



IN PASSING:  
AMERICAN LANDSCAPE PHOTOGRAPHY

MAY 16 - SEPT. 27, 2015

SCAD  
MUSEUM OF ART

Curriculum Guide

### **SCAD: The University for Creative Careers**

The Savannah College of Art and Design is a private, nonprofit, accredited university, offering more than 100 academic degree programs in 41 majors across its locations in Atlanta and Savannah, Georgia; Hong Kong; Lacoste, France; and online via SCAD eLearning. SCAD enrolls nearly 12,000 undergraduate and graduate students from more than 100 countries. SCAD's innovative curriculum is enhanced by advanced professional-level technology, equipment, and learning resources, as well as opportunities for internships, professional certifications and collaborative projects with corporate partners. In 2014, the prestigious Red Dot Design Rankings placed SCAD in the top 10 universities in the Americas and Europe. Career preparation is woven into every fiber of the university, resulting in a superior alumni placement rate. In a survey of Spring 2014 SCAD graduates, 97 percent of respondents reported being employed, pursuing further education or both within 10 months of graduation.

Cover Image

Detail: *Morro Rock and Power Plant, Morro Bay, California*, Tom Fischer, silver gelatin print, 2004

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# SCAD Museum of Art

The SCAD Museum of Art showcases work by acclaimed artists, providing opportunities for students from all majors to learn from art world luminaries and expand their artistic points of view.

Mounting more than 20 exhibitions each year, the museum has presented such renowned artists as Jane Alexander, Uta Barth, Lynda Benglis, Alfredo Jaar, Sigalit Landau, Liza Lou, Angel Otero, Yinka Shonibare, Kehinde Wiley and Fred Wilson. André Leon Talley, SCAD trustee and Vogue contributing editor, regularly curates couture exhibitions such as “Little Black Dress,” “Oscar de la Renta: His Legendary World of Style” and “Vivienne Westwood, Dress Up Story – 1990 Until Now” alongside ever-changing, site-specific installations by such artists as Kendall Buster, Ingrid Calame, Odili Donald Odita and Jack Whitten. The museum’s permanent collection includes the Walter O. Evans Collection of African American Art, the Modern and Contemporary Art Collection, the Earle W. Newton Collection of British and American Art, the 19th- and 20th-century Photography Collection, and the SCAD Costume Collection.

The museum building itself is a work of art, demonstrating the university’s ongoing commitment to historic preservation and adaptive reuse. Constructed in 1853, the original walls feature handmade Savannah gray bricks, forming the oldest surviving antebellum railroad depot in the country. In 2011, this National Historic Landmark was transformed into an award-winning, modern museum building by architect Christian Sottile, a SCAD alumnus and dean of the SCAD School of Building Arts.

SCAD students are the heart of this teaching museum; they attend academic classes and career workshops, lecture series, film screenings, gallery talks and annual events within its storied walls. SCAD students also serve as museum docents, welcoming visitors, interpreting the exhibitions and interacting with illustrious museum guests. As a center for cultural dialogue, The SCAD Museum of Art engages students through dynamic, interdisciplinary educational experiences.

## Museum awards

Since opening its doors in October 2011, the renovated museum has been celebrated for its inspired architecture and design, world-class exhibitions, and visionary community outreach and education programs that enrich art enthusiasts, educators and students of all ages.

SCAD is proud to be recognized by the following:

- AIA Institute Honor Award for Architecture
- AIA South Atlantic Region, Design Award
- American Concrete Institute-Georgia chapter, First Place in Restoration Category
- American Institute of Architects-Savannah chapter, Honor Award (top honor awarded)
- Congress for the New Urbanism, Charter Award
- Historic Savannah Foundation, Preservation Award
- International Interior Design Association-Georgia chapter, Best of the Best Forum Design Award and Best of the Best Forum Award (education category)
- National Trust for Historic Preservation, National Preservation Award
- Southeastern Museums Conference Exhibition Competition, Certificate of Commendation for the outstanding exhibit “Pose/Re-pose: Figurative Works Then and Now”
- Southeastern Museums Conference Publication Competition, Gold Award for the SCAD Museum of Art Curriculum Guide

# “In Passing” Artists

From intimate and subjective to more scientific and objective approaches, “In Passing: American Landscape Photography” invites viewers to consider their complex relationship with the land and environment as consumers, observers and participants in its constant flux. The exhibition grapples with not only the transient aspects of social and environmental changes impacting the landscape, but also the shift in its representation and perception over time.

“Photography is an investigation of both the inner and outer worlds.”

Ansel Adams

Born and raised in the San Francisco Bay area, **Ansel Adams** had a passion for exploring the woodlands and beaches surrounding his childhood home. To bring greater structure to his youthful pursuits, his parents enrolled him in a rigorous course of piano studies. Adams later credited this training with fostering an appreciation for technical precision and its capacity to expand the potential for creative expression.

During this same period, at Adams’ request, the family traveled to Yosemite National Park, an occasion accompanied by the gift of his first camera. Adams was captivated by the unique terrain of the Sierras, the camera, and the process by which images were made. For the remainder of his life, he spent a portion of each year in Yosemite, continually inspired by the serene grandeur of the vistas and monoliths before him.

Dedicated to artistic and technical mastery, Adams contributed significantly to the recognition of photography as a fine art, additionally authoring three widely regarded photography instruction manuals. An ardent activist for the preservation of wilderness and the environment, he steadfastly defended national parks from over-development and promoted the establishment of new parks. His images continue to stand as potent advocates for preservation of the American wilderness.

Adams’ evolving legacy is marked by today’s complex photographic investigations into the environmental, social and political changes wrought on the American landscape during the last century.

Central to the exhibition is a selection of works by SCAD photography professor **Tom Fischer**. Taken from his “Paradise/Paradox” series, the images profile Fischer’s ongoing search for personal truths within a rapidly changing landscape. Fischer describes his practice as concerned with “extensive investigations of places that are recognized for their perfection of form, as well as images of beauty in wholly imperfect places.” Ansel Adams, for whom Fischer worked early in his career, is a major influence on his practice.

The work of SCAD alumnus **Aaron Brumbelow** (M.F.A., photography, 2013; B.F.A., photography, 2008) explores fictional realms while referencing early American photographic histories. His body of work features a series of silver-gelatin contact prints culled from the computer game “The Elder Scrolls V: Skyrim,” which leads players on a self-charted journey through an unforgiving landscape. Brumbelow’s series brings attention to the early role of photography as a tool in exploring new territories and creating mythologies about the land. He draws parallels between early representations of the West and our new, largely uncharted digital existence.

SCAD alumnus **Jeff Rich** (M.F.A., photography, 2008; B.F.A. film and video, 2000) presents images from his long-term photo essay

“Watershed,” consisting of three chapters: the French Broad River, the Tennessee River and the Mississippi River. This documentary project closely follows the ongoing impact of environmental policies and investigates the interrelationship between human activity on the land and its effect on water.

**Victoria Sambunaris’** “Taxonomy of a Landscape” is a monumental grid installation comprising more than 1,000 photographs of the artist’s travels through Alaska, Yellowstone National Park, the United States-Mexico border region and the Texas Gulf region. A mostly itinerant artist, Sambunaris annually structures her life around a photographic journey. This installation emphasizes her interest in the crossroads between geology, industry and culture.

In “My Dakota,” **Rebecca Norris Webb** takes a poetic track through references to memory, time, and geographies of loss. Images from the series trace the artist’s return to where she came of age, capturing a personal and intimate view of the American West. The traveling car vantage point, central to her photographs in the exhibition, records a fleeting yet personal engagement with the environment.

This exhibition is curated by Storm Janse van Rensburg, SCAD head curator of exhibitions.

IN PASSING:  
AMERICAN LANDSCAPE PHOTOGRAPHY

May 19 - Sept. 27



# Curriculum Guide

“In Passing: American Landscape Photography” explores the wonder, decay and transformation of the natural world that surrounds us. The six photographers featured in the exhibition address the many ways in which humans interact with the environment. From the impacts of industry on climate change to the sentiments we attach to our native land, from the surroundings we inhabit to the realm of man-made virtual reality, “In Passing” offers opportunities for exploration of landscape as a means of expression.

This curriculum guide provides exercises based on National Core Arts Standards for students in kindergarten through high school, extending

learning opportunities from the museum to the classroom. It is intended to help educators create engaging classroom experiences that enhance students’ understanding of works found at the SCAD Museum of Art.

The following exercises have been created to inspire students to observe and interact with their surrounding environment. The activities, designed to guide a personal exploration of nature, place, story, and photography, can be adapted as needed to meet individual learning styles and levels. Following the exercises are a glossary of terms and note pages for students to record their experience.



# Kindergarten through 2nd Grade Visual Arts Exercises

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K-1-2 Exercise a: Search and Find (standard 8.1.K)

K-1-2 Exercise b: Look and List (standard 8.1.K)

K-1-2 Exercise c: Draw a Landscape (standard 8.1.K, 8.1.1, 8.1.2)

National Core Arts Standards				
	Anchor Standard	Kindergarten Standard	First Grade Standard	Second Grade Standard
Responding	8.1 Interpret intent and meaning in artistic work.	VA:Re8.1.K Interpret art by identifying subject and describing relevant details.	VA:Re8.1.1 Interpret art by categorizing subject matter and identifying characteristics of form.	VA:Re8.1.2 Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.

Highlighted vocabulary words are defined in the glossary on page 38. Artist image credits can be found on page 39.

# K-1-2 Exercise a

## Search and Find

**Looking seems easy, but is something you can get better at with practice.** Look at the photographs in the gallery or the ones you see in this guide. Find the animals, places, and items on the bingo card. Circle the ones you find. See if you can make *Bingo!* by finding all of the items in a **vertical** , **horizontal** , or **diagonal**  line.

<b>B</b>	<b>I</b>	<b>N</b>	<b>G</b>	<b>O</b>
mountain	horse	boat	leaves	grass
bird	snow	buffalo	fence	hat
train	dog	<b>BINGO!</b>	house	bridge
waterfall	car	truck	clouds	river
tree	moon	river	cowboy	road

# K-1-2 Exercise b

## Look and List

Go outside and look around. Make your own bingo card by writing or drawing one thing in each box. Trade your bingo card with a friend. See who can get *Bingo!* first.

B	I	N	G	O
		BINGO!		

## K-1-2 Exercise c

# Draw a Landscape

**The subject of this photography exhibition is American landscapes.** Landscapes are images of the outdoors. Although they may take many forms, landscapes generally include a wide view of natural scenery and sky.

Most landscapes have a horizon line. The horizon is the place where we see the land and sky come together. You can find the horizon line in Tom Fischer's photograph, *Oxbow Creek, Spring Island, South Carolina*. Notice that the trees near the horizon line look smaller and farther away than the larger, seemingly closer trees at the bottom and sides of the image. However, because these are pictures of trees printed on paper, they are all the same distance from us.

When we look out at the real world, the size of objects seems to change depending on how far away they are. Landscape artists can give us a feeling of being able to see into the distance when they show faraway objects as smaller, and similar nearby objects as larger. This technique is called **perspective**.



*Oxbow Creek, Spring Island, South Carolina, Tom Fischer*

Find and trace the horizon line in Tom Fischer's *Savannah River at Port Wentworth, Georgia*.



*Savannah River at Port Wentworth, Georgia, Tom Fischer*

## Draw...

1. a horizon line,
2. something from nature on or near the horizon line. Make it look tiny.
3. the same thing near the bottom of the picture. Make it look larger.

Now draw some more!

Show your work to a friend. Explain how you made a landscape. Describe what you feel when you look at the landscape. Your friend may have questions about your artwork. Listen and answer carefully. Talking with a friend about art can give you ideas for making more art.





# 3rd through 5th Grade Visual Arts Exercises

3-4-5 Exercise a: Examine, Reflect, Find Meaning (standard 2.3)

3-4-5 Exercise b: Rethink, Revise, Refine (standard 3.1)

National Core Arts Standards				
	Anchor Standard	Third Grade Standard	Fourth Grade Standard	Fifth Grade Standard
Creating	<b>2.3</b> Organize and develop artistic ideas and work.	<b>VA:Cr2.3.3</b> Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.	<b>VA:Cr2.3.4</b> Document, describe and represent regional constructed environments.	<b>VA:Cr2.3.5</b> Identify, describe, and visually document places and/or objects of personal significance.
	<b>3.1</b> Refine and complete artistic work.	<b>VA:Re3.1.3</b> Elaborate visual information by adding details in an artwork to enhance emerging meaning.	<b>VA:Re3.1.4</b> Revise artwork in progress on the basis of insights gained through peer discussion.	<b>VA:Re3.1.5</b> Create artist statements using art vocabulary to describe personal choices in art-making.

Highlighted vocabulary words are defined in the glossary on page 38. Artist image credits can be found on page 39.

# 3-4-5 Exercise a

## Examine, Reflect, Find Meaning

Views from a car window are central to Rebecca Norris Webb's photographic series, *My Dakota*, which documents her travels revisiting the landscapes where she grew up.



Left: *Badlands* Right: *Rearview Mirror*, Rebecca Norris Webb

When we look at some forms of art, especially landscape photography, it can feel as if we are gazing not at an image on a wall, but through a window. Because Webb shows us the glass and surrounding frame of a car window, we have the sense of not only looking out, but of being inside as well.

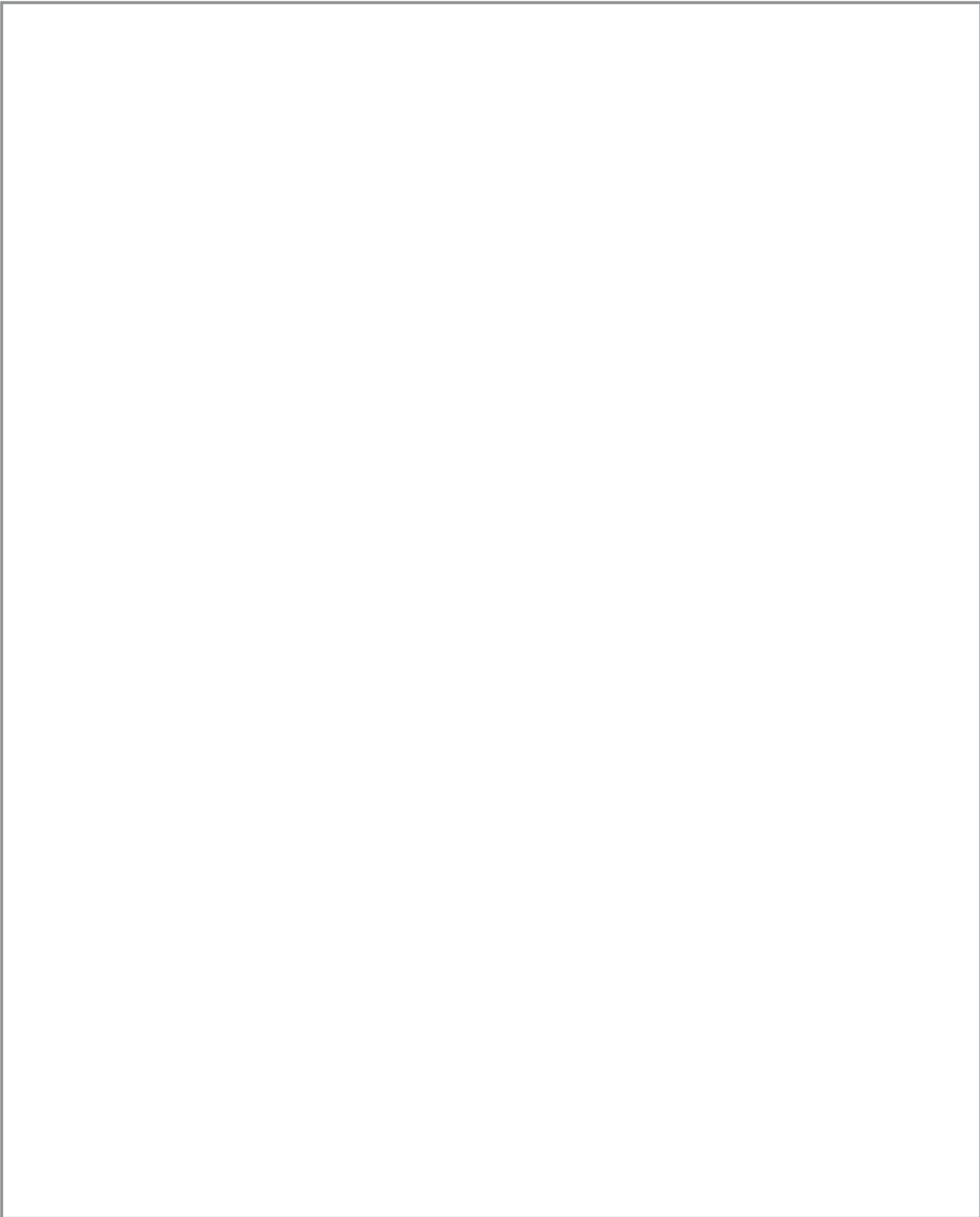
Imagine Rebecca Norris Webb returning to the landscapes that were once her home. Perhaps while she was looking out, she was also looking within herself for memories of her past. **Art can have meanings that are personal because of the memories we link to them.**

Take this booklet to a window, or bring it along to work in while you ride in a car or a bus. In the space provided on the right, sketch the window frame and the view outside the window. **Reflect** on your work. Check any of the boxes below that are true for your image, and complete those sentences.

My sketch has personal meaning because \_\_\_\_\_

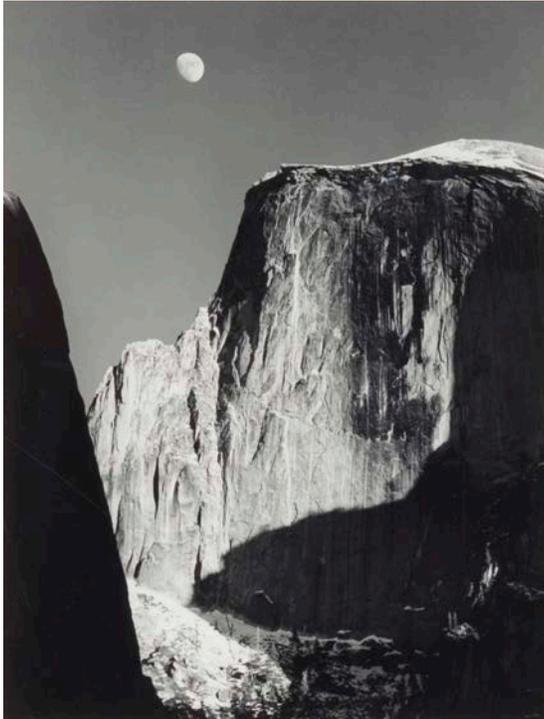
The **composition** is interesting because \_\_\_\_\_

The \_\_\_\_\_ is \_\_\_\_\_ because \_\_\_\_\_



## 3-4-5 Exercise b

# Rethink, Revise, Refine



*Moon and Half Dome, Yosemite National Park, California, Ansel Adams*

“I have photographed Half Dome innumerable times, but it is never the same Half Dome ... the many images I have made reflect my varied creative responses to this remarkable granite monolith.”

Ansel Adams

Ansel Adams' statement about the many responses inspired by Half Dome is an observation shared by many artists. Natural changes such as light and seasons will affect what an artist tries to capture in a landscape, but creative responses can also include changes artists make in the ways they produce their work.

While revisiting and rethinking a subject or theme, artists often discover fresh creative potential, inspiring them to try different techniques. A new creative response may include a complete revision or smaller refinements. Artists from many disciplines use this rethink - revise - refine approach to their work.

**Rethink:** to think about again, especially to consider different viewpoints or techniques

**Revise:** to make changes to correct

**Refine:** to improve by making small changes and/or adding details

In the space to the right, sketch a landscape from life, memory, or your imagination. Next, make six thumbnail revisions. Thumbnails are quick little drawings that give you a chance to try out ideas and new techniques without spending time making them perfect. Try drawing thumbnails of all or parts of your original sketch. You might choose to change the line, shape, size, color, value, or viewpoint. When you are done, share your work with friends, and ask for their opinions. Based on the feedback you receive, and the fresh ideas from your thumbnail sketches, make revisions to complete a final, best-effort version of your landscape.

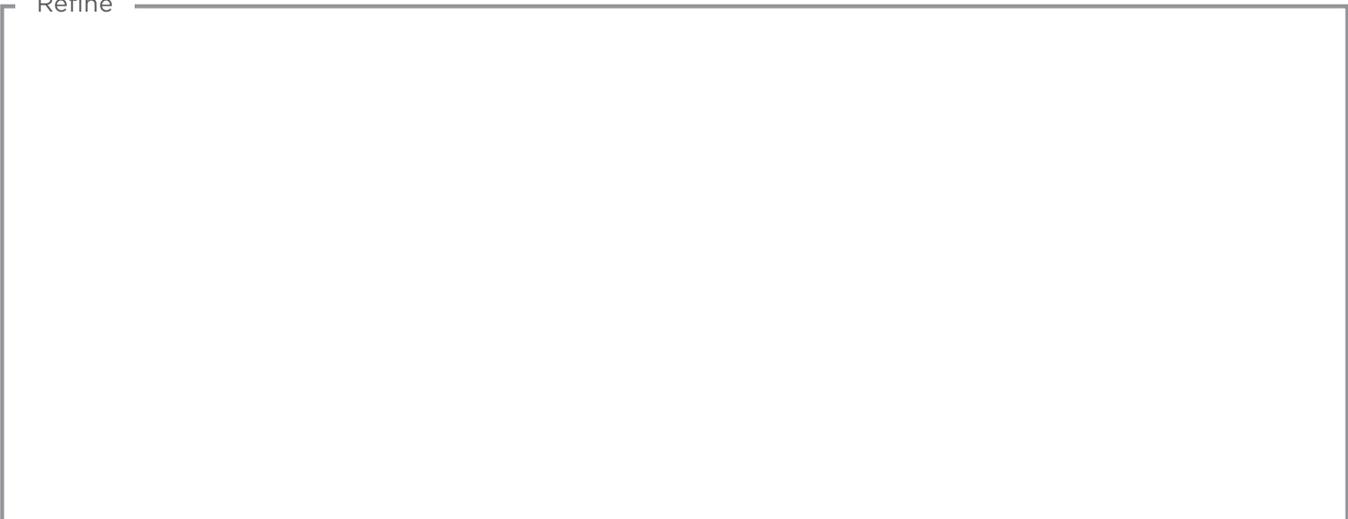
Sketch



Thumbnails



Refine





# 6th through 8th Grade Visual Arts Exercises

6-7-8 Exercise a: Evaluate (standard 1.2)

6-7-8 Exercise b: Select and Connect (standard 9.1)

National Core Arts Standards				
	Anchor Standard	Sixth Grade Standard	Seventh Grade Standard	Eighth Grade Standard
Creating	<b>1.2</b> Generate and conceptualize artistic ideas and work.	<b>VA:Cr1.2.6</b> Formulate an artistic investigation of personally relevant content for creating art.	<b>VA:Cr1.2.7</b> Develop criteria to guide making a work of art or design to meet an identified goal.	<b>VA:Cr1.2.8</b> Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
Responding	<b>9.1</b> Refine and complete artistic work.	<b>VA:Re9.1.6</b> Develop and apply relevant criteria to evaluate a work of art.	<b>VA:Re9.1.7</b> Compare and explain the difference between and evaluation of an artwork based on personal criteria and an evaluation of an artwork based on established criteria.	<b>VA:Re9.1.8</b> Create a convincing and logical argument to support an evaluation of art.

Highlighted vocabulary words are defined in the glossary on page 38. Artist image credits can be found on page 39.

## 6-7-8 Exercise a

# Evaluate



Preference is based on a liking for something, without having a clear reason other than personal choice. What is your favorite color? Most of us have one, and there is no point in arguing which of our choices is better. With art, it is perfectly reasonable to prefer one work over another. However, your personal preference is not part of an evidence-based opinion of an artwork.

**Evaluating art is a thoughtful process that focuses attention on the elements and principles of art, and considers how these work together to form meaning for viewers.**

You may prefer a photograph with a large expanse of blue sky because blue is your favorite color. However, you may also believe that the photograph with a wide range of values in a dark sky skillfully communicates a sense of dread. The first statement is interesting on a personal level, but not debatable. The second observation is arguable, and can be followed by a lively discussion, or **critique**.

Select a photograph from the exhibition and, using the chart to the right as a guide, analyze it, interpret it, and lastly, combine these observations to support a well-reasoned evaluation of the artwork. Share these notes with a group to start a discussion, or critique, of the photograph.

**Artist and Title:**

**Analyze:** Describe a few main elements or principles of the work.

Elements: line, shape, form, texture, color, space, value

Principles: balance, movement, rhythm, unity, emphasis, pattern, contrast

**Interpret:** Form a hypothesis about the symbolic meaning, and support this with evidence from the work.

**Evaluate:** Use multiple criteria to assess the artwork, such as composition, expression, creativity, design, and communication of ideas.

# 6-7-8 Exercise b

## Select and Connect

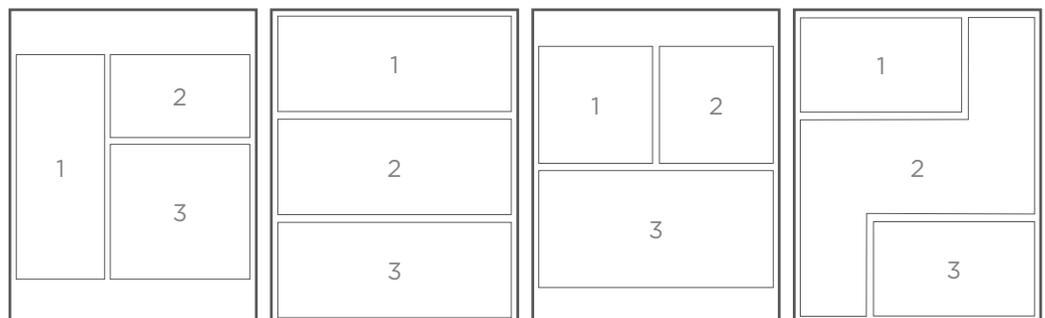


**Photographs fascinate us because they preserve a moment in time, allowing us to revisit an experience and share it.** The title of this exhibition, “In Passing,” alludes to the passage of time captured by these photographers. In the work of Rebecca Norris Webb and Victoria Sambunaris we see not only time passing, but the progression of a journey, so that spaces are also caught “in passing.” These images offer glimpses of a specific time and place, prompting our imaginations to fill in the times before and after.

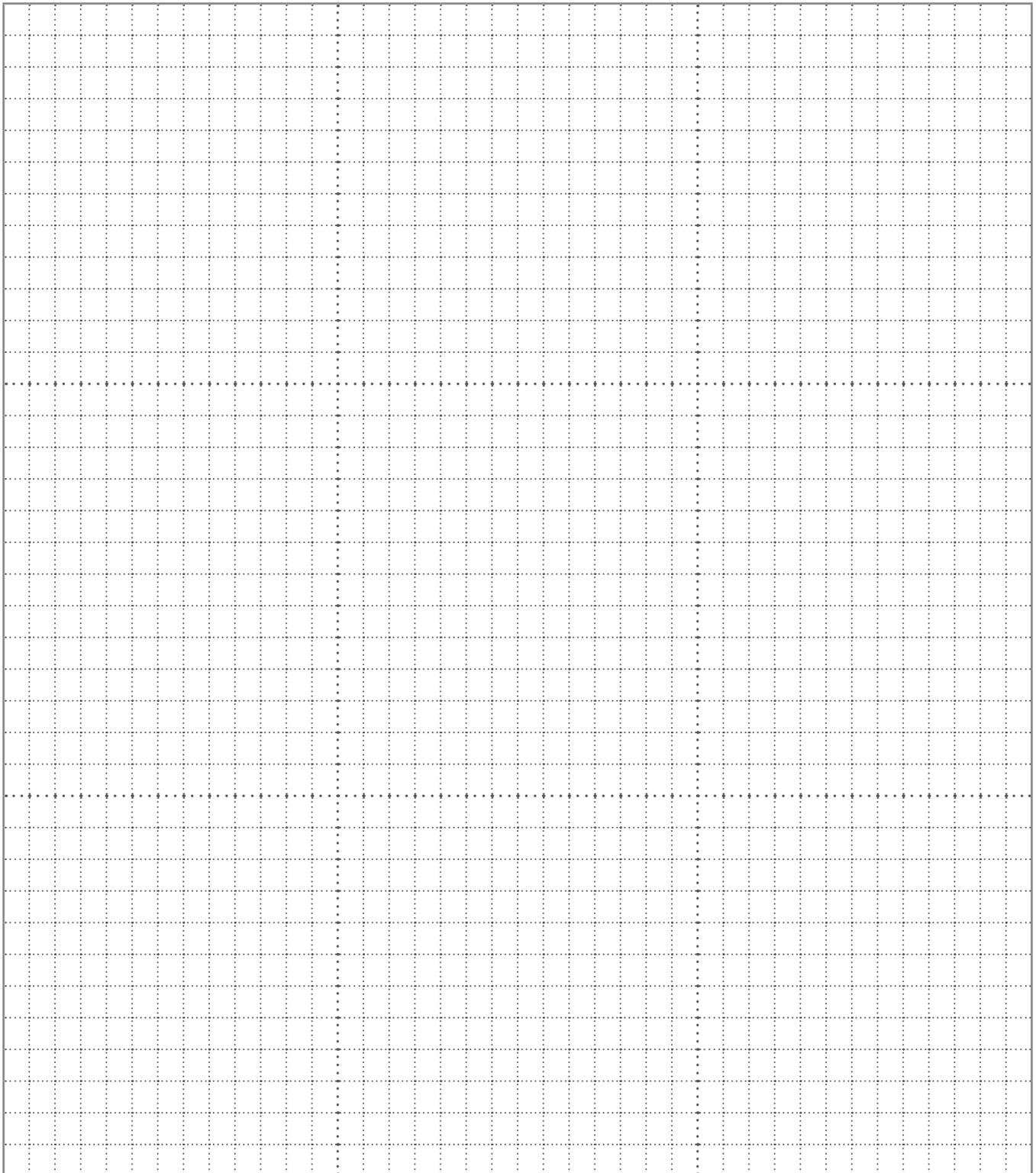
Setting, one of the main elements of narrative, includes both time and place. Novels, plays, film, and other creative endeavors rely on narrative, and use setting to provide a backdrop and contribute to the mood of the story.

Choose any three photographs in the exhibition that appeal to you. Create a story that connects these three photographs. Use the page to the right to mark out three panels to illustrate a sequential art story.

Here are some examples of ways you can create a three-panel story in the space provided:



Select any three photographs in the exhibition and invent a story that connects them. Use those images to create sequential art in the form of a comic strip. Add characters and speech bubbles. ☞





# 9th through 12th Grade Visual Arts Exercises

HS Exercise a: Interpret Art (standard 8.1)

HS Exercise b: Communicate with Art (standard 7.2)

HS Exercise c: Advocate with Art (standard 1.1)

HS Exercise d: Explore and Make Choices (standard 10.1)

National Core Arts Standards				
	Anchor Standard	High School Proficient Standard	High School Accomplished Standard	High School Advanced Standard
Creating	1.1 Generate and conceptualize artistic ideas and work.	<b>VA:Cr1.1.HSi</b> Use multiple approaches to begin creative endeavors.	<b>VA:Cr1.1.HSii</b> Individually or collaboratively formulate new creative problems based on student's existing artwork.	<b>VA:Cr1.1.HSiii</b> Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.
	7.2 Perceive and analyze artistic work.	<b>VA:Re7.2.HSi</b> Analyze how one's understanding of the world is affected by experiencing visual imagery.	<b>VA:Re7.2.HSii</b> Evaluate the effectiveness of an image or images to influence ideas, feelings and behaviors of specific audiences.	<b>VA:Re7.2.HSiii</b> Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.
Responding	8.1 Interpret intent and meaning in artistic work.	<b>VA:Re8.1.HSi</b> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.	<b>VA:RE8.1.HSii</b> Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.	<b>VA:RE8.1.HSiii</b> Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
	10.1 Synthesize and relate knowledge and personal experiences to make art.	<b>VA:Cn10.1.HSi</b> Document the process of developing ideas from early stages to fully elaborated ideas.	<b>VA:CN10.1.HSii</b> Utilize inquiry methods of observation, research and experimentation to explore unfamiliar subjects through art-making.	<b>VA:CN10.1.HSiii</b> Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

Highlighted vocabulary words are defined in the glossary on page 38. Artist image credits can be found on page 39.

# HS Exercise a

## Interpret Art

The artworks in this exhibition belong to the same **genre**: American landscape photography. As you explore the images and begin to take in details, you might notice that while these photographs are all landscapes, they are also about something else. Each has a **concrete subject** and an **abstract subject**. The concrete subject is what you see in the image — the actual objects shown in the composition. The abstract subject is the message the photograph seems to suggest.

Examine *Whirlpool, Sunnyvale Wetlands* by photographer and SCAD professor Tom Fischer, and consider what the abstract subject could be. Use the table at the right to organize your thoughts and support your reasoning.



*Whirlpool, Sunnyvale Wetlands, Southwest San Francisco Bay, California, Tom Fischer*

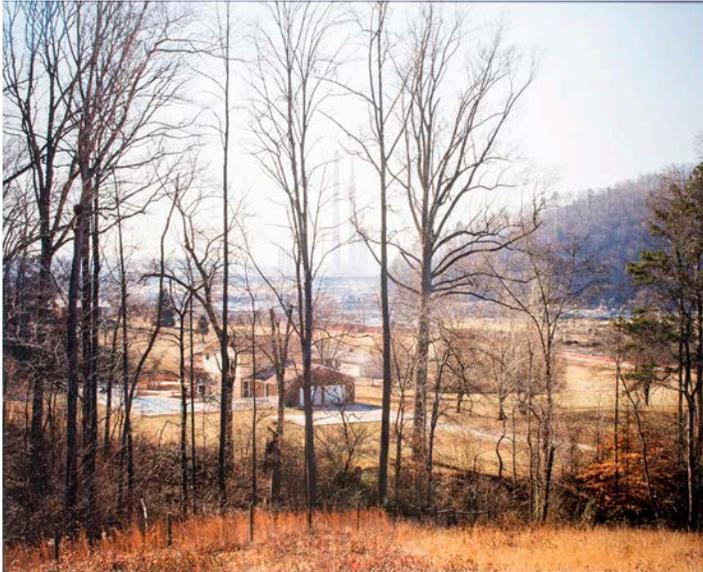
**Analyze:** What is the concrete subject? Describe which elements and principles of art are used and how.

**Interpret:** What is the abstract subject? How do the elements and principles of art support your interpretation?

**Evaluate:** Compare your responses with those of your friends. Did your friend's response change your thinking? Why or why not?

# HS Exercise b

## Communicate with Art



“They celebrate tolerance and freedom, teach respect for cultural differences, facilitate a sense of individual and collective identity, empower through knowledge, and nurture an understanding of our connections to the world and to each other.”

The American Alliance of Museums,  
2015 Annual Meeting

The statement above refers to museums, implying that artists and arts organizations are protectors, not unlike the Justice League. **Art communicates and often advocates, influencing our understanding of and our responses to, our world.** SCAD alumnus Jeff Rich is interested in environmental issues involving land, water, and community. “Watershed,” his long-term photo essay project, investigates conservation issues ranging from energy production and recreation to exploitation and abuse.



# HS Exercise c

## Advocate with Art

What does it mean to **advocate**? Ansel Adams was a widely recognized wildlife **conservationist**, playing an important role in the founding of the Sierra Club and receiving the Conservation Service Award in 1968. His photography inspired appreciation of the American wilderness, and increased attention to its threatened existence.

When art engages, viewers make intellectual and emotional connections. Sometimes these connections motivate viewers to change their perceptions. Artists who deliberately produce work that motivates viewers to support a cause can be described as **activists**.

Choose your own cause to advocate for — something you feel the need to speak up about. It could be an environmental, social, or political issue. Research the subject, then work up sketches or narratives in the space to the right, proposing a series of artworks that address your concerns. They might include installations, videos, and performances. Start by answering the following questions:

What motivates me? What are my strengths?

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What change would I like to see? How can I best contribute to that change?

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What is my message? How can my choice of **medium** support the message?

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Brainstorm, Sketch, and Write

## HS Exercise d

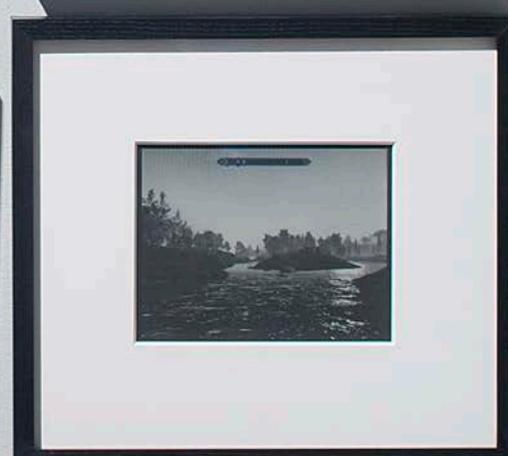
# Explore and Make Choices

Unlike the other photographs in the exhibition, these landscapes do not exist in our world. SCAD alumnus Aaron Brumbelow depicts fictional realms while referencing early American photographic histories. This landscape photography series is based on his explorations in Skyrim's video game world. Although these convincing cyber-terrains are supported through leading-edge technologies, Brumbelow chose silver gelatin printing, a technique originating in the late 1800's, to record the images.



*Road West of Whiterun from the series The New West, Aaron Brumbelow*

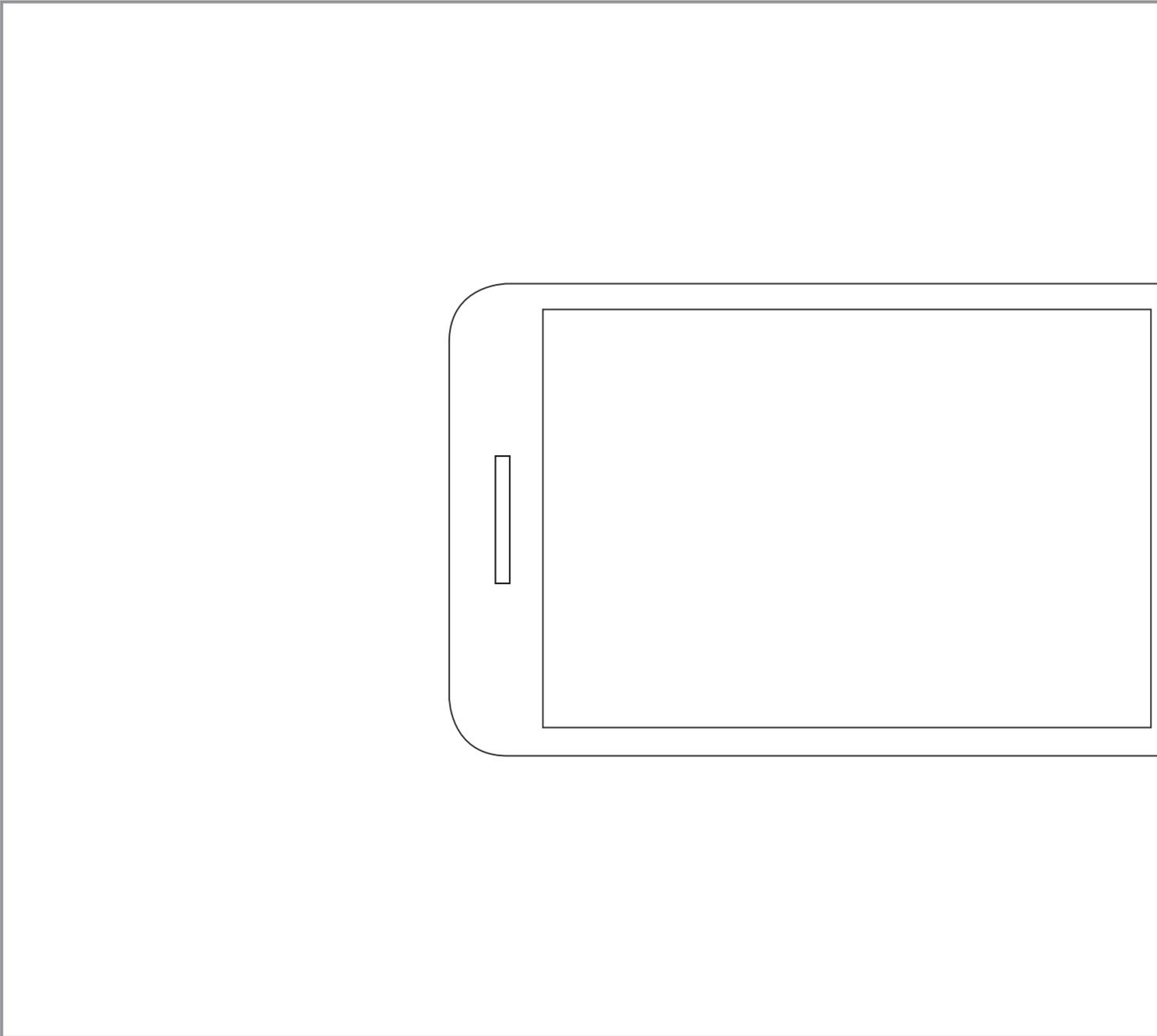
The navigation bar at the top center of the image alerts the player to nearby structures and landforms. In the series' static photographs, where exploring beyond the frames is impossible, the bar may be seen as a signifier of what always lies beyond the frame of a photograph. Photographers, in selecting shots to record, necessarily edit out or crop everything outside of the viewfinder.



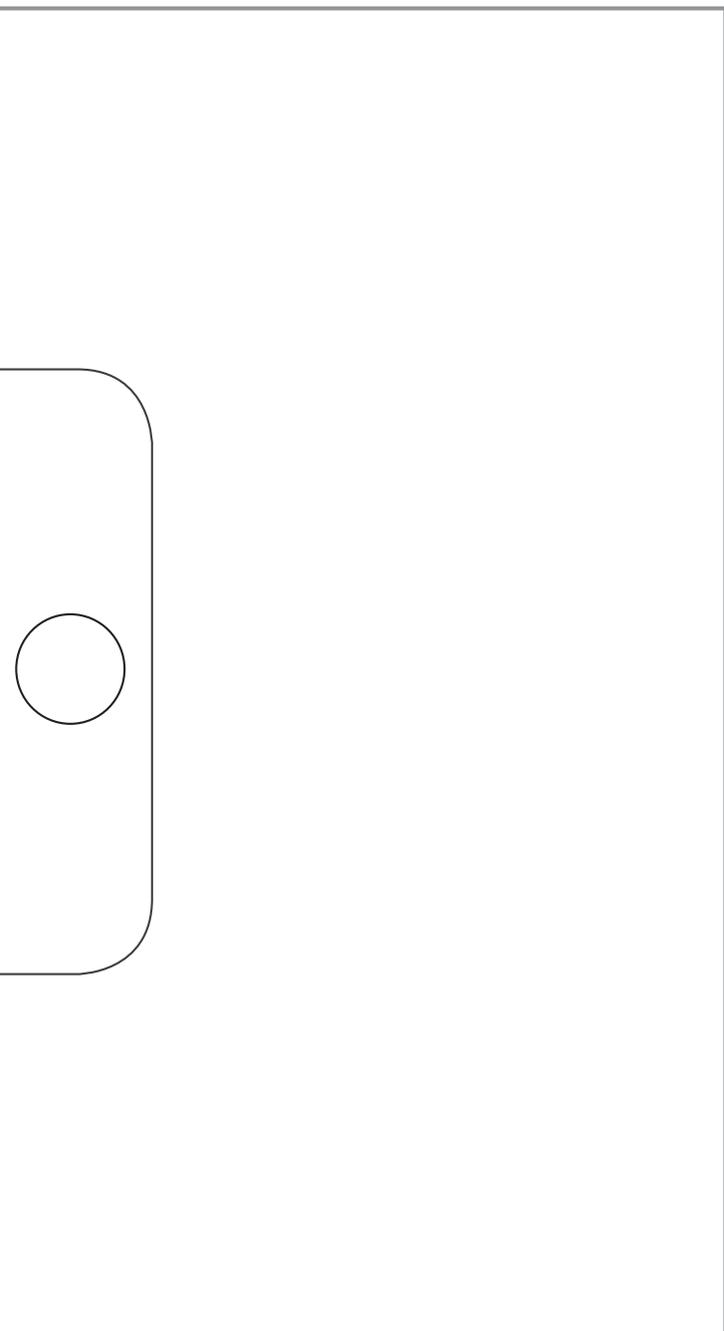
# HS Exercise d Continued

All artists make choices about the image they select, and which view of it they will represent.

As part of the creative process, they may choose to crop or enlarge the scope of the image.



1. Ask a friend to draw or collage an image inside the phone screen.
2. Expand the image, adding elements you imagine are just outside the screen. Feel free to draw over the phone illustration.
3. Using a broad marker, crop or draw a new frame around a portion of your image, selecting the view that gives the best composition.
4. In the sidebar, document your creative process with notes from you and your collaborator.



Notes:

# Recommended Reading:

## *Ansel Adams, an Autobiography*

Adams' autobiography owes much of its long-held regard not only to his photographic achievements, but to his multifaceted personality. Photographer, musician, writer, lecturer, activist, curator, businessman and mountaineer: Adams' full life reflects his robust, industrious nature. His inclination to build community led to advocacy work for the artistic and environmental causes he championed, and also connected him with many of the great minds of his day. Alfred Steiglitz and Georgia O'Keefe, Beaumont and Nancy Newhall, and Edward Weston have chapters of their own, and Adams includes accounts of colleagues such as Paul Strand, Dorothea Lange, and Imogen Cunningham. In addition to distinguished personalities and lofty ideas, there are problematic burros and treacherous cliffs, making this autobiography a highly readable balance of information and entertainment.

## *Examples: The Making of 40 Photographs*

Equal parts photography manual and engaging narrative, Ansel Adams' *Examples: The Making of 40 Photographs*, reveals the logistical and aesthetic considerations behind the making of 40 iconic photographs. While the technical details described here have less relevance for photographers today, the continual demonstration of Adams' depth and range of knowledge, acquired through a singular attentiveness to nuances of his medium, remains illuminating and inspiring.

## *Paradise/Paradox*

This collection of sixty-one photographs includes images of places that are revered for their perfection of form, historic cultural landscapes, and views of paradise lost. Tom Fischer has envisioned each with the greatest of care in hopes of finding beauty in truth. Through his pictures and essays Fischer presents us with a great paradox of modern life: that the driving human desire to find paradise often leads to the destruction of the place we love the most.



# Photography at SCAD

Photography is a persuasive, compelling medium with a rich history of contributing to cultural knowledge and enabling individuals to communicate ideas. Photographers frame, capture and illuminate the modern world. They provide viewers with reinterpretations of familiar vantages and grant access to views rarely seen, from giving us new perspectives onto works of art and architecture to the documenting of history, nature, culture and politics. More than anything, photographers must master a wide range of photographic processes and methods — and with a comprehensive photography program, SCAD is the perfect place for students to immerse themselves in this expressive and powerful art form.

## **School of Fine Arts**

Bachelor of Arts  
Bachelor of Fine Arts  
Master of Arts  
Master of Fine Arts

## **Creative Careers**

Advertising/Studio/Commercial/Illustrative Photographer  
Art Director/Art Buyer  
Corporate Photographer  
Digital Technician/Photofinisher  
Digital Videographer  
Exhibition Curator/Gallery Director  
Fashion Photographer/Stylist  
Fine Art Photographer  
Historical/Architectural Photographer  
Photojournalist/Documentary Photographer

# Glossary of Terms:

**abstract subject (n)** - the concept or message implied in a work of art, determined by the viewer's interpretation

**activist (n)** - a person who actively opposes or supports a specific position or issue

**advocate (v)** - to speak or write in favor of; support or urge by argument; recommend publicly

**allude (v)** - to refer to an idea or thing indirectly

**composition (n)** - the arrangement of shapes, colors, light, and lines to create a unified image

**concrete subject (n)** - the literal content of a work of art

**conservation (n)** - preservation, protection, or restoration of the natural environment, vegetation, and wildlife

**conservationist (n)** - a person who advocates for protecting natural resources

**critique (n)** - a careful review in which you give your opinion about something

**crop (v)** - to trim off edges of an image, removing unwanted areas to improve composition

**diagonal (adj)** - a line that appears to slant from a higher point to a lower point

**endeavor (n)** - a proposed goal toward which an effort is made

**facilitate (v)** - to make easier or less difficult; help forward

**genre (n)** /zhan-ruh/ - a category of artistic, musical, or literary composition characterized by a particular style, form, or content

**horizon line (n)** - a level line where water or land seems to end and the sky begins

**horizontal (adj)** - going side to side, like the horizon

**hypothesis (n)** - a proposed explanation; a starting point for further investigation

**inspired (v)** - to make someone want to do something: to give an idea about what to do or create

**medium (n)** - the material(s) used by an artist to create a work

**monolith (n)** - a single block or piece of stone of considerable size

**perspective (n)** - the art of picturing objects or a scene so they seem to show distance or depth

**reference (v)** - to make a connection to a source or origin

**reflect (v)** - to think, ponder, or meditate

**response (n)** - an answer or reply, as in words or in some action

**sequential art (n)** - an art form using images in sequence for storytelling

**signifier (n)** - a symbol that represents an underlying concept or meaning

**static (adj)** - lacking in movement, action, or change

**symbolic (adj)** - representing something else

**technique (n)** - skillful ways of doing something

**value (n)** - the lightness or darkness of colors

**vertical (adj)** - in an up-down position; upright

**viewfinder (n)** - on a camera, what the photographer looks through to compose the image

**viewpoint (n)** - the position from which something or someone is observed

# Artist Image Credits

Page	Artist	Title	Medium	Year	Provenance
Cover	Tom Fischer Professor of photography	Morro Rock and Power Plant, Morro Bay, California	Silver gelatin print	2004	Courtesy of the artist
4	Victoria Sambunaris	Detail: Taxonomy of a Landscape	Machine prints	2015	Courtesy of the artist and Yancey Richardson Gallery, NY
6 lower	Rebecca Norris Webb	Extinct Passenger Pigeon Diorama, Rochester, NY from the series Memory City	Digital C-print	2005- 2011	Courtesy of the artist
10 upper	Tom Fischer Professor of photography	Oxbow Creek, Spring Island, South Carolina	Silver gelatin panorama	2001	Courtesy of the artist
10 lower	Tom Fischer Professor of photography	Savannah River at Port Wentworth, Georgia	Silver gelatin panorama	1996	Courtesy of the artist
14 left	Rebecca Norris Webb	Badlands from the series My Dakota	Digital C-print	2005- 2011	Courtesy of the artist
14 right	Rebecca Norris Webb	Rearview Mirror from the series My Dakota	Digital C-print	2005- 2011	Courtesy of the artist
16	Ansel Adams (1902-1984)	Moon and Half Dome, Yosemite National Park, California	Silver gelatin print	1960 printed c.1969	Collection of Tom Fischer
18	Victoria Sambunaris	Detail: Taxonomy of a Landscape	Machine prints	2015	Courtesy of the artist and Yancey Richardson Gallery, NY
20	Victoria Sambunaris	Taxonomy of a Landscape	Machine prints	2015	Courtesy of the artist and Yancey Richardson Gallery, NY
26	Tom Fischer Professor of photography	Whirlpool, Sunnyvale Wetlands, Southwest San Francisco Bay, California	Silver gelatin print	1987	Courtesy of the artist
28 left	Jeff Rich M.F.A., photography 2008	Blue Ridge Paper Mill (Formerly Champion Paper Mill), The Pigeon River, Canton, North Carolina, from the French Broad Watershed series	Archival inkjet print	2008	Courtesy of the artist
28 right	Jeff Rich M.F.A., photography 2008	Coal Fly Ash Spill, Emory River, Harriman, Tennessee, from the Tennessee Watershed series	Archival inkjet print	2007	Courtesy of the artist
32	Aaron Brumbelow M.F.A., photography 2013	Road West of Whiterun from the series The New West	Silver gelatin contact print	2012	Courtesy of the artist Landscapes from Skyrim: the Elder Scrolls

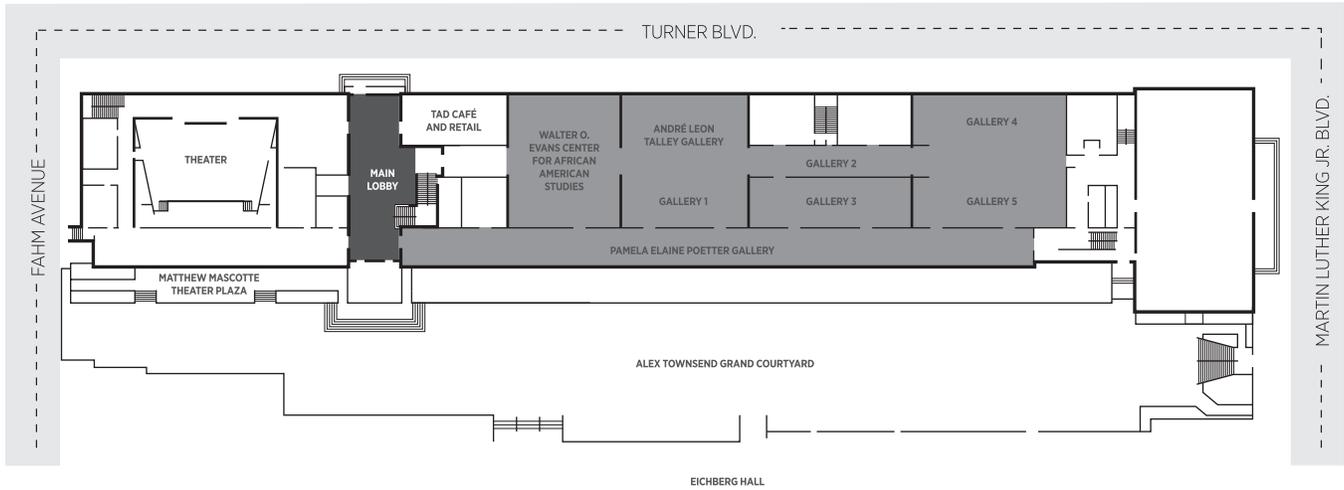




# Museum Maps

Main Level

■ Galleries   ■ Main Lobby



# Current and Upcoming Exhibitions

**Dress Up Story — 1990 Until Now** • Vivienne Westwood

May 19 - Sept. 13, 2015

**Llano** • Jesper Just

June 30 - Oct. 5, 2015

**Bloom** • Natasha Bowdoin

July 9 - Sept. 25, 2015

**Orders of Chivalry** • Rashaad Newsome:

July 9 - October 4, 2015

**i feel ya** • André 3000 Benjamin

July 18 - Sept. 13, 2015

**Irons for the Ages, Flowers for the Day** • Li Hongbo

July 30, 2015 - Jan. 3, 2016

**The Making of Dakota Jackson** • Dakota Jackson

Sept. 25, 2015 - Jan. 18, 2016

**History, Labor, Life: The Prints of Jacob Lawrence**

Oct. 14, 2015 - Jan. 25, 2016

SCAD  
MUSEUM OF ART

601 Turner Blvd.  
Savannah, Georgia  
912.525.7191  
[scadmoa.org](http://scadmoa.org)