



MUSEUM & SCHOOLS PROGRAM

EDUCATOR GUIDE
Kindergarten-Grade 12

NextNature: *Stephen Galloway Photographs* *Zone of Focus* **Emerging Sonoma Talent Award (ESTA)** September 17 – November 6, 2005



NextNature:
Stephen Galloway Photographs



Zone of Focus
High School Photography Exhibit



[esta]: Alison Tungseth
Emerging Sonoma Talent Award

Museum & Schools program sponsored in part by:
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**FOR MORE INFORMATION ABOUT THE EXHIBITION OR EDUCATION PROGRAMS
PLEASE CONTACT:**

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707-579-1500 x 8 or mcecil@sonomacountymuseum.org

Hours:
Open Wednesday through Sunday 11:00 a.m. to 5:00 p.m.

Admission:
\$5 General Admission
\$2 Students, Seniors, Disabled
Free for children 12 & under
Free for Museum members

The Museum offers free tours to school groups. Please call for more information.

**SONOMA COUNTY MUSEUM
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SONOMA COUNTY MUSEUM

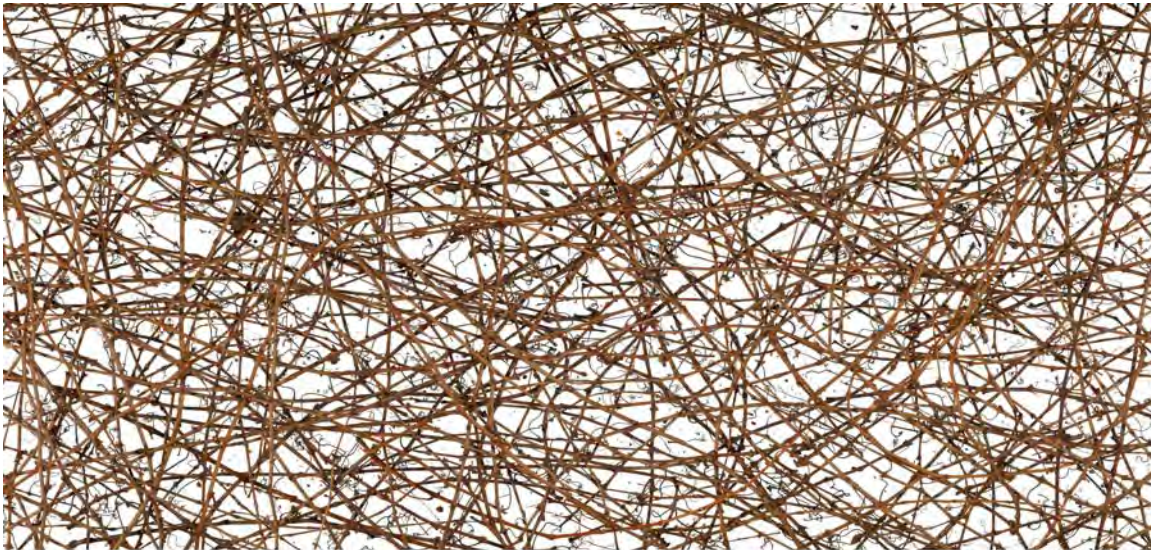
EDUCATOR MATERIALS/GUIDE

NextNature: Stephen Galloway photographs
Zone of Focus
Emerging Sonoma Talent Award (ESTA)
September 17 – November 6, 2005

INTRODUCTION

These three very distinct exhibitions present unique approaches to photography. *NextNature: Stephen Galloway Photographs*, confronts the viewer with details of nature in large format color prints. Galloway is a professional artist and professor of photography at SSU. *Zone of Focus* centers on black and white photography from 85 different perspectives from the next generation of photographers in High School students. *ESTA: Allison Tungseth* a recent fine arts graduate, presents images of the domestic sphere using multiple photographic panels to form one complete work.

EXHIBITION TEXT

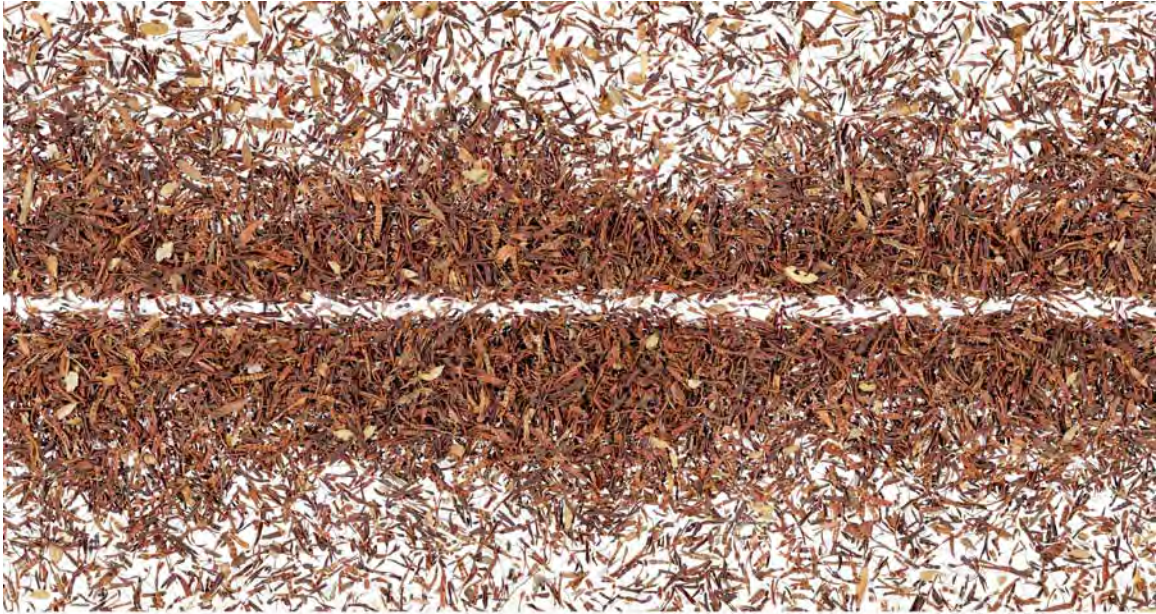


Vineland, © 2005, S. Galloway
ultrachrome print from scan based image
two sizes: 40" x 76.25" or 21" x 40"

Stephen Galloway *NextNature*

“Photographing nature is always about looking at nature and making it over again in our own minds. It allows us to experience the natural world and to create an image of it that reflects our sensibilities and aesthetics.” —Stephen Galloway

Since the advent of photography in the mid-1800s, the modernization and popularization of the natural sciences has advanced hand in hand with the development of photography. William Henry Fox Talbot, inventor of the first photographic paper process in England, combined his invention with his interest in botany to develop images for his book *The Pencil of Nature*. Placing leaves on photogenic drawing paper, he explored the aesthetics of natural forms while simultaneously refining the technology. In the early 1900s, German artist Karl Blossfeld experimented with a homemade camera to compose highly detailed close-ups of botanical specimens as studies for his students. His *Forms of Nature* are now regarded as some of the most innovative photographs of the twentieth century.



Border, © 2004, S. Galloway
ultrachrome print from scan based image
two sizes: 40" x 76.26" or 21" x 40"

Contemporary Bay Area photographer Stephen Galloway, in his most recent series, entitled *NextNature*, applies innovative imaging technology to explore a new, or a “next,” kind of relationship with nature. Influenced by the rigorously objective post-romantic industrial landscapes of German photographers Berndt and Hilla Becher from the 1980s, Galloway creates large-format life-size mappings of leaves, vines, needles, branches, twigs, pods, and pinecones. Displacing his subject from the natural world, he transports this leaf litter from the forest floors of Northern California into his San Francisco studio. Laying the deciduous materials onto a large-scale hand-built light box, he photographs his compositions in three sections using a high-definition digital scanner. He has invented an ingenious method: first he places a scanner inside a view-camera case, then attaches it to a custom overhead scaffolding system he devised. He captures the images slowly, using exposures of ten to twenty minutes for each section, then downloads the digital files and “stitches” them together on his computer. They are then printed as a single Ultrachrome.

Galloway’s nature portraits appear as straightforward, natural renderings, although the materials are removed from nature and presented against an artificial background—the white voids created by the light box. The materials are real, yet the recontextualization reveals an artistic intervention that highlights elements of nature unseen when the landscape is viewed as a whole. His work—deceptively natural in appearance yet artfully arranged—poses the question: What is real? As with the staged enactments we see in photographer Gregory Crewdson’s elaborate dioramic scenes of his series *Natural*

Wonder, in *NextNature*, the viewer is left to discern what is real and what is unnatural in the artfully blended image. In this way Galloway also presents and explores what humans seem to desire from nature—in particular by memorializing transient nature and making it “permanent” as art. He has said that “we want things out of nature that aren't there. We want the sublime, the awe. And we want it to be permanent.” Like Talbot and Blossfeld, Galloway applies his artistic vision in concert with the technological advances of his medium to present a new view of nature for the twenty-first century.

Patricia Watts, Chief Curator

Innovative Imaging Technology

In his series entitled *NextNature*, Stephen Galloway applies innovative imaging technology to explore a new relationship with nature. To create these large-format images, Galloway displaces his subject from the landscape, transporting leaf litter from the forest floors of Northern California into his San Francisco studio. Laying the deciduous materials onto a large-scale hand-built light box, he photographs his compositions in three sections using a high-definition digital scanner. He has invented an ingenious method: placing the scanner inside a view-camera case, he then attaches it to a custom overhead scaffolding system. Galloway captures the images slowly, using exposures of ten to twenty minutes for each section, then downloads the digital files and reassembles them on his computer. They are then printed as a single Ultrachrome and mounted on aluminum.



Maple 1, 2001, S.Galloway
digital print from scan based image
38 x 80 inches

Groundings

In his earlier series entitled *Goundings*, Stephen Galloway lays leaf litter directly onto his studio floor in an “all over” fashion. Covering the entire surface, with no light box to reflect void spaces from behind, he recreates the forest floor with seamless intervention creating an idealized nature.

ZONE OF FOCUS

Zone of Focus is an annual juried, black and white photography exhibition and competition for high school students highlighting works by eighty-five of the North Bay region’s most promising young photographers.

Zone of Focus is organized through ArtQuest, an award-winning public high school arts education program based at Santa Rosa High School. This annual juried exhibition provides a professional process and venue for young photographers from Sonoma, Marin, Napa, Mendocino and Solano counties to highlight their developing photographic skills and talent.

EMERGING SONOMA TALENT AWARD [ESTA]: Allison Tungseth

The Sonoma County Museum is proud to feature photographer Allison Tungseth, honoring her outstanding work as an emerging artist from Sonoma County with the ESTA award. Tungseth has been most heavily influenced by David Hockney, Sam Taylor-Wood, Bernd & Hilla Becher.

Now in its second presentation, the ESTA award was inaugurated in 2003 by the Sonoma County Museum to distinguish artists working independently as they emerge from their arts education, while promoting and furthering his/her career path.

The selection process is based on recommendations from Sonoma County art professionals, including museum curators and directors, gallery owners, art school instructors and other professional artists. The final selection is made by the Sonoma County Museum curatorial team.



Allison Tungseth, *Kay's Blender*, 2005, digital print, dimensions variable

EMERGING SONOMA TALENT AWARD (ESTA) 2005: Allison Tungseth

2005 ESTA recipient is Allison Tungseth, a recent Sonoma State University BFA graduate. Tungseth is a photographer who creates large-scale color images of interior

domestic spaces. Examining the physical interiors of middle-class suburban homes of her native Sonoma County, Tungseth calls out the hidden vernacular of America's personal household space.

In her work, she documents interiors by "captur[ing] whole rooms by shooting a multitude of consecutive frames that make up a complete picture. Like an orange being peeled from the top, unraveling around, I take in the whole room by standing in one spot and going 360 degrees around with my camera, until the room has been documented from top to bottom. I work digitally to document a space using anywhere from 50 to 200 frames." states Tungseth. She then re-groups the images onto one surface, creating an entirely new perspective in a singular image.

Tungseth demonstrates outstanding achievement as an emerging photographer, and a keen eye as she addresses the socio-cultural content of her community. Tungseth shapes a consciousness of our private environments and cultivates a sense of participation in that milieu. Says Tungseth, "I enjoy the close inspection of others possessions."

CLASSROOM ACTIVITY

Photographing Nature

Materials:

Paper

Collected natural materials (leaves, twigs, pine needles, etc.)

Camera (digital or film)

1. Collect leaves, twigs, pine needles, pine cones, etc. and bring to the classroom (student's can do this on their own or this could be a mini field trip, even around the school campus)
2. In the classroom have each student arrange their collected materials on a white surface (desk top, white paper, light box, etc.).
3. Have students photograph the arrangements (they can continue to make arrangements and photograph each new arrangement).
4. Research the types of plant material they have collected (what kind of trees the leaves/needles came from). Identify/report on one type of tree/plant: native habitat, characteristics, uses in various cultures, etc.

Additional activities:

1. Students write the history/life cycle of these pieces of nature discussing different times of the year (how plants grow & change throughout the seasons) using observations and scientific reasons (depending on age – why leaves change color, the difference between deciduous & evergreen, annual, perennial, native, non-native plants, invasive species, etc).
2. What does it mean to be influenced by someone? Choose an artist from the exhibition – look at the artists who influenced them most (some may not be stated – they can be guessed) and make connections between the artists work also paying attention to how they differ. Think about the influences that are around us everyday (the environment, friends, family, classmates, media, complete strangers) how do they impact our lives (from almost imperceptible to the life altering)? For art students: Think about your own artistic influences. Why and/or how have they changed they way you make art? How has that affected how you approach art?
3. Photograph one place (house, room, school campus, park, freeway, street, etc.) taking panoramic and detail images. Using all or selected images arrange them to highlight an aspect of the place or to tell a story. Then re-arrange the images to focus on another aspect or story. How has the message or impact of the group of images changed? What do you now notice?
4. Have students take one of each of the following types of photographs: self portrait, action, up close, architectural and plant life/landscape. Students choose one image to discuss with the class answering the following questions. Why did you choose this image? What do you like best about it? What would you do differently next time?

Further Discussion:

Stephen Galloway forces us to look at nature from a different perspective, by taking elements out of nature and putting them in a sterile environment for our scrutiny. Taking the “nature” out of nature allows the viewer to focus on one aspect or detail. This attention to one detail can lead to a greater appreciation of nature as a whole. Galloway’s meticulous arrangement of the forest debris at the same time reminds us that nature has been acted upon and that these images are no longer documentary but creations, forcing the viewer to think about how humans connect and interact with nature. Thus creating discussions about nature – What does the term ‘nature’ mean? How is our idea of nature influenced by our culture? How can we change how we think about nature? Where do we go to experience nature?

Scientists have long used photography to document their specimens, particularly plants and insects. Photography was able to capture fragile plants and animals for later reference and study in the laboratory. Karl Blossfeldt whose highly detailed close-ups of botanical specimens that were intended as studies for his students are now regarded as some of the most innovative photographs of the Twentieth Century. Can you think of some sciences that use photography? What types of photography do they use (black & white, color, video, etc.)? When you look at scientific photographs, what do you see the science or the art?



SONOMA COUNTY MUSEUM EDUCATION

NATURE AND PHOTOGRAPHY WORKSHOP

with **TANYA BRAUNSTEIN**, Director of Zone of Focus and ArtQuest photography teacher

PHOTOGRAPHY TERMS

COMPOSITION/FRAMING

- Angle of View:

Birds-eye view – looking down on the subject from above

Worms-eye view – looking up at the subject from below

Eye level – the usual level that we see the world at

Close-up – coming in very close to the subject, often focusing in on one detail

Wide angle – showing the whole scene, panoramic

- Camera Orientation/Format (how to hold the camera):

Horizontal Format – holding the camera level with the ground

Vertical Format – holding the camera at a 90° angle to the ground (sideways)

SUBJECT MATTER

- Reality vs. Abstraction

Architectural – buildings, statues, any man-made structure

Plant – any plant or plant material

Found objects (small details; bottles, boxes, trash, etc. refers back to close-up)

Animals and/or people – candid shots



SONOMA COUNTY MUSEUM EDUCATION

PHOTOGRAPHY COMPOSITION ACTIVITY with TANYA BRAUNSTEIN Director of Zone of Focus and ArtQuest photography teacher

1. Have students look at photographic examples of the photography terms (allow at least 1 hour for parts 1 & 2).
2. Discuss some general categories:
 - a) reality vs. abstraction
 - b) action vs. static
 - c) candid vs. posed
3. Take students on a walk through a close by neighborhood and/or on school grounds and have them take 5 photographs using the composition/framing ideas from the photography terms sheet (allow at least 1 hour for this segment).
4. Have students develop or print out their favorite image and bring to class for a critique.
5. Students should answers these questions when presenting their image:
 - a) Give the image a title.
 - b) Explain why they chose this particular image.
 - c) What they like best about the image.
 - d) What they would do differently next time.

Sample Content Standard Links:

VISUAL ARTS

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts

Students perceive and respond to works of art, objects in nature, events, and the environment.

They also use the vocabulary of the visual arts to express their observations.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in the Visual Arts

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Connecting and Applying What Is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers

Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

LANGUAGE ARTS

WRITING

2.0 Writing Applications (Genres and Their Characteristics)

Students write compositions that describe and explain familiar objects, events, and experiences. Student writing demonstrates a command of standard American English and the drafting, research, and organizational strategies outlined in Writing Standard 1.0.

LISTENING AND SPEAKING

1.0 Listening and Speaking Strategies

Students listen critically and respond appropriately to oral communication. They speak in a manner that guides the listener to understand important ideas by using proper phrasing, pitch, and modulation.

2.0 Speaking Applications (Genres and Their Characteristics)

Students deliver brief recitations and oral presentations about familiar experiences or interests that are organized around a coherent thesis statement. Student speaking demonstrates a command of standard American English and the organizational and delivery strategies outlined in Listening and Speaking Standard 1.0.

SCIENCE

Grade 2

Life Science: Plants and animals have predictable life cycles.

e. *Students know* light, gravity, touch, or environmental stress can affect the germination, growth, and development of plants.

f. *Students know* flowers and fruits are associated with reproduction in plants.

Earth Science: Earth is made of materials that have distinct properties and provide resources for human activities.

e. *Students know* rock, water, plants, and soil provide many resources, including food, fuel, and building materials, that humans use.

Grade 4

Life Science: Living organisms depend on one another and on their environment for survival.

c. *Students know* many plants depend on animals for pollination and seed dispersal, and animals depend on plants for food and shelter.

Observation and Experimentation: Scientific progress is made by asking meaningful questions and conducting careful investigations.

a. Differentiate observation from inference (interpretation) and know scientists' explanations come partly from what they observe and partly from how they interpret their observations.

Grade 6

Ecology (Life Sciences)

6. Organisms in ecosystems exchange energy and nutrients among themselves and with the environment.

Grade 7

Evolution

3. Biological evolution accounts for the diversity of species developed through gradual processes over many generations.

Written/Text Resources:

Adams, Ansel. Ansel Adams: The National Park Service Photographs. Introduction by Alice Grey. New York: Artabras, 1995.

Armstrong, Jennifer. Photo by Brady: A Picture of the Civil War. New York: Atheneum Books For Young Readers, 2005.

Barrett, Terry. Criticizing Photographs: An Introduction to Understanding Images. McGraw-Hill College, 2005.

Becher, Bernd and Hilla Becher. Pennsylvania Coal Mine Tipples. Exhibition catalogue December 14, 1989 – June 21, 1991. New York: Dia Center for the Arts, 1991.

Becher, Bernd and Hilla Becher. Industrial Landscapes. Cambridge Massachusetts: MIT Press, 2002.

Becher, Bernd and Hilla Becher. Typologies of Industrial Buildings. Cambridge, Massachusetts: MIT Press, 2004.

Birnbaum, Daniel. "Sam Taylor-Wood," Artforum, November 1996, pp. 88-89.

Blossfeldt, Karl; Georges Bataille, and Gert Mattenklott. Karl Blossfeldt: Art Forms in Nature: the Complete Edition. Munich: Schirmer/Mosel, 2004.

Calle, Sophie. L'Hotel. Paris: Editions de L'Etoile, 1984.

Dater, Judy. Imogen Cunningham: A Portrait. New York: Graphic Society, 1979.

Freeman, Michael. Close-Up Photography. New York: Lark Books, 2004.

Freeman, Michael. Nature and Landscape Photography. New York: Lark Books, 2004.

Friedman, Debra. Picture This: Fun Photography and Crafts. Toronto: Kids Can Press Too, 2003.

Frost, Lee. The A-Z of Creative Photography. London: David & Charles Publishers, 2002.

Galassi, Peter. Pleasures and Terrors of Domestic Comfort. Exhibition catalogue Sept 26-Dec 31, 1991. New York: Museum of Modern Art, New York, 1991.

Grundberg, Andy and Kathleen McCarthy Gauss. Photography and Art: Interactions Since 1946. New York: Cross River Press, 1987

Haeckel, Ernst. Art Forms in Nature: The Prints of Ernst Haeckel. Munich; New York: Prestel, 1998.

Hockney, David. That's the Way I See It. San Francisco: Chronicle Books, 1993.

Holmes, Pernilla. "Sam Taylor-Wood: A Party Girl Grows Up." ARTNews, Summer 2002.

Horan, James David. Timothy O'Sullivan American's Forgotten Photographer; the life and work of the brilliant photographer whose camera recorded the American scene from the battlefields of the Civil War to the frontiers of the West. Garden City, New York: Double Day, 1966.

Irmas, Deborah. Sophie Calle: A Survey. Exhibition catalogue, July 8-Sept 2, 1989. Santa Monica, California: Fred Hoffman Gallery, 1989.

Kahmen, Volker. Art History of Photography. New York: Viking Press, 1974.

Johnson, Brooks. Photography Speaks: 150 Photographers On Their Art. Farrar Straus & Giroux, 2005.

Livingston, Marco. Hockney's People. Boston: Bulfinch Press, 2003.

London, Barbara, John Upton. Photography. Upper Saddle River, NJ: Prentice Hall, 2002.

Lorenz, Richard. Imogen Cunningham: Flora. Boston: Little Brown and Company, 1996.

Marien, Mary Warner. Photography: A Cultural History. London: Laurence King Publishing, 2002.

Newhall, Beaumont. History of Photography: From 1839 to the Present. New York: Museum of Modern Art; Boston, distributed by New York Graphic Society Books, Little Brown, 1982.

Patterson, Freeman. Photography and the Art of Seeing: A Visual Perception Workshop for Film and Digital Photography. Key Porter Books Ltd., 1989.

Solnit, Rebecca. River of Shadows: Eadweard Muybridge and the Technological Wild West. New York: Viking Penguin, 2003.

Struth, Thomas and Dieter Schwartz. Thomas Struth: Dandelion Room. Distributed Art Publishers, 2001.

Talbot, William Henry Fox. First Photographs: William Henry Fox Talbot and the Birth of Photography. New York: Power House Books in association with the Museum of Photographic Arts, San Diego, 2002.

Williams, Gilda; David Bussel, and Dirk Snauwaert. Art From the UK: Angela Bullock, Willie Doherty, Tracey Emin, Douglas Gordon, Mona Hatoum, Abigail Lane, Sarah Lucas, Sam Taylor-Wood, Rachael Whitread. Cranbury, New Jersey: Art Pub Inc., 2001.

Web resources:

The American Museum of Photography www.photography-museum.com

The Tate Museums www.tate.org.uk search the site and find many of the artists mentioned above

Student Curriculum in Photography www.scphoto.com

ephotozine www.ephotozine.com/technique digital photography techniques

www.weather-photography.com/techniques.php a whole site devoted to weather photography using film cameras and techniques

Getty Images www.gettyimages.com

Science Photo Library www.sciencephoto.com