

# FLYING ARTS

connecting artists and communities



STILL LIFE: JOACHIM FROESE  
PHOTOGRAPHS 1999 -2008

---

EDUCATION KIT

---

a Flying Arts touring exhibition

# Contents

Overview .....	Page 3
Teacher Notes For Classroom Activities .....	Page 5
Gallery Worksheets .....	Page 9
Additional Resources .....	Page 20
Acknowledgements .....	Page 28

## Overview | About this education kit

The following education kit is for Teacher's and students to use in the gallery in the form of gallery worksheets, as well as in the classroom using the teacher notes.

The kit covers the following general capabilities:

Critical Thinking | Problem Solving | Literacy & Numeracy

Curriculum includes:

Visual Arts | English | Science

### About the artist and his work

Joachim Froese: Photographs 1999-2008 is a ten year survey exhibition of the well-know Australian photographer Joachim Froese, and presents a selection of his photographs from four different series including; Rhopography, Species, written in the past and Archive.

Joachim produces black and white, and colour photographs in the traditional style of still life depicted in 16th Century European painting, by meticulously and laboriously placing objects in a photographic tableaux. Through his work, he also explores memory and personal family history, such as his series written in the past and Archive. With these works Joachim tells the story of his mother's death and his response to it by using personal objects from her apartment in Germany.

Joachim Froese was born in Montreal/Canada, grew up in Germany and migrated to Australia in 1991. He is an art photographer who currently divides his life between Berlin in Germany and Brisbane. When he is in Brisbane he also works a sessional lecturer for the Queensland College of Art.

Froese has exhibited widely in solo and group shows across Australia, Europe, Asia and North America. His work is included in a number of public collections including the National Gallery of Australia. In Brisbane Joachim Froese is represented through Jan Manton Art.

To see more of his work visit [www.joachimfroese.com](http://www.joachimfroese.com)

### Artist statement about the series Archive

Archive depicts books and china left from the estate of my deceased German mother. After her death some of her possessions - amongst

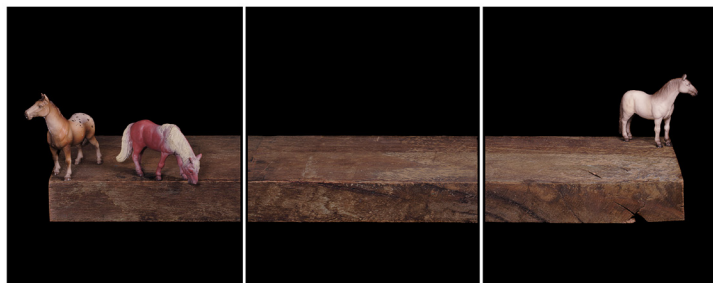


them many of the books I had photographed earlier in Germany - were packed randomly in boxes and sent to Australia. While unpacking these boxes after their arrival I started to photograph their content again. The things I unpacked, now taken out of the context of my mother's home, felt strangely unfamiliar and my relationship with them was ambiguous to say the least.

The resulting photographs show objects that are arranged in towering and precarious assemblages. At first glance they look realistic and only at a closer look it becomes obvious that none of the arrangements could stand up in reality. The arrangements are constructed by combining images of smaller stacks into one impossible structure in the final tableau. My 'archive' subsequently depicts imaginary scenarios presenting only an illusion of stability and rationality.

In contemporary society the idea of the archive plays an important role in the construction of knowledge and history, both public and private. We collect things to preserve a past that no longer exists. The medium of photography directly relates to this concept: the photograph deals with 'what was' and thus plays a significant role in our perception of the past. It is one of the essential foundations on which we build elaborate mental structures to reassure our view of the world. As soon as we file the past in our personal archive of memories we select and construct - without realising that many of the structures we are about to build are as unsound as the ones depicted in my work.

### Artist statement about the series written in the past



*"We cannot arbitrarily invent projects for ourselves: they have to be written in the past as requirements" (Simone de Beauvoir)*

The objects depicted in this series all have a physical or emotional relation to events in my recent – or more distant – past. Each object constitutes memory, each image tells a story linked to my mother's recent death and/or my childhood.

To me, the images are explicit, they describe events in much the same way as a diary would. For the viewer, only the essence of my thoughts and emotions is accessible. It is on this level that the work talks about more fundamental aspects of the human existence such as balance, loss, and memory per se.

In these images nothing is still, everything is moving, floating and filled with hidden meaning – as is life.

## Artist statement about the series *Rhopography*



1999-2001 Series: *Rhopography* refers to the Greek word *rhopos*, meaning trivial objects, small wares, trifles. This old fashioned term for still life painting is the title for a series of images referencing 17th Century Flemish still life paintings which often included moths and beetles in their imagery.

Instead of using digital technology, the photographs in this series are manipulated through traditional 'analogue' processes. Although the pictures show a scenario that does not exist in reality, their language stays strictly within the tradition of documentary photography that signifies truth, including sharp focus and the black border around each print. Informed viewers these days expect to be fooled by digital images, but can be taken off-guard when deception is presented in 'old fashioned' black/white photography. Although photography has from the very beginning constructed reality, these images examine whether in a contemporary digital context their manipulation is perceived differently if it is achieved in the tradition of the 'fine print' without the help of a computer.

Historically painting in the 17th Century was at a similar crossroads as photography in the digital age. Baroque still lifes developed a naturalism that challenged preconceived ideas about painting and marked the beginning of 'photographic thinking'. The use of optical tools and the suppression of all painterly gesture, led to seemingly truthful depictions which nevertheless were highly subjective constructions of, and reflections on, society and religion.

Aspects of this tradition still influenced artists who accompanied the early European explorers since the 17th Century to record the 'newly found' coastlines, cultures and species of fauna and flora. These records were regarded as scientific and objective accounts but were nevertheless subjective responses to unknown territories.

2002-2003 Series: While the first phase of *Rhopography* focused on the depiction of dead insects and referenced Dutch still life painting, this second phase is based on the Spanish still life tradition. It particularly refers to the monk and painter Juan Sanchez Cotan's images of fruit and vegetables in the coolhouse. Inspired by Cotan's sense of geometry the images develop a new way of mirroring objects without interrupting the directional light on the stage.

While insects appear in the images only occasionally, they still have a strong presence as if they have just walked out of the picture. Cotan's

monastic ideas of discipline and preservation are still palpable but have failed a long time ago and the coolhouse is left to decay and invisible scavengers.

## Artist statement about the series *Species*

*Species* is a Latin term used in the 13th Century to describe divine rays of light that were believed to emanate from God in order to create life on earth. It is used as the title for a series of photographs produced in 2005 which references fresco paintings from the Late Gothic and Renaissance period in Italy.



These black/white images continue investigations into the history of European painting and its conceptual links to the history of photographic thinking. During the 14th and 15th Century, Italian artists like Giotto and Massacio developed a new pictorial space based on the knowledge of perspective and optics. Depicting biblical scenes they attempted to create realistic images in a realistic space, and in the process broke with a tradition of medieval art that described the world symbolically. They began to study optics, and to use optical tools, which set in motion a development that eventually would lead to the invention of photography in the early 19th Century.

Using discarded toy figurines the images in this series are reconstructing these Renaissance paintings and again describe scenes out of the bible. As they did in the Renaissance, the tableaux often show multiple scenes in one image. However, in *Species* these scenes are placed in an architectural setting constructed with the help of sugar cubes.

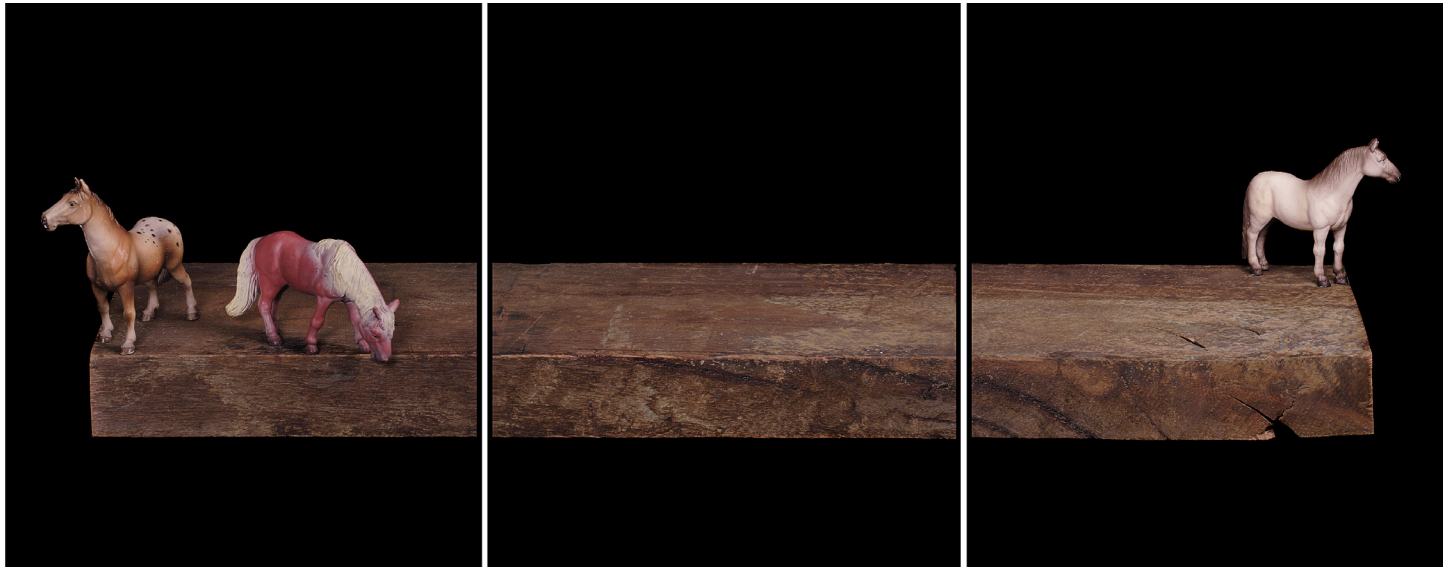
To many viewers photography is still connected to the concept of the witness, and black/white photography in particular is used as proof that an event did actually occur. Instead of witnessing an event, these images represent scenes that are as constructed as the stories they tell.

# TEACHER NOTES



## Years Prep - 2 Classroom Activity

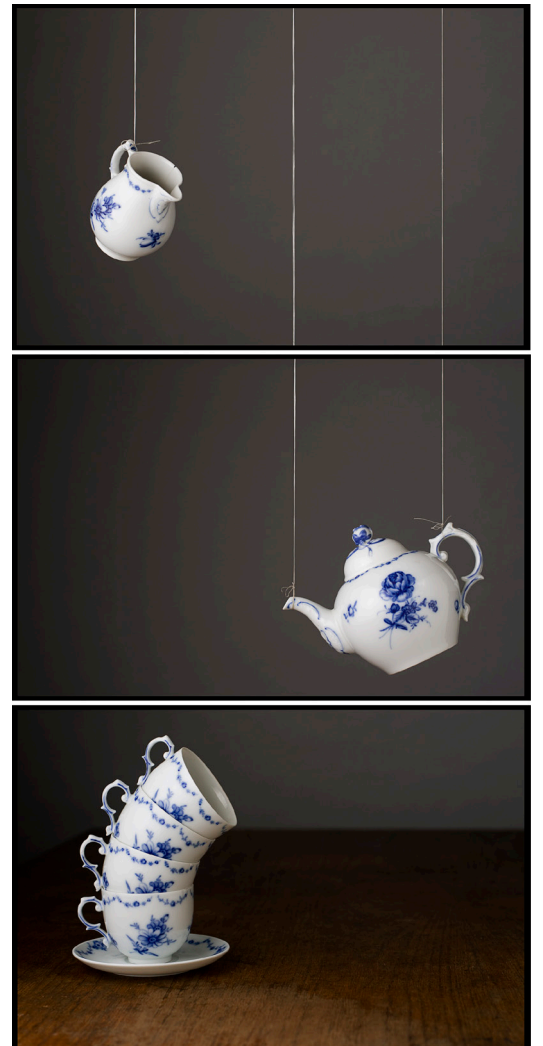
Students will need to examine the following images; written in the past #4 and Archive #13. These images feature special and significant objects from Joachim's mother's house, and they remind him of his mother and of his own childhood. For this activity students are asked to cut and paste images from magazines on an A4/A5 piece of paper that remind them of a special person or event. Following this activity, ask students to present their work and explain what objects they chose and why.



*Above*  
*Title: written in the past #4*  
*Date: 2007*  
*Medium: Archival inkjet print*  
*Dimensions: 129 x 64*

## Years 3-5 Classroom Activity

Students will need to examine the following images; written in the past #4 and Archive #13. These images feature special and significant objects from Joachim's mother's house, and they remind him of his mother and his own childhood. For this activity students are asked to draw an object that reminds them of a special person or event. Also ask students to draw different viewpoints of their object – from the top, the side, the bottom.



*Right*  
*Title: Archive #13*  
*Date: 2008*  
*Medium: Archival inkjet print*  
*Dimensions: 113.5 x 66.5*

## Years 6 - 8 Classroom Activity

For this activity students are asked to work in pairs to create their own 'still life' art work. If the resources are available, the production of a photographic still life work would be ideal. Other mediums including painting and drawing are also appropriate. To gain a better understanding for this activity, students will need to view the artworks contained in the series Species; The Judas Kiss, Christ Before Pilate, The Flagellation of Christ and Christ Appears to Doubting Thomas. In this series, the artist examines stories from the bible and the life of Christ. He also worked collaboratively with his daughter to make outfits for the soft toys contained in the photographs. Ask students to collaborate with their work partner using found or made toys to create a 'still life' that depicts their favourite story or fable.

1. Students need to gather or make toys.
2. Students need to set up a still life, keeping a story or fable in mind.
3. Sketch, paint or photograph the scene.



*Title: The Flagellation of Christ  
Date: 2005  
Medium: Silver gelatin print  
Dimensions: 136 x 69*



## Years 9-10 Classroom Activity

This activity requires students to research the Dutch master painter Vermeer and using a Venn diagram, reflect, interpret and evaluate the connections between his paintings and Joachim's photographs. Using the knowledge and understanding gained from the Venn diagram, ask students to create an artwork that employs the similarities they identified.

*Title: Archive #10  
Date: 2008  
Medium: Archival inkjet print  
Dimensions: 113.5 x 66.5*

## Years 11 - 12 Classroom Activity

Examine written in the past #8 and Archive #12. For this activity ask students to write half a page on a significant personal story or event. Emphasise the need to be as descriptive as possible when recording this information. Using this description, ask students to create their own photographic 'still life' in response to their story, enabling students to communicate their ideas visually. Students will need to collect objects and/or draw and paint items they wish to include in their 'still life', and spend time photographing it using lighting, colour, composition, and camera angles to assist in communicating their story and ideas.



*Top*

*Title: written in the past #8*

*Date: 2007*

*Medium: Archival inkjet print*

*Dimensions: 129 x 64 cm*

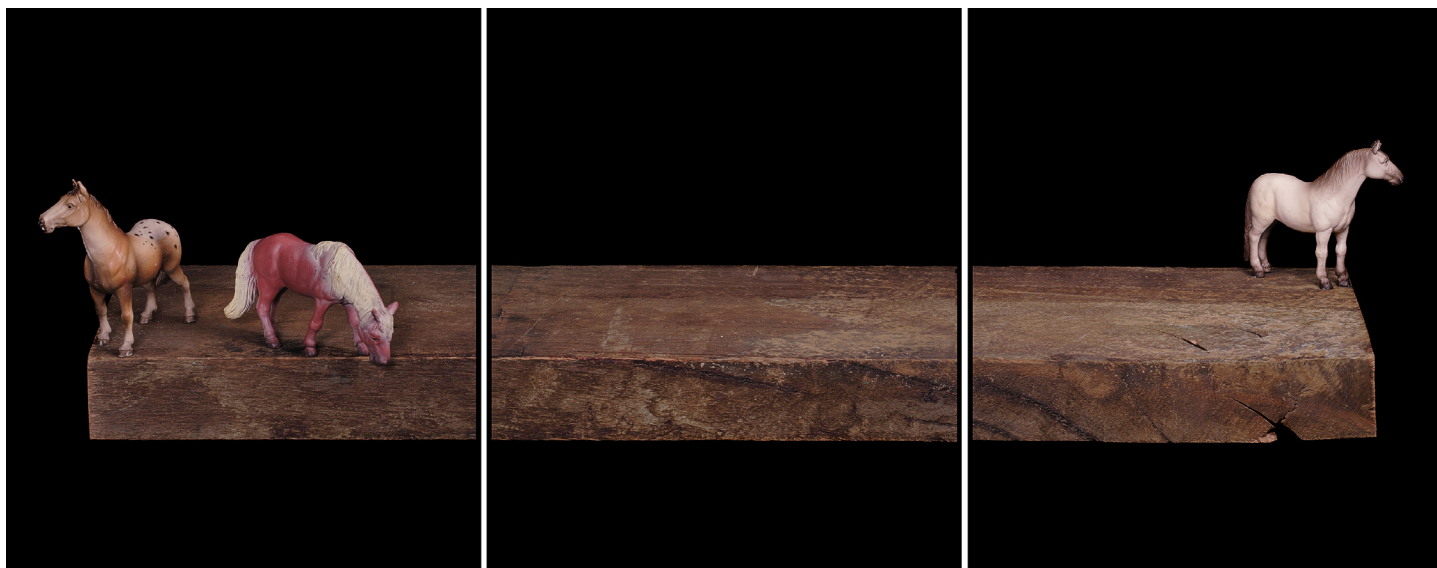
*Bottom*

*Title: written in the past #4*

*Date: 2007*

*Medium: Archival inkjet print*

*Dimensions: 129 x 64*





# GALLERY WORKSHEETS



## Years Prep - 2 Gallery Worksheet

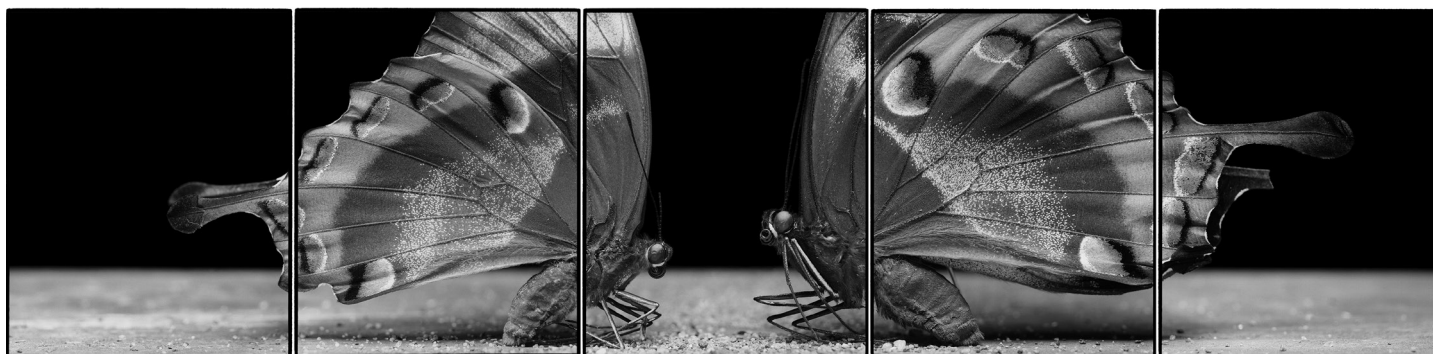
Look at the photograph Rhopography #32. In the box below, circle the insects you can see in Joachim's photograph.



Circle how many insects you can see in the photograph

**1      2      3**

What type of insects do you like? Draw a picture of your favourite insect in the box.

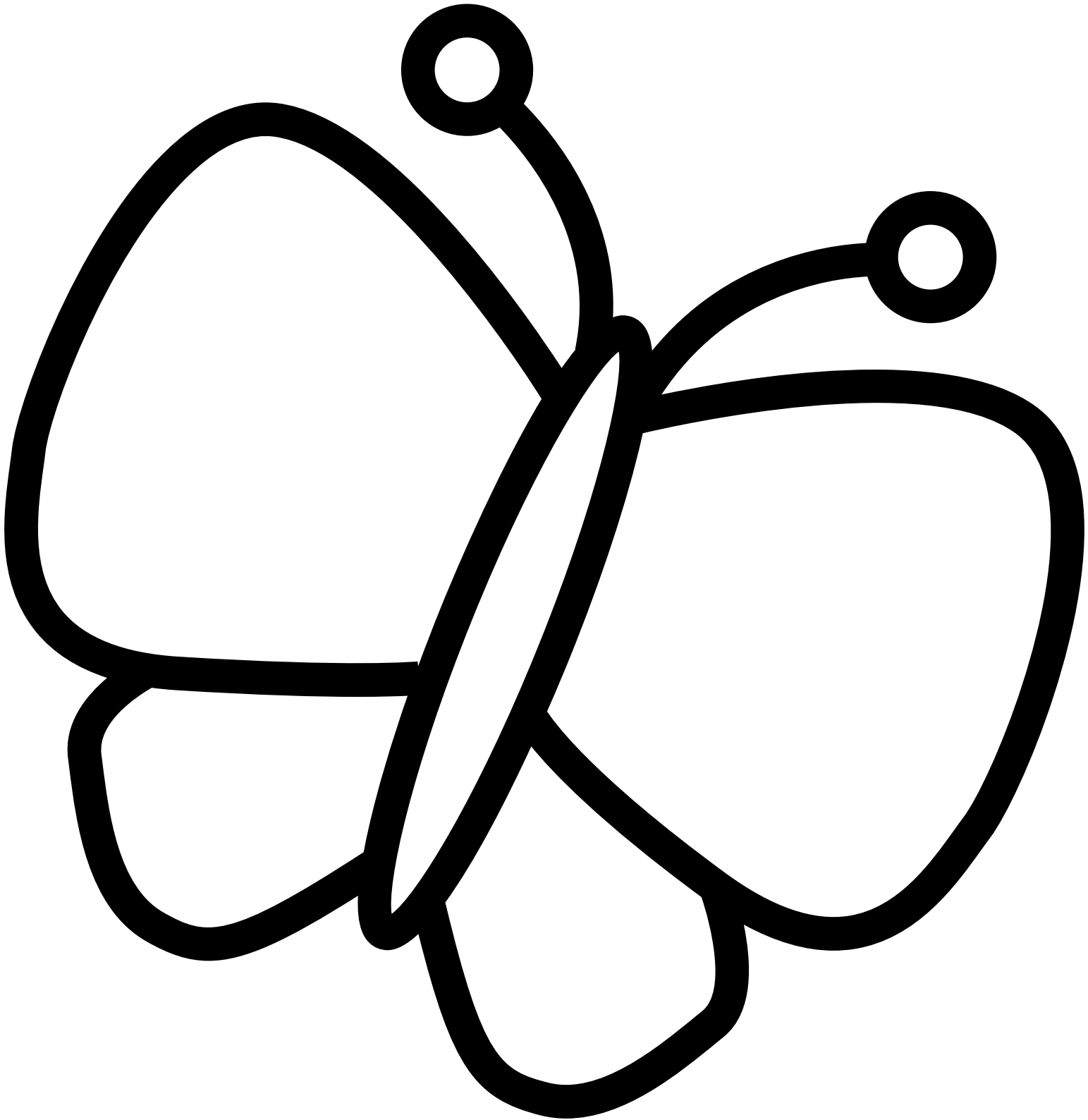


In the photograph Rhopography #32, do you think the butterflies are **alive or dead?**  
Please circle.

When you see butterflies out in the park or in your garden, what colours do you see on their wings? Please circle.

**BLUE** **YELLOW** **ORANGE** **GREEN** **RED** **PURPLE**

Draw a pattern on the butterfly wings and colour it in.

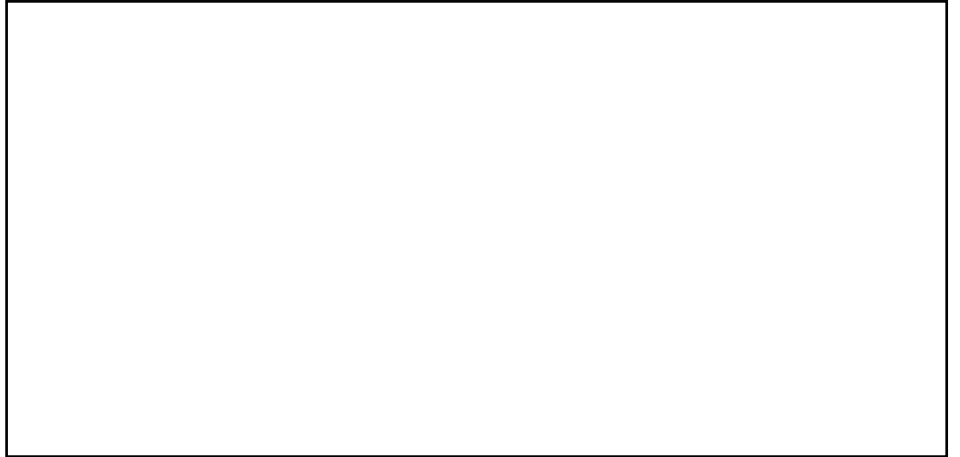


## Years 3 - 5 Gallery Worksheet

Examine the pattern on the butterfly in the photograph Rhopography #32. Draw a butterfly with the same pattern in the box below.



*Title: Rhopography #32*  
*Date: 2003*  
*Medium: Silver gelatin print*  
*Dimensions: 220 x 72*



What fruit can you see in the photograph Rhopography #38?

*Title: Rhopography #38*  
*Date: 2003*  
*Medium: Silver gelatin print*  
*Dimensions: 110 x 56.5 x 4 cm*

What are your favourite fruits and why?

In the photograph Archive #13, how many tea cups can you see? What colours are they?

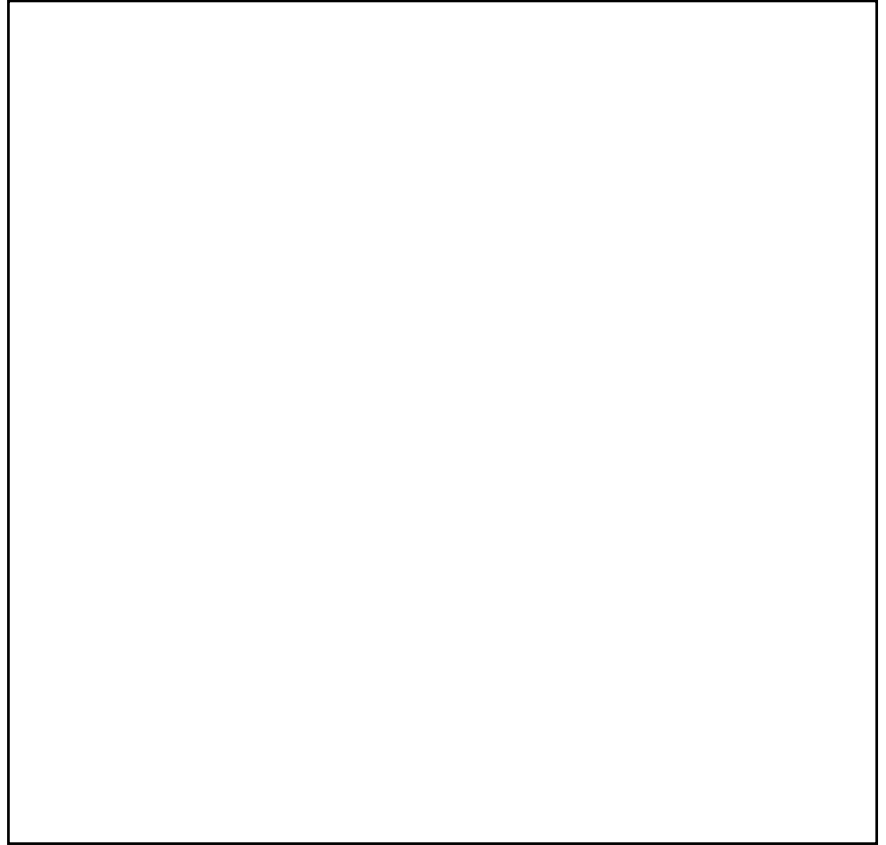


How many tea cups:

Colours:



In the box below draw the teapot you can see in the photograph Archive #13.



*Above*

*Title: Archive #13*

*Date: 2008*

*Medium: Archival inkjet print*

*Dimensions: 113.5 x 66.5*

## Years 6 - 8 Gallery Worksheet

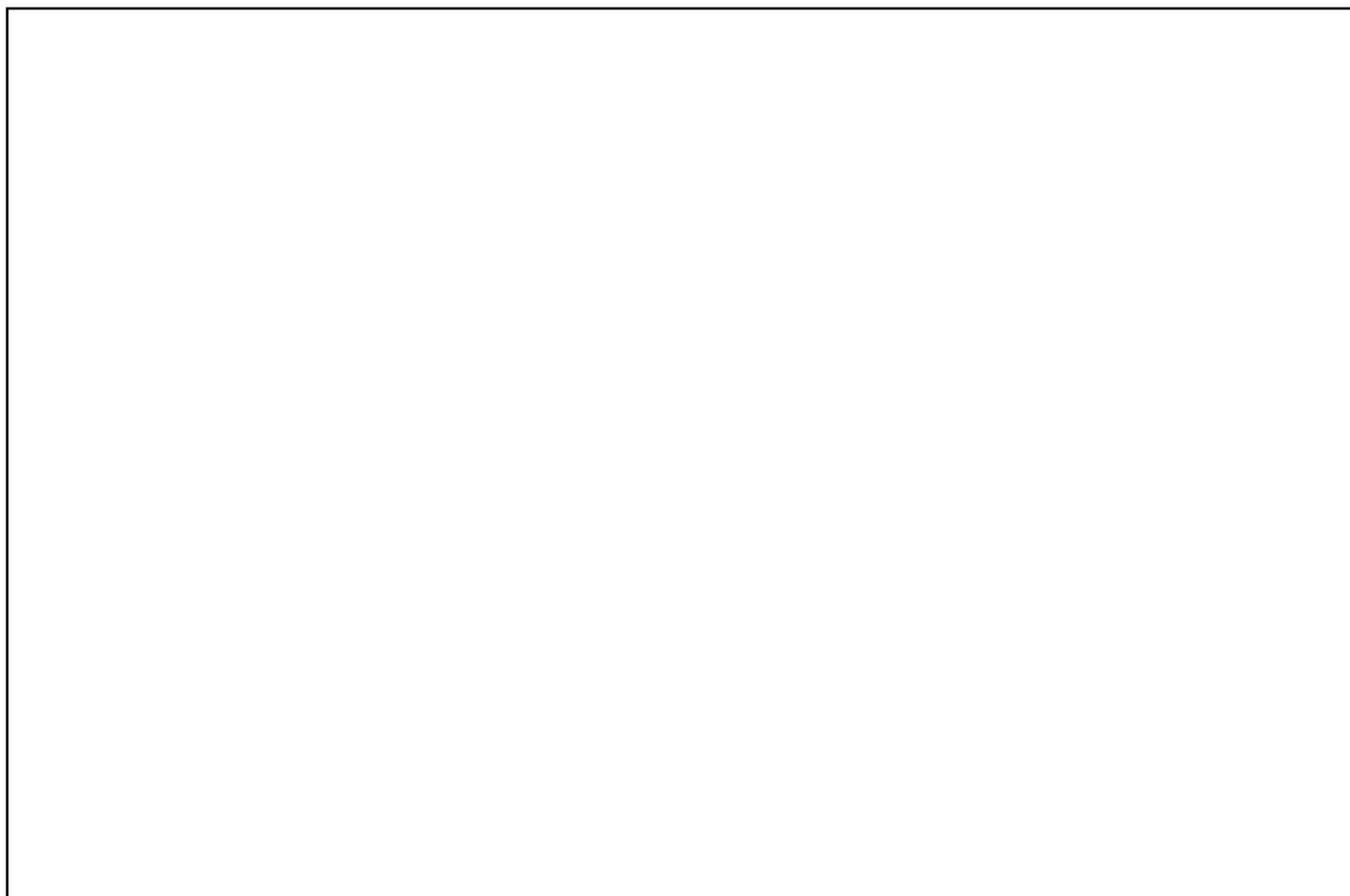


Look at the photograph Archive #13. Circle the correct visual art principle and design element that clearly describes the photograph.

- |              |             |              |
|--------------|-------------|--------------|
| Orientation: | Landscape   | Portrait     |
| Hue:         | Colour      | Greyscale    |
| Symmetry:    | Symmetrical | Asymmetrical |
| Location:    | Studio      | On Location  |
| Line:        | Horizontal  | Vertical     |
| Light:       | Natural     | Artificial   |



In the box below, draw a teapot similar to the one in the photograph. Use light and dark shading to make your drawing appear three-dimensional.



Look at the following photographs; Archive #12 and Archive #13. List the similarities and differences between these two photographs.



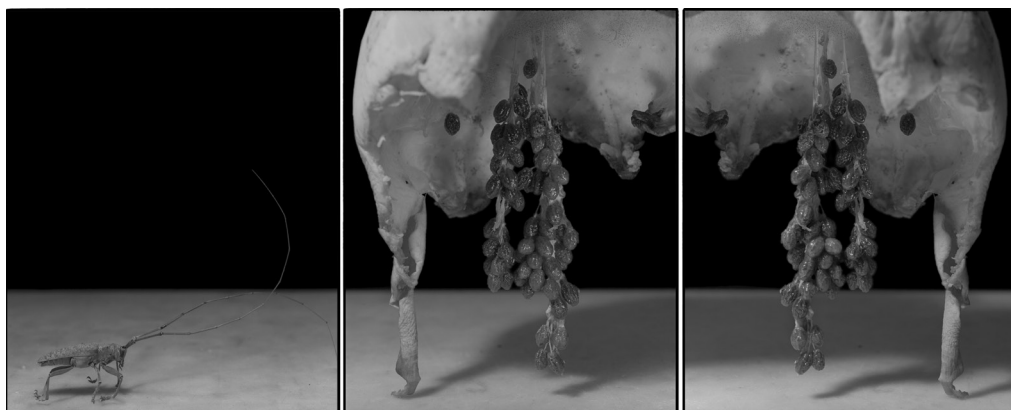
*Title: Archive #12*  
*Date: 2008*  
*Medium: Archival inkjet print*  
*Dimensions: 113.5 x 66.5*



*Title: Archive #13*  
*Date: 2008*  
*Medium: Archival inkjet print*  
*Dimensions: 113.5 x 66.5*

Similarities	Differences

Examine the photograph Rhopography #40. Describe what you can see.



*Title: Rhopography #40  
Date: 2003  
Medium: Silver gelatin print  
Dimensions: 55 x 105*

---

---

---

---

---

---

---

---

---

---

From all the photographs in the exhibition, which is your favourite and why?

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---



## Years 9 - 10 Gallery Worksheet

In the series Rhopography what story or message is the artist alluding to? Is it clear or unclear? Explain why.

---

---

---

---

---

In the photograph written in the past #9, what is your explanation for why the artist has used torn pages from a crossword magazine? Why do you think they are falling? Discuss your interpretations as a group.



*Title: written in the past #9*  
*Date: 2007*  
*Medium: Archival inkjet print*  
*Dimensions: 129 x 64*

---

---

---

---

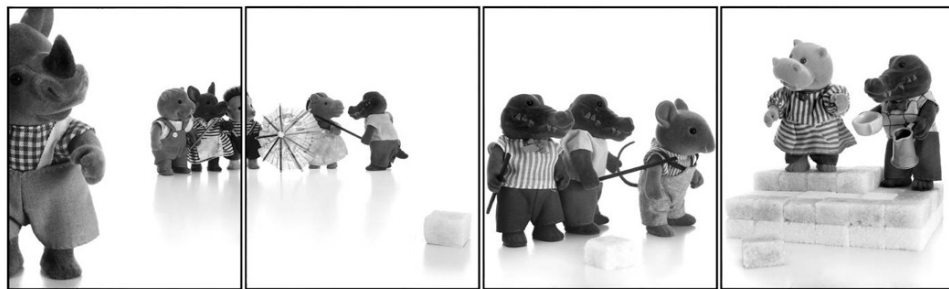
---

Circle the photographic terms which identify the tools and techniques used to assist in depicting movement in this photograph.

APERTURE	LENS	SHUTTER SPEED	RED EYE
FOCUS	AUTO FOCUS	FILTER	SEPIA
ISO	RULE OF THIRDS	TRIPOD	DOUBLE EXPOSURE
FLASH	ANGLE	COLOUR TEMPERATURE	



After looking at the photograph *Christ Before Pilate*, imagine you are writing to a friend who cannot see the exhibition and describe what you can see in every detail. Your description should include the physical elements, as well as your interpretation of the mood being created in the image.



*Title: Christ Before Pilate*  
*Date: 2005*  
*Medium: Silver gelatin print*  
*Dimensions: 173.5 x 68.5*

---

---

---

---

---

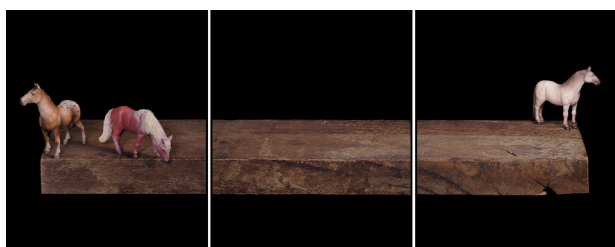
---

---

---

---

---



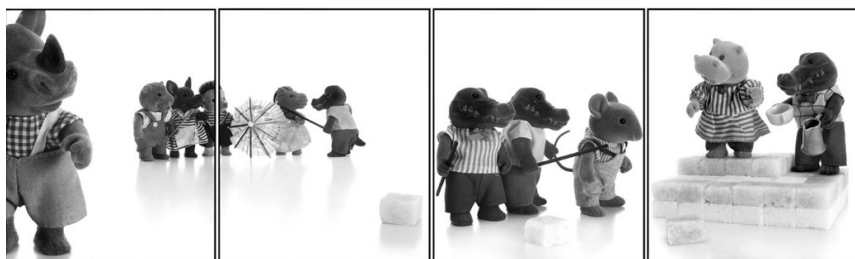
The photographs in the series *written in the past*, contain objects that relate to the artist's recent and distant past, and each one represents a memory. Joachim says the images "describe events in much the same way as a diary would." If you look at the work *written in the past #4* and *#8*, the artist has used toy horses to represent a childhood memory. What object would you use to best represent a memory or diary entry? In the box below, draw the chosen object using elements of line, shape, depth and tone.

*Title: written in the past #4*  
*Date: 2007*  
*Medium: Archival inkjet print*  
*Dimensions: 129 x 64 x 4 cm*

Look at the photographs in the Species series – *The Judas Kiss*, *Christ Before Pilate*, *The Flagellation of Christ* and *Christ Appears to Doubting Thomas*. The artist has recreated religious scenes depicted in Renaissance paintings using toy figurines and sugar cubes. Why do you think the artist has chosen to use toys rather than people in his photographs? Discuss your answers as a class.



*Title: The Judas Kiss*  
*Date: 2005*  
*Medium: Silver gelatin print*  
*Dimensions: 173.5 x 68.5*



*Title: Christ Before Pilate*  
*Date: 2005*  
*Medium: Silver gelatin print*  
*Dimensions: 173.5 x 68.5*



*Title: The Flagellation of Christ*  
*Date: 2005*  
*Medium: Silver gelatin print*  
*Dimensions: 136 x 69*



*Title: Christ Appears to Doubting Thomas*  
*Date: 2005*  
*Medium: Silver gelatin print*  
*Dimensions: 136 x 68.5*

---



---



---



---



---



---



---



---



---



---

# ADDITIONAL RESOURCES



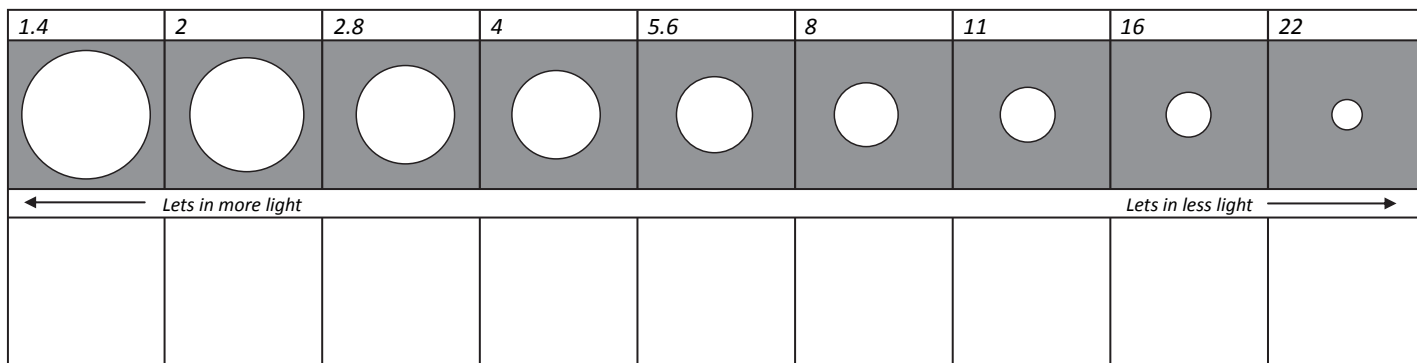
# Photography Settings Worksheet

## Aperture

Aperture controls how much of the photo is in focus (clear and sharp) or out of focus (blurry) by controlling how much light is let into the lens.

- The smaller the Aperture (or the F spot number) the less amount of light is let into the lens resulting in a clearer sharper image.
- The larger the aperture (F stop number) the more amount of light is let into the lens resulting in a blurrier image.

### Aperture Scale



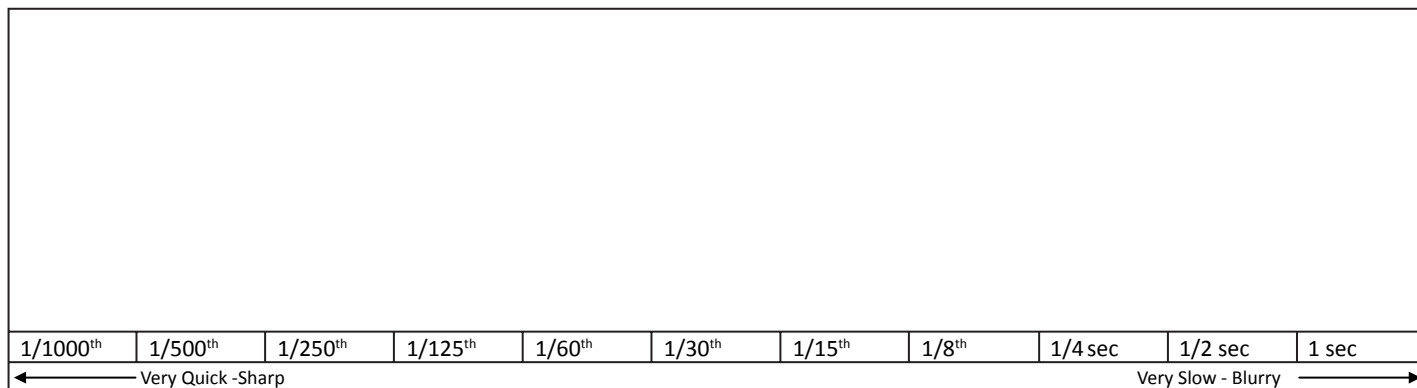
Activity: Using a pencil shade in the squares above as a greyscale showing the correct amount of tone or light for the aperture number. Which side will be darker and which side will be lighter? *The aperture number works in relation to the shutter speed.*

## Shutter Speed

Shutter Speed is how long the camera's shutter stays open and the amount of light is let in.

- The quicker the snap, the faster the shutter speed and smaller the number (fraction) the clearer the image.
- The longer the snap, the slower the shutter speed and larger the number (whole number) the more blurry the image can be.

### Shutter Speed Scale & Motion



Activity: Draw 1 stick figure running on the side of the shutter speed scale the motion would be frozen, draw 2 stick figures close together in the middle and draw 3 stick figures close together on the other side of the scale to show **blurry movement**. *The shutter speed works in relation to the aperture.*

# How to Analyse a Photograph - PRIMARY

As a class group, in pairs or individually, choose a photograph from the exhibition and analyse it.

Remember! A photograph is a 2-D image of a 3-D scene. Analysing a photograph looks at different characteristics compared to how we analyse other 2-D artwork.

Exhibition: \_\_\_\_\_

Artist: \_\_\_\_\_

Artwork title: \_\_\_\_\_

Date created: \_\_\_\_\_ Medium: \_\_\_\_\_

## Subject

1. Circle the category of your photograph's **subject matter**, is it a:

Person      Place      Object      Thing      Idea

2. (Circle) Does the image look realistic or abstract?

## Camera Shots & Angles

Was the photographer's **point of view**? Was the photo taken from high up pointing the camera down, standing tall on ground level, or lying down on the floor pointing the camera up or?

3. Circle the camera angle view you see in the photograph.



Bird's eye view  
(Top view)



Eye Level



Worm's eye view  
(Ground view)

4. (Circle) Is the photograph **close-up** or **far away**?

**Depth of field** is created by how **blurry** or **sharp** the **foreground** or **background** is.

5. (Circle) Is the photograph **blurry** or **sharp**?

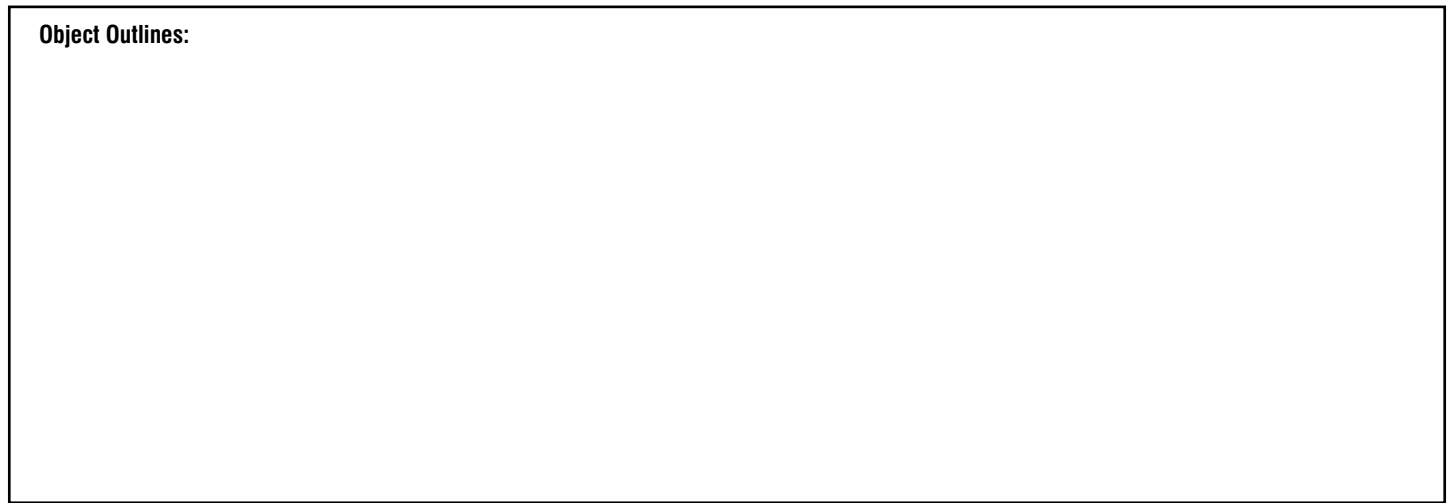
# Composition

Was the photographer's **point of view**? Was the photo taken from high up pointing the camera down, standing tall on ground level, or lying down on the floor pointing the camera up?

---

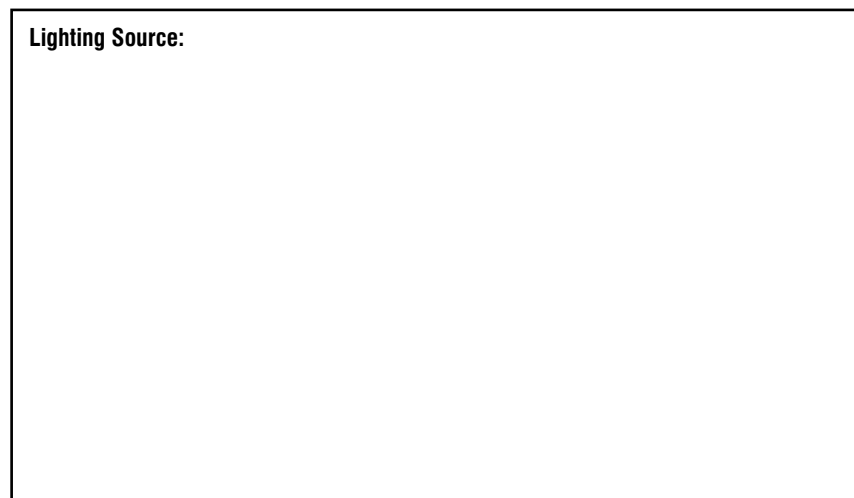
6. Draw in the box the outline of the shape/s used in the photograph.

**Object Outlines:**



7. Is the photograph balanced? \_\_\_\_\_ (Circle) Is it symmetrical or asymmetrical? \_\_\_\_\_

**Lighting Source:**



## Lighting

8. (Circle)  
Is the lighting **natural** from the sun or **fake** (artificial) from a light blub?

9. Draw in the box an arrow showing where the lighting source is coming from? (Is it at the front, from the side, from the back, from above)

10. ✓ Tick: Is the photograph:

- very dark (underexposed)
- normal
- very bright (overexposed)

11. Write 3-5 words to describe the mood of the photograph; is it dark, sad, scary, or bright, happy, friendly.

---

---



## How to Analyse a Photograph - SECONDARY

As a class group, in pairs or individually, choose a photograph from the exhibition and analyse it.

Remember! A photograph is a 2-D image of a 3-D scene. Analysing a photograph looks at different characteristics compared to how we analyse other 2-D artwork.

Exhibition: \_\_\_\_\_

Artist: \_\_\_\_\_

Artwork title: \_\_\_\_\_

Date created: \_\_\_\_\_ Medium: \_\_\_\_\_

### Subject

1. Describe the photograph's **subject matter**, is it a: **Person, Place, Object, Thing or Idea**? What do you see?

---

---

2. Does the image look realistic or abstract? Has there been any manipulation of the scene using camera techniques such as lighting, movement etc. Explain your answer?

---

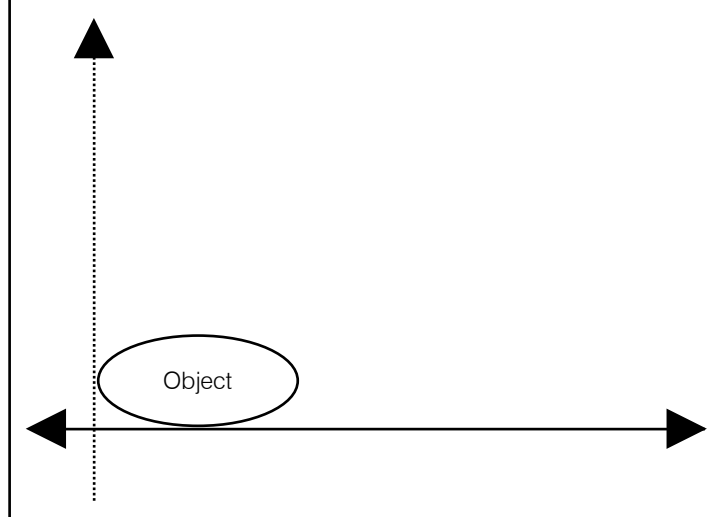
---

### Camera Shots & Angles

The **point of view** determines what **angle** the photo was taken from therefore it alters **perspective**. Was the photo taken at eye level, from a bird's eye view, from ground level, from the side etc.

3. Draw the angle with your ruler at which you think the photographer took this picture.

Label it: Top View (Bird's Eye), High level, Eye level, Low level, Bottom View (Worm's eye).



4. ✓ Tick which camera shot has been used?

- Extreme Close up (Macro)
- Close up/ Short
- Medium
- Long
- Extreme Long
- Wide angle

5. Describe the use of **Depth of field** (how **blurry** or **sharp** the **foreground** or **background** is) the photographer has used. Explain what effect it has on the photograph.
- 
- 

6. Has the photograph been **framed** by using the camera or the objects in the scene? For example, has the photograph been cropped by using a close-up shot, or has an archway been used to focus on the subject matter?
- 
- 

## Composition

7. Draw in the box the composition's shape used in the photograph. For example, are the objects in the composition in the shape of e.g. a triangle, a circle, a square, a rectangle, an "S", a "V", an "L".

Composition Shapes:

Shade in Negative Space:

8. Draw in the box the outline of objects in the photograph. Shade in the **negative** spaces.

9. How is the photograph **balanced**?  
(Circle) Is it **symmetrical** or **asymmetrical**?

## Lighting

10. (Circle) Is the lighting **natural** or **artificial**?

11. Draw in the box the photograph's focal point and an arrow showing where the lighting source is coming from? (Is it front-lit, side-lit, back-lit, from above down or from below up?)

Lighting Source:

12. (Circle) Is the photograph overexposed (very bright photo) or underexposed (very dark photo) or equal in contrast of light and dark areas?

13. Describe the mood of the photograph using 5 adjectives. For example; is the photograph dark and sombre, or bright and happy
- 
-



# ACKNOWLEDGEMENTS

---

EDUCATION KIT DEVELOPMENT:	Gabriella Szablewska
ADDITIONAL RESOURCES:	Christine Dwyer
EXHIBITION CURATOR:	Joachim Froese
TOURING ORGANISATION:	Flying Arts
TOURING EXHIBITION COORDINATOR:	Gabriella Szablewska
IMAGES:	Courtesy of the artist and Jan Manton Art

---

# FLYING ARTS

connecting artists and communities

[www.flyingarts.org.au](http://www.flyingarts.org.au)

t: 61 7 3216 1322 | e: [info@flyingarts.org.au](mailto:info@flyingarts.org.au)

PO BOX 263 Fortitude Valley QLD 4006

