# Y2

Experimental Strategies/Developing a Unique Voice

# SUBTEXT

*Critiquing individual photographs within a collective consciousness*

It is not uncommon to have a strong emotional response to an image, to feel a connection to it, but it is not always easy to say why or how that connection came about.

In fact, the more intensely we are drawn to or repulsed by an image, the more difficult it can be to say why.

Yet artists are expected to speak in eloquent and informed ways about images – both their peers and their own.

**To be visually literate is comparable to being linguistically literate**.

Such literacy is necessary to engender a deeper understanding and valuation of culture: both types of literacy create, enrich, define and eventually perhaps also historically document the expression of one individual to be shared by all.

**' The illiterate of the future ', it has been said, ' will not be the man who cannot read the alphabet, but the one who cannot take a photograph *.**

**But must we not also count as illiterate the photographer who cannot read his own pictures?**

Walter Benjamin (A Short History of Photography)

To photograph is inextricably linked to personal accountability. Photographers represent a force in relation to our continually changing cultural values, whether by challenging them or reflecting them: photography is co-creating them.

The following task is to help you understand photographs; to expand upon your ability to articulate your thoughts and broaden your vocabulary in a critique



CHAPTER 1

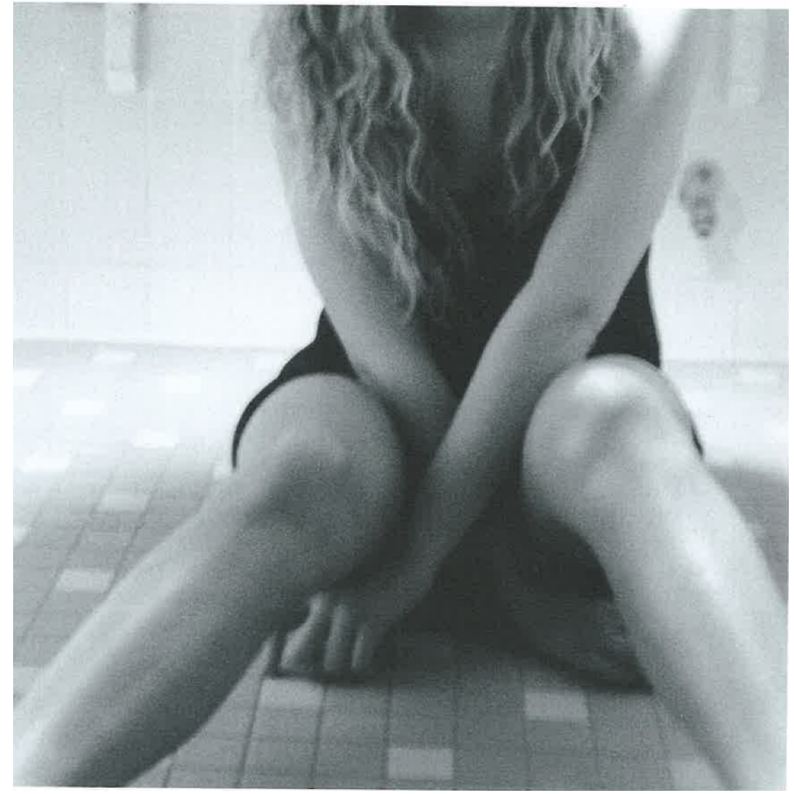
# The Velvet Hammer

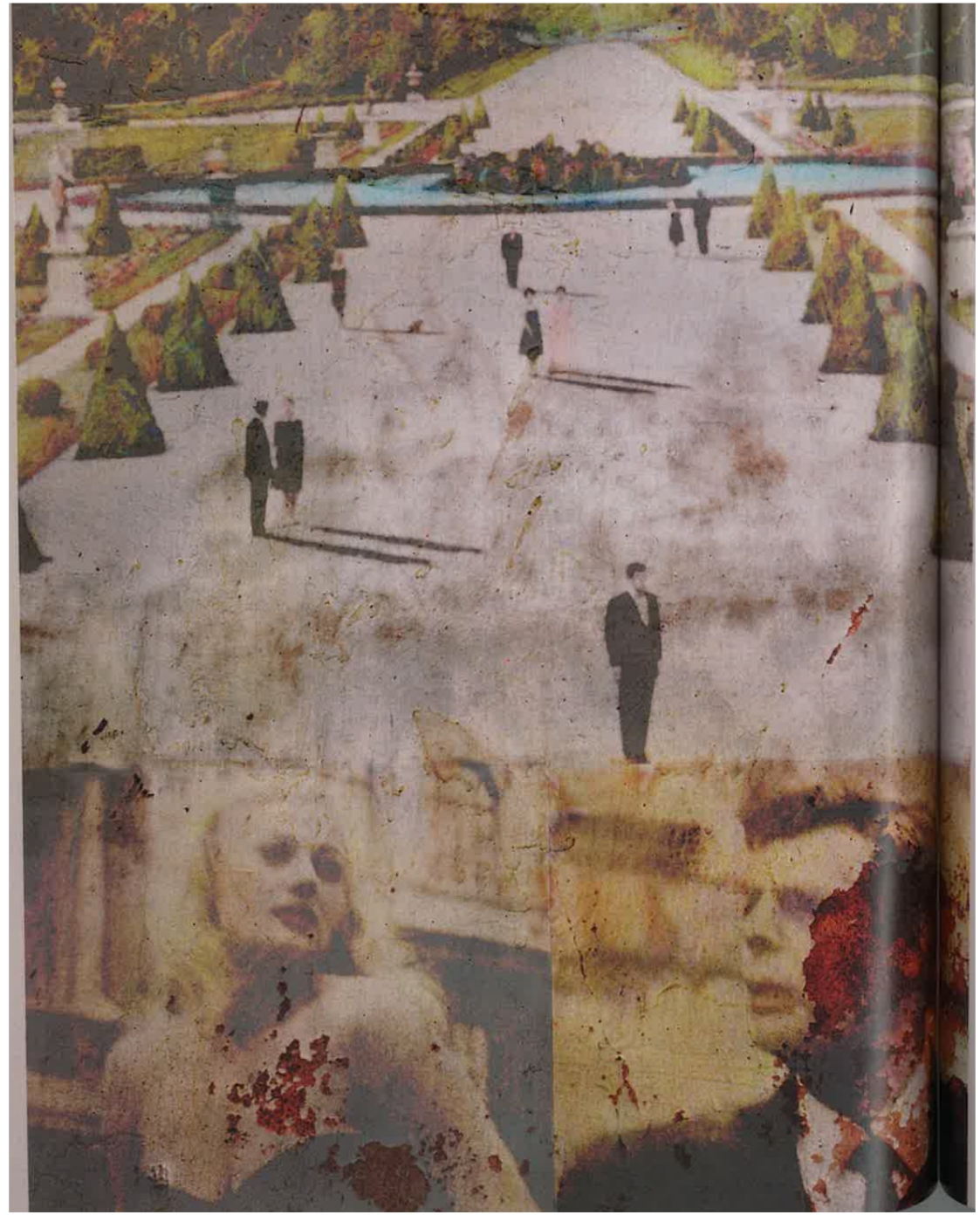
## The Potency of Elements

**Featuring work by Rigby Kelly**

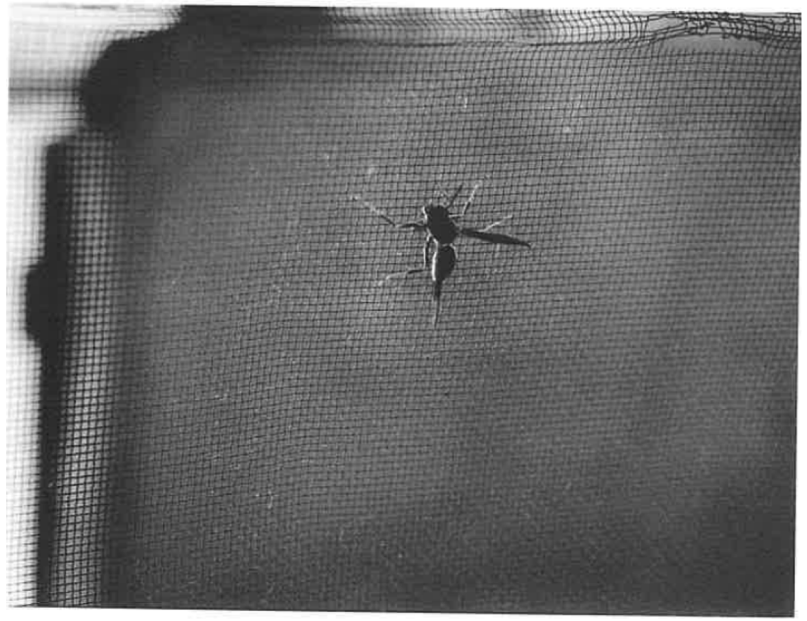
















CHAPTER 4

# Nike and the Butterfly

## The Reversed Stereotype

**Featuring work by Anni Abbruzzese**

FIGURE 4.1 Untitled. © Anni Abbruzzese