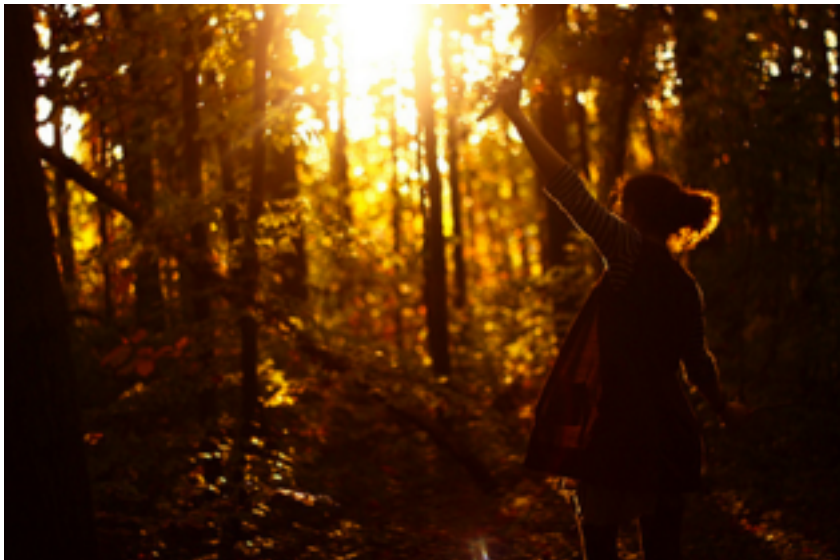


What makes a photograph tell a story?

Which one tells more of a story?



Which one tells more of a story?





Narrative Photography

In what ways can we tell stories through a photograph?

CINEMATIC STORYTELLING



CINDY SHERMAN



CINDY SHERMAN



HOLLY ANDRES



HOLLY ANDRES



HOLLY ANDRES



HOLLY ANDRES



HOLLY ANDRES



JEFF WALL
"Insomnia"



GREGORY CREWDSON



GREGORY CREWDSON



GREGORY CREWDSON



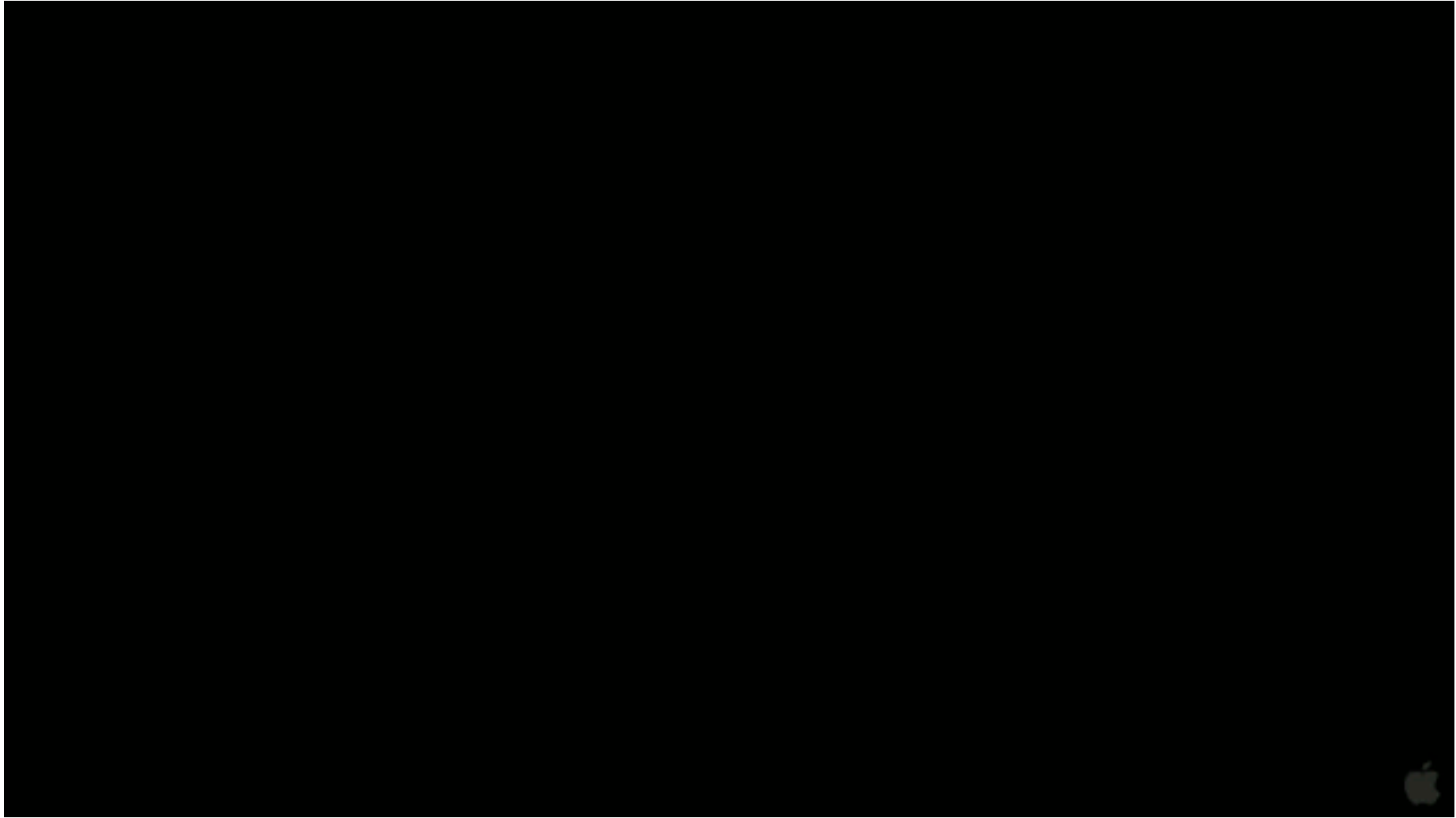
GREGORY CREWDSON



GREGORY CREWDSON



GREGORY CREWDSON



GREGORY CREWDSON



**DUANE
MICHALS**



The Dream of Flowers

Photographs © Duane Michals

DUANE MICHALS

THE DREAM OF FLOWERS

duane michals 1970



**(Homage to)
DUANE
MICHALS**



DAVID HILLIARD



DAVID HILLIARD



DAVID HILLIARD



DAVID HILLIARD



DAVID HILLIARD

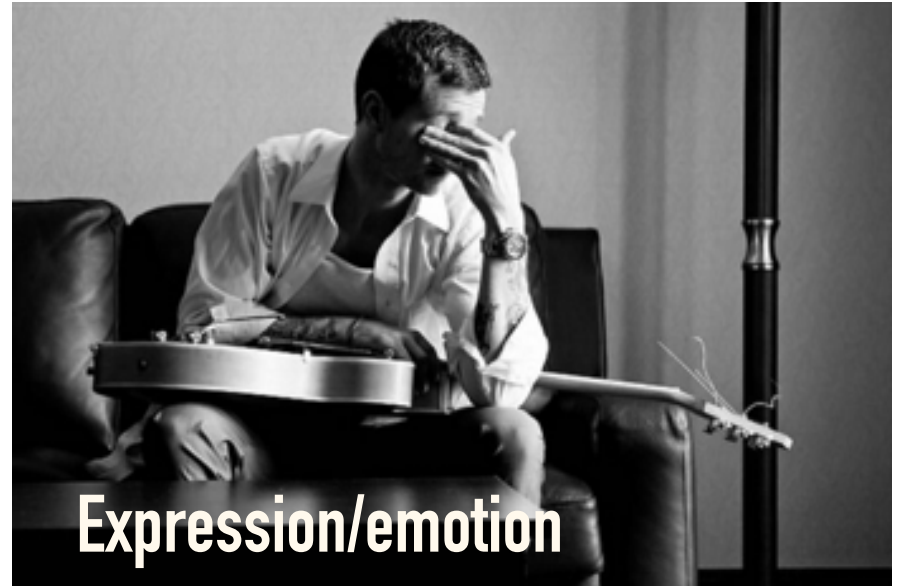


DAVID HILLIARD

What makes a photograph tell a story?



Environment or setting



Expression/emotion



Symbols (invite viewer's interpretation)



OBJECTIVE:

Create a narrative panorama or series that combines three or more images together cohesively using principles of composition and contrasting points of view to illustrate a simple story or event.

**Panorama - direct
visual connection
between images**







Sequential Series - implied connection between images



Usually intended to be “read” in a certain order/direction

THINGS ARE QUEER







NARRATIVE SERIES (DIGITAL)

In-progress check-in

As a group, respond to the following questions on a piece of paper:

1. What is your idea/story?
2. Describe your photographic approach (Will you be shooting from different angles/perspectives? Up close, or far away?)
3. Where do you plan to shoot?
4. Is there anything that you're stuck on?

***Be prepared to share your responses with the class!**

PART ONE: due Fri.

Digital Practice (20 points)



1. Get into groups of 2-3.
2. Decide on a scene that you would like to create/act out with the other members in your group (one per group). You may use the ideas on your worksheet to inspire you.
3. Complete brainstorming worksheet to plan your panorama:
1 IDEA PER GROUP
4. Shoot images with phone or DSLR (ask me if you would like to borrow one!)

Feeling stuck? Go to website for visual inspiration!

klim-art.weebly.com

(CLASSWORK > NARRATIVE SERIES)

If you are done shooting,
work on Photoshop:
Photo Restoration!

(Due Fri.)



JENNIFER ZWICK



JENNIFER ZWICK



ROBERT FRANK



ROBERT FRANK
"The Americans"



ROBERT FRANK
"The Americans"



ROBERT FRANK
"The Americans"

DOCUMENTARY STORYTELLING

**What in this world do you care about?
What are you trying to reveal about our world?**



ROBERT FRANK
"The Americans"



ROBERT FRANK
"The Americans"



J.A. MORTRAM
"Small Town Inertia"



ALEC SOTH



ALEC SOTH
"Ten Years After Hurricane Katrina"



STUART GRIFFITHS
"Homeless"



STUART GRIFFITHS
"Homeless"



STUART GRIFFITHS
"Homeless"

**SYMBOLS as
STORYTELLING**



RAMSAY DE GIVE/KRISTEN JOY WATTS
"The Weight of Objects"



“I have a lot of secret things and collections, like potions and rocks and fortune tellers, and stuff like gallium which is a metal that melts. I chose this string because you can make so many things with it but if you looked at it, you would think, ‘oh that’s just a string.’ Sometimes in school I don’t talk, but I’m always thinking.”



“My dad bought this mask in the olden days before I was alive from a Chinese man with one eyeball who painted it. When I was little I would run past it at night because it looked alive in the dark. Now I like it so much, I even think it will scare bad guys away.”



“He brought this box with him from China to Taiwan when the Communists came in 1949, and then later to the U.S. with just a few belongings. When he came down with cancer, I was too absorbed in my new job and life in New York City to understand that even superheroes are mortal. I never took my grandfather around the world, so now I carry his box with me everywhere I go.”



“One morning I noticed the shapes the covers made after I had gotten up and was intrigued how that related to the sleep I just emerged from.

I am interested in the psychological space between sleep and consciousness, and how the change that occurs within that space is recorded by the bedding.”

BARBARA TAYLOR



BARBARA TAYLOR



BARBARA TAYLOR



BARBARA TAYLOR

How is a series different from a single image?



CRITERIA:

YOUR PHOTOS MUST

1. Be planned before shooting

NAME: _____
PERIOD: _____

NARRATIVE PHOTOGRAPHY
FILM PLANNING (20 POINTS)
"YOU MUST TURN THIS IN WITH YOUR FINISHED ROLL"

DESCRIPTION: To prepare you for your film assignment, you will create a narrative panorama that combines three or more images together cohesively using principles of composition and contrasting points of view to illustrate a single story or event.

1. WHAT'S THE STORY? Decide on a single scene/event that you'd like to capture. Describe your idea below:

2. WHAT WILL YOU NEED? Make a list of props, models, locations.

PROPS: _____

MODELS: _____

LOCATIONS: _____

3. STORYBOARD: In the boxes below, plan out and sketch your shots. You must plan **THREE** different panoramas (three storyboards) for your idea. Remember, your images must be **visually cohesive**, have **contrasting points of view**, and use **principles of comp!**

CRITERIA:

YOUR PHOTOS MUST

2. Use principles of composition



CRITERIA:

YOUR PHOTOS MUST

3. Be visually cohesive



CRITERIA:

YOUR PHOTOS MUST

4. Illustrate a simple story or event



CRITERIA:

YOUR PHOTOS MUST

4. Illustrate a simple story or event



CRITERIA:

YOUR PHOTOS MUST

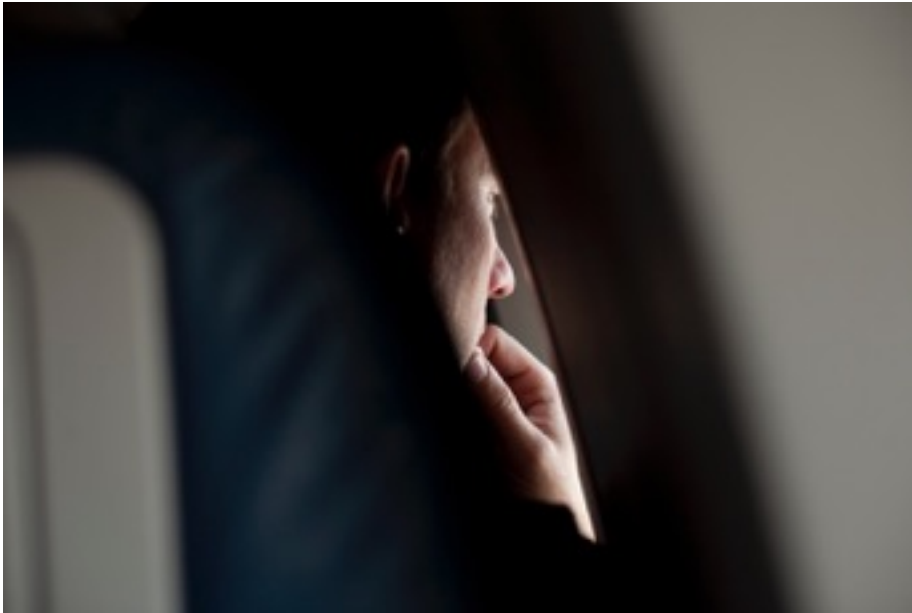
5. Show contrasting points of view



CRITERIA:

YOUR PHOTOS MUST

5. Show contrasting points of view



CRITERIA:

YOUR PHOTOS MUST

6. Show consideration of camera controls



- Need to capture all the action? Use DEEP depth of field!
- Need to capture a feeling of intimacy/isolation? Use SHALLOW depth of field!
- Need to record movement? Use SLOW shutter speeds!



Lost in Translation,
2003

Shallow DOF
=
sense of isolation





Deep DOF = sense of unity

Laura Taylor



Laura Taylor





