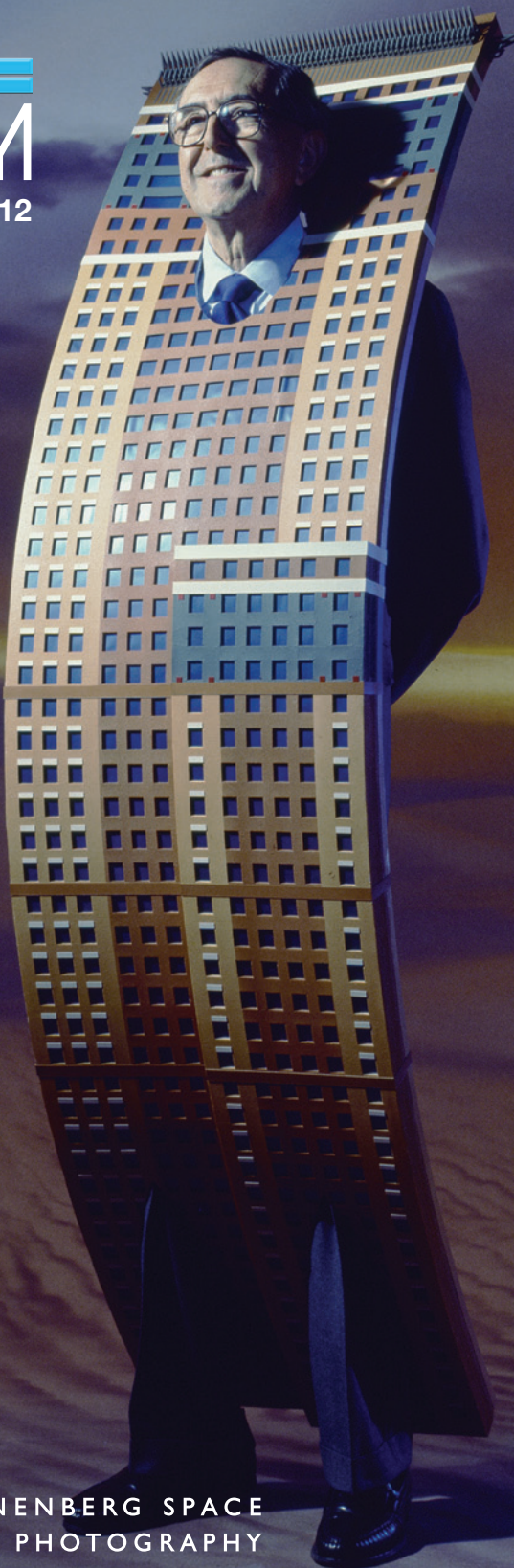


SCHOOL VISIT GUIDE

DIGITAL
DARKROOM

DECEMBER 17, 2011 - MAY 28, 2012



ANNENBERG SPACE
FOR PHOTOGRAPHY



© 2009 JULIUS SHULMAN &
JUERGEN NOGAI

TABLE OF CONTENTS

PLANNING YOUR SCHOOL VISIT

03 GENERAL INFORMATION

05 MAP AND DINING

06 PARKING

THE ANNENBERG SPACE FOR PHOTOGRAPHY

07 HISTORY • EXHIBITS • DESIGN

08 FEATURES WITHIN THE SPACE

THE CURRENT EXHIBIT: DIGITAL DARKROOM

09 AGE RECOMMENDATION • OVERVIEW

10 BIOGRAPHIES OF THE FEATURED ARTISTS

EDUCATOR RESOURCE GUIDE

13 RELATED CURRICULUM & CONTENT STANDARDS

15 SUGGESTED QUESTIONS & ACTIVITIES

GENERAL STUDENT QUESTIONS AND ACTIVITIES

ART STUDENT QUESTIONS AND ACTIVITIES

PHOTOGRAPHY STUDENT QUESTIONS AND ACTIVITIES

18 STUDENT JOURNAL PAGE



PLANNING YOUR SCHOOL VISIT

GENERAL INFORMATION

RESERVATIONS

- Reservations are required for **ALL** school visits. Please complete the School Visit Request Form found in this guide.

ADMISSION FEES

- Admission is always free.

AGES ALLOWED

- Students of all ages are allowed at the Annenberg Space for Photography; however, please be advised that exhibits may contain images or themes that may not be appropriate for all ages. Please refer to the Exhibit Overview in this guide for information about the current exhibit. Only you can determine whether or not an exhibit is appropriate for your students. If you have questions about an exhibit, please contact us to speak with a visitor services staff member.

GUIDED TOURS

- Guided school tours are scheduled on a first come, first served basis and may be booked between the following hours:
 - o Monday and Tuesday – The Space for Photography is closed.
 - o Wednesday – Earliest tour is at 11 am; last tour is at 5 pm.
 - o Thursday – Earliest tour is at 11 am; last tour is at 4 pm.
 - o Friday – Earliest tour is at 11 am; last tour is at 5 pm.
 - o Saturday – Earliest tour is at 11 am; last tour is at 6 pm.
 - o Sunday – Earliest tour is at 11 am; last tour is at 5 pm.
- All tours last approximately one hour and include a tour of the Space and the current exhibit, as well as a viewing of the short film created for the exhibit. School groups are encouraged to further explore the Space following their guided tour. We recommend allowing 1½ -2 hours total for your school's visit.
- Group size is recommended at 10 - 25 students. Up to 2 groups of 25 can be accommodated during one scheduled visit for a maximum of 50 students.
- There must be one chaperone or teacher per 10 students. Chaperones must be at least eighteen years old.
- Visitor services staff conducting guided school tours have been trained in California curriculum content standards, discussion facilitation techniques and background information on exhibiting photographers. They will engage students with information appropriate to the age and course of study of the group.



SELF-GUIDED TOURS

- Schools are welcome to conduct their own self-guided school tours daily from Wednesday through Sunday. Reservations are required for both self-guided and guided tours.
- Self-guided tours may be booked during normal operating hours:
 - o Monday and Tuesday – The Space for Photography is closed.
 - o Wednesday – Open from 11 am to 6 pm.
 - o Thursday – Open from 11 am to 6 pm. However, the content in our Digital Gallery is suspended at 5 pm to prepare for our IRIS Nights lectures.
 - o Friday – Open from 11 am to 6 pm.
 - o Saturday – Open from 11 am to 7:30 pm.
 - o Sunday – Open from 11 am to 6 pm.
- Group size is recommended at 10 - 25 students. Up to 2 groups of 25 can be accommodated during one scheduled visit for a maximum of 50 students.
- There must be one chaperone or teacher per 10 students. Chaperones must be at least eighteen years old.
- The Annenberg Audio Tour highlights select images throughout the exhibit. Guests can use their own smartphones to scan QR codes to access the tour. We recommend downloading a QR reader to your smartphone prior to your visit. Headphones are required when listening to the audio tour.

VISITORS WITH DISABILITIES

- The Space for Photography is wheelchair-accessible. There is a ramp into the Space and direct elevator access from the parking structure. There are two wheelchairs available for guests with special needs to borrow inside the Space.

CHECKING IN FOR YOUR VISIT

- Groups should arrive at the entrance of the Annenberg Space for Photography 10 minutes prior to their scheduled visit time.

RULES OF THE ANNENBERG SPACE FOR PHOTOGRAPHY

- To protect the rights of the artists whose work is displayed, photography and video recording are not allowed in the Space.
- Food and beverages are not allowed in the Space.
- Guests are not allowed to touch any of the art.
- Students' belongings should be left on the bus, or they will be checked upon arrival. Please avoid bringing any valuable items to the Space.

CONTACT US

- If you have any questions, please email us at tours@annenbergphotospace.org



PLANNING YOUR SCHOOL VISIT

MAP • DINING

MAP

- The Space is located in a business office complex named Century Park.



DINING

- Lunches can be stored at the Annenberg Space for Photography during your visit (refrigeration not available), and eating is allowed on the outdoor grass areas of the Century Park complex in which the Space is located. While “brown bag” lunches are encouraged, there are several restaurants within Century Park where meals may be purchased. <https://www.centurypark.net/amenities/promenade-of-cafes/>

PLANNING YOUR SCHOOL VISIT

PARKING

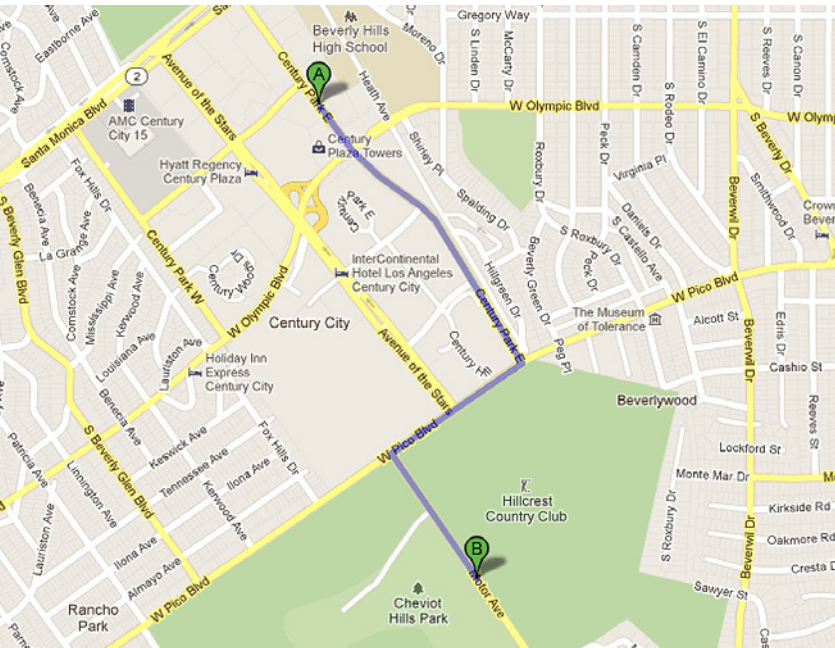
PARKING

- Automobile self-parking is located in the underground parking structure off of Constellation Blvd. or Olympic Blvd. We validate parking for a rate of ~~\$3.50~~ for three hours on weekdays and ~~\$1.00~~ all day on weekends. From the garage, please take the elevator or escalator to the street(ST) level.
- Unfortunately, our parking structure cannot accommodate buses, large vans and other oversized vehicles. Groups traveling in these vehicles may be dropped off in the valet area in the driveway of 2000 Avenue of the Stars or in the driveway between 2029 and 2049 Century Park East. However, once visitors have disembarked, the vehicle must be moved to another location until the tour is completed.
- Buses, large vans and other oversized vehicles may park at Cheviot Hills Park. The lot for Cheviot Hills Park is located at 2551 Motor Avenue. Please refer to the map and directions below.

A 2029 Century Park E, Los Angeles, CA 90067

- 1. Head **southeast** on **Century Park E** toward **W Olympic Blvd** go 0.6 mi
- 2. Turn right onto **W Pico Blvd** go 0.3 mi
- 3. Take the 1st left onto **Motor Ave** go 0.3 mi
- Destination will be on the right total 1.2 mi

B 2551 Motor Ave, Los Angeles, CA 90064



- For buses dropping off passengers at 2000 Avenue of the Stars, please head north west on Avenue of the Stars, turn right at Constellation Boulevard, then turn right on Century Park East and follow the directions above to Cheviot Hills Park.

THE ANNENBERG SPACE FOR PHOTOGRAPHY

HISTORY • EXHIBITS • DESIGN

HISTORY The Annenberg Space for Photography opened to the public on March 27, 2009. It is the first solely photographic cultural destination in the Los Angeles area. The Space for Photography is an initiative of the Annenberg Foundation and its board of directors. Its creation builds upon the Foundation's long history of supporting visual arts.



EXHIBITS The Annenberg Space for Photography does not maintain a permanent collection of photographs; instead, exhibitions change every four to six months. The content of each show varies and appeals to a wide variety of audiences.

DESIGN The interior of the Space is influenced by the mechanics of a camera and its lens. The central, circular Digital Gallery is contained within the square building much as a convex lens is contained within a camera. The Digital Gallery's ceiling features an iris-like design reminiscent of the aperture of a lens. The aperture design also enhances the Gallery's acoustics.

The Print Gallery curves around the Digital Gallery, representing the way film scrolls within a camera. The curvature of the ceiling line in the Print Gallery mimics the design of a film canister.



© 2009 JULIUS SHULMAN & JUERGEN NOGAI

The gray color palette used in the Space was inspired by the standard gray scale card used by photographers for the quality control of colors on printed images and color matching. The beaded glass wall behind the entrance reception desk represents photographic film that has celluloid coating with haloid crystals.



THE ANNENBERG SPACE FOR PHOTOGRAPHY

FEATURES WITHIN THE SPACE

FEATURES WITHIN THE SPACE

DIGITAL GALLERY Our custom 18' rear projection wall-sized screen is paired with the latest true 6K digital resolution to display photography and films with stunning clarity, brightness and contrast. The Digital Gallery allows for the display of thousands of images in a comparatively small location. In addition to showing images from the exhibiting photographers, the Digital Gallery screens short documentary films created to accompany the print exhibits.

AUDIO TOUR Audio tours are available via QR codes on display throughout the exhibit. Guests are encouraged to use smartphones and headphones to access additional information about images and photographers. For those who have not brought smartphones, a few iPod Touch devices are available for checkout at the front desk.



COURTESY OF AECOM





© CHRISTOPHER SCHNEBERGER



© MAGGIE TAYLOR

THE CURRENT EXHIBIT : DIGITAL DARKROOM AGE RECOMMENDATION • OVERVIEW

**DIGITAL
DARKROOM**

AGE RECOMMENDATION Digital Darkroom is recommended for ages 13 and older; but with supervision, all ages are welcome. Some images contain female nudity.

OVERVIEW Digital Darkroom features the work of 17 artists from around the world that explore the intersection of art and technology. The artists come from a range of backgrounds, each specializing in fine art, commercial art, portraiture, still life, fashion, architectural or other types of photographic and illustrative expression. However, many of the artists cross genres and combine multiple techniques to create their unique work.

Each artist is a master of different types of digital techniques: compositing highly layered imagery, working in 3D and lenticular imaging, meticulously stitching together images, using lighting in highly inventive ways, and so on.

Serving as curatorial advisor is Russell Brown, Senior Creative Director at Adobe Systems Incorporated and an Emmy Award-winning instructor. Brown was instrumental in the introduction of Adobe Photoshop, which transformed the techniques used to manipulate images. Renowned for his entertaining style as a Photoshop teacher, he has helped the world's leading photographers, publishers, art directors and artists to master techniques that enable their digital creations.

Digital Darkroom is comprised of an 80-image print show with 2-6 images contributed by each of the featured photographers. Hundreds of additional images from Digital Darkroom's photographers are showcased in vivid detail on the two 14' by 7' high-resolution screens in the Space for Photography's Digital Gallery.

A 25-minute documentary film is presented in the Digital Gallery featuring interviews and behind-the-scenes footage of select exhibit photographers discussing their craft, their objectives and image-making in the 21st century. The film includes comments from Russell Brown.

The exhibition also includes a 3D film presented in a specially created screening room. This film presents interviews with 3D experts and historians Ray Zone and David Kuntz, 3D artists Ted Grudowski and Christopher Schneberger, and explores how 3D artists Claudia Kunin and Mike Pucher photograph their subjects and alter them digitally to create 3D results.

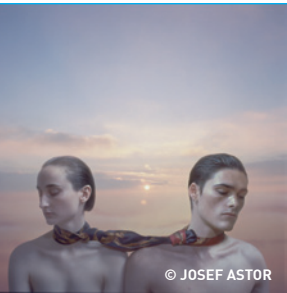


THE CURRENT EXHIBIT : DIGITAL DARKROOM

BIOGRAPHIES OF THE FEATURED ARTISTS

DIGITAL
DARKROOM

Please note that the artists' websites may contain images or themes that may not be appropriate for all ages.



© JOSEF ASTOR

JOSEF ASTOR

Josef Astor's star first rose in the world of assignment photography, when he started working for such publications as *Vanity Fair*, the *New York Times* magazine, *Newsweek*, *Esquire*, *Rolling Stone* and the *New Yorker*. His work doesn't just illustrate text, but transcends his assignments, standing alone as artistic statements. Astor's website is currently in development.

josef-astor.com/



© PIERRE BETEILLE

PIERRE BETEILLE

Pierre Beteille is a self-taught talent in Paris who has an unbridled humor and wit. He takes pride in never having read a book, watched a tutorial or taken a class on photo manipulation. His digital creations are highly original, each image functioning as both a punchline and an act of rebellion.

pierrebeteille.com



© JOEL GRIMES

JOEL GRIMES

Joel Grimes makes his living in commercial photography but has a parallel career in art. Grimes combines an artistic vision with an impressive fluency in the technical aspects of photography, creating images that make viewers see the world anew.

joelgrimes.com



© TED GRUDOWSKI

TED GRUDOWSKI

Ted Grudowski has been taking 3D photographs since he was 17. Working for MSN, Grudowski has the opportunity to take 3D photographs of a number of high-profile artists. He then drops those images into the computer and runs them through the eclectic filter of his unconscious.

newmediaphoto.com



© CLAUDIA KUNIN

CLAUDIA KUNIN

Claudia Kunin worked for years as a commercial photographer before experiencing a transformational moment and devoting her life to fine-art photography. Her 3D photography is dedicated to exploring the past, making connections and expressing the inexpressible.

claudiakunin.com



CHRIS LEVINE

Chris Levine burst onto the scene in 2004 when he was hired to take the first 3D photographs of Queen Elizabeth II. He calls what he does “light-based work,” utilizing lasers, lenticular images and other cutting-edge techniques. chrislevine.com



BONNY PIERCE LHOTKA

Bonny Pierce Lhotka has made a name for herself by printing her compelling work on extraordinary surfaces, from glass to acrylic to aluminum, and even on more experimental surfaces such as drywall, bamboo and rusty tin. Her work has been exhibited in top collections, including the Smithsonian, where she has been an artist-in-residence. bonnylhotka.com/



KHUONG NGUYEN

Khuong Nguyen comes from the demanding world of French advertising photography. Nguyen has impressed his peers with his witty takes on surrealism and his mastery of digital techniques. kyongnguyen.com



MIKE PUCHER

Mike Pucher works at Disney Animation Studio and pursues his own art in his free time. He began creating 3D images as simple and bold statements of composition, pictures that open up to viewers. mikepucher.com



JEAN-FRANÇOIS RAUZIER

Jean-Francois Rauzier, working in Paris, coined the term hyperphoto to describe his technique of dropping hundreds and sometimes thousands of photographs into a single image, often weighing in at up to 40 gigabytes in size. Each image has a stunning resolution and complexity, marrying microcosm to macrocosm. rauzier-hyperphoto.com



MARTINE ROCH

Martine Roch has pursued an artistic style that reflects her love of animals. Her digital creations have become an Internet sensation on the photo-sharing site Flickr, and now, have become available commercially throughout the world on notebooks and postcards. martineroch-studio.com/



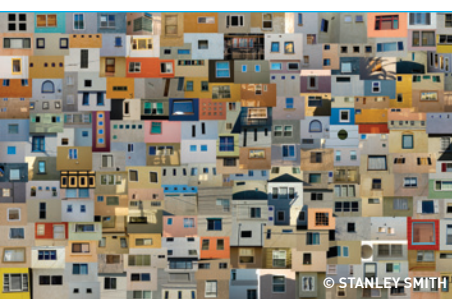
CHRISTOPHER SCHNEBERGER

Christopher Schneberger is a traditionalist and an iconoclast. He has created photographic series of both infrared and mural-sized photographs. His work often weaves a narrative tale incorporating supernatural elements. christopherschneberger.com



BROOKE SHADEN

Brooke Shaden's photographs seem like little films, complete with character, tension and a lush visual sense that might easily be called cinematography. One of her exhibited photographs was recently selected by director Ron Howard as one of eight photos used to inspire a short film. brookeshaden.com



STANLEY SMITH

Stanley Smith's distinctive style revolves around arrangements. Instead of waiting for a "decisive moment" to take a masterful photo, Smith prefers to arrange items in a way he feels is aesthetically pleasing. The digital revolution has allowed him to build immense detail and complexity into his work. stanleysmithphotos.com/



MAGGIE TAYLOR

Maggie Taylor became a towering figure in photography in the 1990s when she learned Photoshop and began creating her unmistakable artistic fingerprint. Utilizing scanned images, tintypes of 19th-century subjects and pure imagination, she creates a world that is simultaneously of the past and of the future, and a photographic grammar that is both provocative and embracing. maggietaylor.com



JERRY UELSMANN

Jerry Uelsmann was experimenting with the manipulation of images through darkroom techniques as early as the 1950s, while the mainstream remained skeptical. When Photoshop appeared in 1990, the creative process involved in making photographs changed. Today, the photography world has finally caught up with Uelsmann, making him the undisputed father of photographic manipulation. uelsmann.net



JEAN-MARIE VIVES

Jean-Marie Vives was one of the first matte painters for films in France, working on acclaimed movies by Alain Resnais and Jean-Pierre Jeunet. His photographs are so masterfully created that they often look like paintings, and, likewise, his paintings are often as detailed and convincing as photographs. jeanmarievives.com



EDUCATOR RESOURCE GUIDE

RELATED CURRICULUM & CONTENT STANDARDS



VISUAL ARTS

Visual and Performing Arts Academic Content Standards for CA

www.cde.ca.gov/be/st/ss/vapacontentstds.asp

Students perceive and respond to works of art, objects in nature, events and the environment, and use the vocabulary of the visual arts to express their observations.

- Analyze the use of the elements of art and the principles of design as they relate to meaning in video, film or electronic media.
- Compare how distortion is used in photography or video with how the artist uses distortion in painting or sculpture.
- Compare and contrast similar styles of works of art done in electronic media with those done with materials traditionally used in the visual arts.

2.0 CREATIVE EXPRESSION

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

- Select specific media and processes to express moods, feelings, themes or ideas.
- Present a universal concept in a multimedia work of art that demonstrates knowledge of technology skills.
- Develop and refine skill in the manipulation of digital imagery (e.g., computer generated art, digital photography or videography).

3.0 HISTORICAL AND CULTURAL CONTEXT

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

- Describe how photography plays a role in reflecting life.
- Examine a work of art created to make a social comment or protest social conditions.
- Identify and describe the role and influence of new technologies on contemporary works of art.
- Identify contemporary artists worldwide who have achieved regional, national or international recognition and discuss ways in which their work reflects, plays a role in and influences present-day culture.





4.0 AESTHETIC VALUING

Students analyze, assess and derive meaning from works of art, including their own, according to the elements of art, the principles of design and aesthetic qualities.

- Identify and describe ways in which their culture is being reflected in current works of art.
- Select an artist's work and, using appropriate vocabulary of art, explain its compositional and communicative qualities.
- Compare different responses to the same work of art.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Students apply what they learn 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.

- Demonstrate an understanding of the effects of visual communication media (e.g., television, music videos, film, Internet) on all aspects of society.
- Speculate on how advances in technology might change the definition and function of the visual arts.

SOCIAL STUDIES

National Curriculum Standards for Social Studies - www.ncss.org/standards/strands

THEME 1 – CULTURE

- Human beings create, learn, share and adapt to culture.
- Cultures are dynamic and change over time.

THEME 2 – TIME, CONTINUITY AND CHANGE

- Studying the past makes it possible for us to understand the human story across time.

THEME 8 – SCIENCE, TECHNOLOGY AND SOCIETY

- Science and its practical application, technology, have had a major influence on social and cultural change, and on the ways people interact with the world.



EDUCATOR RESOURCE GUIDE

SUGGESTED QUESTIONS AND ACTIVITIES



The following standard-based questions and activities can be used during your school tour, assigned as a pre- or post-visit activity or used in conjunction with in-class viewing of the Digital Darkroom image gallery posted on our website.

GENERAL STUDENT QUESTIONS AND ACTIVITIES

- Find a photograph that strikes you because of its color. Describe the colors in the photograph. Do they seem natural? Why or why not? How does the color affect the mood of the photograph? What choices did the photographer make about color?
- Find a photograph that seems the most realistic. Why? If this exhibit is about altering photographs, what do you think was altered in this photograph?
- Find a photograph that seems the most creative or fantasy-like. What did the photographer have to do to create this photograph? Does it remind you of anything?
- Find a photograph that portrays an obvious feeling or emotion (e.g., sadness, joy, despair, silliness, grief, confusion). Describe how the photographer conveys this feeling.
- Find a photograph that you think tells a story. What's the story?
- Find a photograph you find confusing. Why do you feel this way? What don't you understand? Do you think the photographer meant to be confusing?
- Choose an artist/photographer. Describe the kind of person who would value and purchase their work.





© JEAN-MARIE VIVES



© CHRIS LEVINE

EDUCATOR RESOURCE GUIDE

SUGGESTED QUESTIONS AND ACTIVITIES



ART STUDENT QUESTIONS AND ACTIVITIES

- Find a photograph of a landscape, a portrait, a still life. Explain the difference between these types of pictures.
- Find two photographs that have a similar subject. Compare how the photographers treat this subject differently in their photographs. Describe the difference in mood or purpose of the photographs.
- Find the best example of a photograph that demonstrates balance. Describe the balance. Is it vertically or horizontally balanced? Compare two photographs that have differently balanced compositions.
- Find a photograph that shows obvious perspective. How do the lines in the photograph help achieve a feeling of depth?
- Find a photograph that seems to reflect a culture different than your own. What elements point to this other culture? What can you learn about this culture from the photograph? Find a photograph that seems reflective of your own culture and answer the same questions.
- Find a photograph that looks like it could be a painting. Describe the qualities that cause it to look like a painting. Do you think it would have been easier to paint this picture or create it using photography editing?
- Which images do you think are the most valuable, in terms of being purchased by collectors? Why?





© MARTINE ROCH



© JERRY UELSMANN

EDUCATOR RESOURCE GUIDE

SUGGESTED QUESTIONS AND ACTIVITIES



PHOTOGRAPHY STUDENT QUESTIONS AND ACTIVITIES

- Compare two photos that utilize very different lighting techniques. Describe how they are different and whether you think one is more effective than the other.
- Find a photo that uses distortion. How does this affect the theme or intent of the photo? Is the distortion deliberate? Is it created digitally?
- Find a photo that uses under or overexposure creatively. Describe its effect on the photo.
- Choose a picture similar to one you have created. Describe the process you used to achieve similar effects. Would you change anything in your process after having viewed this exhibition?
- Other than at an exhibit about photography, where would you find photos that have been digitally altered? When is altering photos acceptable? When is it unacceptable?
- Find a photo that implies a metaphor. Explain.
- Identify a photograph that seems to be making a social statement. Is it an effective statement? Do you agree or disagree with the statement?
- Review the artist websites. Which artist do you think has an effective website? What makes it effective? Evaluate the accessibility, quality of images and value of information presented.
- Having visited Digital Darkroom, what are some techniques you are interested in trying with your own photography?





EDUCATOR RESOURCE GUIDE

STUDENT JOURNAL PAGE

**DIGITAL
DARKROOM**

CHOOSE A QUESTION FROM THE LIST ABOVE.

ARTIST AND NAME OF IMAGE(S) YOU CHOSE.

YOUR THOUGHTS.....

[illegible]