YEAR 10 PHOTOGRAPHY

"Everyday objects"

NAME:………………………………………………

Everyday Objects

Artists:

Andre Kertesz

Peter Keetman

Maurizio Di Iorio

Mauricio Alejo

AO1
Develop ideas through investigations, demonstrating critical understanding of sources

DEVELOP
INVESTIGATE
EXPLAIN | ARTISTS
IDEAS | ANNOTATE
contextual research
EXPLORE

AO2
Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes

REFINE
EXPERIMENT
EXPLORE TECHNIQUES AND SKILLS | SELECT
EXPLAIN
PHOTOGRAPHS
IDEAS

AO3
Record ideas, observations and insights relevant to intentions as work progresses

RECORD
INTENTIONS
LINK | OBSERVATION
IDEAS | PLANNING
PRIMARY RESEARCH
RELEVANT

AO4
Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language

RESPONSE
MEANINGFUL
VISUAL LANGUAGE | DEMONSTRATE
UNDERSTANDING
MAKE CONNECTIONS
CONCLUSION

THE 10 RULES OF PHOTOGRAPHY

1 RULE OF THIRDS — IMAGINE THAT YOUR IMAGE IS DIVIDED INTO NINE EQUAL SEGMENTS BY TWO VERTICAL AND TWO HORIZONTAL LINES. TRY TO POSITION THE MOST IMPORTANT ELEMENTS IN YOUR SCENE ALONG THESE LINES, OR AT THE POINTS WHERE THEY INTERSECT. DOING SO WILL ADD BALANCE AND INTEREST TO YOUR PHOTO.

BALANCING ELEMENTS 2 — PLACING YOUR MAIN SUBJECT OFF-CENTRE, AS WITH THE RULE OF THIRDS, CREATES A MORE INTERESTING PHOTO, BUT IT CAN LEAVE A VOID IN THE SCENE WHICH CAN MAKE IT FEEL EMPTY. YOU SHOULD BALANCE THE 'WEIGHT' OF YOUR SUBJECT BY INCLUDING ANOTHER OBJECT OF LESSER IMPORTANCE TO FILL THE SPACE.

3 LEADING LINES — WHEN WE LOOK AT A PHOTO OUR EYE IS NATURALLY DRAWN ALONG LINES. BY THINKING ABOUT HOW YOU PLACE LINES IN YOUR COMPOSITION, YOU CAN AFFECT THE WAY WE VIEW THE IMAGE, PULLING US INTO THE PICTURE, TOWARDS THE SUBJECT, OR ON A JOURNEY 'THROUGH' THE SCENE.

BACKGROUND 5 — THE HUMAN EYE IS EXCELLENT AT DISTINGUISHING BETWEEN DIFFERENT ELEMENTS IN A SCENE, WHEREAS A CAMERA HAS A TENDENCY TO FLATTEN THE FOREGROUND AND BACKGROUND, AND THIS CAN OFTEN RUIN AN OTHERWISE GREAT PHOTO. THANKFULLY THIS PROBLEM IS USUALLY EASY TO OVERCOME - AT THE TIME OF SHOOTING - LOOK AROUND FOR A PLAIN AND UNOBTRUSIVE BACKGROUND AND COMPOSE YOUR SHOT SO THAT IT DOESN'T DISTRACT OR DETRACT FROM THE SUBJECT.

4 VIEWPOINT — THE VIEWPOINT HAS A MASSIVE IMPACT ON THE COMPOSITION OF OUR PHOTO, AND AS A RESULT IT CAN GREATLY AFFECT THE MESSAGE THAT THE SHOT CONVEYS. RATHER THAN JUST SHOOTING FROM EYE LEVEL, CONSIDER PHOTOGRAPHING FROM HIGH ABOVE, DOWN AT GROUND LEVEL, FROM THE SIDE, FROM THE BACK, FROM A LONG WAY AWAY, FROM VERY CLOSE UP, AND SO ON.

6 SYMMETRY AND PATTERNS — WE ARE SURROUNDED BY SYMMETRY AND PATTERNS, BOTH NATURAL AND MAN-MADE, THEY CAN MAKE FOR VERY EYE-CATCHING COMPOSITIONS, PARTICULARLY IN SITUATIONS WHERE THEY ARE NOT EXPECTED. ANOTHER GREAT WAY TO USE THEM IS TO BREAK THE SYMMETRY OR PATTERN IN SOME WAY, INTRODUCING TENSION AND A FOCAL POINT TO THE SCENE.

7 DEPTH — DEPTH CAN BE CREATED IN A PHOTO BY INCLUDING OBJECTS IN THE FOREGROUND, MIDDLE GROUND AND BACKGROUND. ANOTHER USEFUL COMPOSITION TECHNIQUE IS OVERLAPPING, WHERE YOU DELIBERATELY PARTIALLY OBSCURE ONE OBJECT WITH ANOTHER. THE HUMAN EYE NATURALLY RECOGNISES THESE LAYERS AND MENTALLY SEPARATES THEM OUT, CREATING AN IMAGE WITH MORE DEPTH.

8 FRAMING — THE WORLD IS FULL OF OBJECTS WHICH MAKE PERFECT NATURAL FRAMES, SUCH AS TREES, ARCHWAYS AND HOLES. BY PLACING THESE AROUND THE EDGE OF THE COMPOSITION YOU HELP TO ISOLATE THE MAIN SUBJECT FROM THE OUTSIDE WORLD. THE RESULT IS A MORE FOCUSED IMAGE WHICH DRAWS YOUR EYE NATURALLY TO THE MAIN POINT OF INTEREST.

9 CROPPING — BY CROPPING TIGHT AROUND THE SUBJECT YOU ELIMINATE THE BACKGROUND 'NOISE', ENSURING THE SUBJECT GETS THE VIEWER'S UNDIVIDED ATTENTION.

10 EXPERIMENTATION — WITH THE DAWN OF THE DIGITAL AGE IN PHOTOGRAPHY WE NO LONGER HAVE TO WORRY ABOUT FILM PROCESSING COSTS OR RUNNING OUT OF SHOTS. AS A RESULT, EXPERIMENTING WITH OUR PHOTOS' COMPOSITION HAS BECOME A REAL POSSIBILITY; WE CAN FIRE OFF TONS OF SHOTS AND DELETE THE UNWANTED ONES LATER AT ABSOLUTELY NO EXTRA COST. TAKE ADVANTAGE OF THIS FACT AND EXPERIMENT WITH YOUR COMPOSITION - YOU NEVER KNOW WHETHER AN IDEA WILL WORK UNTIL YOU TRY IT.

Everyday Objects checklist

Page		NOTES
Visual mind map.		
Artist research 1. A01		
Contact sheet 1 A03		
Artist Research 1 edits page A02		
Artist research 2. A01		
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Artist research 3 edits page A02		
Development shoot 1 contact sheet A02		
Development shoot 1 edits A03		
Development shoot 2 Contact sheet A03		
Development shoot 2 edits A03		
Final Piece plan ideas 1,2,3… A04		
Final Piece A04		
Evaluation A04		

Everyday objects that are perceived as boring and useless can be given a new lease of life and perspective- depending on how they are captured. Most objects have a unique structure and purpose and when photographed can be seen as interesting.

NOTES:

In OneDrive create a new folder in Photography called Everyday Object- this is where you will save everything for this project

NOTES:

Visual Mind Map AO1

LI: To discover and research the many themes that can relate to Everyday Objects

Create a visual mind map using the examples on this slide to help you explore the themes of 'Everyday Objects'.

- o Food
- o Cutlery
- o Stationary
- o Plants
- o Glasses/ bottles
- o Paper
- o Water
- o Toys
- o Wires
- o Clothes
- o Shoes
- o Furniture

Think of various techniques that you could use in your work, this can also include the formal elements.

In PowerPoint or publisher create a new A3 project, choose the portrait orientation- this will be where you create your visual mind map.

Instead of printing out at home and collaging on black paper (as we have done) please create this mind map this way.

When we are back at school I can print this on the A3 printer.

Fill the page and arrange the images and text in a visually pleasing way.

Upload this to ClassCharts when you are finished so that I can print it out and give you feedback.

On your title page you should include:
- o The title Everyday Objects, choose a font that is legible but also suites the project
- o A collection of images that inspire you in this project
- o If you would like you can include key words

NOTES:

Artist Research 1- Andre Kertesz AO1

LI: To produce a through analysis of your chosen artist, linking their work to your project.

Analysis and annotation are a large part of photography in order to achieve the higher marks for the assessment objectives you will need to **critically analyse** the work of artists. This will include using key words that are directly linked to photography and art (e.a. composition and formal elements). You will need to expand your sentences and elaborate, using words such as why and because to further your analysis. **Use all of the following sentence starters.**

You will also need to collect images for the artist, please collect ones that you like or are inspired by.

- o The images makes me feel......
- o In the photos I can see......
- o The artist/photographer is trying to portray a message of......
- o The image communicates this message because.....
- o The emotions represented in the work are......
- o I would like to know more about...... because......
- o The things I dislike about the work are...... because.....
- o The things I like about the work are.... because....
- o I think this work has been achieved by/using.....
- o The ideas I can take from this work and put in to my own project are........
- o The aspects I would like to use in my own work are........

NOTES:

Andre Kertesz AO1

Make sure to proof read, check your spelling, punctuation and grammar. When you have completed the artist research please upload to ClassCharts so that I can give you feedback.

André Kertész was a Hungarian photographer who emerged as one of the most influential practitioners of the medium. Prizing emotional impact over technique, he famously remarked, "I just walk around, observing the subject from various angles until the picture elements arrange themselves into a composition that pleases my eye." Kertész remains best known for his contributions to photojournalism, employing distinctively dynamic compositions throughout his influential photo essays.

He notably maintained a palpable empathy for his subjects, setting aside political or social biases regardless of who he was photographing. Born Kertész Andor on July 2, 1894 in Budapest, Austria-Hungary, he came from a Jewish middle-class background. Though his family expected him to pursue a career in business, he eventually moved to Paris and fell with its bohemian culture.

Throughout the mid-1920s, he met Piet Mondrian, Sergei Eisenstein, and many of the Dadaists. Kertész eventually fled France and its growing Jewish persecutions, and emigrated to the United States where he went on to work for magazines such as Vogue, Harper's Bazaar, and House & Garden, as well as mounting solo shows at the Art Institute of Chicago in 1946 and at The Museum of Modern Art in New York in 1964. Kertész died on September 25, 1985 in New York, NY.

NOTES:

Take photos in the style of Andre Kertesz AO2

Using your phone or camera if you have it take photos in the style of Andre Kertesz.

To achieve this, look at the photos that he shoots and have a look at the type of objects as well as style and features.

The main features are strong shadows, clear direction of light as well as distortion. These are all used to make the everyday objects seem interesting.

You will need to take 30+ photos for this shoot. Experiment with the direction of light and the shadows.

You may need an artificial light source such as a torch, lamp or candle. You can move the light in different angles as well as close to and further away from the object.

Make sure that your photos are uploaded to One Drive. In your Everyday Objects folder, create sub folder and call it Andre Kertesz- save your images here. **Do not worry about printing – just save them.**

Complete Contact Sheet Annotations- AO2

LI: To produce a contact sheet page that shows photos taken in the style of your artist with an analysis of the photos.

Use all of the sentence starters and expand using why and because to extend the sentences.

- The intentions for my shoot were.....
- The successful elements of my shoot were....
- The unsuccessful elements of the shoot that didn't work so well were....
- The technical issues during my shoot were.....
- My photographs do/do not tell a story because...
- The concept and idea I am trying to portray in my photographs are....
- I did/did not manage the equipment and environment correctly because...
- I feel I did/did not use the lighting effectively because.....
- This links to the artists.... because....
- I could improve/develop my ideas from this shoot by.....

Link your annotations back to your artist and the theme of the project- Everyday Objects.

Make sure to proof read, check your spelling, punctuation and grammar. When you have completed the annotations please upload to ClassCharts so that I can give feedback.

NOTES:

Editis in the style of Andre Kertesz AO2/3

Edit 4 images in the style of Andre Kertesz have a look closely at his images and try and use the same effects as he does- one of these could be the use of black and white.

If you do not have access to photoshop there are other ways to edit these images and free editing apps that you can use. One of these is the inbuilt editing software on your phone, Pixlr and fotor. You may even be able to download a basic version of photoshop to your phone for free.

Upload these images to ClassCharts for feedback.

Complete Edit Annotations AO2/A03

LI: To produce x4 edits that replicate the style of your chosen artist.

Use all of the sentence starters and expand using why and because to extend the sentences.

• On this page I have edited my photos using.....
• I have edited them like this because....
• The links I have made back to my artist are.......
• I also tried.....
• This worked because...
• Some elements didn't work in my experiments because....
• The things I would change if I were to do it again are.....
• I'm going to move forward from this by......

Link your annotations back to your artist and the theme of the project- Everyday Objects.

Make sure to proof read, check your spelling, punctuation and grammar. When you have completed the artist the annotations please upload to ClassCharts so that I can give feedback.

NOTES:

Artist Research 2 - Peter Keetman AO1

LI: To produce a through analysis of your chosen artist, linking their work to your project.

Analysis and annotation are a large part of photography in order to achieve the higher marks for the assessment objectives you will need to **critically analyse** the work of artists. This will include using key words that are directly linked to photography and art (e.g. composition and formal elements). You will need to expand your sentences and elaborate, using words such as why and because to further your analysis. **Use all of the following sentence starters.**

You will also need to collect images for the artist, please collect ones that you like or are inspired by.

o The images makes me feel......
o In the photos I can see......
o The artist/photographer is trying to portray a message of......
o The image communicates this message because.....
o The emotions represented in the work are......
o I would like to know more about...... because......
o The things I dislike about the work are...... because.....
o The things I like about the work are.... because....
o I think this work has been achieved by/using.....
o The ideas I can take from this work and put in to my own project are........
o The aspects I would like to use in my own work are........

NOTES:

Peter Keetman AO1

Make sure to proof read, check your spelling, punctuation and grammar. When you have completed the artist research please upload to ClassCharts so that I can give you feedback.

Peter keetman (german, 1916–2005) studied photography at the bayerische lehranstalt für lichtbildwesen in munich in 1937. He then was the assistant of portrait photographer gertrud hesse in duisburg. After serving in the war, in which he was seriously wounded, he continued his studies in munich with hanna seewald and later with adolf lazi in stuttgart. In 1948 keetman founded the fotoform group with otto steinert, adolf lazi, and siegfried lauterwasser and participated in exhibitions of subjektive fotografie. He worked in advertising and for industrial clients; he made extensive photographic documentations for automobile manufacturers in wolfsburg and munich.

Peter keetman was born in 1916 in Munich and died in 2005 but in his life he left a legacy of photography which started in 1935 and passed a masters craftsman diploma in 1948.

From 1935 to 1937 he attended the Bavarian State Instructional Institution for photography in Munich. He then went to receive his master's credentials in photography after having studied at the master school of Adolf Lazi in Stuttgart in 1950.

As a freelance in 1952, Keetman was closely associated with commercial photographer

In 1949 Keetman joined a group of photographers that revolutionised photography in the 50's and 60's.

Through his life, Keetman focussed on close-up photography as well as his interesting taste for the abnormal such as a man in a car with a poodle acting as a human.
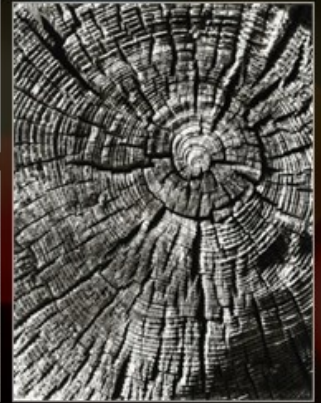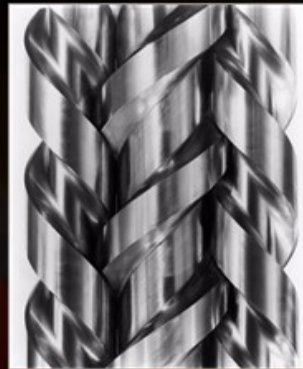
NOTES:

Take photos in the style of Peter Keetman AO2

Using your phone or camera if you have it take photos in the style of Peter Keetman.

To achieve this, look at the photos that he shoots and have a look at the type of objects as well as style and features.

The main feature of this artist if macro photography- close ups.

You will need to take 30+ photos for this shoot. Experiment with the lighting as well as zooming into the image to take close ups of the Everyday Objects.

You may need an artificial light source such as a torch, lamp or candle to create different lighting.
You may find that you need to crop these photos in editing to get the desired affect.

Make sure that your photos are uploaded to One Drive. In your Everyday Objects folder, create sub folder and call it Peter Keetman save your images here. **Do not worry about printing – just save them.**

LI: To produce a contact sheet page that shows photos taken in the style of your artist with an analysis of the photos.

Complete Contact Sheet Annotations-AO2

Use all of the sentence starters and expand using why and because to extend the sentences.

o The intentions for my shoot were.....
o The successful elements of my shoot were....
o The unsuccessful elements of the shoot that didn't work so well were....
o The technical issues during my shoot were.....
o My photographs do/do not tell a story because...
o The concept and idea I am trying to portray in my photographs are....
o I did/did not manage the equipment and environment correctly because...
o I feel I did/did not use the lighting effectively because.....
o This links to the artists.... because....
o I could improve/develop my ideas from this shoot by.....

Link your annotations back to your artist and the theme of the project- Everyday Objects.

Make sure to proof read, check your spelling, punctuation and grammar. When you have completed the annotations please upload to ClassCharts so that I can give feedback.

NOTES:

Editis in the style of Peter Keetman AO2/3

Edit 4 images in the style of Peter Keetman have a look closely at his images and try and use the same effects as he does- one of these could be the use of black and white.

If you do not have access to photoshop there are other ways to edit these images and free editing apps that you can use. One of these is the inbuilt editing software on your phone, Pixlr and fotor. You may even be able to download a basic version of photoshop to your phone for free.

Upload these images to ClassCharts for feedback.

Complete Edit Annotations AO2/A03

LI: To produce x4 edits that replicate the style of your chosen artist.

Use all of the sentence starters and expand using why and because to extend the sentences.

• On this page I have edited my photos using.....
• I have edited them like this because....
• The links I have made back to my artist are.......
• I also tried.....
• This worked because...
• Some elements didn't work in my experiments because....
• The things I would change if I were to do it again are.....
• I'm going to move forward from this by......

Link your annotations back to your artist and the theme of the project- Everyday Objects.

Make sure to proof read, check your spelling, punctuation and grammar. When you have completed the artist the annotations please upload to ClassCharts so that I can give feedback.
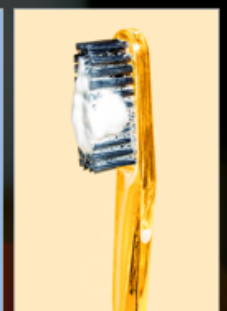
NOTES:

Artist Research 3 - Maurizio Di Iorio AO1

LI: To produce a through analysis of your chosen artist, linking their work to your project.

Analysis and annotation are a large part of photography in order to achieve the higher marks for the assessment objectives you will need to **critically analyse** the work of artists. This will include using key words that are directly linked to photography and art (e.a. composition and formal elements). You will need to expand your sentences and elaborate, using words such as why and because to further your analysis. **Use all of the following sentence starters.**

You will also need to collect images for the artist, please collect ones that you like or are inspired by.

o The images makes me feel......
o In the photos I can see......
o The artist/photographer is trying to portray a message of......
o The image communicates this message because.....
o The emotions represented in the work are......
o I would like to know more about...... because......
o The things I dislike about the work are...... because.....
o The things I like about the work are.... because....
o I think this work has been achieved by/using.....
o The ideas I can take from this work and put in to my own project are........
o The aspects I would like to use in my own work are........

NOTES:

Maurizio Di Iorio AO1

Make sure to proof read, check your spelling, punctuation and grammar. **When you have completed the artist research please upload to ClassCharts so that I can give you feedback.**

I'm an Egglestonian by culture, and I don't like any photography that wants to send a message. What could the image of a giant toothbrush mean? It's simply an objective photograph, devoided of existential anguish. It's one of the images of mass culture.

When I shot it, I thought: "Who could like the picture of a simple toothbrush?" and instead it actually got a nice feedback. This is because people identify with the objects that surround their lives. And the photograph becomes pleasant only for it's aesthetic expressivity. I don't want to tell a tale o send a message and let it be clear: there's nothing superficial about this.

My photographs are tales in a small scale and often focus on the relation between objects and human beings. I don't extrapolate my subjects from their daily context because I prefer an aethetic truth and I reject any form of idealization. This approach leads me to focus on details, especially of common objects capable of expressing and narrating our time. I focus on details and I'm more attracted by what is contemporary, what influences our lives, starting with the endless consuming of products. I don't want to run from this reality and so I narrow my focus.

Aesthetic
I viscerally love colour and my aesthetic references are partly pop. Colours are fun and offer many more expressive possibilities. In the latest months, my use of colours and their saturation have become more extreme, and a lot depends on the themes I'm tackling. But also on the fact that, after having seen all these algid and formally sober photographs that are making the rounds lately, I've been wanting to do the exact opposite.
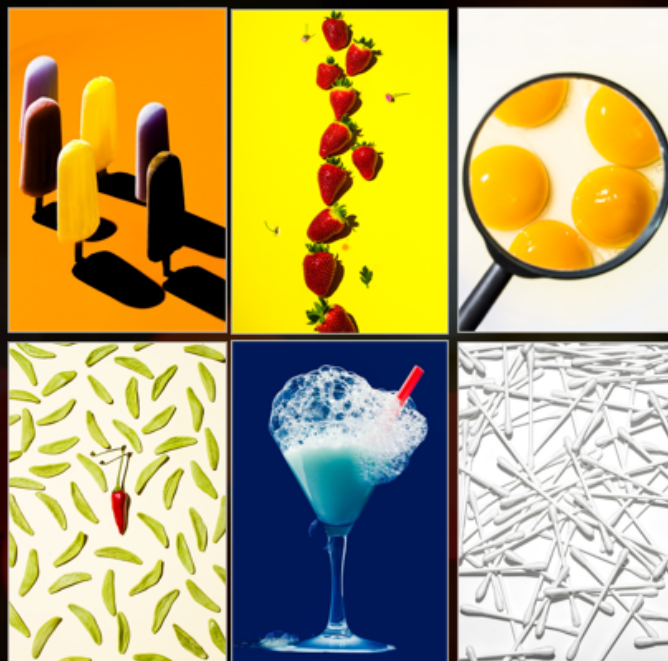
NOTES:

Take photos in the style of Maurizio Di Iorio AO2

Using your phone or camera if you have it take photos in the style of Maurizio Di Iorio.

To achieve this, look at the photos that she shoots and have a look at the type of objects as well as style and features.

The main features in this are that they are clean, the colours are vibrant and the lighting is strong. There is a clear subject some of the photos contain contrasting ideas with the object.

You will need to take 30+ photos for this shoot. Experiment with the lighting as well as thinking about the composition.

You may need an artificial light source such as a torch, lamp or candle to create different lighting. You may also need to use coloured backdrops- these can be made from colour paper, clothes or material.

Make sure that your photos are uploaded to One Drive. In your Everyday Objects folder, create sub folder and call it Maurizio Di Iorio save your images here. **Do not worry about printing – just save them.**

LI: To produce a contact sheet page that shows photos taken in the style of your artist with an analysis of the photos.

Complete Contact Sheet Annotations-AO2

Use all of the sentence starters and expand using why and because to extend the sentences.

o The intentions for my shoot were.....
o The successful elements of my shoot were....
o The unsuccessful elements of the shoot that didn't work so well were....
o The technical issues during my shoot were.....
o My photographs do/do not tell a story because...
o The concept and idea I am trying to portray in my photographs are....
o I did/did not manage the equipment and environment correctly because...
o I feel I did/did not use the lighting effectively because.....
o This links to the artists.... because....
o I could improve/develop my ideas from this shoot by.....

Link your annotations back to your artist and the theme of the project- Everyday Objects.

Make sure to proof read, check your spelling, punctuation and grammar. When you have completed the annotations please upload to ClassCharts so that I can give feedback.

NOTES:

Editis in the style of Maurizio Di Iorio AO2/3

Edit 4 images in the style of Maurizio Di Iorio have a look closely at her images and try and use the same effects as he does- one of these could be the use of black and white.

If you do not have access to photoshop there are other ways to edit these images and free editing apps that you can use. One of these is the inbuilt editing software on your phone, Pixlr and fotor. You may even be able to download a basic version of photoshop to your phone for free.

Upload these images to ClassCharts for feedback.

Complete Edit Annotations AO2/A03

LI: To produce x4 edits that replicate the style of your chosen artist.

Use all of the sentence starters and expand using why and because to extend the sentences.

•On this page I have edited my photos using.....
•I have edited them like this because....
•The links I have made back to my artist are.......
•I also tried.....
•This worked because...
•Some elements didn't work in my experiments because....
•The things I would change if I were to do it again are.....
•I'm going to move forward from this by......

Link your annotations back to your artist and the theme of the project- Everyday Objects.

Make sure to proof read, check your spelling, punctuation and grammar. When you have completed the artist the annotations please upload to ClassCharts so that I can give feedback.

NOTES:

Artist Research 4 - Mauricio Aleio AO1

LI: To produce a through analysis of your chosen artist, linking their work to your project.

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You will also need to collect images for the artist, please collect ones that you like or are inspired by.

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o In the photos I can see......
o The artist/photographer is trying to portray a message of......
o The image communicates this message because.....
o The emotions represented in the work are......
o I would like to know more about...... because......
o The things I dislike about the work are...... because.....
o The things I like about the work are.... because....
o I think this work has been achieved by/using.....
o The ideas I can take from this work and put in to my own project are........
o The aspects I would like to use in my own work are........

NOTES:

Mauricio Alejo AO1

Make sure to proof read, check your spelling, punctuation and grammar. When you have completed the artist research please upload to ClassCharts so that I can give you feedback.

Mauricio Alejo was born in Mexico City in 1969. He earned his Master of Art from New York University in 2002, as a Fulbright Grant recipient. In 2007, he was a resident artist at NUS Centre for the Arts in Singapore. He has received multiple awards and grants, including the New York Foundation for the Arts grant in 2008. His work is part of important collections such as Daros Latinoamérica Collection in Zürich .

His work has been reviewed in important journals, such as Flash Art; Art News and Art in America. He has had solo exhibitions in New York, Japan, Madrid, Paris and Mexico. His work has been shown at CCA Wattis Institute of Contemporary Arts in San Francisco; Museo Centro de Arte Reina Sofía in Madrid and The 8th Havana Biennial among other venues. He currently lives and works in New York City.

Familiar objects have their place in our surroundings and they seem to fit in a natural map of the world. What I do is to bring them to a new narrative which doesn't obey their functionality; It mostly obeys to a specific intuition I have about space, time, materiality, displacement or physical force.

Most of my pieces come from thoughts that are not yet formed as an idea. The results, devoid of explicit meaning or metaphor, point in every direction. The psychological remanent created by the violence inflicted on this narrative sometimes presents itself as absurdity but this is just a byproduct of what, it really is, a primal, somewhat idiosyncratic, experience of the world.

NOTES:

Take photos in the style of Mauricio Alejo AO2

Using your phone or camera if you have it take photos in the style of Mauricio Alejo .

To achieve this, look at the photos that she shoots and have a look at the type of objects as well as style and features.

The main features in this are that he uses the space around him as his background, he used objects that would be found in those areas and creates sculptures with them.

You will need to take 30+ photos for this shoot. Experiment with the lighting as well as creating structures with the objects that you choose to photograph.

You may need an artificial light source such as a torch, lamp or candle to create different lighting. Choose objects that are easy to get a hold of, some that you may have multiple of at home.

Make sure that your photos are uploaded to One Drive. In your Everyday Objects folder, create sub folder and call it Mauricio Alejo save your images here. **Do not worry about printing – just save them.**

LI: To produce a contact sheet page that shows photos taken in the style of your artist with an analysis of the photos.

Complete Contact Sheet Annotations-AO2

Use all of the sentence starters and expand using why and because to extend the sentences.

o   The intentions for my shoot were.....
o   The successful elements of my shoot were....
o   The unsuccessful elements of the shoot that didn't work so well were....
o   The technical issues during my shoot were.....
o   My photographs do/do not tell a story because...
o   The concept and idea I am trying to portray in my photographs are....
o   I did/did not manage the equipment and environment correctly because...
o   I feel I did/did not use the lighting effectively because.....
o   This links to the artists.... because....
o   I could improve/develop my ideas from this shoot by.....

Link your annotations back to your artist and the theme of the project- Everyday Objects.

Make sure to proof read, check your spelling, punctuation and grammar. When you have completed the annotations please upload to ClassCharts so that I can give feedback.

NOTES:

Editis in the style of Mauricio Alejo AO2/3

Edit 4 images in the style of Mauricio Alejo have a look closely at her images and try and use the same effects as he does- one of these could be the use of black and white.

If you do not have access to photoshop there are other ways to edit these images and free editing apps that you can use. One of these is the inbuilt editing software on your phone, Pixlr and fotor. You may even be able to download a basic version of photoshop to your phone for free.

Upload these images to ClassCharts for feedback.

Complete Edit Annotations AO2/A03

LI: To produce x4 edits that replicate the style of your chosen artist.

Use all of the sentence starters and expand using why and because to extend the sentences.

• On this page I have edited my photos using.....
• I have edited them like this because....
• The links I have made back to my artist are.......
• I also tried.....
• This worked because...
• Some elements didn't work in my experiments because....
• The things I would change if I were to do it again are.....
• I'm going to move forward from this by......

Link your annotations back to your artist and the theme of the project- Everyday Objects.

Make sure to proof read, check your spelling, punctuation and grammar. When you have completed the artist the annotations please upload to ClassCharts so that I can give feedback.

NOTES:

Development Shoot 1 and 2- Contact Sheet AO2/AO3

LI: To produce a contact sheet and edits that have been inspired by the artists you have looked at. You will choose your own photographic focus.

A development shoot if your opportunity to explore an area of this project that you have enjoyed shooting in more detail. This could include the techniques that the artist uses, the editing style or the subject content that the artist looks at.

This will need to link back to the theme of everyday object whilst making clear links to your artist investigations. Your development shoot will contain a contact sheet page as well as an edits page.

Make sure that your photos are uploaded to One Drive. In your Everyday Objects folder, create sub folder and call it Development Shoot 1 and your second Development Shoot 2 save your images here. **Do not worry about printing – just save them.**

Use all of the sentence starters and expand using why and because to extend the sentences.

o The intentions for my shoot were.....
o The successful elements of my shoot were....
o The unsuccessful elements of the shoot that didn't work so well were....
o The technical issues during my shoot were.....
o My photographs do/do not tell a story because...
o The concept and idea I am trying to portray in my photographs are....
o I did/did not manage the equipment and environment correctly because...
o I feel I did/did not use the lighting effectively because.....
o This links to the artists.... because....
o I could improve/develop my ideas from this shoot by.....

Link your annotations back to your artist and the theme of the project- Everyday Objects.

Make sure to proof read, check your spelling, punctuation and grammar. When you have completed the annotations please upload to ClassCharts so that I can give feedback.

NOTES:

Development Shoot 1 and 2- Edits AO2/AO3

Use all of the sentence starters and expand using why and because to extend the sentences.

•On this page I have edited my photos using.....
•I have edited them like this because....
•The links I have made back to my artist are.......
•I also tried.....
•This worked because...
•Some elements didn't work in my experiments because....
•The things I would change if I were to do it again are.....
•I'm going to move forward from this by......

Link your annotations back to your artist and the theme of the project- Everyday Objects.

Your edits should include techniques that you have experimented with in your project- this will further link and tie your development shoot to your artist research.

You will need to edit 4 images from each Development shoot.

Make sure to proof read, check your spelling, punctuation and grammar. **When you have completed the artist the annotations please upload to ClassCharts so that I can give feedback.**
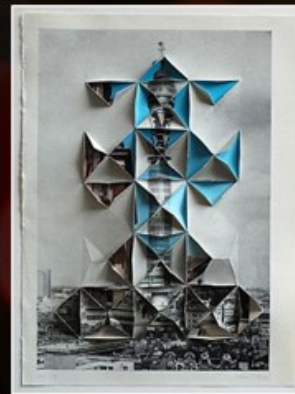
NOTES:

Final Piece Planning- AO4

LI: to develop and practice final piece ideas.

From your development shoots, you will have now built a bank of ideas around the topic of 'Everyday Objects'. You will now need to present a 'Final Piece' that is a representation of your developments throughout the project.
Think about:
o How do you want to present your final piece?
o Series of photos/one photo
o Physically manipulated and edited
o Digitally edited

NOTES:

EVALUATION OUTLINE

In your evaluation you will need to look at your project as a whole and discuss its successes and weaknesses. The evaluation is intended to help others understand what you were trying to achieve. You need to be honest when talking about your work, as it is essential that you show that you can **reflect critically and analytically about the work.**

Evaluating your preparatory work
1. What was the theme for the unit?
2. What was your starting point and how did your ideas develop through the project?
3. What reference material did you find?
4. How did the reference material you looked at help or inspire you?
5. What materials, tools and techniques did these artists/photographers use?
6. How have your skills developed during the unit to help you mimic these techniques?

Evaluating your final piece
1. How have you used formal elements such as line, tone, colour and shape? (**see Key Language**)
2. Did they materials, tools and techniques you developed for this unit work successfully?
3. What meaning and messages did you want to convey?
4. How does the work communicate these messages?
5. To what extent and were you successful in communicating the message?
6. Are you happy with your final piece? Are there any elements you like in particular?
7. Is there anything you would change? List any changes you have made throughout the developmental process and state why.
8. How is your work influenced by the reference material?
9. How successful have you been in incorporating the artist/photographers ideas in to your own work?
10. If you had time to develop the work further, what would you do?

Key Language

Subject - what is shown in the artwork, such as a portrait or a still life
Composition - how the elements of the work are arranged, ie whether they're close together or far apart
Foreground and **background** - elements that appear to be in front or behind other aspects of the artwork
Line - can vary in width, length, curvature, colour or direction
Shape - describes the two-dimensional outline
Form - describes a three-dimensional object
Texture - the way surfaces look and feel, ie rough, smooth, soft, etc
Tone - shading, from dark to light

LI: To evaluate the project 'Everyday Obejcts'

NOTES: