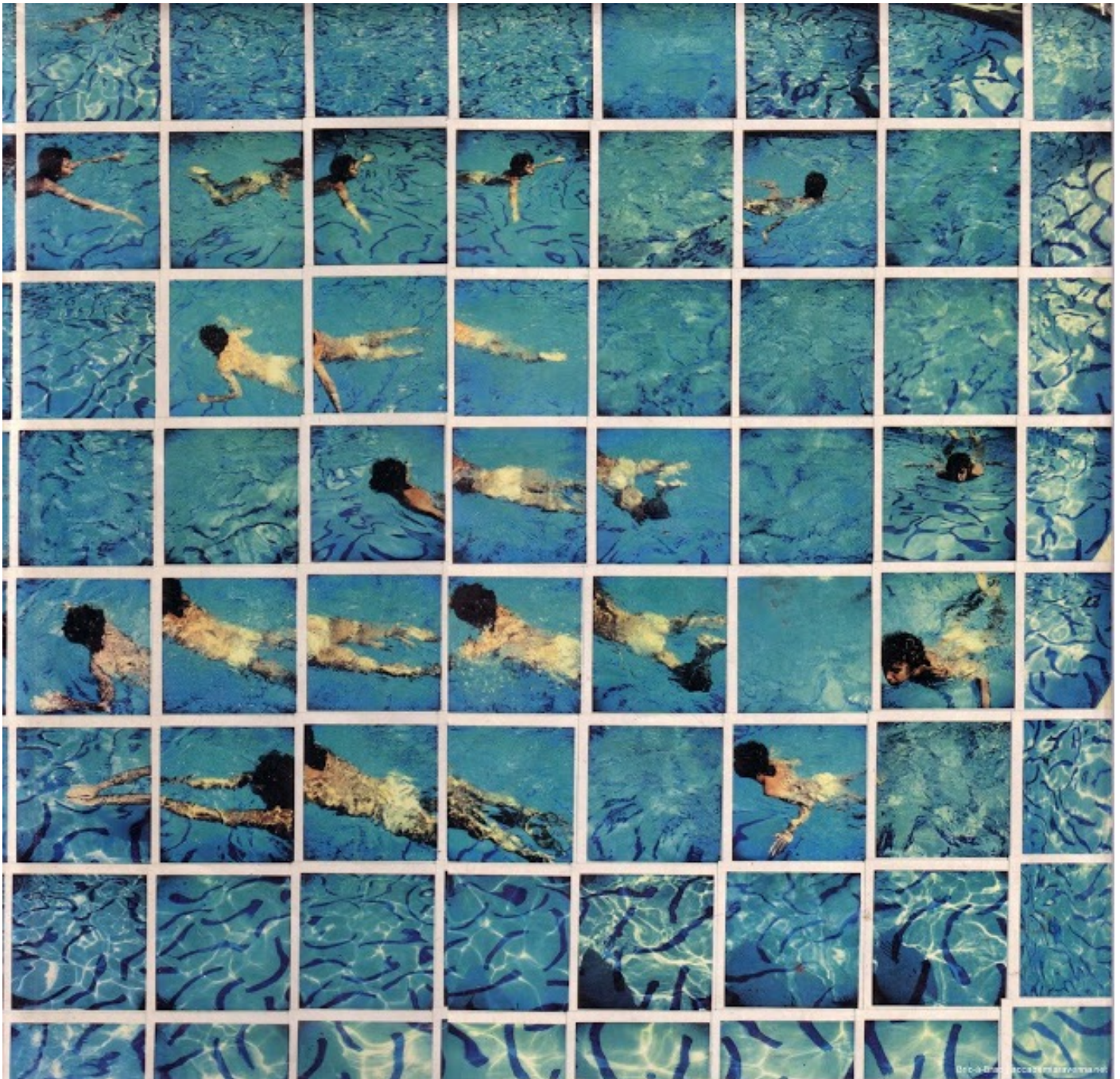

A Level Photography

OCR Coursework Theme: Sanctuary

Art Department



Starting Points - Overview

Unforeseen circumstances such as bad weather or flight cancellations can force us to take shelter in strange places. Enforced stops in our daily routines can focus the senses. The shop doorway suddenly becomes a miniature world of rain-soaked people, reflections, peeling paint, torn advertisements and murmured conversation. Sanctuaries can take many diverse forms both in scale and complexity. These range from hermits' caves and domestic dwellings to grand cathedrals and palaces. Sometimes your own bedroom can be the perfect place to retreat from stress and irritation. All of these places have an atmosphere created by the objects and décor they contain and we seek out those that give us the most personal comfort in times of need. Solitude is sometimes not the solution, however, and the anonymity offered in crowded shopping malls or nightclubs can offer



security and safety. Pressures on natural habitats mean many natural species have to be protected in special environments. The Eden Project, arboreta, zoos, safari parks and aquariums help to preserve a vast range of animals and plants. Large tracts of landscape are protected by The National Trust and English Heritage. The coastline is a complex, convoluted collection of ports, coves, inlets, docks, estuaries and havens offering shelter to shipping from all over the world.

Here are some examples inspired by the theme that might help you begin your journey:

- Observation hides, priest holes, caves, abbeys, churches, catacombs, hospitals,
- Libraries, museums, hollow trees, special places, courtyards, rooftops, gardens,
- Galleries, theatres, cinemas, cafes, hairdressers, spas, clubs
- Books, duvets, games, toys, talismen, armour, fake fur, bathing, food
- Meditation, dance, fishing, yoga, warmth, holidays, music, religion, memories, wealth
- Harbours, bus stations, airports, railway stations, motorway service stations
- Family, relationships, friends, communities
- Landscapes, beaches, gardens, flowers, secrets, memories, childhood, past, present,
- Shells, still life, crystals, treasures
- Night, day, dawn, dusk, seasons, dark, light

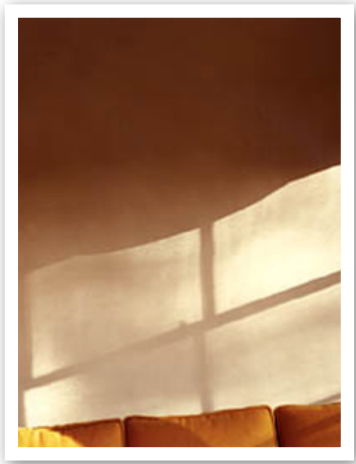
Starting Points

1. Sometimes the only place to find sanctuary is in the arms of another. Children automatically rush to their parents' arms when threatened. The intimacy of an embrace and the essential physical contact demanded in times of stress has provided photographers with a continuous supply of moving and emotive images. The 2007 National Portrait photographic prize-winner Jonathan Torgovnik's image Joseline Ingabire with her daughter Leah Batamuliza, Rwanda has similar emotive qualities to Dorothea Lange's Migrant Mother. In the same exhibition Simone Koch's Noam's Knock on Effect has qualities reminiscent of Nan Goldin and Robert Doisneau's images of physical intimacy.
2. Having a special place to retreat to where you can be at peace and allow time for your thoughts is an essential element of the human condition. Sometimes there is more than one location but each has its unique characteristics that afford comfort in times of stress. Some photographers and filmmakers have attempted to capture the qualities of these unique environments in their work. Derek Jarman's beach house and garden at Dungeness featured in many of his works with the garden and its artifacts becoming a focal point for the strange nature of the place. The film director on the crew of the soap opera Eastenders used Jarman's beach house as a metaphor for a location that offered a space for inner reflection.
3. Security may often be a state of mind rather than a physical protection. Photography by its very nature freezes time with every photograph becoming history at the drop of the shutter. These can define places and cultures from a romantic and nostalgic viewpoint and create a sense of identity. This aspect is used to great effect in the film Blade Runner as the humanoid robots are given sets of photographs to create an illusory past. Knowledge of one's roots and heritage can give great comfort. Martin Parr takes an ironic and humorous view of this sense of identity in his Think of England series. Humphrey Spender's Photographs from Northern England 1937–38 presents a less romantic view.
4. Losing oneself in wide open spaces and desolate landscapes can sometimes provide spiritual solace. Photographers have often tried to capture the nature of this sensation in their work. Some have realised that these places are of profound importance. Eliot Porter and Ansel Adams were both politically active in using their spectacular images of the landscape to try and preserve natural wildernesses. Ansel Adams published 1938, Sierra Nevada: The John Muir Trail which had a persuasive effect on the North American government who confirmed the decision to declare the Sequoia and Kings Canyon areas as National Parks. Britain's wild areas are constantly under threat from developers. Filmmakers and photographers such as Sabine Hutchinson continue to defend them by presenting their unique qualities to wide audiences via gallery exhibitions and television.

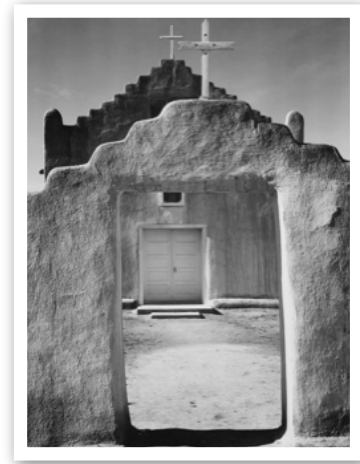
Artist Research



David Hockney



Uta Barth



Ansel Adams



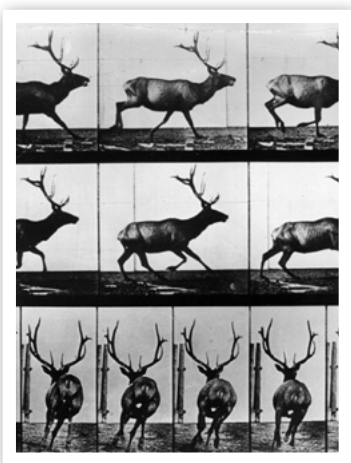
Man Ray



Martin Parr



Humphrey Spender



Eadweard
Muybridge



Henri Cartier-
Bresson



David Gilliver

Outline of Tasks & Equipment

Photographers

Brian Walski, ART-D, Uta Barth, Patrick Tosani, Richard Wentworth, David Hockney, Eadweard Muybridge, Sam Taylor-Wood, Gerhard Richter, Garry Winogrand, Trent Parke, Richard Bram, Cindy Sherman, Ansel Adams, Sabine Hutchinson, Martin Parr, Jonathan Torgovnik, David Bailey, Henri Cartier-Bresson.

Books

'Ways of Seeing' John Berger (can find the main episodes on youtube), this is a fundamental insight into culture, images and media.

Equipment

You will need a DSLR camera, lens and tripod. You will also need a memory stick, SD card and card reader. We use the NIKON D3200 with Standard 50 mm lens and F1.8 50 mm Prime lens. The Canon EOS would be a good choice.

Tasks

Task 1. Create a mind map for your theme and starting point. You must have at least 100 words.

Task 2. Visit a large gallery of your own choice and record your response to four piece of photographic work on display in the gallery art work. Try and make sure that the images relate to your ideas. Create an A3 Powerpoint slide about the gallery, write notes, add images you have taken and other items such as postcards and leaflets.

Task 3. Research four artists from the list above. Please ensure that two of these are David Hockney and Uta Barth. Make you own copies of four photographers work - take a photo in the style of the artist. Write about the image, look at the content of the image, When? How? and Why .was it created? Look at colour, tone, texture and form of the image. What do you think about the image? Present your work in an A3 Powerpoint document. Extension Task: Complete an analysis for each photographer. Please see Page 9 for help sheet.

Task 4. Take 50 photographs based on one/two of the starting points from the list . You images must tell a story and have meaning to them. Think about the viewer, what do you want them to see. Look at different view points, angles and close up shots. Experiment using night setting etc. Try to create the composition through the lens rather than edit afterwards. Create 4/5 A3 powerpoint sheets with your photographs presented in a coherent form with annotation.

David Hockney link: <http://www.shootingfilm.net/2013/01/joiners-polaroid-collages-by-david.html>

Uta Barth link: utata.org/sundaysalon/uta-barth/

Task 5. Turn to page 6. Create nine photographs that describe the different terms. use the examples to help you.

9 Tips to taking a successful Photograph



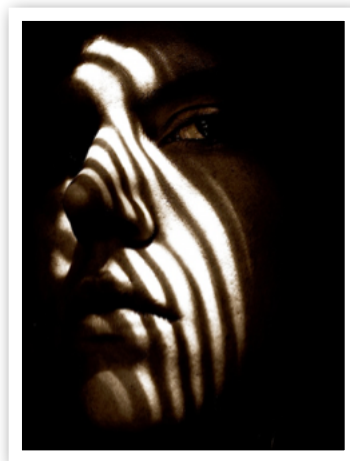
Simplicity
The simpler the better!



Cropping
Do this with the camera first, capture the action of the picture. Try different forms of cropping.



Perspective
Try to get interesting viewpoints. Stand on a ladder, lie on the floor



Lighting
Use natural lighting, at dusk and dawn. You want to create mood. Look out for interesting shadows.



Action
Be close to action. capture daily activities. Try to capture the movement!



Contrast
Try to get your blacks as black as possible, and whites as white as you . Contrast large with small objects.



Creativity
Create a new view of a common theme. Show faces, expressions, moods and experiences.



Consistency
Quality over quantity! Keep your notes of exposure settings etc!.



Individual
Be yourself! Trust you instinct!

Camera Skills

The Best Photography has: SIMPLICITY, LIGHTING, ACTION, COMPOSITION
CONTRAST, CREATIVITY and BALANCE

Composition - Take time to compose your shots, trying to avoid any obstacles in the foreground that take the attention away from the subject that you are shooting, such as railings posts etc. It is acceptable to have foreground foliage such as long grass, twigs of small branches for landscapes, as long as they don't obstruct the main feature of the photograph. Please page 8 for further help with composition.

Shutter Speed - Try to keep your shutter speed 1/90 - 1/125 or faster for landscapes to get crisp images, anything less than 1/60 and you will need to use a tripod to eliminate camera shake. For some people even 1/60 may be too slow to eliminate camera shake. The longer the focal length of the lens the more noticeable camera shake will be. If you wish to obtain a blur effect to running water, stream or waterfall to a photograph to illustrate movement then a slow shutter speed is needed. Depending on the amount of flow, 1/15 - 5 seconds is usually sufficient. To do this successfully it is necessary to use a tripod to eliminate camera shake. In addition to this it is advisable to use a shutter release remote if you have one. Another way round this is to set the camera off by timer, as most cameras support this function. either way this will minimise the risk of camera shake. If you wish to obtain a crisp image of a moving object then you will need a fast shutter speed of at least 1/250 or higher. The f-numbers will depend on your lens but most will go from f4-f22 some lenses will go to a higher (i.e. f32 smaller) or lower (i.e. f1.8 larger) aperture. More expensive zoom lenses (usually prime/professional lenses) will have a constant aperture throughout their focal length, whereas cheaper lenses usually have an aperture range (typically f-4 - f-5.6) Much of this will also depend on your camera, more modern cameras offer many features as well as better light metering, and auto/manual focus, giving you the choice to be more creative. Opinions vary considerably as to best method/practice. Practice almost makes perfect. No one can get it right every time all the time. (in my opinion) Photography is a way of life every time is different and you never stop learning. Note: When using a telephoto or telephoto zoom lens a shutter speed equal or higher to the focal length is required for hand held photography. For example when using a 200mm lens a shutter speed of at least 1/200 is required to reduce the chance of getting blurred images from camera shake.

Aperture Key

Smallest aperture = Largest f-stop (i.e. f22) Large depth of field. This will give you all or most of the frame in sharp focus.

Largest aperture = Smallest f-stop (i.e. f4) Small depth of field. This will give you the main subject in focus, background and or foreground blur to draw attention to the main subject.

Fast shutter speed = 1/125 - 1/1000

Slow shutter speed = 1/60 - 30 seconds or timed (B) Bulb exposure.

Composition Tips

Steve McCurry - Photographic tips!

Find out about each of these great tips, think about how you could use them within your work!

[Link: http://twistedifter.com/2015/03/10-composition-tips-with-steve-mccurry/](http://twistedifter.com/2015/03/10-composition-tips-with-steve-mccurry/)

1. Rule of Thirds: place points of interest on intersections
2. Leading Lines: use natural lines to lead the eye into the picture
3. Diagonals: diagonal lines create movement
4. Framing: use natural frames like windows
5. Figure to Ground: contrast between subject and background
6. Fill the Frame: get close to subjects
7. Centre Dominant Eye: put dominant eye in centre of picture
8. Patterns & Repetitions: patterns are pleasing
9. Symmetry: symmetry is pleasing



Photo Analysis

General information

It is important to reference your chosen image

State who took the photograph, when it was taken and the title of the image. Note down where you found the picture, the book title or website address etc

Depth of field

If most of the photograph is out of focus and there is a shallow focus over a specific area, usually in the foreground or background, it has a small depth of field. If the majority of the photograph is in focus, then it has a large depth of field (common in landscape photography). Depth of field is relative to the f-stop (aperture) and can be altered to suit the subject matter.

Shutter speed

It is not always obvious to tell the exact shutter speed, but there will be clues to suggest what kind has been used.

Firstly, examine the subject matter and see how any movement has been recorded. An example of a fast shutter speed would be if movement has been frozen to a crisp sharp focus. If the subject matter appears blurred and movement has been shown with a 'painted' effect, then a slow shutter speed has been used.

For flash photography and outdoor landscape where there is a lot of available light, usually a medium speed would be used.

Lighting

What sort of lighting has been used?

For instance has the photographer used natural available light (ambient) or flash? Is it harsh or soft? What direction is the light coming from? What kind of atmosphere has the light created? Is there anything striking or interesting about the use of light in the image?

View Point

What level was the photograph taken at?

Was the camera eye level? Has the photograph been taken from a bird's eye view (very high looking down) or worm's eye view (very low looking up)?

Composition

Is the photograph a landscape or portrait format?

Is the subject in the foreground or the background?

Does the subject dominate the photograph?

Is there a rule of thirds? Have the horizons or objects been placed a third of the way down either horizontally or vertically?

Are there lines leading into the subject?

Is there a vanishing point?

Atmosphere

How does the photograph make you feel?

Is the photographer communicating a message?

What is your response to the photograph?

Will you use some or more of these techniques in your own work?

Think about what you have looked at in the above photo-analysis breakdown. How might you plan to incorporate elements into your own work? Remember to reflect back on how other photographers have influenced or inspired your own work throughout your project. You may find a compare and contrast exercise will help to see similarities and differences.

Remember to make notes and annotate your sketchbooks with reference to your research and photo-analysis.

Notes