



Moment to Memento: *Illuminating time and memory*

Curriculum springboard

Photography,
Video &
Digital Imaging

Stage 6
Years 11–12



Moment to Memento, A. Rumpler, 2012

Outcomes:

A student:

- explores concepts of artist/photographer, still and moving works, interpretations of the world and audience response, in their making of still and/or moving works (M2)
- develops different techniques suited to artistic intentions in the making of photographs and/or videos and/or digital images (M5)
- explores ways in which histories, narratives and other accounts can be built to explain practices and interests in the fields of photography and/or video and/or digital imaging (CH4)

Photography, Video & Digital Imaging CEC Stage 6 Syllabus: M2, M5, CH4

Other outcomes:

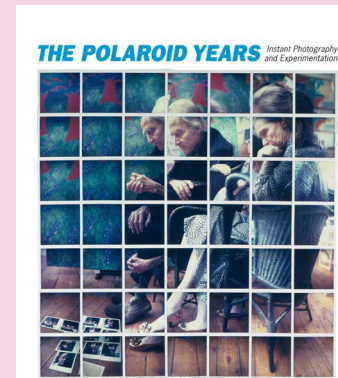
Photographic & Digital Media Years 7-10

Review:

The Polaroid years: instant photography and experimentation

DelMonico Books/Prestel, Germany, 2013

ISBN 9783791352640 [779]



Please note that the publication contains sensitive images such as frontal nudity. Photography takes an instant out of time, altering life by holding it

still. Magnifying this idea, Polaroid photography allows us to enact our immediate aesthetic impulses and memorialise them as souvenirs. This book documents the evolution of snapshot photography and explores how Polaroids have transformed the way artists have captured and represented the world around them. Considering high quality artwork plates and critical essays, students and teachers can examine Andy Warhol's Polaroid oeuvre in the context of more traditional works by photographers such as Ansel Adams and Walker Evans, painters and printmakers such as David Hockney and Chuck Close as well as contemporary

Teaching and learning opportunities:

- Investigate the concept of a photograph as a memento mori, exploring how the act of taking a photograph represents a human desire to capture time and memories, referring to Susan Sontag's *On photography*.
- Develop a photographic artwork that interprets a moment, experience, person, object or landscape being held still in the form of a symbolic memento that withstands the passing of time. Refer to *Salt series: Little clocks*, 2007, by Liang Yuanwei.
- Research the historical development and uses of Polaroid photography in comparison to traditional film photography. Consider its ability to create unalterable instant photographs for ID cards, passports and criminal investigations.
- Account for the revival of Polaroid photography in the context of a digitally saturated world, debating why companies and organisations, such as Fuji and *The Impossible Project*, continue to serve an international market of instant photography consumers following the demise of the Polaroid Corporation.
- Discuss how inventor Edwin Land and the Polaroid Corporation collaborated with various artists such as Ansel Adams and Andy Warhol to facilitate experimental and innovative practices through the Artist Support Program.
- Examine the role of photography in the Conceptual art movement and how it gained avant-garde status in tension with painting and sculpture. Refer to the artworks of Joseph Kosuth and Nick Taggart's collaboration with Laura Cooper *The sleep piece (Exterior of the unconsciousness, one photograph every morning before waking)*, 1993–ongoing.
- Storyboard, shoot and edit a film that deals with the concept of objectivity versus subjectivity. Consider the potential meanings of narrative reversal and colour versus black-and-white sequences.
- Explore how Polaroids and other photographic stills represent a neat slice of time and exist as physical objects that one can keep and look at again, considering how photography converts experience into an image or souvenir. Debate how memorable these are in comparison to moving images on television or in films, where images are presented as a flow over time.
- Assess how film photography allows for hand-generated experimentation and the creation of aesthetic qualities that digital photography cannot fully replicate.
- Manipulate Polaroids or other photographic prints, experimenting with drawing, painting, collage, filters, monoprinting or screenprinting to build physical and conceptual layers. Refer to the painted photographs and Polaroid pulls and rollbacks of Ellen Carey, Anna Barriball's ink bubbles blown onto found photographs in *36 breaths*, 2002, and *Untitled VII*, 2004.

Professional resources:

- [Visual Arts: Curriculum Support](#)
- [VADEA NSW](#)
- [Australian Centre for Photography](#)
- [Resource reviews](#)
- [White Rabbit Library](#)

Resources:

Books:

- *Instant: The Story of Polaroid* (2012) by Christopher Bonanos
- *On Photography* (1977) by Susan Sontag
- *The Polaroid book* (2008) by Barbara Hitchcock
- *On Photography* (1977) by Susan Sontag

Films:

- *Chuck Close: in the studio* (2013) by White Cube
- *Chuck Close Prints: process and collaboration*, (2013) by White Cube
- *Episode 156: Sohei Nishino*, The Art of Photography



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Curriculum springboard... continued

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Syllabus:
5.2, 5.5, 5.10
Visual Arts Stage 6
Syllabus:
P2, P5, P10, H10
Visual Design CEC Stage 6
Syllabus:
DM2, DM5, CH4

Content:

- exploring interconnections between the artist, artwork, world and audience
- developing ways of expressing artistic intentions
- investigating contemporary issues and artists' practice across time and place.

conceptual artists. Several lengthy artist statements sourced from interviews provide additional insight for classroom investigations. Most significant, is the book's focus on the myriad ways that artists manipulate Polaroid photographs through experimental artmaking practices, including montage, collage, enlargements, abstraction and conceptual projects. Using this as the basis for practical investigations, teachers can promote students' experimentation with photographic prints as physical objects that can be altered as well as a means for facilitating the process of analogue photography or other artmaking approaches. H. Yip

USER LEVEL: Stage 4 Stage 5 Stage 6 Professional

KLA: CA

SYLLABUS: Photographic & Digital Media Stage 5; Photography, Video & Digital Imaging CEC Stage 6; Visual Arts Stage 4-6; Visual Design Stage 4-5; Visual Design CEC Stage 6

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Also consider John Reuter's technique of introducing paint and collage elements inside Polaroids to create painted miniatures such as *Arc of remembrance*, 1978.

- Experiment with Andreas Mahl's process of Polaroid image transfer to achieve textural, distorted effects on paper, canvas, mirrors or other unconventional surfaces.
- Develop a wearable item or garment that incorporates printed photographic imagery to form an abstract portrait of an individual or community. Refer to Bai Yiluo's sculptures woven from thousands of ID photographs, that echo ancient Chinese burial suits, such as *Fate No. 4*, 2007, and the installations of [Christian Boltanski](#).
- Investigate the metaphor of a photograph as a vessel or holder of memory. Create photographic memory jars.
- Recreate the look and form of Polaroids by using black and white film photography or inverting and photocopying photographs onto transparencies to create negatives for photograms that mimic vintage prints. Experiment with overlaying different textures, filters, images or text as well as multiple exposures, image shift, partial development or masking to suggest layers of history and memories.
- Critically interpret Jean Baudrillard's concept of the simulacra, referring to postmodern artworks that question notions of the 'copy' versus the 'original', such as the early photocopy works of [Lindy Lee](#).
- Collage individual photographs taken from multiple angles into composite portraits or large-scale compositions to capture shifting views over time. Refer to Cubism, the [Polaroid collages](#) of [Joyce Neimanas](#) and the photomontages or *joiners* of [David Hockney](#). Compare these to Sohei Nishino's *Diorama Map* series and Fong Qi Wei's *Time is a dimension* series.
- Analyse the implications of Polaroid photography for artists' studio practice, considering how instant cameras create physical prints in real time that enable artists to consider connections between images in ways that digital photography does not allow. Discuss how Chuck Close uses Polaroids as source images for his portrait paintings and as a means to develop a collaborative process and conversation with his subjects. Also note Bryan Graf's use of Polaroids to create a visual journal of his artmaking process and works such as *Interchanges, B-sides & remixes*, 2008-ongoing.
- Re-photograph photographs to create a frame within a frame and highlight the passing of time, referring to the Droste effect, Carter's *Focus/Likeness*, 1970, 1971, & 2007 and *Calcalist* by [Amit Sha'al](#).
- Propose the scenario that photography ceased to exist tomorrow. Challenge students to debate the social consequences and select the most valuable photographs from their personal or family albums.

Websites:

- [Anna Barriball](#), Frith Street Gallery
- [Bai Yiluo](#), White Rabbit Gallery
- [Christian Boltanski](#), MoMA
- [Chuck Close - Prints, process and collaboration](#), MCA Exhibition
- [David Hockney](#), artist's website
- [Ellen Carey](#), artist's website
- [The Impossible Project](#)
- [Joyce Neimanas](#),
- [Liang Yuanwei](#), White Rabbit Gallery
- [Lindy Lee](#), Roslyn Oxley9 Gallery
- [Sohei Nishino](#), artist's website