

responding to photography

PRC P.O.V.

PHOTOGRAPHY NOW AND THE NEXT 30 YEARS

Responding to Photography is an interactive guide designed to enhance your educational experience with exhibitions at the Photographic Resource Center. Educators are encouraged to use the information presented in the guide to prepare for their visit to the PRC.



The camera icon indicates an interactive prompt or activity that will guide you through the material and provide opportunities for discussion in your classroom.

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introduction

Contemporary photography deals with a wide range of interesting issues, ideas, and techniques, many of which are presented in the exhibition *PRC/POV: Photography Now and the Next Thirty Years*. A celebration of the PRC's 30th anniversary serving as New England's Center for Photography, this exhibition features the work of contemporary artists, writers, organizations, publications, and others who will likely make significant contributions to photography over the next thirty years. It recognizes the legacy of photography through the lens of the PRC's history and considers the possibilities of the future.

from the curator

To create *PRC/POV*, the PRC solicited current and former staff, board, and other luminaries for nominations of emerging artists, scholars, organizations, publications, and the like, that are just getting attention (or deserve more) as well as those that will make a significant contribution over the next 30 years. Final selections were primarily informed by our mission as a “vital forum for the exploration and interpretation of new work, ideas, and methods in photography and related media.” We hope that this offering will be a true snapshot of “photography now” and, if we are correct collectively, a benchmark for the next 30 years.

Numerous themes have emerged in *PRC/POV* that speak to current photographic practices and larger artworld issues. Media and genre boundaries continue to blur and frontiers, international and virtual, are ever expanding. I invite you to visit the exhibition and learn more about the PRC's 30 and their nominators and discover further connections for yourself.

– Leslie K. Brown, PRC Curator

issues to explore



As you explore the artwork in *PRC/POV*, think about the following:

TECHNIQUE How did the artist create the image and why do you think s/he chose to create it that way? For example: Is the image black and white or color? Is it a new process or an old one? How does that choice affect the finished work?

MEDIA What media or materials does the artist use to create the work? Are they traditional, new, like digital, or video? Are there different media in one work? If so, why do you think an artist would choose to use those media together?

TOOLS What is the artist using to create the work? Some artists in the exhibition use old tools and techniques and some use new tools like digital imaging and the Internet.

SUBJECT MATTER What is going on in the image and how can you tell?

PATTERNS Do you see common issues, ideas, or techniques in different works of art? If so, what are they?

INTENT Why do you think the artist created the work?

curriculum connections

School tours at the PRC are designed to support Citywide Learning Standards and the Massachusetts Curriculum Frameworks using material presented in current exhibitions. The content presented in this guide is designed to help you prepare for your visit.

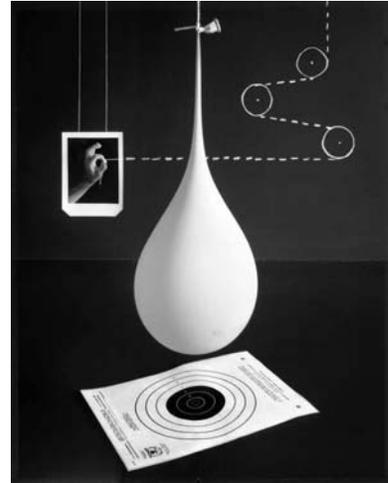
Examples of Visual Art Content Standards connections for Grades 9-12

Content Standard	Proficient Achievement Standards	Advanced Achievement Standards
1. Elements of Visual Arts	c. Students will be able to recognize and understand these elements in the work of others.	
2. Understanding and applying media, techniques, and processes		a. Students will communicate ideas consistently at a high level of effectiveness in visual arts media, techniques, and processes.
4. Understanding the visual arts in relation to history and cultures	a. Students will analyze and interpret art works in relation to form, context, and purposes.	
5. Reflecting upon and assessing the characteristics and merits of students' own work and the work of others.	a. Students will identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works. c. Students will reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.	c. Students will reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.
6. Making connections between visual arts and other disciplines	b. Students will analyze the function of art in their lives and in society	

art and artists

john chervinsky

John Chervinsky creates still lifes by photographing various objects arranged in front of chalk boards in such a way that they appear to be floating in space. Often times the still life resembles an unusual science project that the artist presents for the viewer's interpretation.



John Chervinsky, *The Hand of Man*, From the series "An Experiment in Perspective," 2006, Archival inkjet print, 23x18 inches, Copyright and courtesy of the artist



What objects are arranged in this image? What do they make you think of? What do you suppose the artist is expressing by placing these objects together?

Create your own conceptual still life. Think about what idea or message you want your still life to express. Maybe you want to assemble a group of objects that reflect your personality or a belief of yours. Look around your classroom or home for objects that, once assembled, will reflect that message. Photograph, draw, or paint the finished still life.

jonathan monk



Jonathan Monk, *All the sizes available in all the sizes available (Manhattan)*, 2005, 7 Digital photographs (Fujicolor print), dimensions varied, AP1 from unique edition, Copyright the artist and courtesy of Casey Kaplan Gallery (New York, NY)

British artist Jonathan Monk creates humorous conceptual, or idea-based, photographs often using pre-existing imagery. His artwork draws attention to the processes artists use to create art. The image you see here is a direct reproduction of a photo-processing store's advertisement that describes the various sizes available that a customer can have their image printed. Monk then had the store print that picture in all the different printing sizes available.



Create your own work of art by altering a picture you have found such as a postcard, family snapshot, or advertisement. You may choose to create a photomontage by cutting different elements out of one or more photos and pasting them on the same surface. You may also draw, paint, or place text over an image. Think about what you would like to express and how you can alter the image to best do that.



Installation shot of Jonathan Monk's, *All the sizes available in all the sizes available (Manhattan)*,

lajos geenen



Lajos Geenen, *Preliminary #5*, From "The Preliminary" series, 2004/2006, Digital C-print, 24x20 inches, Copyright the artist and courtesy of Robert Klein Gallery

This carefully constructed photograph creates a moment in an imaginary narrative or story that the viewer has to finish. What is the subject doing? Where did she come from? Where is she going?



Create a story based on Lajos Geenen's image. Describe the following elements from the photograph and use them as inspiration for your story:

Setting:

Subject's Pose:

Subject's Clothing/Accessories:

Action:

Mood:

paul taggart

As a photojournalist, Paul Taggart travels the world taking pictures of places and events for newspapers and magazines. He is often in the middle of dangerous situation such as natural disasters or military conflicts, in order to get the pictures he needs. Taggart created this panorama to show the damaging effect of the war in Lebanon.



Paul Taggart, *Dahiye after Israeli Air Strikes, Beirut, Lebanon, August 2006*, 2006, Archival ink jet print, 8x30 inches, Copyright Paul Taggart and courtesy of the artist and World Picture News



Photographs like this are one of the few ways we can learn about what is happening in different parts of the world, such as the recent war in Lebanon. Photojournalists and publications must choose what they think is the most important event or issue to cover at any one time.

If you were a photojournalist, what current world event would you decide to cover? Why?

turbulence/ethan ham

The Internet and digital media offer a variety of new and interesting ways to produce and show art. Turbulence (turbulence.org) is an organization that commissions works of web-based art. *Self-Portrait* by Ethan Ham was one such project. The artist created a software program that searches through millions of pictures, such as the one you see here, on flickr.com for images that resemble him.



Ethan Ham, "Self-Portrait," a 2006 commission of New Radio and Performing Arts, Inc. (aka Ether-Ore) for its Turbulence website. It was made possible with funding from the Jerome Foundation. The on-going search can be seen at turbulence.org/Works/self-portrait.

View *Self-Portrait* online at: turbulence.org/Works/self-portrait.



You Curate the Show! The Internet allows greater access to images than ever before. Ethan Ham used it to create a work of art now you can use it to curate your own photography exhibition using images from flickr.com. What you will need to do:

- **Decide** on a theme for your exhibition. You may want to have an exhibition of portraits, landscapes, or carnival pictures. The options are unlimited!
- **Select** pictures from flickr.com. Browse through the pictures looking for images that best support your theme.
- **Print** out the pictures you have selected.
- **Arrange** them in a way you feel best tells the story or supports the exhibition theme.
- **Write** about your exhibition so that others may learn more about it.



miklos gaál

In this photograph Finnish artist, Miklos Gaál presents the viewer with an aerial, or birds-eye-view, of this *Sunday Afternoon* scene at the beach. He uses very selective focusing to direct our eye through the photograph.



When you look at this photograph where does your eye go? If you were to take this picture, would you change the focus or perspective? Why? How would those changes affect the photograph?

Miklos Gaál, *Sunday Afternoon*, 2003, C-print, 54.3x43.3 inches (138x110 cm), Copyright the artist and courtesy of Herrmann & Wagner (Berlin, Germany)

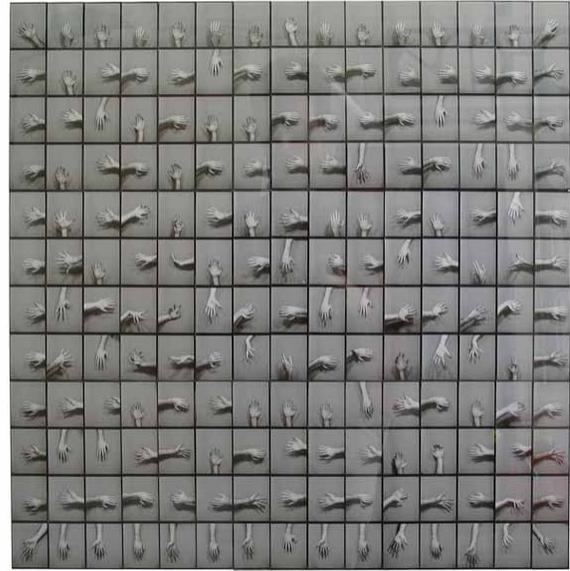
tim garrett

Tim Garrett created this photographic sequence of hands using an old-fashioned photobooth, an icon of Americana. By exploring the potential of this old photographic tool the artist has created a new way to make a work of art.



Before even taking a single picture, the artist had to imagine what the final work of art would look like. The photobooth takes four individual pictures that are printed on one strip of paper. After taking the pictures, he carefully sequenced, or arranged, the strips of four photos each in this work of art.

Follow the hands around the image. Do you see any patterns emerge? How would you describe the composition? Do the hands seem to be telling a story or communicating a message?



Tim Garrett, *Hand Jive*, 2005, 45 uncut photostrips, 32x32 inches, Copyright the artist and exhibition print courtesy of the collection of Doug and Ann Grissom

These are just a few of the thirty artists, publications, and organizations, featured in *PRC/POV: Photography Now and the Next Thirty Years*. For more information on these and others included the exhibition, please visit our special *PRC/POV* site online at prcboston.org. Here you will find artist statements, images, and links.

At prcboston.org you will also find more information on educational resources at the PRC such as school tours and public programs. For other questions, information, or to schedule a tour call, the PRC at 617.975.0600.



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