



# JERWOOD PHOTOWORKS AWARDS 2015



## RESOURCE PACK FOR TEACHERS

Lindsey Smith  
Juliette Buss  
Mariama Attah  
November 2015

# CONTENTS

<b>1</b>	<b>FOREWORD</b>	<b>3</b>
<b>2</b>	<b>HOW TO USE THIS RESOURCE</b>	<b>4</b>
<b>3</b>	<b>JERWOOD/PHOTOWORKS AWARDS 2015 EXHIBITIONS: PLANNING A VISIT</b>	<b>5</b>
<b>4</b>	<b>AN INTRODUCTION TO THE ARTISTS:</b>	
	TEREZA ZELENKOVA	<b>7</b>
	MATTHEW FINN	<b>8</b>
	JOANNA PIOTROWSKA	<b>9</b>
<b>5</b>	<b>IDEAS AND INSPIRATION:</b>	
	CAPTURE a sense of place	<b>11</b>
	COLLABORATE to create portraits	<b>13</b>
	CONSTRUCT an image out of context	<b>15</b>
<b>6</b>	<b>USEFUL WEBSITES FOR PHOTOGRAPHY</b>	<b>18</b>

photoworks.org.uk  
#JPA15  
@ photoworks\_uk

# FOREWORD

The first Jerwood/Photoworks Awardees are **Matthew Finn, Joanna Piotrowska and Tereza Zelenkova**.

Photography is a powerful tool, capable of shaping our view of the world. Through it, practitioners explore a breadth of subjects, and in turn these subjects act to shape our understanding of photography. Through the Jerwood/Photoworks Awards programme, both Jerwood Charitable Foundation and Photoworks demonstrate a commitment to enabling the creation of new work exploring such relationships.

The Jerwood/Photoworks Awards are for photographers and artists making or using photography as a core part of their work. For this first edition, we invited proposals through a national call for entries, open to practitioners within ten years of establishing their practice. The call resulted in more than four hundred entries, a testament to the need for such support and the quality of emerging artistic ideas. The Awards selection panel included Celia Davies, Director of Photoworks, Shonagh Manson, Director of Jerwood Charitable Foundation artists Broomberg & Chanarin and Lucy Kumara Moore, Director of Claire de Rouen books. As you might imagine, the 'potential of the idea' in each submission prompted much discussion and was the primary consideration in selecting the finalists.

Jerwood Charitable Foundation and Photoworks are both active and critically engaged organisations invested in nurturing ideas, enabling the creation of substantial new work and supporting artists in achieving this. The Jerwood/Photoworks Awards were conceived to acknowledge some of the best emerging practitioners working with photography and, crucially, to enable them to make relevant, informed and engaging new work through having research time, funding and access to resources and advice within a thoughtful environment.

To enable a dialogue, we identified a cohort of well-placed individuals who have formed the Jerwood/Photoworks Awards 2015 Mentors. Collectively, they have acted as supportive and trusted sounding boards for the artists, providing a space to think and talk, where ideas oscillate. To originate a wider conversation around the new work, we also commissioned new writing to draw out the concerns within the series and provide both creative responses and insights into the artists' enquiries.

The Jerwood/Photoworks Awards 2015 exhibition travels across the UK throughout 2016. This is a platform to showcase the work arising from the Awards' development programme and also an opportunity to encourage further awareness of the Awards amongst artists and photographers who may wish to apply for the next biennial edition of the Awards in 2017. The call for entries for this takes place in autumn 2016 when details will be announced on the Photoworks website.

Celia Davies, Photoworks  
Shonagh Manson, Jerwood Charitable  
Foundation

## HOW TO USE THIS RESOURCE



Works by Tereza Zelenkova, originally commissioned through Jerwood/Photoworks Awards 2015, installation view at Jerwood Space, November 2015. (Photo © Anna Arca)

This resource offers ideas and information to support teachers and students in an exploration of the Jerwood/Photoworks Awards 2015, both in the gallery and back at school. It offers an insight into contemporary photographic practice through using the key concepts in the work of **Matthew Finn**, **Joanna Piotrowska** and **Tereza Zelenkova** as inspiration. It offers ways of engaging students in a critical review and creative response through prompts for discussion, introductory activities and project ideas for further development.

It is aimed at primary, secondary and FE teachers, with information suitable for adaptation at different levels. The pack is relevant mainly within the Art & Design, Photography, English, and Media Studies curriculum. However, teachers of other subjects and age groups may also find it useful.

### CURRICULUM LINKS

The pack does not presume to make explicit curriculum links, but the themes outlined are appropriate for embedding within a variety of different schemes of work at different levels of study.

### THIS RESOURCE AIMS TO

- Engage students in contemporary photographic practice
- Promote analytical thinking and visual literacy through dialogue and debate
- Improve critical understanding and knowledge of photography
- Inspire new ways of working with photography
- Stimulate curiosity, imagination and encourage creativity

# JERWOOD/PHOTOWORKS AWARDS 2015 EXHIBITIONS

The Jerwood/Photoworks Awards 2015 exhibition travels across the UK in 2015 – 2016.

## EXHIBITION DATES

4 November – 13 December 2015

Jerwood Space

171 Union Street, London SE1 0LN

[jerwoodvisualarts.org](http://jerwoodvisualarts.org)

5 January – 19 March 2016

Impressions Gallery

Centenary Square, Bradford BD1 1SD

[impressions-gallery.com](http://impressions-gallery.com)

Autumn 2016

Open Eye Gallery

19 Mann Island, Liverpool Waterfront

Liverpool L3 1BP

[openeye.org.uk](http://openeye.org.uk)

## IF YOU PLAN TO VISIT ONE OF THE EXHIBITIONS:

### Make an advance visit.

Although it's not always possible, we would suggest that you visit the venue yourself before bringing a group so that you know what to expect.

### Contact the venue directly.

Please ensure you contact the venue directly to book your visit to avoid clashes with other groups and ensure you don't miss out on any available events and opportunities.

### Admission is free to all exhibitions

## IF A TRIP TO THE EXHIBITION IS NOT FEASIBLE:

This resource can be supported by using the Photoworks website [photoworks.org.uk](http://photoworks.org.uk) and other links provided in the following information.

## JERWOOD/PHOTOWORKS AWARDS 2015 CATALOGUE

A catalogue accompanies the Jerwood/Photoworks Awards 2015 exhibition with images, artist statements and new commissioned writing by Elinor Carucci, Ewa Tatar & Aaron Schuman. Available from Photoworks and the exhibiting venues at £4



Works by Joanna Piotrowska, originally commissioned through Jerwood/Photoworks Awards 2015, installation view at Jerwood Space, November 2015. (Photo © Anna Arca)

## THE ARTISTS: TEREZA ZELENKOVA



Tereza Zelenkova, *Elizabeth Bathory's Bedroom*,  
Čachtice Castle, 2015

Tereza Zelenkova has travelled to her native Czech Republic to explore history, local legend and folklore. The eerily beautiful, black and white photographs of woodlands, stone structures and relics are described as dream-like, a coming together of subjective and subconscious associations. Whether by chance or intention, her personal relationship to the place also informs and inspires the images. Personal narrative and cultural myth are implied through the places, scenes and artefacts she photographs but the stories remain untold.

*I hope to create a portrayal of my home country that reflects its rich history, which I believe is imbued with elements of darkness and melancholy, occasionally seeping to the surface through dark fairytales, forgotten biographies, local histories and superstitions. There are many places and stories, which I think deserve to be documented, preserving something from their individual genius loci through photographs that not only describe and translate, but also enhance the poetics of a place.*

Tereza Zelenkova (b.1985, Czech Republic) received an MA in Photography from the RCA in 2012 and was shortlisted for *Saatchi New Sensations* in the same year. Tereza has several self-published books, *The Absense of Myth*, was selected as one of the best black and white photobooks of 2013 by *The Telegraph*.

[terezazelenkova.com](http://terezazelenkova.com)

[photoworks.org.uk/showcase-tereza-zelenkova/](http://photoworks.org.uk/showcase-tereza-zelenkova/)  
[photoworks.org.uk/interview-jerwoodphotoworks-awardee-tereza-zelenkova/](http://photoworks.org.uk/interview-jerwoodphotoworks-awardee-tereza-zelenkova/)

## THE ARTISTS: MATTHEW FINN



Matthew Finn, *Untitled*, from the series *Mother*, 1987–Present

Matthew Finn has been photographing his mother since 1987. He describes the work as an on-going collaboration. His mother actively participates in some of the portraits but at other times seems more of an observed subject, oblivious to the camera. Sometimes the images shift towards using objects as metaphor and the photographer himself occasionally appears in the image in a reflection. The psyche and perceptions of both subject and photographer are at play here, their intimate relationship key to the work.

*I am drawn to projects that have direct reference to my life and the people in it. I am interested in people and events that surround me, these become my visual references for projects that may take years to realise. I am drawn to people both as individuals and as types to explore and get to know through picture making. My projects are collaborations between photographer and subject set within a world that the subject inhabits*

Matthew Finn (b.1971, United Kingdom) received his first degree from the University of Derby in 1994 and received a Masters Degree from the University of Westminster in 2007.

**[mattfinn.com](http://mattfinn.com)**

**[photoworks.org.uk/showcase-matthew-finn/](http://photoworks.org.uk/showcase-matthew-finn/)**

**[photoworks.org.uk/interview-](http://photoworks.org.uk/interview-jerwoodphotoworks-awardee-matthew-finn)**

**[jerwoodphotoworks-awardee-matthew-finn](http://jerwoodphotoworks-awardee-matthew-finn)**

## THE ARTISTS: JOANNA PIOTROWSKA



Joanna Piotrowska, *Untitled*, 2015

Joanna Piotrowska's work explores how the public sphere affects the private self. How socio-political histories affect the formation of an individual's identity. This series of portraits presents adolescent girls recreating poses from self-defence manuals. The photographs present the body as a sculptural, self-contained form that is physically entangled with something invisible to the viewer. The subject remains anonymous or looks away from the camera but possesses a sense of control and courage. Set within in a domestic environment the body stands in opposition to its context and the passive gender stereotype associated with the subject.

*I have been working on different projects for several years with a very strong drive to construct images... The girls, who mostly appear on the images alone, are seen in position, which points to something that is beyond the crop. The body is strongly engaged in some sort of interaction which we cannot fully understand, yet the discomfort of the position suggests this interaction is overpowering the subject.*

Joanna Piotrowska (b.1985, Poland) received an MA in Photography from the RCA in 2013. In 2014 Joanna was awarded the MACK First Book Award for *FROWST* and in 2013 exhibited in *Bloomberg New Contemporaries* and *Jerwood Encounters: Family Politics* at Jerwood Space, London.

[joannapiotrowska.com](http://joannapiotrowska.com)  
[photoworks.org.uk/showcase-joanna-piotrowska-2/](http://photoworks.org.uk/showcase-joanna-piotrowska-2/)  
[photoworks.org.uk/interview-jerwoodphotoworks-awardee-joanna-piotrowska/](http://photoworks.org.uk/interview-jerwoodphotoworks-awardee-joanna-piotrowska/)



Works by Matthew Finn, commissioned through Jerwood/Photoworks Awards 2015, installation view at Jerwood Space, November 2015. (Photo © Anna Arca)

# IDEAS AND INSPIRATION

## CAPTURE a sense of place

Tereza Zelenkova is interested in stories linked to her local landscape, but rather than telling a specific story, she talks about capturing *Genius Loci*, which means the character or atmosphere of a place.

Can a photograph capture more than the surface impression of a place?  
Can it capture something of 'its essence'?



Tereza Zelenkova, *Devil's Table*, 2015

### PROMPTS FOR DISCUSSION

Encourage students to make their own intuitive interpretations before discussing the artist's intentions

#### What's the story?

- What do you see in the photograph?
- Where is the image taken?
- What has taken place before the photograph was taken?
- Why has the photographer chosen to photograph it?
- Ask pupils to choose a photograph and create a narrative.

#### Sensory Exploration

Imagine you can step inside the image space.

- What can you hear?
- What can you smell?
- What can you feel (physically)?
- What do you feel (emotionally)?
- What in the photograph stimulates these responses?
- What techniques or strategies has the photographer used to enhance the viewers sense of place?

### INTRODUCTORY ACTIVITIES

#### Photographic treasure hunt

Generate a list of things to photograph within an allocated area. This could include colours, objects, shapes, textures. Set a time limit. Review and discuss a selection of the resulting photographs. What has it revealed about the place that had previously gone unnoticed?

**Sitting in silence**

Sit in silence for 2-3 minutes

What did you hear?

What did you notice that you hadn't noticed before?

How did it feel?

What photographs could you take to represent or symbolise some of the audio, physical or emotional observations you have made?

**PROJECT IDEAS**

- Study a map of the local area and work with students to identify sites of significance
- Places could be linked to personal memories or encounters, local myths or gossip or historical facts or fiction.
- Use family albums and heirlooms, local media or a local history archive for inspiration
- Write a list of all the obvious and iconic things that could represent the local area – agree to **not photograph** any of these things.
- How could the more subtle or unexpected character of these places be captured in a photograph?
- Are there objects or artefacts linked to the places or associated stories that you could use?
- What other images could be created to capture something of the stories or the place?
- Encourage students to explore composition by using different angles of approach and both horizontal and portrait framing.
- Experiment with using both colour and black and white and consider the impact this has on the images.

**OTHER ARTISTS**

**Rinko Kawauchi** is renowned for photographs that capture the beauty of the everyday. In 2010 she was commissioned by Photoworks to produce new work for the Brighton Photo Biennial exhibition *Strange & Familiar: Three Views of Brighton*.

[rinkokawauchi.com](http://rinkokawauchi.com)

[photoworks.org.uk/projects/murmuration/](http://photoworks.org.uk/projects/murmuration/)

**Mark Power's** books *The Shipping Forecast*, *26 Different Endings* and *The Sound of Two Songs* depict the British coastline, the outer boundaries of London and contemporary Poland.

[markpower.co.uk](http://markpower.co.uk)

[photoworks.org.uk/projects/26-different-endings/](http://photoworks.org.uk/projects/26-different-endings/)

[photoworks.org.uk/projects/the-sound-of-two-songs/](http://photoworks.org.uk/projects/the-sound-of-two-songs/)

**Martin Parr** is best known for his critical and humorous images of modern life in England. He curated *New Documents* – the Brighton Photo Biennial in 2010.

[martinparr.com](http://martinparr.com)

[2010.bpb.org.uk](http://2010.bpb.org.uk)

**Susan Trangmar's** work is concerned with how we map and understand spaces. For *A Play in Time* a 2008 Photoworks commission, she used moving image and recorded sounds to create an intimate study of St Ann's Well Gardens in Hove.

[susantrangmar.com/art/films/a\\_play.html](http://susantrangmar.com/art/films/a_play.html)

[photoworks.org.uk/projects/a-play-in-time/](http://photoworks.org.uk/projects/a-play-in-time/)

# IDEAS AND INSPIRATION

## COLLABORATE to create portraits

**Matthew Finn** describes his work as a collaboration between himself and the subject. His work raises questions about authorship, ownership and active participation in the production of a portrait.

**How does the collaborative process influence the creation of a portrait?**

**Does a portrait reveal something about the photographer as well as the subject?**



Matthew Finn, *Untitled*, from the series *Mother*, 1987–Present

### PROMPTS FOR DISCUSSION

#### Generating a glossary

Before discussing the work, ask each student to write down 3 words in response to the photographs. Work in silence to group the words then open up a discussion to identify any common or unusual interpretations.

#### Who is who?

- Who is in the photograph?
- What does the image reveal about them?
- Do they know they are being photographed?
- Why do you think the photographer has chosen to photograph them?
- What is the relationship between the photographer and the subject?
- What influence has that had on the images?
- How would the images change if someone else was taking the photograph?

### INTRODUCTORY ACTIVITIES

#### Not just faces

Consider the images that don't reveal the subjects face. Thinking of them as a portrait, what do these images tell us? Think about someone you know and write a list of things that you could photograph that would reveal something about them. Review and discuss the images.

#### Feelings in photos

Generate a list of words describing emotions – happy, sad, angry, excited, etc. Set a time limit and ask students to take pictures of people or objects that convey the different feelings. Review and discuss a selection of the resulting photographs, guessing which emotion is being represented.

### PROJECT IDEAS

- Work in pairs or small groups to develop a set of collaborative portraits
- Share existing portraits discussing likes or dislikes and what the images reveal about each individual.
- Discuss what techniques or strategies have been used – pose, expression, location, props
- Consider the conventions of traditional portraiture – look at painting as well as photography
- Invite students to individually make a list of characteristics that they would want a portrait to convey
- Take it in turns to sit in front of a white board while peers write up positive phrases, outlining what they would include in a portrait of that person
- Compare and contrast the two lists
- Change groups or swap partners. If 5 people create a portrait of the same person how does the portrait change?
- What have people found out about each other that they didn't know before?
- What happens if the process continues beyond the classroom, over a period time? Photograph someone for a day, a week, a month.
- Consider ways in which the photographer could also become visible within the image
- Discuss: Whose work is it if the photographer and subject have worked in partnership?

### OTHER ARTISTS

**Anthony Luvera** creates *Assisted Self-Portraits*. In 2014 he collaborated with *Queer in Brighton* to create photographs expressing personal perspectives on being queer in Brighton & Hove. In the same year, he was commissioned by Brighton Photo Fringe to create a series of portraits with people who have experienced homelessness living in Brighton.

[luvera.com/assembly/photoworks.org.uk/not-going-shopping-anthony-luvera/](http://luvera.com/assembly/photoworks.org.uk/not-going-shopping-anthony-luvera/)

**Phil Collins** sees a fundamental importance in photography's ability to bring people together. Nominated for the Turner Prize in 2006, Phil Collins was commissioned by Photoworks and the Brighton Photo Biennial in 2003 to make the bookwork *I Only Want you to Love Me*. The book documents his six month stay in a block of flats in Brighton and the people he meets there.

[shop.photoworks.org.uk/products/i-only-want-you-to-love-me-phil-collins](http://shop.photoworks.org.uk/products/i-only-want-you-to-love-me-phil-collins)

**Larry Sultan's** project *Pictures from Home* is another example of an on-going portrait of family in the home. His parents quietly collude with the camera, their daily lives revealed through intimate portraits and personal objects.

[larrysultan.com/gallery/pictures-from-home/](http://larrysultan.com/gallery/pictures-from-home/)

# IDEAS AND INSPIRATION

## CONSTRUCT an image out of context

Joanna Piotrowska's carefully constructed images take body and gesture out of context. She uses existing images from sources such as family albums and self-defence manuals to inspire images that question social codes and conventions of behaviour.

**How does the body language we use in public and private differ?**

**Does our gender influence the postures and gestures we employ?**



Joanna Piotrowska, *Untitled*, 2015

### PROMPTS FOR DISCUSSION

#### Individual interpretations

Ask students to choose one photograph.

- Ask them to make a study of the image in their sketchbook and make notes in response to some of the following questions.
- Ask them to feedback in pairs and / or to the group

#### What is happening?

- What is happening in this photograph?
- Where is the image taken?
- Does the image remind you of anything?
- How does it make you feel?
- Could this photograph be interpreted differently by different people? How?
- What is included in the photograph? What is missing?
- Who is in the image? What does it tell us about them?
- How is the image displayed? Does it influence what you think of the photographs?

### INTRODUCTORY ACTIVITIES

#### Body consequences

Ask students to draw some of the gestures in the photographs. Cut up the drawings to generate a set of body fragments. Shuffle the fragments and give them out asking students to work in groups to construct and photograph a new set of body gestures made up of the allocated elements.

#### Freeze

Split the group into 2-3 teams. Give one team a camera each and support them in facilitating a game. Students move around the space in response to an emotion chosen by the facilitating team until someone shouts "Freeze" – at which point they photograph the poses in mid movement. Print them out and create a collage of gestures to discuss.

### PROJECT IDEAS

- Use a variety of source material to study a range of poses, postures and gestures – e.g. personal portraits, family photos, magazines, popular photo sharing sites.
- Identify gestures that are commonly used and some that are more unusual
- Does gender, age, location seem to influence the use of certain poses or gestures?
- Discuss their potential meaning both in and outside of their original context – what would happen if those poses and gestures were used by someone else or somewhere else?
- Imitate the poses and gestures and take photographs – situate them in different contexts and discuss how it changes their meaning
- How does it effect the image if the subject is looking at or away from the camera?
- Experiment with having more than one person in the image. What happens when it includes a physical interaction?
- Experiment with framing and cropping and consider how it affects the image
- Experiment with using both colour and black and white and consider the impact this has
- Use digital or paper-based photo collage techniques to create poses and gestures in and out of different contexts.

### OTHER ARTISTS

**Eva Stenram's** work incorporates digitally manipulated photographs, found photographs and images from the internet.

[evastenram.co.uk](http://evastenram.co.uk)

**Marysa Dowling** was a lead artist for the *Art at Work* programme 2013 – 2014. *Art at Work* enables school students in Brighton & Hove to gain real understanding of creative careers through a range of first hand experiences. Marysa worked with students to construct portrait images in response to the theme *Looking into the Family Album*

[marysadowling.co.uk](http://marysadowling.co.uk)

[photoworks.org.uk/looking-family-album/artatwork.org.uk](http://photoworks.org.uk/looking-family-album/artatwork.org.uk)

**Clare Strand** draws on a range of existing photographic material, including Victorian portraiture, fashion and forensic photography, to create subversive and surrealist images.

[clarestrand.co.uk](http://clarestrand.co.uk)

[photoworks.org.uk/clare-strand](http://photoworks.org.uk/clare-strand)



Tereza Zelenkova, *The Unseen*, originally commissioned through Jerwood/Photoworks Awards 2015, installation view at Jerwood Space, November 2015. (Photo © Anna Arca)

## USEFUL WEBSITES FOR PHOTOGRAPHY

### **photoworks.org.uk**

Photoworks commissions new photography, produces exhibitions and events including the Brighton Photo Biennial, publishes books and an annual journal.

### **magnumphotos.com**

One of the world's leading photo agencies. Magnum photographers document people, events, issues and personalities across the world.

### **tate.org.uk**

Tate's Learn Online section is extensive and thorough. It has a range of resources for children, young people and teachers including in depth information on artists and exhibitions, images from the collection, archive film footage, audio and video. The online shop sells teachers' packs and activity sets.

### **npg.org.uk**

The National Portrait Gallery includes extensive resources for teachers about portraiture in a variety of media, including photography.

### **photographytips.com**

A well regarded website offering practical information and advice on techniques to improve your photography. A practical 'how to' site, and a free membership site.

### **vam.ac.uk/page/p/photography**

The Victoria & Albert Museum's subject hub for photography. The section includes articles, thematics, genre information, and details on photographic processes, photographers and exhibitions.

### **thephotographersgallery.org.uk**

The Photographers' Gallery is the largest public gallery in London dedicated to photography. Its website includes details of photographers, exhibitions, and learning resources.

### **openeye.org.uk**

Established in 1977, Open Eye Gallery is the leading public photography gallery in the North West.

### **impressions-gallery.com**

Established in 1972 as one of the first specialist photographic galleries in Europe, Impressions has grown to become one of the UK's leading independent venues for contemporary photography.

### **nationalmediamuseum.org.uk**

The National Media Museum in Bradford includes an extensive collection of 19th century and early 20th century photography. The website contains extensive information about the collection and media resources for different age groups.

### **lightboxresource.co.uk**

An online resource and supportive tool for art teachers and students developed by Ffotogallery.