



Teachers' Resource Card

Education Programme: Discovering Light

Steve Carr *Chasing the Light* 2018, commissioned by Christchurch Art Gallery Te Puna o Waiwhetū.

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City Gallery Wellington's
Education Service is
supported by the Ministry
of Education's LEOTC fund.

MINISTRY OF EDUCATION
Te Tāhaka o te Mātauranga

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About the Exhibitions

Steve Carr: *Chasing the Light*

Christchurch artist Steve Carr offers a chilled-out take on a familiar spectacle. In his silent, six-screen video installation, drone-mounted cameras observe a fireworks display from multiple viewpoints simultaneously, placing viewers inside the action.

News from the Sun

Work by 3 photographers, each taking on one of photography's biggest clichés—the window, the horizon, and the still life.

Australian artist Justine Varga combines cameraless and lens-based photography. Her photographs repeat the image of a latticed window, taken from the same negative but shown in multiple states. It harks back to some of the first photographs ever made, Henry Fox Talbot's 1835 views of a latticed window.

Wellington photographer Shaun Waugh rethinks the still life through new digital imaging technologies. Working from a traditional still life set up of single-use plastic bottles, he uses focus stacking to combine multiple views.

Wellington artist Harry Culy presents an ongoing series of seascapes. They present views of the horizon from Sydney's South End Beach at various times of day under different weather conditions—fixing the unfixable 'moods of the sea'.

These artists abstract, serialise, and transform their favoured motifs through processes and manipulations that push them far beyond the cliché.

Vocabulary

Transparent—see-through. A substance that light can pass through.

Opaque—not see-through. A substance that light can't pass through.

Reflection—occurs when a light ray hits a surface and bounces off.

Cameraless photography—creating images on photographic paper by casting shadows and manipulating light, or by physically altering the surface of negatives.

Focus stacking—a digital image processing technique. Multiple photos of the same subject are taken at slightly different focusing distances then merged to produce a sharper image that the camera can capture with a single shot.

Cubism—An art movement of the early-20th century where subjects were shown from a multitude of viewpoints at once.

Kupu Māori

Mārama—light

Ātārangi—shadow

Pre-visit Discussion

How could artists be inspired by or use light to make art? Brainstorm some ideas, considering light as a concept, a subject, or a material.

Post-Visit Activities

Reflect on your visit. What did you see and do at the Gallery? Which artworks did you find interesting? Why? What did you learn about? What ideas could you carry on discussing as a class?

Write a label for the artwork you made at the gallery. Explain the materials and processes you used to make it.

Investigate cyanotype photography, an early form of cameraless photography. Find out about Anna Atkins, a pioneering 19th century photographer and scientist.

Make more cyanotype pictures using precoated light sensitive paper (eg *SunArt* paper www.toyco.co.nz/educational/tedco-sunart-paper) or mix up your own chemical solution to paint onto paper, fabric, or 3d objects. www.alternativephotography.com/cyanotype-classic-process/

Collaborate with your class to take photographs exploring a single subject from multiple viewpoints. Plan your shoot to incorporate close up and far-away shots, and lots of angles. Find a way to display the work, perhaps printing and combining the images into a cubist collage or creating an installation of exploded viewpoints.

Research work by other NZ artists whose work intersects with ideas in this programme.

Bill Culbert made illuminated sculptures that explore transparency, opacity and reflection.

Fiona Pardington makes still life photographs that sometimes include bottles and other detritus found washed up on the beach. Like photographer Sean Waugh, her images transform plastic waste into objects of beauty.

Len Lye made photographs and films without a camera. He made photograms, as well as scratching and drawing directly onto film.