including ironic self-reverence, parody and absurdity. Postmodernism generally reflects a reappraisal of assumptions about culture identity, history, gender and language, among other themes. One of its distinguishing features is the use of appropriation: the deliberate use by an artist of another artist's work, often taking the work and re-contextualising it in new or interesting ways.

View the work *The hand of man*, 1902, a photogravure by Alfred Steiglitz in the exhibition *Review*. What do you think the title refers to?

What evidence is there to suggest Steiglitz was interested in the ideas associated with Pictorialism?

View the work by Edward Weston, *Shell*. What elements and principles of design have been applied in this photograph?

View the work by Jacques-Henri Lartigue, *My cousin Bichonnade*, 1905. What is unusual about this picture?

APPLYING ANALYTICAL FRAMEWORKS

The following four analytical frameworks can be used for interpreting art:

Formal framework: visual analysis; used to analyse how an artwork's formal elements contribute to its meaning and messages. How have the formal elements of line, colour, shape, tone, composition and so forth (select one or two) contributed toward the meanings and messages of the work?

Personal framework: used to shed light on how artworks can reflect an artist's personal

feelings, thinking and life experiences, and also to gain awareness of the viewer's experience in interpreting the artwork. How does your experience and background as a viewer affect your interpretation?

Historical framework: used to identify the influences of the time, place, purpose, cultural and political settings in which the artwork was made including historical, social, socio-economic, religious, ethnic and gender contexts. How does the physical placement of this artwork affect the interpretation?

Contemporary framework: used to interpret contemporary ideas, issues and influences in the making, interpretation and analysis of artworks both from the past and present. How have contemporary art ideas and issues challenged traditional understandings of this artwork and its significance?



Julia Margaret CAMERON
 English 1815–79, Ceylon 1875–79
Julia Jackson (c. 1864)
 albumen silver photograph
 27.8 x 19.0 cm
 Purchased through The Art Foundation of
 Victoria with the assistance of the Herald &
 Weekly Times Limited, Fellow, 1979

Julia Margaret Cameron was given a camera by her children when she was forty-nine. She turned a glasshouse into a darkroom and a chook shed into her studio. She was deliberately, even naively, experimental in both her manipulation of the processes of photography and her cajoling and coercion of her subjects. She was often known to persuade her sitters to dress in medieval clothing. In the well-known portrait of her friend the mathematician and distinguished astronomer Sir John Herschel (1792–1871), Cameron mussed up his hair to give him an unkempt look in the style of a ‘mad scientist’.

Her favourite sitter was her niece Julia Jackson, who married Herbert Duckworth when she was nineteen. On his death she married Leslie Stephen. Two of their children were Vanessa Bell (1879–1961) who became a well-known painter, and Virginia Woolf (1882–1941) the writer.

My aspirations are to enable [*sic*] photography and to secure for it the character and use of High Art by combining the real and ideal and sacrificing nothing of Truth by all possible devotion to Poetry and Beauty.

— Julia Margaret Cameron, letter to John Herschel

The following questions can be used as a guide for applying analytical frameworks to the work *Julia Jackson*:

Formal framework

Notice the placement of the sitter within the frame and the focal point the photographer has used. What impact does this have?

What impact does the background and the use of space have?

What do you notice about the use of light and dark within the photograph?

Explore the process used by Cameron. Consider the use of different papers, the grain, tone and texture of the surface. What impact might the process of albumen photography have on the image?

Personal framework

What is the impact on you, the viewer, as you study the artist's work? Does the sitter remind you of anyone? What words would you use to describe this photograph? Do you think the work is overwhelming, intimidating, mysterious, contemplative, intriguing, intimate, alluring, or boring, bland, fuzzy, out of focus?

How might your response relate to the meaning and messages being conveyed in the work?

Is there evidence to suggest the artist knew her subject? Discuss.

What characteristics and qualities of the sitter's identity are reflected in the work?

Cultural framework

Examine the work from a cultural and historical perspective and study the techniques and processes the artist has used. Consider the importance of technological changes in photography in the nineteenth century.

What cultural values, beliefs and ideas may have influenced the artistic practice of Julia Margaret Cameron?

Research the concept of portraiture and how the invention of the camera may have changed our vision and representation of portraiture through different times and places.

Contemporary framework

Has the artist taken the theme of portraiture and challenged traditional perspectives? Consider the expectation placed on the camera's ability to capture the notion of a 'perfect likeness'.

How important do you think the value of truth is in the depiction of the subject, given advanced technology and our understanding today of manipulating imagery using the digital processes?

Consider the works in light of concerns we have today about our appearance, body image and self-esteem.

Analyse and interpret at least two other artworks by Cameron. Discuss the artist's personal interests and experiences through the application of the Formal framework and the Personal framework.

In addition to portraiture, what other themes have interested the photographers in this exhibition?

Find out what the word 'photography' means and who is credited with first using this term.

**MAN RAY**

American/French 1890–1976

No title (*Study for book cover*) 1933

gelatin silver photograph

28.3 x 22.4 cm

Purchased through The Art Foundation of Victoria with the assistance of Miss Flora MacDonald Anderson and Mrs Ethel Elizabeth Ogilvy Lumsden, Founder Benefactor, 1983

© Man Ray/ADAGP, Paris.

Licensed by VISCOPY, Australia

Man Ray was born in Philadelphia and originally named Emmanuel Radnitsky. At the age of seven he decided he wanted to be an artist. In his early twenties he visited Alfred Steiglitz in his Gallery 291 in New York City. For many years Man Ray lived in Paris with the other Dada and Surrealist artists, notably Marcel Duchamp (1887–1968) and Tristan Tzara (1896–1963). Man Ray pursued his ideas across a diversity of art forms but he is best known for his photographs.

This unusual self-portrait was one of several Man Ray made for a cover of a book in 1934 and featured a number of props he favoured repeatedly in other photographs. The precise placement of juxtaposed and unusual objects and their unexpected proximity in the picture plane, as well as the mysterious use of shadow, confront the viewer with an acute sense of scale.

I paint what can not be photographed. I photograph what I do not wish to paint.

— Man Ray

The following questions can be used as a guide for applying analytical frameworks to the work *No title (Study for book cover)*, 1933.

Formal framework

What elements and principles of design play a significant role in this photograph?
 Comment on the use of light and dark. Comment on the use of repetition.

What evidence of Man Ray's interest in the ideas of the Surrealists can be found in the photograph?

Personal framework

How does this work make you feel? Which elements and principles evident in the photograph contribute to your response?

What understanding or insight do you gain about the personality of Man Ray?

Describe what each component of the photograph is like? For example, start with the phrase: 'The hands are like.....'

Cultural framework

Look at the didactic information. What was happening in the world when this image was produced? Examine what was happening politically or economically. Research further information about the time and place in which the work was produced and consider other factors or influences that were happening in society including popular pastimes, music and the impact of new technologies.

Contemporary framework

Research other photographers who use the idea of juxtaposition and the careful precision and arrangement of objects in their work.

What influence have the ideas of the Surrealists had on contemporary photographic practice?

View the work by Fredrick Evans, *Aubrey Beardsley*, 1895, in the exhibition *Re-view* and Man Ray's *No title (Study for a book cover)*. Note the different processes used by each artist. What do you notice about the use of the hands in each photograph? Compare the use of light and dark.

CONTEMPORARY PHOTOGRAPHY



Martin PARR
English 1952–
Common sense 27 1997, printed 1999
type C photograph
104.2 x 156.6 cm
Purchased 2005
© Martin Parr, courtesy Magnum Photos, UK

Martin Parr's ideas are expressed across diverse art forms. His grandfather, who was an amateur photographer, encouraged his interest in photography when Parr was a boy. He became known for his photographs of the working class in Britain during the era of Margaret Thatcher. Parr examines and questions the morality and meaning of our daily lives, finding salvation in humour.

With photography, I like to create fiction out of reality. I try to do this by taking society's natural prejudice and giving this a twist. — **Martin Parr**

The following questions can be used as a guide for applying analytical frameworks to *Common sense 27*, 1997.

Formal framework

What elements and principles of design are the most important in this photograph? For example, note the use of colour. Why has the artist selected pink for the colour of the cakes? What associations might you have with the colour pink? Is it a realistic interpretation of a pig's colouring? How does the use of pink contribute to the meaning and messages conveyed? What impact does the arrangement of the cupcakes placed on a gold doily have? How does this add to your interpretation?

Does symbolism play a significant role in the photograph and, if so, in what way? Comment on the use of the focal point.

Personal framework

What do you, as the viewer, first identify with when you look at this photograph?
What does it remind you of? For example, does it remind you of advertising images?

Where have you seen a similar arrangement of cupcakes? Why do you think the artist has chosen the pig as an image and not another animal? Why has the artist chosen a pig's face? How does this relate to the idea of eating cake?

What words would you use to describe the cupcakes? For example, witty, cute, sickly, appealing. How does this add to your interpretation and the meaning and messages conveyed? What symbols, if any, are explored or utilised in the artwork?

Cultural framework

Look at the caption. Does the date or place in which the artwork is produced reveal any further information? What does the title suggest?

Research some of the events happening at the time to gain a further understanding into the interpretation of the photograph. Some of the possible influences may include historical, political, socio-economic, religious, ethnic and/or gender issues. How has the function and nature of photography changed over time and why?

Contemporary framework

How does this image compare with other advertisements for food products you have seen? Do you think the artist is commenting on healthy choices we might make in eating? How might we interpret this photograph today given our collective and continuing fascination with celebrity cooking shows and television programs like MasterChef? How might the artist be reflecting on consumerism, consumption and mass culture? How does the use of photography as a medium impact on the subject?



YEE I-Lann
 Malaysian 1971–
Huminodun 2007
 from the Kinabalu series
 lightjet photograph
 106.0 x 205.0 cm
 Purchased NGV Foundation, 2008
 © Yee I-Lann

Born in Kota Kinabalu in Sabah, Malaysia, Yee I-Lann graduated from the University of South Australia in Adelaide before studying painting at Central St Martins College of Arts, London.

Yee I-Lann's practice seeks connections between landscape, perception and cultural identity. She weaves together scenes and sites that explore mythical, geographical and anthropological stories and histories.

Huminodun is the first image in a series of three works which reference the Kadazandusun people and their significant relationship with Mount Kinabalu. Despite looming environmental issues caused by the proliferation of palm oil cropping and dramatic cultural change caused by increased consumerism and modernisation, the mountain endures.

This image specifically draws on the Kadazandusun creation story in which the daughter of the god Kinoingan was sacrificed so that her dismembered body could sustain the earth. After her death Huminodun returned in spirit form to protect the people of the area.

We do need to develop a general culture of critical thought in Malaysia and I think the arts do help towards that. — **Yee I-Lann**

The following questions can be used as a guide for applying analytical frameworks to *Huminodun*, 2007.

Formal framework

How has the artist used the elements and principles of design to convey meaning and messages? What part does the horizon line play in the composition? Notice how the figure of the woman is off centre. What impact does this placement of the figure have in the work? Comment on the use of tone and colour. What techniques and materials have been used by the artist to create this image? How has the image been constructed? Comment on the style. Do you think there are visible stylistic tendencies? What evidence exists of the use of symbolism?

Personal framework

Describe the woman in the picture. What do you think is happening to her hair? What emotion is conveyed by her body image and facial expression? What do you think her pregnancy symbolizes? What is your response to the work?

Cultural framework

Why do you think the artist has focused on this particular myth? Google search this area and explore the geographical location. Find out more about palm oil cropping and the impact this has on the environment.

Contemporary framework

Consider Yee I-Lann's photographic practice in the context of postmodernism. What issues and concerns are reflected in her work which might be suggestive of a postmodernist practice? Research other artists in this exhibition who have commented on the environment and sustainability and/or have similar concerns for the recognition of ethnicity and importance of cultural identity. To what extent can photography as an art form influence our critical thought?

EXHIBITION DESIGN AND PRESENTATION

List all the key factors in the exhibition which have contributed to the design and presentation of the artworks. What colour are the walls painted and how has this contributed to the design? How have the works been arranged or grouped together? Are the works hung chronologically? At what height are the works hung? How has lighting contributed to the design and presentation? Are there any particular works which need specialist lighting?

What information is provided to assist with your understanding and interpretation of the exhibition? Comment on the title of the exhibition and meaning? Comment on the curatorial concept, theme or sub-themes in the exhibition. Is there a room brochure, website or catalogue available to research further information? What information do the labels provide? How have artworks been purchased and how have they entered the collection? Are there Education and Public Programs to accompany the exhibition?

List all the key factors in the exhibition which contribute to the protection of the artworks. How is lighting and temperature control contributing? What impact does humidity have on the artworks? Comment on the framing and presentation of the artworks in relation to their protection. What security measures are in place?

Research some of the key factors related to the conservation of artworks. For what length of time are works kept on display? Why can't they be on display permanently? What impact might insects and mould have in the potential deterioration of artworks? What impact might light have on the possible deterioration of artworks? How might the artworks be handled and stored?

Research factors which might impact on the reproduction of an artwork for use in marketing and promotion. What possible limitations and restrictions exist? What evidence have you seen of marketing and promotion of this particular exhibition and where? Who are the major sponsors for the exhibition and why is sponsorship important?

Research the roles of the curator, exhibition designer and graphic designer in the presentation and display of the artworks. What are some of the other key roles of people who contribute to the exhibition? Examine the role of staff in relation to installation, Education and Public Programs.

USEFUL WEBSITES

Masters of photography. International photographers spanning the mid 19th century until the 20th century.
<http://www.masters-of-photography>

History of photography. A comprehensive listing of photographers including many of the photographers mentioned in this resource.
<http://www.rleggat.com/photohistory/history>

Magnum. An archive of over 400,000 images.
<http://w.magnumphotos.com>

J. Paul Getty Museum. An excellent collection of photography.
<http://getty.edu/museum/>

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