

Summer Bridging Unit Photography Tasks 2026

- ✓ Visit **The Photographers Gallery** (Ramilies Street, Soho, London) to see the following exhibitions
- ✓ Japanese Women Photographers: From 1950s to Now
- ✓ Sayuri Ichida: Playing the Piano Upstairs
- ✓ NINAGAWA Mika: Captive Blooms.

- ✓ Examine and read about all the work. Write a brief introduction of the visit/exhibitions and venue. Choose 3 examples to write about in more detail – describe each – explain – contextualise – interpret – connect . Present your 3 examples with titles, dates, names of photographers. Written paragraphs on each (appro. 250 words).

- ✓ Make a photographic response (3 photographs or series) to each of the above.

Getting a good grade is only possible by covering all of the marking criteria.

Marking...

AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

AO2 Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

AO3 Record in visual and/or other forms ideas, observations and insights relevant to intentions, demonstrating an ability to reflect on work and progress.

AO4 Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

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A01

- ☐ **Develop** ideas through sustained and focused investigations
- ☐ informed by contextual and other sources, demonstrating analytical and critical understanding.

A02

- ☐ **Experiment** with and select appropriate resources, media, materials, techniques and processes,
- ☐ reviewing and refining ideas as work develops.

A03

- ☐ **Record** in visual and/or other forms ideas, observations and insights relevant to intentions,
- ☐ demonstrating an ability to reflect on work and progress.

A04

- ☐ **Present** a personal, informed and meaningful response
- ☐ demonstrating critical understanding,
- ☐ realising intentions and, where appropriate,
- ☐ making connections between visual, written, oral or other elements.

✓ Black A3 ring bound sketchbook.

Example of a layout:

This development is about **YOUR IDEAS!**

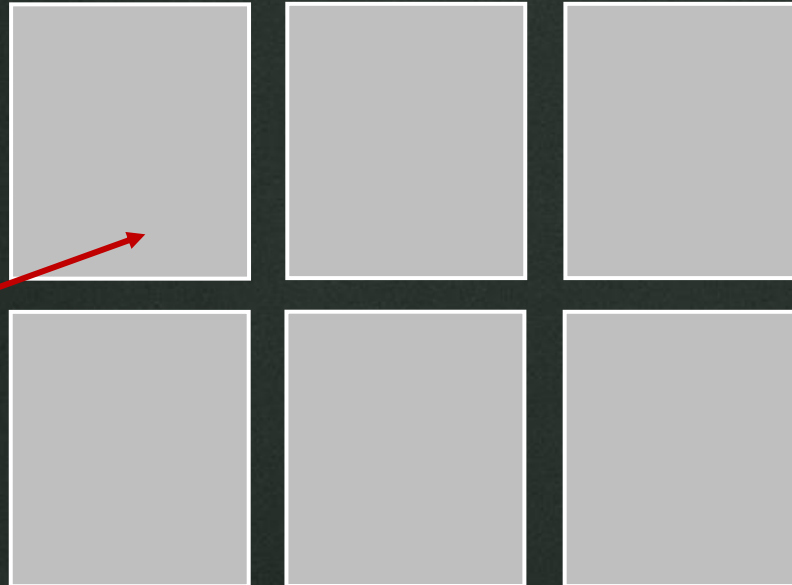
This may be created before or after you actually do your shoot. Making your photographs might suggest new possibilities.

Examples of the art or photography you have mentioned as well as pictures of **YOUR PREVIOUS SHOTS.**

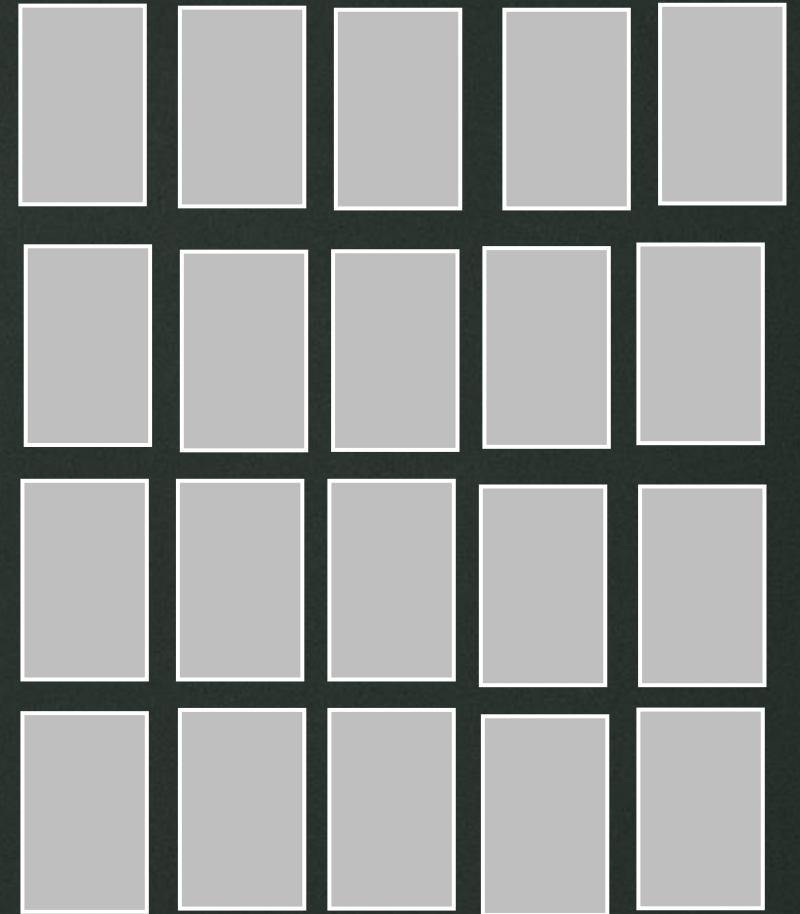
PRESENTING IDEAS DEVELOPMENT

Annotate/Describe your idea/intention/What are you going to do on your shoot? How does this relate to what you have researched so far? How does this relate to your chosen theme?

Which artists you have inspired your shoot? How does this shoot connect in different ways? Try to be specific on how it links in different ways.



Raw images/ Shoot



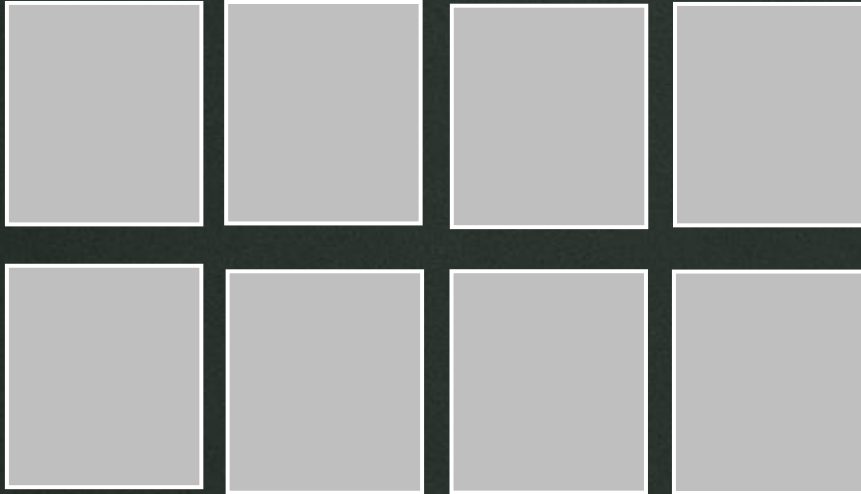
Annotate: Reveal as much of the process as possible. Was it successful? Did it go as planned? If not why, and what did you get as a result?

IDEAS DEVELOPMENT: EDITED FINAL PHOTOGRAPHS

**MUST LINK
BACK TO
PREVIOUS
PAGE**

Evaluate progress.

Did the shoot go as planned? Were there any changes you had to make? Why have you chosen these photographs? How have you edited/refined them? Do the pictures match your intentions (mentioned on previous page?)



Annotate individual examples in detail. Make connections to previous work.

**BE
CRITICAL**

**MOST
IMPORTANT
PART. HOW
WILL YOU NO
PROCEED.
THIS SHOWS
YOUR FLOW
OF THINKING**

Annotate individual examples in detail. Make connection to previous work. What will you next to further these ideas and your Investigation?



Artgecko Black Toned Sketch Book
A3 Portrait - 80 Pages (40 Sheets)
200gsm Card

Amazon

£13.32 **excl. VAT**

£15.99 incl. VAT

1. Describe your idea/**intention**:

Keep sight of your overarching theme/investigation - remember there are no right answers - the process is to research/read all the time about your theme – explore ways of thinking about it/interpreting it/examples of photography (inspiration) representing similar ideas. Continually using the camera and photography to do this - (practically) developing your own photographic eye and interests using photographic techniques and processes.

2. Make sketches/visualise idea,

Other images, references, quick photographs

3. Present, explain and **evaluate** initial photographs/raw images. Next step?

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4. More **refined** or continued experimentation/show development/**evaluate**.

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Context: Explain any **connections** to relevant photographers/artists/culture – ideas/techniques/influences

Consider:

Composition

Framing- angle/viewpoint

Lighting

(soft/hard/fast/slow/flash/ambient)

Mood

Colour/black and white

Location

Timing

Techniques/Processes

Genre:

Portrait/Figure/Fashion / Landscape/Documentary/Still Life/

I need:

Equipment

Props/Objects

People/Models

Dress/Costume/Clothing

g

- **Technical complexity**
- **Visual complexity**
- **Conceptual and/or contextual complexity**
- **Creative risk-taking and imaginative leaps**

VISUAL

The Formal Elements:

- *Focus* - Which areas appear clearer or sharpest?
- *Light* - Where are the highlights and shadows? Can you guess the time of day? Is the light natural or artificial, harsh or soft, direct or reflected?
- *Line* - What are the dominant lines in the image? Are they straight or curved, thin or thick? Do they create direction, do they outline, do they indicate movement?
- *Repetition* - Are objects, shapes or lines repeated in the image? Does this create a pattern?
- *Shape* (2D) - Do you see geometric or organic shapes? What are they? How do they relate to each other?
- *Form* (3D) - Do the objects in the image appear three dimensional? What creates this effect?
- *Space* - Is there depth in the image or does it seem shallow? Is there negative space?
- *Texture* - If you could touch the surface of the photograph how would it feel?
- *Tone* - Is there a range of tones from dark to light? Where are the darkest and lightest parts of the image? Is there contrast? What is the proportion of greys (mid tones?)
- *Colour* - Is colour a significant feature of the image? Are there any complimentary colours? Can you attach any symbolism/meaning to the colours displayed?

Composition:

- Arrangement of formal elements, Rule of Thirds, Cropping/Framing, Foreground/Middle ground/Background, Viewpoint, Balance, Harmony, Contrast, Tension etc..

CONTEXTUAL

Historical:

Place in time, local/national/global events. History of Photography - tools and equipment, movements, styles, genres and ideas. Significant practitioners/publications/exhibitions etc..

Biographical:

What do we know about the photographer? What relevance does this knowledge have to the image(s)?

Psychological:

How do you feel when you look at the image? What feelings/states of mind are suggested by the image? What theories of mind are relevant to an interpretation of the image?

Theoretical:

Can you apply any theories to your understanding of the image (e.g. cultural, political, philosophical/ aesthetic)?

ANALYSING/UNDERSTANDING PHOTOGRAPHS

TECHNICAL

Lighting:

Type of lighting e.g. available (daylight, street lights), additional (studio lights, flash, reflector) or combination?

Aperture:

Type of lens (wide angle, telephoto, macro etc.) f-stops, Depth of Field (DOF) - deep/ shallow, focal point - selective focus, in and out of focus, vignette.

Shutter Speed:

Exposure time, over/under exposed, motion blur, panning

ISO:

Film speed/sensitivity (fast = higher number, grainier/noisier image), tonal range, contrast

White Balance:

Colour cast/temperature, colour accuracy, warm/cold

CONCEPTUAL

Connections:

- What connections can you make to your previous knowledge?
- What were the photographer's intentions. Were they trying to see in a new way?
- What relationships can you see between this image and other images by this or a different photographer?
- What ideas/views do you think the image helps to communicate?
- What influence might this image have on the development of your own work?
- What have you learned from exploring and analysing this image?

<u>Factual Information</u> <i>Write down:</i> a)Artist, designer, craftsperson, culture or movement b)Image, object, artefact, title of the work, date made, media used, source of the work c)Give your reasons for choice in relation to your study / own work	
<u>Describe the work</u> a)The theme/idea behind the work; b)The artist/ designer/ craftsperson's intentions c)What message(s) is/are being communicated? d)Is there a story behind the work? e)Is there an intended function?	
<u>Analyse and evaluate the form and content</u> a)The layout, design, structure or composition, describing the function/aesthetic of the design b)How have the formal elements been used to create visual language and to communicate purpose and meaning?	
<u>Analyse and evaluate media and process</u> a)Describe the ways in which media and processes have been used b)How have techniques been used to communicate meaning/ ideas/ qualities	
<u>What are the political, social, cultural influences or contexts surrounding the work?</u> a)At the time it was made b)From the past c)The personal circumstances	

Japanese Women Photographers: From 1950s to Now

Wed 24 Jun 2026 - Sun 27 Sep 2026

A major exhibition reframing the history of Japanese photography through the voices and lenses of 27 women working from the 1950s to today.

This landmark exhibition rewrites the story of Japanese photography through the eyes of women. ***Japanese Women***

Photographers spotlights the work of 27 groundbreaking artists, from the 1950s to today, whose perspectives have shaped how Japan sees itself, and how it is seen by the world. Spanning identity, pop culture, fashion and everyday life, the exhibition celebrates internationally renowned Japanese women photographers, alongside those who have long been overlooked. The result is a powerful rebalancing of a history too often told through a single, male-dominated lens.

**The Photographers Gallery, Ramilies
St., London.**



This landmark exhibition rewrites the story of Japanese photography through the eyes of women. *Japanese Women Photographers* spotlights the work of 27 groundbreaking artists, from the 1950s to today, whose perspectives have shaped how Japan sees itself, and how it is seen by the world.

Spanning identity, pop culture, fashion and everyday life, the exhibition celebrates internationally renowned Japanese women photographers, alongside those who have long been overlooked. The result is a powerful rebalancing of a history too often told through a single, male-dominated lens.

From pioneering figures of the post-war era to today's most daring and experimental voices, the exhibition takes over The Photographers' Gallery this summer with more than 200 photographs, videos, installations and rare photobooks. Together, *Japanese Women Photographers* is a vivid, intimate and expansive portrait of Japan, revealing how women artists have challenged conventions, captured social change and redefined photography across generations.

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<https://thephotographersgallery.org.uk/featured-artists-japanese-women-photographers-1950s-now>

NINAGAWA Mika: Captive Blooms

Fri 19 Jun 2026 - Tue 01 Jun 2027

Discover works from NINAGAWA Mika's *Captive Blooms* in a free outdoor exhibition in Soho Photography Quarter just outside the Gallery on Ramillies Street.



Coming soon

03 Jul 2026 - 13 Sep 2026

Sayuri Ichida: Playing the Piano Upstairs

Through luminous handcrafted prints, Sayuri Ichida explores memory, grief and sisterhood against the snow-covered landscapes of rural Japan.

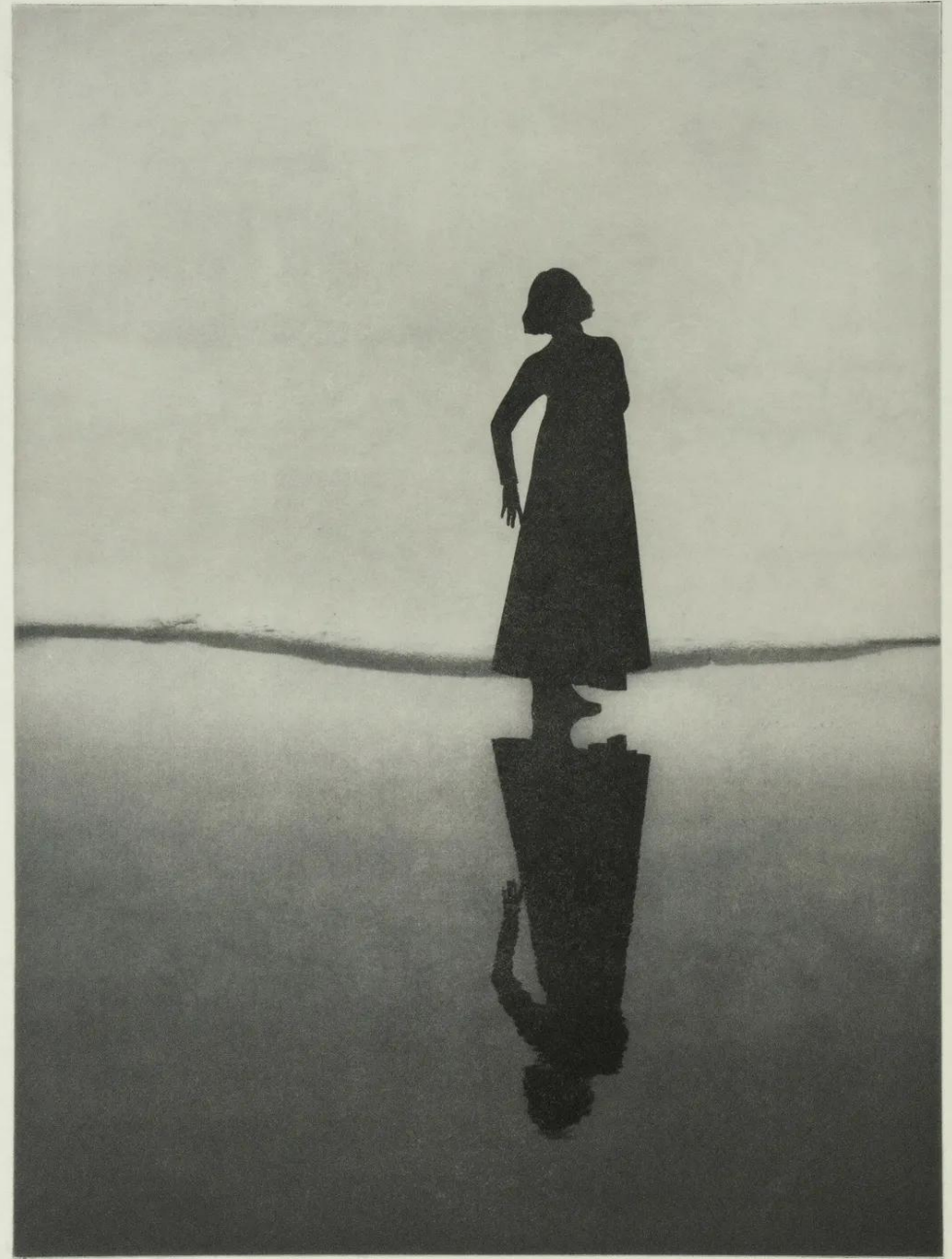
Sayuri Ichida (b. 1985, Japan) is a UK-based photographer who focuses on themes of self-identity, reflecting on her own memories and life experiences.

Her latest series, *Playing the Piano Upstairs*, centres on Ichida's relationship with her sister, which she describes as distant when they were young. After losing their mother in their late teens, the sisters slowly built a fragile but enduring closeness. Photographing her sister became a way for Ichida to trace the emotional transformation of their bond.

Ichida creates quiet, atmospheric images in which the figure of her sister appears alongside natural and sculptural forms. Set against the landscape of their hometown of Niigata, Japan, this work draws on the region's long winters of heavy snowfall. Ichida describes these snowscapes as, *"visual metaphors for memory itself; mutable, obscured, yet softly glowing just below the surface."*

The prints do seem to glow; **Ichida** creates each by hand using a mix of archival pigment and photopolymer photogravure printing on Japanese washi papers. The slow, highly skilled photogravure process mirrors the reflective, archival nature of memory, while the vivid pigments prints inject unexpected moments of colour and cinematic abstraction. Together, these contrasting methods encapsulate the complex emotional landscape of the sisters' shared history.







01 Mar 2026 - 31 Dec 2026

Autofoto photobooth at The Photographers' Gallery

Create a special memory in our 1960s analogue
photobooth at the Gallery!