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**REPORT**

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GRADUATE DIPLOMA OF ART**

# ABSTRACT

Portraiture in Photography: research into self-assessment within the framework of photographic portraiture. This is a study taking the form of an exhibition of photographs and video projection to be exhibited at the Canberra School of Art Gallery from February 23rd to March 1st, 2000 comprising the outcome of the Studio Practice component (83%), and the Coursework component (17%), together with the Report which documents the nature of the course of study undertaken.

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# ACKNOWLEDGMENTS

I'd like to thank my supervisor Martyn Jolly for his very generous gift of time and support during the last three years. He saved my sanity on many occasions with patience and logic, and a deft ability to un wrangle red tape. Martyn is the reason I came to the Canberra School of Art to study photography, and my time here has been extraordinarily rich and rewarding. Thank you.

I'd also like to thank Anne Brennan and Matthew Holt for their kind patience while I struggled through the English and art languages in the theory segment of the course.

# INTRODUCTION

People fascinate me. In my proposal I stated;

“I propose to research the cultural processes by which class, race, sexuality and gender stereotypes affect how we see ourselves. How we classify ourselves seems to affect how we interact with others, and the descriptions of ourselves that we give to others affects how others see us.”

Of course, there is no “scientific methodology” which can adequately and humanely address these issues. There have been attempts to do so, which are documented in anthropology texts, but ultimately it is only art which can really give us a sense of our complexities.

This body of work is a series of photographic and video based portraits in which I have tried to capture the unique character of each individual with a photograph describing their physical selves and an interview with the individual describing their internal/emotional selves. With this series I am attempting to visually explore the individual’s construction of identity. By systemising the visual portraits, I wish to remove the individuals from their own settings while retaining some of the cultural markers, like clothes, hairstyles and body posture, that place them within a cultural context.

What my work actually does is raise more questions. How do visual codes translate into social classifications? Is this homogeneous or culturally specific amongst a given population?

If all photographs are self-portraits, this body of work could arguably be described as a complex self-portrait. How much of me is actually in the work, and how much have I carefully edited out? Do I need to acknowledge more than my role of photographer in this work, and have I unwittingly crafted people’s poses and responses? Would their responses differ if I wore a white coat, or was male? The answer is “Yes”, of course. But in my attempt to minimise my influence on their answers, I may be covering up the significant role I unconsciously played in each person’s answer and in each of their portraits.

This project has changed the way I see people and interact with them, as well as opening up other possibilities and methods for me to use as a photographer. Hopefully, as an artwork, this project may affect others in a similar way and will raise more questions for me to attempt to answer in my next body of work.

# BACKGROUND

I first started photographing people five years ago, with the aim at that time of photographing women to empower them rather than to disempower them, as so many of the photographs in the popular media did. For example, one of the most telling media portrayals of women is the soft-porn image, where women with heads bowed, and the camera looking down on them, are portrayed to fulfil the male sexual fantasy. I countered this with images of women showing their own powerful sexuality, looking directly at the camera and daring to engage the viewer and challenge the sexual stereotypes.

From this straightforward beginning I started investigating identity politics, and developed a series addressing the packaging of identity within a specific cultural context, that of lesbians. What irritated me most about being an 'out' lesbian was the assumption that I had to behave and dress in a certain way to be included in the selective group called 'Lesbian'. Some of these assumptions came from within the lesbian community (ask any dyke with long hair!) but mostly from those outside. So I set out to challenge the assumptions I had encountered by dressing myself up in a number of costumes and wigs, and adopting different poses and attitudes for different self-portraits. These diverse portraits, while reminiscent of Cindy Sherman in some ways, were more about the idea that the nearest lesbian may be a librarian, a conservative business woman, a daring office worker, a secretary, a plumber, or a student. She may have short hair, long hair, glasses, hats, skirts or trousers. In the corner of each poster I wrote

D iversity  
Y ields  
K nowledge and  
E quality

and the posters were pasted up separately in public places around Canberra, with no accompanying text or explanation.

## CURRENT WORK

This series really began as I was inspired late last year by Hayley Hillis' graduating work "Leaving Home", 1998 (see *photograph 1*), at the Canberra School of Art. Her piece was simple but elegant black and white photographs of people, hung next to the lists they told Hayley of the things they would take with them if they only had five minutes to pack. The beauty of the variety of answers people gave was astonishingly fresh and the work made me wonder what I would take with me if I had to make such a list. I then looked at Sophie Calle's work, particularly her strategy of challenging people in a variety of ways, and including them in her artwork with or without their knowledge. One example is the "Sleepers" 1979, (see *photograph 2*) in which she asked strangers to come into her home for 8 hours, interviewed them and then asked them to sleep in her bed while she photographed them. Such engagement with the general public was intriguing, and this directed me towards work that would require the participation of people I did not know. It would also challenge me, as I am basically a shy person and the thought of approaching strangers with some weird photographic request would test me.

One of the work's first versions was as a video game show, a play on the stereotypes of casting and performances from the very tightly scripted game shows on television. Through the normal processes of change, the work developed into survey of people done by photography and interview.

I was interested in August Sander's photographic census of the German people in the 1920's and 30's in his "Man of the 20th Century" (see *photographs 3 & 4*), "... a collection of objective photographs of people from all walks of life."<sup>1</sup> However, my work is less about 'types' and 'classes' and more about self-assessment compared to assessment by others.<sup>2</sup> How we see ourselves is often very different to how we are viewed by others, and yet both are crucial to our concepts of identity. Group dynamics works with all these aspects of self, and this socialisation is crucial to how we behave, what we wear and who we think we are. How to get this across in an artwork was the idea, and the solution was actually fairly simple. Most of us have an accurate intuitive knowledge of behaviour, which is culturally specific, and understand the codes which have been standardised by popular media. As such, I could leave most of the deductions and interpretations of the portraits to the viewers.

One aspect of August Sander's work I loved was the idea that his subjects should be shown 'warts and all'. He refused to retouch the negatives, which was standard practice for portraiture at the time.

This practice was still common thirty years later; I have a heavily retouched studio portrait of my mother and father from this period. 'Warts and all' is also shown by Thomas Ruff, with his very large portraits, of which one I saw was "Portrait (Pia Stadtbaumer) 1989" (see *photograph 5*) in the Possibilities of Portraiture exhibition in the National Portrait Gallery. Whilst Ruff's work is similar to and perhaps even influenced by Sander's work, it differs considerably to Sander's work. Sander's work is largely one of recording the social classifications of a generation whereas Ruff's work has been described as recording

"...a general loss of identity...[where] the new generation is presented as a collection of bland individualities whose collective description is entrusted not to a system of signs but to mere sequencing." <sup>3</sup>

Larger than life, Ruff's portrait of Pia Stadtbaumer almost exacerbated the size of her pores and blemishes. Although I liked the size of Ruff's work, the enormous scale did not seem necessary for the more subtle tone I was trying to achieve.

Sue Ford's photography and films are also relevant to my work. Her photography seems to use the camera as merely a recording device, and her work often seems to be more about time and its effects rather than traditional portraiture. In her collection of portraits of women published in *A Sixtieth of a Second*, 1987 (see *photographs 6 & 7*), "Ford's friends were active participants in the photographic exchange, cultivating different looks and masquerading as fashion models and film stars." <sup>4</sup> This work was quite different from her photographic series' "Growth" and "Time". Both these series' are similar to the work I was doing, and all had strong similarities to the cataloguing of human faces in a similar pose and frame that August Sander had attempted. But her work went in different directions to that of Sander's, while still revealing a generation and a cultural location.

Sue Ford also produced films, one of which was "Faces", 1974, in which she filmed various people on location just looking at the camera. This I saw at the Australian National Gallery in 1998 during an Australian Artists' retrospective. Fairly tightly framed with low contrast lighting, these were 'moving' portraits of some of her friends and family.

"'My Faces', for instance, plots not only Sue Ford's 'psychological history', but that of a whole generation. Across the photographs of Ford's own face one sees change functioning in physical, personal and more general social terms." - Helen Ennis, 1995. <sup>5</sup>



Andy Warhol also filmed 'moving' portraits of people in his "Screen Tests", 1964-6 (see *photograph 8*), which was shown in the Possibilities of Portraiture exhibition at the National Portrait Gallery. These simple filmic procedures, quite regimented, were also absolutely fascinating. They varied from almost still photographic portraits to portraits which contained much more movement in them than Sue Ford's "Faces". Warhol's "Screen Tests" were lit with high contrast lighting and showed the flashing of emotions across the face.

Warhol's work helped me to have the courage to attempt what I thought could be seen as a relatively dry study of human assessment presented in an artistic way. The idea of placing the still photographic images beside the moving portrait, and including sound, is a way of juxtaposing the photographic portrait we know so well from police mug shots, passport photos, and family snapshots with a film that allowed the viewed to do the viewing. It is a device that allows the photograph to talk back to us, and give us their opinion of themselves.

"The fact that the portraits have taken on the character of passport photographs has to do with the model of the passport photograph. The person is identified by society via the passport photograph." - Thomas Ruff, 1993. <sup>6</sup>

I carried out several initial tests on photomedia students, who good-naturedly allowed me to try out various types of film, framing, lighting and interviewing techniques with them. I knew I wanted a 'clean' looking set of images, slick enough to purvey some degree of professionalism, but raw enough to retain some of the character of the people I photographed. I realised that the photographs needed to be shot on a white background, like Thomas Ruff's work. The detail in the background of the location shoot (as with August Sander's "Man of the 20th Century") would give the audience too much information on which to judge the sitter and would possibly speak more about the person than their clothes, posture and facial expression. I decided to use the plain white background as a way of separating the people from their environments and making them comparable. These prints needed to be of high quality to minimise grain. The only realistic way to do this is to use a medium format camera, fine-grained film and print Type C or Ilfochrome prints. For this work I chose Type C prints printed on semi-matt paper which shows great detail, without huge colour saturation that would overpower the video projection on a nearby bit of wall. This form of printing allows the more subtle differences between the sitters to show up, and thus be more noticeable to the viewer. At the same time, the video highlights the small differences seen in the photographs and separates the people interviewed into individuals

Thus a little closer to the finished product, I took twenty rolls of film, two cameras (one a medium format camera and one a Super VHS video camera), tripods, lights and backdrops to Nimbin while visiting Hayley Hillis. This seemed a perfect opportunity to start collecting my photographs and interviews. I booked the Town Hall, set up the backdrop, a seat, lights and two cameras and set out to entice people in off the street. Fortunately I had Hayley show me how to approach people in the street, because it would have been slow going otherwise. She showed me it was easier to get people's attention and compliance was by the use of 'theatre', by 'acting' as an open, friendly and trustworthy person. Not ever before having much inclination to wander up to complete strangers and have a conversation, I found it hard work and quite challenging. This challenge is something that has allowed me to feel much more comfortable approaching people and working with people I do not know, and will certainly benefit me in future projects in which I have to deal with the public.

Upon my return to Canberra, the films had developed well enough, but I wasn't as happy with the results as I had hoped I would be. The framing seemed a little too tight, and I was missing some of the gestures of people's hands, which often told a different tale from their words. By using the tungsten lights, I was not able to get much depth of field, with the exposure at 1/30th of a second at F5.6. So I needed some portable flashlights. Also, the super VHS video recorder was not as clear as the digital camera which was available for shorter trips away from school.

Armed with another twenty rolls of film, a medium format camera, a digital video camera, 9 tripods, 3 flash lights, 4 tungsten lights, backdrops, microphone, a chair and leads galore, I trundled off to the next location. I had been scouting for a month and had begun negotiations with Westfield Shoppingtown Belconnen, when I found a vacant shop in the Jamison Centre, a small shopping centre near Belconnen. A low-rent version of the big mall, it was full of much more variety of characters, and the people seemed friendlier and more approachable for unusual requests like 'art photography'. The Jamison Centre kindly gave me the space for free for three days; all I had to do was to ask ACTEW to connect the power. For me it was a high-energy day, and although I found the start very stressful, I got into the swing of things and it became much easier to persuade people to be snapped and recorded.

Gillian Wearing went through a similar process while photographing her series "Signs", 1995 (*see photograph 9*). She approached people in the street and asked them to write a sign and then would photograph them with their message.

- "...I stood on a street corner and asked everyone passing.
- I don't discriminate because I don't know beforehand

who is going to say what." - Gillian Wearing, 1995. <sup>7</sup>

Wearing also found that she altered what she said and how she said it in order to 'engage' their interest and participation. For me, the second day of my shoot at the Jamison Centre was great fun as I was finally working out how to approach people and how to phrase the monologue that would entice people to participate. Becoming a little more relaxed about the process, I then became fascinated by the variety of ways people were answering the questions. The first was a lead in question, "Please tell me your first name and where you're from?" and the second had the meat in it. "How do you see yourself or think of yourself?"

I was hoping for a mixture of responses to such a self-assessment question, and I was lucky enough to receive them. However, many more people than I expected described themselves as 'normal' or 'average'. What I could see happening was a very culturally specific response to this question of identity, and I think this type of response may have been very different in another country. While people of the United Kingdom may have answered the question in similar ways, I imagine many of people from North America may have approached the question more from their idealised view of themselves, compared to the more understated view of themselves, as we Australians tend to do.

"My photography is not about finding photogenic people. It is about trying to look like what you look like. The majority of people in the Sign photographs are average. It is not a very positive term to use, I know, but I consider myself average. Also I feel that I want to normalise people's awareness of the ways people now choose to modify their identities." - Gillian Wearing, 1995. <sup>8</sup>

I needed another location, having decided three sociological/locality groups would be sufficient to gather enough diversity to give a little balance to the project. With a suburban location (Jamison Centre) and hippyville (Nimbin), I thought country NSW might be interesting for inclusion in the project. The project seemed to expand by the vague groupings of people by location, although this was at first unintentional. One of the delights of the project was that the "stereotyping" of locations as being culturally specific, (like calling Nimbin "hippyville"), was the variation within each location. The most conservatively dressed person I photographed was in Nimbin, not in Canberra, where the stereotypes predict she would appear.

I scouted by phone for a new location and decided that Goulburn was a good medium sized town where people would be walking

about and with an available and hireable space in the main street. I organised to borrow the gear again, and set off on what felt to be a grand adventure. I even found myself singing in the car on the way there! The set up was easy; I had done it all twice before at the Jamison Centre, and I was quickly out on the street persuading people to be part of my 'student photographic art project'. I found a small amount of information was actually enough to get people interested and in front of the cameras, without having to give them any clues on how to answer the question when it came. I tried to get a variety of people, and counted numbers towards the end of the shoot to try to interview equal numbers of men and women. I also tried to get a balance of older and younger people, but found the people I missed were the people working in offices who were not walking about during the middle of the day, or were too busy to stop for three minutes, stating that they were on company time. Another group I tried to include but failed were people who appeared to be of non-anglo heritage, but found most were extremely unwilling to participate. I suspect that in this post-Hanson era, their unwillingness was due to their quite reasonable fear of being ridiculed or worse, since I am very white in appearance myself.

Unfortunately, when I was unloading the car after a wonderful day and interviewing 36 people, my car was robbed and I lost the film and digital videotape. I returned to Goulburn two weeks later, and this shoot was a delight too. I took an assistant to guard the gear this time, and all went well.

I offered everyone I photographed my phone number in case they changed their minds, and stressed to those under 18 that they or their parents were welcome to call me if they had any questions or doubts whatsoever. I also gave them the dates and location of the show in case they wished to view the finished work (and see if they were in it!), and some asked for prints which were duly sent. Of the 130 people I eventually photographed, only one person rang to ask me to take her out of the project.

The photographs from Goulburn and the Jamison Centre had a richness which was lacking in the photographs from Nimbin, and the job in printing was to get them to match. The same went for the digital and super VHS tapes, which also had a different appearance.

Throughout the year I was investigating any video or photographic work similar to or relevant to my own endeavour, and caught up with Shirin Neshat's piece "Turbulent", 1998, in the Art Gallery NSW. An elegant idea of two video projections facing each other and thus speaking to one another; but one side was men and the other was a lone woman singing to the same but empty auditorium. Even though I didn't understand the words, the piece

was clear enough for me to understand the author's intent clearly and the effect was both powerful and thought-provoking. I was temporarily seduced by the power of no speech, as I was with Andy Warhol's "Screen Tests", 1964-6, and Sue Ford's "Faces", and was tempted to look again at my work without the sound, but decided that the project required the people to speak to make their point.

Another person whose work I closely looked at was Rineke Dijkstra, (*see photograph 10*) whose photographs and videos of teenagers at the beach had many similarities with Sander's, Ruff's, Warhol's and Ford's work. However her reason for choosing teenagers was to get beyond adults' need to have "...their self-images confirmed..."<sup>9</sup> in her photography. Whilst her formal composition mimicked Sander's and Ruff's work, Dijkstra's work was more personal and less descriptive than theirs was. The teenagers were more open and less controlling of their emotions than the adults she had previously photographed. Dijkstra explained that

"...she was in search of her own feelings of uncertainty and unease in the awkward, uncertain adolescents on the beaches of such diverse lands as Poland, the United States and the Ukraine. These are thus self-portraits, through the agency of the representations of young people, mercilessly delivered to the power of the photographer through her camera." - Rineke Dijkstra, 1997.<sup>10</sup>

Like most of the artists I have mentioned, I wished to use repetition of form to bring the series together. This meant printing a reasonable number of prints in a similar way to give the impression of the systemisation of a large volume of work. I printed up 90 photographs of different people (*see photographs 11-14*) and then had the difficult task of cutting it back to a number I could print large scale and had room to hang on the wall. At this stage, suggestions were coming from all over as to how to approach the work now the actual shooting was completed. One suggestion was to select the people on the basis of gender; ie, to present the women as photographic prints and to have the men presented as interviews on video. This division by gender was to highlight the reversal of roles apparent in this selection; the normal invisibility of women and the normal silence of men who so rarely talk about themselves in such a personal way. However, I rejected this idea as I could see this division as loaded, and could easily be misinterpreted in a number of ways, including that of silencing women's voices, which I had no desire to do.

Another idea was to include the names and places of the individuals I interviewed. I had a play with this, and seriously

considered keeping the names in the interviews, but not on the posters. I chose not to in the end, as while names are said to change an image to a portrait, names are loaded with meaning. We all associate names with people we know, and pass judgement upon the next person we meet with the same name, be it in a positive or negative way. As such, giving the audience a name and/or a location of the people in the portraits would give them something else to judge. And I know this is what we do with photographs, as we have permission to stare at a portrait in a way we never can at a person, but I didn't want to give away too much to the audience.

Nor did I wish the audience find it easy to dismiss the people as people from X box and Y stereotype, because what I found, was that I would be quite comfortable sitting down to dinner with any one of the people I interviewed. That this surprised me shows me how judgmental I normally am and how closed I can be to other possibilities. This led me to the idea that maybe there were other more personal reasons I had chosen this work. Another way around the idea that naming a photograph is turning it into a portrait, was to provide a list of the names of the participants while not allowing any to be linked directly to the photographs or the video, perhaps as a letter of acknowledgment and thanks to all who participated.

I decided to try to make the video as similar to the photographs as possible, and this entailed changing the video to a vertical format and projecting it onto white photographic paper the same size as the rest of the prints. This meant placing the projector on a plinth in the middle of the space, and while I resisted this idea for a while, I realised that one plinth with the projector on it would locate the sound in the middle of the space where it could be heard while people looked at the photographs as well as the video. Putting the audience in the position of looking at one person's image and hearing another's self-description seemed an enticing idea, and one that followed my original aim of juxtaposing a still image with sound.

The other device I used in order to 'balance' the photographs and the video was to have the room dark apart from the video projection and individual lights on each photograph. This would also mimic the curatorial design of many traditional portrait galleries where each portrait is given space and a light each so that one person/portrait does not impinge upon the space of another person/portrait. However, I wished to crowd my photographs in just a little, so that the audience perhaps does not feel quite so comfortable while being surrounded by 20 'people' looking at them.

In order to release some of that tension, I chose a few of the portraits to be profile photographs rather than directly facing the camera and looking straight down the lens. I also felt this would

break up the potential monotony of a row of photographs evenly spaced around the room, at the same height and with similar density and colour. I also used the early photographs taken in Nimbin to do the same, as I framed the people differently within the camera, and used the slightly tighter framing to break up the sequence a little. The altering of the scale of people within the frame is something August Sander did, and I felt it would add a little variety to the work without detracting from the overall feeling of systemisation of the portraits.

I chose to include most of the interviews on the videotape, again to give the impression of volume, and hopefully to convey the idea of never-ending individuality within the population. However, I did leave out the interviews of some of the people whose portraits were on the wall, as I didn't want people to be able to sit through all of the interviews and gain all the 'answers' to the people they were viewing. And the reverse was the case also; not all the people interviewed would have their photographic portrait on the wall.

For my assessment, the installation was in a square room with windows and doors and unevenly recessed walls. Working with the space, I adjusted the space between the photographs to accommodate the peculiarities of the room, and the work looked OK (see *photographs 15 & 16*). The champagne-coloured walls were alright for the trial run, but I did prefer the white walls of the gallery where the work was finally displayed. There was a little too much visual clutter from the uneven and champagne-coloured room for my liking and I believe the "white cube" space in the gallery suits the work much better. Actually, I visualised a "white cube" for the work right from the start, so I find it interesting to see that confirmed.

Comments from several people prompted me to look again at the placement of the images relative to one-another within the space. The idea of placing two of the blonde-haired women side by side was appealing for the easy comparison of the older and younger women. There was also the idea of grouping the people together from each photographic location, or at least, those posed in the same way (sideways/front on) and those framed the same way (the tighter framing of the people from Nimbin, for example). This would reduce the abrupt visual changes from tight to looser framing and from facing to profile photographs.

After playing a little with the idea and the images on the wall after assessment, I decided to continue with the original idea of spreading people out as much as possible. I felt that the grouping of people into such tight clusters could lead people to feel the work was more of a clinical investigation, possibly with very dark, inhumane overtones. This I wished to avoid at all costs, because the work was never an anthropological study and I never wish it to

lose its humanity.

However, I felt that when hanging the work in the gallery I could incorporate some of the comments in different ways. To put the blonde women together would be too obvious, and another way to allow them to speak to one another without such a direct reference was to place them directly opposite each other on the walls. This I did with these two portraits as well as a few other "couples" whom I believe also "speak" to one another in some way.

There were also questions during my assessment of the propriety of the youngest child portrayed in the images. The child, about 4 years old, had been framed in a similar way to the adults photographed. It was generally felt that this gave her a disproportionate space within the frame, and that this scale adjustment actually made her scary, like a michelin child or an overgrown doll. I reprinted the girl so that she took up a little less space within the frame of the photograph, and decided to exhibit the latter photo, believing the comments to have a veracity I had not seen before.

In the gallery space, a big white cube, I chose a far corner to exhibit my work, partly to separate my work from others and to give a space barrier from my work so that the sound component of my work did not interfere too badly with others' work. I chose a U-shaped shape, placing the video projection in the centre of the "U" and surrounding it with 22 prints. This was 3 more than in my assessment and I felt better about it because I could add a few portraits I had had to exclude before during my assessment.

I hung the photographs a little lower than I did for my assessment, to conform with the 150cm midline the other artists were using. This seems a little low for me, but then I guess I am quite tall and this alters my perspective on the world and the way it "hangs". I also rearranged the images, placing some of the strongest images on each wall, but again, mixed up photographs of people from different locations and different poses to distance my work from any anthropological interpretation of human comparisons.

I am much happier with the presentation of my work in the gallery than I was with the set up in my assessment, but the "trial run" in November allowed me to make small adjustments and improve the final show that was hung in the gallery.



# CONCLUSION

People still fascinate me. I could photograph another thousand people and still be fascinated by who people are and how they look.

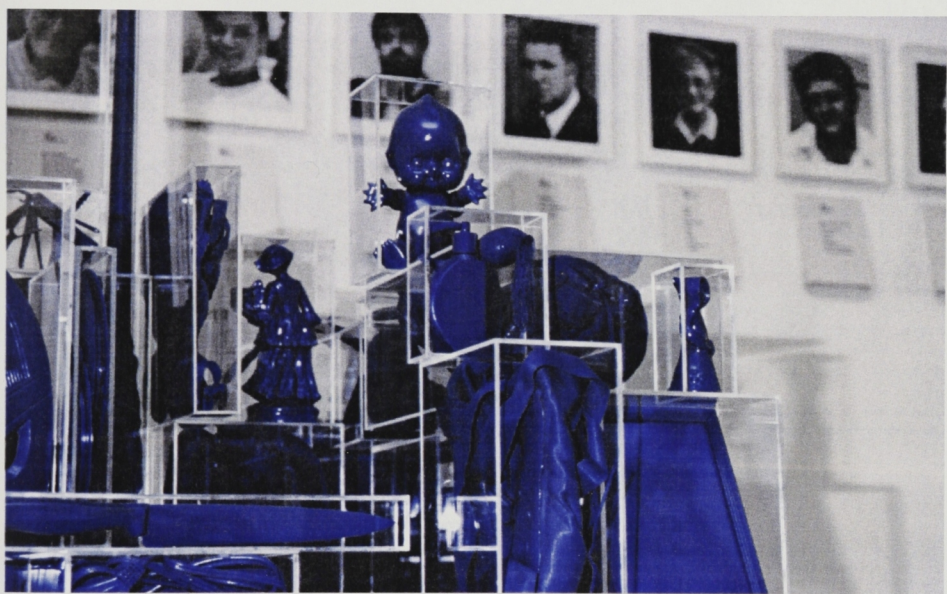
I think this project has been successful in resolving a conceptually complex proposal in exciting formal and aesthetic ways. I have gained important new skills in working with strangers in the context of photographic work and technically solved issues that will be the key to the success of future projects.

I wish to continue developing this body of work, or something similar, and am interested in addressing issues such as increasing the number of locations where material is gathered and the inclusion of people from other cultures.

In conclusion, it has been an exciting and successful project to work on, and has been completed with the kind support of many people at the Canberra School of Art.

## notes.

1. Van Deren Coke, Avantgarde Photography in Germany, 1919-1939, Schirmer/Mosel GmbH, Munich, Germany, 1982, p. 37.
2. There are three types of assessment of an individual; assessment by others, self-assessment which is perceived to be realistic, and self-assessment which is idealised. See Turner, J.C. & Hogg, M.A., Rediscovering the Social Group: A Self-Categorization Theory, Blackwell Publications, Oxford, UK; New York, USA, 1987
3. Magnani, G., "Ordering Procedures (photography in recent German art)", Arts Magazine, vol 64, March 1990, pp. 82 & 83.
4. Ennis, H., "Past/Present", Sue Ford: A Survey 1960-1995, Monash University Gallery, Melbourne, 1995.
5. *ibid.*
6. Thomas Ruff in an article by Wulffen, T. "Thomas Ruff: reality so real it's unrecognizable", Flash Art (International Edition) no.168, Jan/Feb. 1993, p66.
7. Gillian Wearing in Walker, C.F., "Signs of the times (interview with Gillian Wearing)", Creative Camera, no. 332, Feb/Mar. 1995, p. 36.
8. *ibid.*
9. Rineke Dijkstra in Bishop, C., "Rineke Dijkstra: the naked immediacy of photography", Flash Art (International Edition), vol. 31, no. 203, Nov/Dec. 1998, pp 86-9.
10. Rineke Dijkstra in Williams, V., "Theatre of Attitudes (photography of teenage girls)", Creative Camera, no. 349, Dec 97/Jan 98, pp 30-1.



Photograph 1: Hayley Hillis "Leaving Home", 1998



Photograph 2: Sophie Calle "Sleepers", 1979



Photograph 3: August Sander "Farmer and wife", 1912  
from "Man of the 20th Century"



Photograph 4: August Sander "Worker in an iron foundry", 1934, from "Man of the 20th Century"



Photograph 5: Thomas Ruff "Portrait (Pia Stadtbaumer)", 1989



Photograph 6: Sue Ford "Julia Chatsfield", 1962

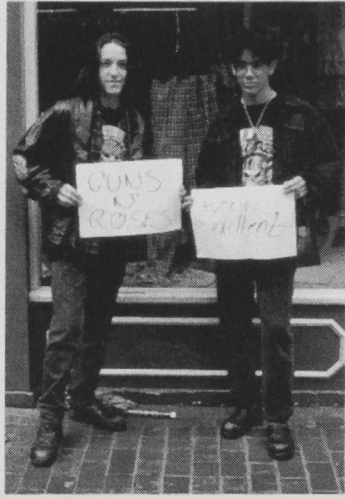
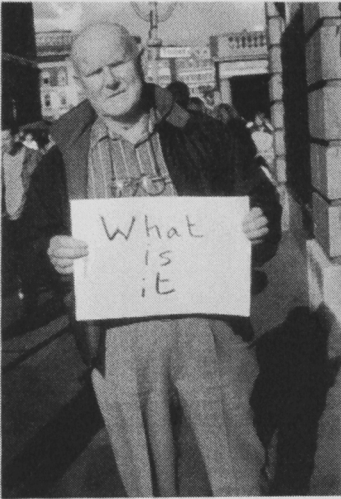




Photograph 7: Sue Ford "Carmel and Trish", 1962



Photograph 8: Andy Warhol, Film stills from  
"Screen Tests", 1964-6 of  
"Edie Sedgwick", 1965



Photograph 9: Gillian Wearing "Signs", 1995



Photograph 10: Rineke Dijkstra, Video still from  
"The Buzzclub, Liverpool, UK", 1996-7

Photograph 11: Pippa Walker, photograph, 1996-7



Photograph 11: Pippa Wischer, proofsheets from series, 1999

Photograph 11: Pippa Wischer, "Untitled", 1999



Photograph 12: Pippa Wischer, "Untitled", 1999



Photograph 13: Pippa Wischer "Untitled", 1999



Photograph 14: Pippa Wischer "Untitled", 1999





Photograph 15: Pippa Wischer "You/Me", 1999. Installation photograph

# ADDENDA

Study Program

Photographic Curriculum Title

Subject



Photograph 16: Pippa Wischer "You/Me", 1999. Installation photograph showing both video projection and type C photographs together

# ADDENDA

## AIMS OF STUDIO PRACTICE UNIT

I propose to explore the creative possibilities of digital and analogue photography and video. I will be drawing upon practical skills such as studio and outdoor photography, the video work, type C printing and a knowledge of digital technology. I expect to produce a number of large type C prints and a video or set-up to be made available by the end of the year.

As part of this investigation, I will be producing a personal studio unit (photographs and video) and an art school and gallery and visual activity portfolio. I have submitted a preliminary proposal unit in November 2009 (gender, sex and sexuality).

I will be drawing upon practical skills such as studio and outdoor photography, the video work, type C printing and a knowledge of digital technology. I expect to produce a number of large type C prints and a video or set-up to be made available by the end of the year.

## METHODS AND RESOURCES

Use of the colour printing facilities as well as computer technology will be required as I intend to integrate both the digital and analogue components of my work. I intend to use analog technology to do the large scale type C prints and the digital technology to support the finished video or cd-rom.

I wish to develop my experience in all aspects of photographic practice, mainly medium format photography and video, as well as developing a far greater knowledge of the diversity of self-portraits and how they relate to identity.

I intend to examine a variety of psychology and sociology texts on these issues as well as interviewing, video-taping and photographing a number of people about how they describe themselves and why they use such descriptions.

## CONTEXT

There are many scientific precedents (information on some of these is contained in the books on the attached bibliography) and several similar investigations by artists such as Patricia Piccinini and John Tonkin.

I will need to spend time exploring theories of identity and

# Studio Work Proposal 1999 - Studio Practice Unit

## AIMS OF STUDIO PRACTICE UNIT

I propose to research the cultural processes by which class, race, sexuality and gender stereotypes affect how we see ourselves. How we classify ourselves seems to affect how we interact with others, and the descriptions of ourselves that we give to others affects how others see us.

As part of this investigation, I will be auditing a women's studies unit (introduction to feminism) and an art school unit (gender and visual culture) this semester. I may also enrol in a women's studies unit in semester 2 (gender, sex and sexuality).

I will be drawing upon practical skills such as studio and location photography, video work, type C printing and a knowledge of digital technology. I expect to produce a number of large type C prints and a video or cd-rom in an installation by the end of the year.

## METHODS AND RESOURCES

Use of the colour printing facilities as well as computer technology will be required as I intend to integrate both the digital and analog components of my work. I intend to use analog technology to do the large scale type C prints and the digital technology to achieve the finished video or cd-rom.

I wish to develop my experience in all aspects of photographic practice, mainly medium format photography and video, as well as developing a far greater knowledge of the theories of stereotyping and how they relate to identity.

I intend to examine a variety of psychology and sociology texts on these issues as well as interviewing, videotaping and photographing a number of people about how they describe themselves and why they use such descriptions.

## CONTEXT

There are many scientific precedents (information on some of these is contained in the books on the attached bibliography) and several similar investigations by artists such as Patricia Piccinini and John Tonkin.

I will need to spend time exploring theories of stereotyping and

how they affect identity, and how we see ourselves as individuals within a group or culture. Books such as *Stereotypes and Stereotyping*, 1996, and *Rediscovering the Social Group: A Self-Categorization Theory*, 1987 will be a base for this exploration. I will investigate why we stereotype ourselves as well as others. Theories I wish to explore will have a psychological and/or sociological base, however I wish to apply a more creative approach to the interviews and their presentation, rather than a strictly scientific or medical approach.

## ANTICIPATED OUTCOMES

I expect to produce several large type C prints, ready to hang, as well as a video installation or an interactive cd-rom containing sound as well as visuals by the end of the year.

By the end of the first semester, I anticipate having some of the negatives shot and final type C prints finished, some of the video footage filmed and a clearer idea of the installation of the final product.

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