

MODULE 5 – PHOTOGRAPHY, FILM AND VIDEO : Additional Teachers Notes

This PowerPoint slide presentation is for Tate Tools Module 5 – Photography, Film and Video.

The full-length Teachers' Notes in Word format can be printed out to use alongside this PowerPoint. The notes at the bottom of the screen in this presentation are brief bullet points to remind you of the main activities and discussion elements for each slide.

Most of the images used in this slide presentation are available to view on the Tate website where you can find out more information about them.

Slide 1: Module 5: Photography, Film and Video

Set up the PowerPoint to this title page to start the lesson.

The aims and objectives of this module.

- This module will introduce students to modern and contemporary photography, film and video. Discussion will include why artists use photography and video and how film and video as art differ from their appearance and usage in everyday life.
- Approaches to each art form will be discussed alongside examples of images by leading contemporary artists.
- Learners will be encouraged to discern the differences between the art forms and to think about their meanings.
- Discussion and activities will make use of everyday knowledge and experience of the media as well as consideration of images and works in the context of contemporary art and culture.

Slide 2: Photography: Introduction

Discussion: Different forms of photography

- **Discussion: The power relationships inherent in image making**
- **Activity: Make a timeline of images**
- **Activity: Apply key words to images.**

1. Discussion: Different forms of photography

Discuss the many different forms through which students will encounter photography in its familiar guises. For example:

- Photographs of themselves for school records, travel passes and the family album
- Photographs of an event as a formal document: wedding, family celebration, christening
- Photographs recording an informal moment: a casual snapshot of an event
- Photographs as evidence: police record, crime scene, ID photo

- 'Private' photographs: a memory of a time, place or event in our personal lives
- 'Public' photographs: media images in newspapers and magazines including large scale images as advertising, public information, government campaigns
- Video: video surveillance and CCTV is now part of many aspects of everyday life. Video is also present at very many private moments within the family or to record our travel and our experiences of life.

2. Discussion: The power relationships inherent in image making

Photography is a powerful tool in any society. Who do you think holds the power: is it the photographer or the subject? If it is a portrait – does the subject of the photograph remain in control of their image? What sort of power does the viewer of the image have?

3. Activity: Make a timeline of images

Make a log book or a timeline of all the photographic images you might see in the course of just one day. Make a timeline of an average day starting with waking up in bed. Mark on the timeline how many times in the course of the day you might see a photographic image. What type of image is it? Who took it or made it? What is it doing? What is it for? How does it influence or affect your view of the world around you?

4. Activity: Apply key words to images

Gather together a wide range of photographic images from some of the categories listed in Discussion 1. Ask students to create a series of key words (e.g. truth, fiction, memory, moment, story, fantasy) and ask them to apply these to the images. Can several different key words apply to one image? Are some images in more than one category? Discuss how ambiguity in the image sets up different interpretations or readings.

The different images shown on this slide are *The Dining Room (Francis Place) I* (1997) by Sarah Jones, *Beneath Dignity Bregenz* (1977) by Stuart Brisley, and *Monument Valley* (1995-7) by Tracey Emin.

Slide 3: History: Development of Photography

Discussion: How are photographs made?

- **Activity: Compare different types of cameras across time.**

The word photography literally means 'drawing with light'. The origins of the medium began with the 'camera obscura', a device used as an aid to drawing. It was used as early as the 16C when artists found they were able to project an image from outside onto the wall of a darkened room.

- The first negative was produced by Fox Talbot in 1835 and Daguerre produced the first positive image in 1837. By 1888 George Eastman had produced the first simple camera available to the general public: The Kodak Number 1.

- Film, cameras and processing all developed rapidly throughout the early C20 and by the mid 1930s both still and movie photography had reached the mass market.
- The work of fine artists has always been affected and influenced by the growth of photographic media. In the C19 artists were concerned that photography would be 'the death of painting'.
- Many artists such as Degas, reveal the influence of photography through their way of composing and cropping the compositional viewpoint in their work.
- In the 1960s and 1970s artists were quick to respond to the growth of the mass media and they incorporated photography into their artwork as a way of engaging with the media.
- From the 1970s onwards artists have used both the still and the moving photographic image in increasingly diverse ways. Up to the present day, photography, film and video have been accepted as part of the artist's 'toolkit' and have evolved into new areas such as installation art, multi-screen presentations and mixed media presentations. Photography has gradually established its place as an art form in its own right, however, some critics still remain in doubt about its status and would not give it the same weight as more traditional forms of art.

1. Discussion: How are photographs made?

Discuss with your group what they understand about how photographs are made, printed and circulated. There are plenty of science topics to explore.

- Discuss the ideas of light being captured on film and the properties of light sensitive materials: photographic film and paper.
- Count up how many cameras there are in your life? At home, at school, on the street and on your person (your mobile phone?)
- What difference does it make if you can wipe away an image the instant after you've taken it and then replace it with another?

2. Activity: Compare different types of cameras across time.

- Collect images of old and new cameras, both still and moving. Perhaps make a collage to show the evolution of the technology.
- Think about the type of image each camera may have produced.
- Find out about key inventors and key figures such as Henry Fox Talbot, Julia Margaret Cameron, and Anna Atkins. The three images shown on the slide are *Gathering Water Lilies* (1886) by Peter Henry Emerson, *Dandelion from 'British and Foreign Flowering Plants and Ferns'* (1854) by Anna Atkins, and *Saint Cecilia after the manner of Raphael* (1865) by Julia Margaret Cameron. Images provided courtesy of the Victoria and Albert Museum (www.vam.ac.uk).

Slide 4: Technique: Now and Then

- **Discussion: Technological advances in photography**
- **Activity: Investigation into science related topics**
- **Watch the video of a photograph being developed in a wet darkroom**

The video clip on this slide shows Tate photographer, David Lambert, developing one of his own photographs in the darkroom at Tate Britain.

1. Discussion: Technological advances in photography

Fast moving technological advances in photography have a related impact upon what type of images we see and how and where we view them. Bring in a wide range of different types of camera to handle and explore. (If these are not available images will do).

- Consider the quality of image each might produce. (Consider the different type and size of lens).
- Was the past always seen in black and white?
- When did colour photography begin?
- Look at early advertisements for the first simple box brownie cameras and discuss how these may have been used.
- What are the advantages and disadvantages to digital and non-digital cameras?
- How have people's lives been altered by the use of camera phones?

Watch the video clip of a photograph being developed in a wet darkroom.

- What was most surprising about the information in the clip? Was it having to work in the dark? Was it being able to see the image appear in the developer?
- Which seems to be easier, the 'wet darkroom' or the digital process from camera to computer (or camera to high street printer)?
- Try to find a 'real' non digital photographic print to look at (perhaps ask your local photographic society) and a digital one. Compare the quality of the two. Look at the type of papers used and the 'grain' (the fine dot quality of the image) close up.

2. Activity: Investigation into science related topics

Cross curricular topics:

- Find out more about chemical processing and the science of light.
- Find out about making a pinhole camera from a box or biscuit tin. (see the Tate Teachers' Kit: 'Moments in Time: Photography and the Moving Image' for how to do this).
- Compare the appearance of images from the past and the present.
- Consider how to 'fake' an aged or antique image by using a programme on a computer, or do it manually using tea or shoe polish, for example!

Slide 5: Portraits and Identity

- **Discussion: Which is more truthful - a painted portrait or a photograph?**
- **Activity: Select a range of portraits from different media.**

One of the most recurrent uses of photography is the portrait. This genre has persisted throughout the history of both painting and photography.

1. Discussion: Which is more truthful – a painted portrait or a photograph? How are they different?

- Does the portrait photographer sometimes imitate the style of a painter? Why?
- Which has more of the artist's individual style in it – a painted or photographed image?
- Remember that although a portrait may take many hours or days to paint, a photographic portrait in a studio also takes a long time to set up, arrange and light. Perhaps a whole day!
- Which of the images on the slide is a self portrait and which isn't? The slide shows *from Strictly, [no title]* (1991) by Jason Evans and *The Painter and His Pug* (1824) by William Hogarth.

2. Activity: Select a range of portraits from different media

A portrait always communicates a message about the subject. It does this through a wide range of factors, for example: the pose, lighting, props, dress code, the point of view, scale and overall size of the image.

- Select a range of portraits from different media. Compare and contrast how they can be 'read'. (Use some of the analytical questions above to help).
- Ideas for photographic self portraits could include 'how people see me'. Collect phrases made by teachers and friends about you and incorporate these into a self portrait. Make another portrait 'how I see myself'. Compare the two.
- Activities on public and private images of the self could use personal images from the family album and found images from books, newspapers and magazines.

Slide 6: Truth in Photography: Document or Record?

- **Discussion: Truth in photography**
- **Activity: Looking at documentary images**

1. Discussion: Truth in photography

Truth is a big debate in relation to photography! (This slide and the following one suggest just two ways of questioning the idea of truth in photography, there are many more).

- If taking an image only takes a second, what happened before or after the button was pressed?
- Can you believe that what the photographer saw was the only version of the event? What other viewpoints of the event could there have been at the same moment?
- Which of the photographs on the slide is:
- a record of a walk?

- a family snapshot?
- a social document?
- an artist at work?

The images on this slide are *The Last Resort 25* (1983-6) by Martin Parr and *A Line Made by Walking* (1967) by Richard Long.

2. Activity: Looking at documentary images

- Select two documentary images and discuss them both from the point of view of fact and opinion.
- Set up a debate within small groups all looking at the same image. Compare different interpretations and ask each group to write a short, snappy caption for the image which encapsulates their interpretation. Compare the captions/versions of the 'truth'.
- You could then make a mock up of a newspaper front page and paste in the image and caption to show different versions of the 'truth'.

Slide 7: Truth in Photography: Manipulated Images?

- **Discussion: Why manipulate images?**
- **Activity: Altering an image**

Andreas Gursky's process often involves taking several pictures of a subject and scanning the resultant images into a computer where he can merge and manipulate them. His aim in using digital technology is not to create fictions but rather to heighten the image of something that exists in the world. The image on this slide is *Chicago Board of Trade II* (1999) by Andreas Gursky.

1. Discussion: Why manipulate images?

Thoughts for discussion:

- Altering photographic images has always been possible and is a key element of the art of the medium. This is as true in the past as it is in the present day.
- Artists can create new and surprising meanings through manipulation of their images. The manipulation can be indiscernible or very obvious, but in most cases the image has been through a process that enhances what the photographer wants the viewer to see.
- Photographs tell us stories but they tend to be taken as facts even though we know that a photograph can be changed and manipulated after it has been taken.

2. Activity: Altering an image

- Alter a photograph to create a different meaning. You could do this through collage (adding something in) or cropping (cutting parts away) to reveal a new image within the old.
- It might be useful to make photocopies to show the before and after stages.

- Pay attention to the scale of objects in relation to each other and to relative colours and tones.
- This can be done equally successfully either with scissors and paste or using computer software.

Slide 8: Frozen Moments: Capturing Time

- **Discussion: Capturing time**
- **Activity: Depicting the passage of time**

The two images shown on this slide are Langdale *Fell, Motion Frozen/Frozen Motion* (1979) by John Hilliard and *Clock (One and Five), English/Latin Version (Exhibition Version) 1965* (1997) by Joseph Kosuth.

1. Discussion: Capturing time

Thoughts for discussion:

- Susan Sontag, a writer and critic of art and photography said, 'All photographs testify to time's relentless melt'.
- Any photographic image reminds us of the now and then which coexist in the space of the image.
- Freezing a moment in time gives us the opportunity to look more closely at something that is transient or constantly changing.
- Photography directs us toward the concept of time itself.

2. Activity: Depicting the passage of time

- Gather together images that show time in some way or another. Place them into sets to show the different ways of depicting time. For example, blurred images of cars or people indicate motion and speed, an image of a person as a baby and then as a grandparent indicates the literal passage of years, a plate of food full and then empty indicates a shorter time span!
- Take pictures of the classroom from the same spot every 5 minutes for an hour and then assemble them into a grid. What changes occurred? What abstract patterns and configurations were made by people's bodies in the space?

Slide 9: The Image and the Viewer

- **Discussion: Size and scale**
- **Discussion: Presentation and display**
- **Activity: Presenting images differently**

This slide shows *The Reserve of Dead Swiss* (1990) by Christian Boltanski and *We Don't Need Another Hero*, Barbara Kruger billboard, commissioned by the Artangel Trust for display in London and 15 other cities.

1. Discussion: Size and scale

Photographs can be made to any size or scale due to advances in technology.

- What's the difference between a postcard image and a billboard image?
- How do we feel when viewing images of different scales?
- How does the meaning or the message of the image change with its size?
- Is a huge photograph telling you something more important than a tiny one?

2. Discussion: Presentation and display

Presentation and display of photographs can occur in almost any and every environment. Photographic images by artists take a myriad of forms as in artist's books, installations or light box presentations.

- Where have you seen photographs? In the gallery, in the street, on the TV etc.
- Artists are very interested in different ways of presenting their work and how they can affect the viewer.
- Barbara Kruger has used the billboard (see slide) in public spaces. Christian Boltanski (see slide) has created photographs in a sculptural way in a controlled setting or installation.

3. Activity: Presenting images differently

- Create a photo mural on the classroom wall of lots of different images. Do they all start to have the same value or do some stand out and speak louder? Which ones? Why?
- Use a photocopier to make the same image very large and then very small. Compare the effect scale has upon the understanding of the meaning.
- Place photographs (with permission of course) in different locations in the school and think about how the context might alter the meaning. Also watch how people stop and react to the images. Maybe set up short interviews to see what people think.
- Paste photographs over or inside different objects (e.g. a box, a teacup). Create 3D photo sculptures.

Slide 10: Film and Video: Introduction

- **Discussion: How do you encounter the moving image?**
- **Discussion: What makes a good subject for a film?**
- Video art is art using the medium of video, sometimes on its own, sometimes mixed with other art forms or other media.
- Video art is often shown in a gallery or art museum. In terms of content it may reflect or respond to other media such as film, cinema or TV.
- Film art is art made using film (usually from an 8, 16 or 35 mm negative which has to be professionally processed in a laboratory). It may be shown in the gallery, museum or cinema environment.

- Video art emerged when the boundaries between traditional art practices were becoming blurred. It grew in part from the need for artists to record performance based work in the 1960s.
- Film and video art have their own distinct, particular histories. However, in more recent decades the wider context of multimedia art has meant that the aesthetic distinctions and the presentation and viewing of these media have become less distinct and more blurred.

The image on this slide is *Cremaster 5* (1997) by Matthew Barney.

1. Discussion: How do you encounter the moving image?

Discuss with students how they encounter the moving image in familiar ways and familiar places. For example:

- Going to the cinema
- Watching a film on TV and watching a film on DVD at home
- Watching soaps, documentaries, news, cartoons, advertising and pop videos.
- Watching 'homemade' videos of personal events
- Watching clips of films on the internet

Which events in their lives would students like to have filmed and which events would they not like to have filmed, and why?

2. Discussion: What makes a good subject for a film?

- The moving image obviously can seem more like 'real life' than a still image. Therefore, it has quite a powerful attraction for us.
- Discuss what makes a good subject for a film? Some artists choose very unusual, unexpected subjects for their films. For example, Bruce Nauman filmed his studio all through the night – when he wasn't there! Sam Taylor Wood has filmed a bowl of fruit decomposing and presented it as a 'speeded up' image.
- Film and video art can be very contemplative, inviting us to watch time unfold, or it can invite us to see the same event over and over again, or backwards.

Slide 11: What are the differences between film and video?

- **Activity: Looking at different film cameras**
- Film is a very expensive medium! It is expensive to buy and process and it needs specialist equipment to be shown. It is like photographic film and is made of light sensitive emulsion and has to be developed in a laboratory.
- Video is instant and the equipment is accessible from the high street at relatively low cost. A lot of work made on film is transferred onto video and more recently onto DVD for portability and for ease of presentation (as well as to preserve it since film is quite fragile and subject to chemical change and wear and tear over time).
- Video art can be rougher at the edges and may have a more direct address to the viewer. The handheld camera has enabled the artist to go further and to get

closer to their subject. However, it is also possible for artists to work with video as though it were film and to light and stage scenarios in exactly the same way as a film maker.

- Conversely, a film maker may be very experimental with their work and also make rough, hand held images.

The image on this slide shows *Violent Incident* (1986) by Bruce Nauman.

1. Activity: Looking at different film cameras

- Find images of old and new cameras for making film. For example, an old cine camera, a modern camera used by a television company, the pocket sized digital video camera, and a mobile phone.
- Which camera would you use for different types of film situations? Make a list. Although very expensive professional cameras are used for gathering news across the world, so too are mobile phones!

Slide 12: Time: Film and Video

- **Discussion: *Angel* by Mark Wallinger**
- **Activity: Making a storyboard**
- All art is concerned with time in some way. Film and video art deals very directly with the notion of the passage of time.
- Video art can be said to be the 'art of time'. Unlike any other more traditional art form, time can be literally manipulated – slowed down, sped up, repeated or even erased.
- A piece of film or video can be 'looped', that is, made to play over and over without a break.

The images on this slide are *Angel* (1997) by Mark Wallinger and *Killing Time* (1994) by Sam Taylor Wood.

1. Discussion: *Angel* by Mark Wallinger

Thought for discussion:

- In *Angel* by Mark Wallinger (left hand image) the artist (wearing dark glasses) explores the theme of time. He filmed himself talking backwards, but edited the film so the words run forwards to make sense. The film is seen in reverse, with people moving up the escalator instead of down. He has questioned our view of reality in this work.

2. Activity: Making a storyboard

- Draw a sequence of images to show various points in an imaginary film (a storyboard). What is the subject? How does the film develop? What happens and in what order?

- Students could imagine or plan a short film of an everyday event and deliberately change the sequence of events.
- Do things become comical, strange or absurd as a result of the re-ordering?
- What would the class choose to film in order to deliberately show time slowed down and to look very closely at something?
- Pool and discuss the different ideas.

Slide 13: Human Action: Film and Video

- **Discussion: What types of film would make sense without sound?**
- **Activity: Exploring human action**
- Video art emerged when the boundaries between traditional art practices were becoming blurred. It grew in part from the need for artists to record performance based work in the 1960s.
- Artists used the camera as an extension of their bodies – whether performing an action, or as a means of enabling the audience to become participants in the work itself.
- The image shows a video installation by Phil Collins called *they shoot horses* (2004). The video shows a disco dance marathon produced in Ramallah with a group of young Palestinians. The artist auditioned participants in February 2004 and filmed two separate groups of young people dancing during the course of a day without any breaks. Throughout, the production was interrupted by power failures, technical problems and calls to prayer from a nearby mosque revealing the elation, stoicism and eventual exhaustion of the dancers.

1. Discussion: What types of film would make sense without sound?

- Think about the differences between watching a film with or without sound.
- Which types of film would make sense without sound? Which types of film would not?
- What's the difference between the artist using their own body in the film and using actors?

2. Activity: Exploring human action

- If you don't have a video camera you can use any camera (or a cardboard viewfinder) to explore looking at each other from different angles and framing unusual viewpoints of the body. Start with straightforward 'talking heads' – a straight on presentation to the camera and then compare that with an 'action' shot.
- You could find out about the work of someone like Edward Muybridge, a pioneering photographer who made images which broke down into detail what happens to a human body (and animals) in motion.

Slide 14: Narratives: Film and Video

- **Activity: Creating a narrative**

Mainstream film and video conventionally deal with narrative and the unfolding of a story or change of events in a logical time sequence. We are used, as viewers, to being led through a film as though what we see resembles 'real life'. Artists can play with the idea of what is real and create unreal and fictional worlds. They do not have to follow conventional ideas of narrative to make a point or to evoke an experience. The advent of digital video and the availability of computer editing software have opened up the increasingly vast potential for the manipulation of moving images.

When the art works are shown the viewer can become a part of the work, becoming immersed in it, or they can remain outside of the work, watching on a screen – an experience more like watching a television.

This slide shows *Mapping the Studio II with color shift, flip, flop, & flip/flop* (Fat Chance John Cage) (2001) by Bruce Nauman.

For example:

Mapping the Studio II with color shift, flip, flop, & flip/flop (Fat Chance John Cage) (2001) by Bruce Nauman, takes the artist's studio as its subject. Nauman had recently finished two large commissions and was getting frustrated as he didn't have any interesting new ideas to work on. He began to think about using items that had been left in the studio from previous projects, and then noticed that the cat, who also lived in the studio, was currently struggling to keep up with all the field mice that had been appearing. Taking this as an intrinsic part of studio activity, Nauman decided to film whatever was happening in the studio at night. He set up the camera in seven places he knew were highly travelled by the mice. The whole cycle of images runs for just over five hours. The seven images change colour and flip or flop upside down at irregular intervals throughout. The sound track presents an amount of abstract noise and also features the incidental sound of the cat mewing, a distant passing train blowing its whistle and a dog barking faintly. You can find out more about Bruce Nauman and *Mapping the Studio II* on the Tate website at http://www.tate.org.uk/research/tateresearch/majorprojects/nauman/home_1.htm

1. Activity: Creating a narrative

- What hidden stories do you think you could reveal by leaving a camera running for hours in one place?
- What place would you choose? What story would emerge if you filmed the street in front of your house all through the night?
- Design how you would present your finished film. Would you split it over several screens? Would they be large or small? Black and white or colour?
- Make a drawing to show your video installation space.

Slide 15: The Image and the Viewer: Film and Video

- **Discussion: The different experiences you have had watching film and TV**
- How many ways can we view contemporary film and video art?
- Artists can present their work on different sized screens or monitors; there may be one monitor or many of them. They can also present a cinema-type environment in a darkened space, with or without carpet and seating.
- Some artists present their film and video work as an 'installation' which may have multiple screens, or in a controlled environment that may include objects or a specially designed and built room.
- Artists have the choice of using surround sound to create highly complex 'soundscapes'. They can use directional sound or no sound at all.
- Many artists are now using websites to 'stream' their work direct to a global audience.

In all of the above the viewer is an important element in completing the work.

This slide shows *Visible World* (1977) by Fischli Weiss and *Belshazzar's Feast, the Writing on Your Wall* (1983-4) by Susan Hiller.

1. Discussion: Discuss the different experiences you have had watching film and TV

- Discuss the different experiences you have had watching film and TV. How do you feel in different situations?
- What about the length of time you are prepared to watch something for? Is the length of a soap also right for a serious documentary film?
- How do you feel watching a film in an art gallery? Will people be walking in and out at different moments?
- How would you feel watching Eastenders on a giant screen over 10 ft tall?

Slide 16: Photography, Film and Video and Other Art Forms

- **Activity: Using collage**

Photography informs the way that artists work with sculpture, painting and printmaking. It can be a large or small part of the final work. Film and video can be used by artists as part of performance art, live art, installation art or web-based art.

1. Activity: Using collage

- Collage is an exciting way to recycle existing images to create new and surprising effects.
- In the left hand image, Raoul Hausmann has used images cut out of magazines to make a portrait of *The Art Critic* (1919-20). Do you think he has been kind? Look at how he has used different sized letters and images to create a shift in scale and a sense of the absurdly unreal.
- Richard Hamilton has made his painting, *The Subject* (1988-90), to resemble a photographic image. Often he used newspaper images as a resource, copying or working from them.

- Select some images from newspapers and incorporate them into a painting. You could paint over and around them to create a balance between the photographic and the graphic.

Slide 17: Photography, Film and Video and Other Art Forms

Tony Oursler is well known for projecting video film of people's faces onto inanimate objects to create a strange and uncanny juxtaposition whereby, in this example on the left, *The Most Beautiful Thing I've Never Seen* (1995), a figure under a sofa is addressing the viewer with disturbing sounds and cries. The emotional effect of this work is quite strong.

Slide 18: What do you think now?

Discuss with your class how their understanding of photography, film and video has changed.

Review some of the previous slides and remember what you said when answering some of the questions.

- Has your understanding of the images changed?
- How is the way that artists use photography, film or video different from everyday uses?
- Do you have some favourite images or artists that you would like to find out more about?
- What have you learned about techniques for making photographs, film and video?
- What have you learned about the ideas, themes and subjects that artists use?
- Do you think you would like to take more photographs and video yourself?
- What have you learned about the way looking at photographs or film and video can affect your mood and alter your feelings?
- Would you like to go to a gallery and experience these images for yourself?

The image on this slide shows two photographs of the Jeff Wall exhibition at Tate Modern, 2005.