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| SHARED BY: | Graham Hooper |
| TITLE / KEY THEME: | Exploring spaces/challenging perceptions |
| SUITABLE FOR: | Introductory/early session (GCSE or A Level) |

OVERVIEW / SUMMARY:

PRACTICAL

Students are invited to take 2 photographs within a 5 minute walk (the school or college campus) that differ in that:

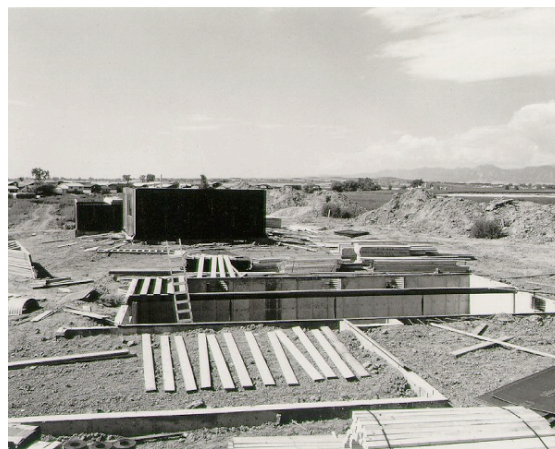
- Image 1 is of something they find dull but photographed to make it look as exciting as possible, and
- Image 2 is something they find engaging visually but recorded with their camera to present it as unappealing.

The two images should not be labelled however, so it is unclear to others which is which!

DISCUSSION

Students print off their images, or save them in a communal (online/digital) folder.

Rather than then being asked to spot which is which (what students might be expecting) they are asked to list what strategies/techniques have been used to alter the perceptions. Are there any common ones, but used in different ways?



KEY OBJECTIVES:

- To better understand the ways in which a camera 'shapes' our views, visually and then psychologically, and utilise them practically.
- To explore the immediate and perhaps familiar locale with a new perspective.
- To discuss/consider (compare and contrast), as a whole class and on an individual level the role of photography, and the way photographs behave, or 'misbehave'.

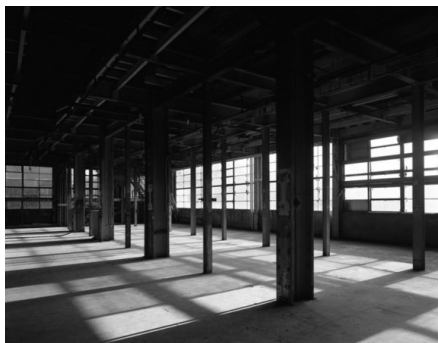
OUTLINE OF ACTIVITIES / SEQUENCE OF LEARNING:

- Introduction – use of images by Simon Norfolk / Helene Binet / Robert Adams to share views. What would these places be like to inhabit? Does the image consolidate or contradict that idea? Pairs, group split in half, each half (of pairs) have either Binet or Norfolk image to consider. 10 Minutes.
- Explain task, timescales, remit etc. (see above)
- Coming back together, display. All, individually to make list, as images are seen/shown, of techniques used (e.g. Low camera angle, close proximity) and create a communal list on board.

KEY ARTISTS / REFERENCES / PROMPTS:

Norfolk has taken images of war-torn environments (such as Kabul) and, arguably, presented as seductive, film-sets, with exotic colours as 'cool ruin' chic. He claims that it engages viewers, which allows them to move on to asking questions, and then challenging perceptions. Binet photographs contemporary architecture (expensive and exclusive apartment blocks), often pre-completion, but in ways that suggest extreme austerity, evacuation or foreboding danger. Colour/black and white, here there, old/new, inside/outside, near/far ...

- Simon Norfolk 'Nonsensical property development in Karte Char Chateh Kabul' 2010/11 from Burke Norfolk
- Hélène Binet 'Steel frame structure of the Riffellokaal first floor' 2009
- Robert Adams 'Colorado Springs'



EXTENSION ACTIVITIES: Look at the school/college prospectus. Examine the way the place is shown, the values, the reality, the difference, the audience, the reasons. Retake them, compare them to other (similar) material, e.g. property brochures etc.