

JENNIFER NORMAN

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Curriculum Vitae

EDUCATION

PhD, Philosophy: Photography, Sociology, Ecological Politics & Aesthetic Theory, 2010 –
University of Sydney, Sydney College of the Arts (SCA), Supervisor: Steven Lojewski,
Sydney, NSW, Australia

BFA Honours, Fine Art: Photography, 2005 – University of Calgary, Calgary, AB, Canada

BA (Distinction), Arts: English, 2005 – University of Calgary, Calgary, AB, Canada

TEACHING EXPERIENCE TERTIARY

UNIVERSITY OF SYDNEY (SCA) Photography Faculty, Sydney, NSW, Australia

Lecturer (Undergraduate) – Studio Direction B / Fabricated Worlds (Second Year Photography
Major compulsory studio subject) • March – Nov., 2011 & March – Nov., 2012

- Coordinated and extensively developed an established course that examines the role and uses of the studio and studio lighting within conceptual photographic practices. Students were asked to photographically construct visual tableaux's that conceptually explore a topic of their own choosing. To promote both the theoretical and practical development of students' projects, I delivered comprehensive visual slide shows alongside researched discussions of numerous conceptual artists, engaged in practical lighting and photographic capture and digital post-production demonstrations, and conducted individual student tutorials throughout the semester. The implementation of OH&S policies enabled this class to run without incident.
- Remained flexible and innovative while developing this course to provide students with a solid understanding of both technical and conceptual development, while tailoring verbal responses and technical demonstrations for students to further benefit their individual projects.
- Received much positive feedback from both students and colleagues regarding this course, and retained continual employment for two years.
- Contributed to the professional development of my students, such as recent students exhibited their work for this class in the 2012 Head On Photo Festival.

Lecturer (Postgraduate) – The History of Documentary Photography • (Masters of Documentary
Photography compulsory theory subject) March – Nov., 2010, March – Nov., 2011, & March –
June, 2012

- Coordinated, developed, and presented this lecture course to postgraduate Master's students. Class preparation required extensive research into numerous documentary based artists and art practices, historical and theoretical contexts, and larger aesthetic movements. Course content and materials acknowledge the social, theoretical, artistic practices, and aesthetic movements both within and surrounding the field of documentary photography to comprehensively supplement and expand the students' own documentary practices.

- Wrote twenty-six three-hour lectures to accompany extensive slide presentations to visually and verbally introduce students to a wide range of documentary photographic practitioners within identified sub-genres. Specific discussions included such topics as street photography, snapshot photography, portraiture, studio photography, war photography, crime photography, photography of absence, the decisive moment, sexuality in the image, family photographs, representations of children, class divisions, cinematic tableaux's, alongside the examination of related theories such as modernism, postmodernism, feminism, semiotics and emerging photographic theories.
- My expertise in writing, conveying information, and critical interpretation of texts and aesthetic projects is sought out by previous students, as well as students who have chosen to audit my course. As a result, I have been able to continuously mentor students both within and outside of the Master's of Documentary program, helping many through to the completion of their postgraduate degree.
- Because of my extensive research and commitment to developing this course, I retained this position until the degree program was no longer offered.
- Past students have applied the critical thinking/writing skills and knowledge of photography acquired in this course to successfully pursue a Master's Degree by research. Moreover, my dedication to continuous research and excellence while developing this course culminated in a 100% overall student satisfaction score in 2011, stated on the SCA Unit of Study Evaluation form. (See attachment)

Lecturer (Undergraduate) – Photography Introductory Elective (Second & Third Year Students from any discipline) • March – June, 2008 & March – June, 2009

- Developed and conducted this course designed for visual arts students outside of the photography department as an elective course. Students were asked to develop three projects revolving around the genres of still life, portraiture, and landscape. Tasks in this course involved teaching analog and digital techniques, conceptual development, and implementing OH&S policies and procedures when working with photographic chemicals and equipment.
- Specific technical approaches included demonstrations on analog film capture, black & white film processing, black & white darkroom printing techniques, as well as digital capture, scanning negatives, and digital manipulation techniques using Adobe Photoshop. These approaches were complimented with discussions of conceptual development related to the technical processes and the approaches taken.

Lecturer (Undergraduate) – First Year Advanced Techniques (First Year Photography compulsory studio subject) • Sept. – Nov., 2008

- Created, developed and conducted a 6-week advanced studio lighting techniques class for first year students. This included the creation of slide shows to compliment practical demonstrations of alternative lighting techniques to be used both in and outside the studio setting. Students were required to demonstrate their acquired knowledge by actively setting up and demonstrating select lighting techniques, and producing work demonstrating their technical explorations.
- The experience gained while teaching this course directly led to my further employment at SCA.

UNIVERSITY OF TECHNOLOGY (UTS) Design, Architecture & Building Faculty, Sydney, NSW, Australia

Lecturer (Undergraduate) – Design Studio: Photographic Artifice (Second Year Photography and Situated Media compulsory studio subject) • July – Nov., 2012

- Developed and conducted both lecture and studio based classes centered upon advanced studio lighting techniques, photographic capture techniques and conceptual development. Students were assigned a semester long project to examine and individually interpret the idea of the ‘double’ through photography.
- Successfully worked with a partner tutor to establish ongoing teaching plans to facilitate student progress. This includes educating students on large format analog photography, advanced digital capture, Photoshop skill acquisition and development, OH&S policies surrounding studio lighting processes, as well as facilitating students’ theoretical inquiries to visually apply and aid the conceptual development of individual projects.
- Theory based lectures were created and presented on a weekly basis to support the students’ project development. Topics included presentations and guided discussions on memory and the uncanny, contemporary examinations of portraiture and blankness, and Hegel’s master/slave dialectic as it relates to pop culture.
- All studio activities, technical demonstrations, and individual feedback, alongside theoretical lectures were tailored to facilitate student learning and experience. This resulted in an excellent response in the teaching evaluation for this course.

Lecturer (Undergraduate) – Design Studio: Photographic Intervention (First Year Photography and Situated Media compulsory studio subject) • March – June, 2011 & March 2012 – June 2012

- Students were required to examine and develop both individual and group projects that engaged a process of photographic intervention, rather than documentation. Specifically, they were encouraged to locate a social structure or system of interest, and determine a way to photographically intervene with this system as a means to engage it in a visual critique.
- Developed and conducted studio based workshops centered upon black & white analog photographic techniques, discussions of alternative modes of inquiry and theoretical texts, alongside supporting the conceptual and visual development of projects through individual feedback. This also includes educating students of the OH&S policies surrounding analog darkroom practices.
- Successfully worked with a partner tutor to establish ongoing teaching plans to facilitate student progress, as well as planned external activities for the students to participate in. As a result of my ability to work cooperatively and professionally with my colleagues, our class trips to Melbourne were highly successful, both in terms of project completion, and creating an enthusiastic and supportive team environment.
- Successfully created appropriate studio activities, technical demonstrations, and individual feedback facilitating student learning and experience, resulting in two highly positive teaching evaluations for this course, and my continued employment within this program for two years.
- Innovative and flexible approach has contributed to the professional development of my students, such as a past student acquiring a position in the 2013 Head On Photo Festival with her final assignment for this class.

NATIONAL ART SCHOOL (NAS) Photography Faculty, Sydney, NSW, Australia

Lecturer (Undergraduate) – Photography Major II (Second Year compulsory project “Interventions in the Landscape & Fabricated Worlds”) • July 2012 – August 2012

- Created, developed, and presented a four-week lecture based course revolving around the history and aesthetic theories related to conceptual fine art practices. This involved the creation of written 3-hour lectures to accompany in-depth slide shows. These lectures expand beyond discussions of conceptual approaches to photography to contextualize the potential for theoretical investigation within the larger realm of fine arts, drawing upon both historical and contemporary contexts.
- The successful implementation and student satisfaction of this and the previous courses taught at NAS led to the offer of continued employment in 2013, expanding both lecture series to semester long courses.

Lecturer (Undergraduate) – Photography Major II (Second Year compulsory project “Modern People, Modern Places”) • April 2012 – June 2012

- Created, developed, and presented a five-week lecture based course revolving around the history and theories related to documentary practices. This involved the creation of written 3-hour lectures to accompany in-depth slide shows. These lectures include discussions of specific documentary photographers, while also contextualizing the genre of documentary within the larger realm of fine arts and the surrounding social/historical aesthetic movements.
- The successful implementation and student satisfaction of this course led to the offer of continued employment, with the opportunity to develop an additional studio lecture series revolving around the conceptual photographic practices and relevant theoretical discourses.

PRIVATE INSTITUTIONS

AUSTRALIAN CENTER FOR PHOTOGRAPHY (ACP), Sydney, NSW, Australia

Tutor – Camera Craft 1 (5 week course) • Sept. – Oct., 2009, Aug. – Dec., 2010, Jan. – March, 2011, June 2011, Nov – Dec, 2011, Feb – Dec, 2012, Jan – Feb, 2013

- Responsible for taking an established course introducing students to the technical and aesthetic elements of digital and analog capture, and presenting it in an engaging, creative and comprehensive manner. This includes the construction of slide presentations, practical demonstrations of photographic capture techniques, discussions of composition, and the visual development of specific subjects through weekly individual feedback on personal assignments.
- As a result of continuous positive student feedback, I continued teaching this class over the course of three years, and significantly contributed to the re-enrollment of past students into the Camera Craft II course.

Tutor – Night Photography 1 (5 week course) • March, 2010, Oct. – Dec., 2010, & June – July 2012

- Solely conceived, created, and developed this course for the ACP, in addition to writing an 80-page course manual to accompany the tutorials. This course involves three classroom tutorials that present visual aids, discussions of techniques, and individual feedback on student assignments, alongside two off-site practical excursions to apply the

theoretical and practical knowledge provided in class.

- This complimentary classroom and practical location-based course led to much positive student feedback, allowing it to run continuously over two years.

Tutor – Camera Craft 2 (5 week course) • Aug. – Dec., 2010

- Responsible for expanding upon the introductory knowledge of photographic capture, composition, and visual subject development acquired from the Camera Craft 1 course. Similar to Camera Craft 1, this involves the creation of slide shows, specialised class discussions, technical demonstrations, field-work, and individual feedback on student assignments on a weekly basis.
- The student feedback received for course was extremely positive.

SECONDARY INSTITUTIONS

DULWICH HIGH SCHOOL OF ARTS & DESIGN, Sydney, NSW, Australia

Tutor/Workshop Coordinator – 1-day Black & White Analog Photography Workshop for grade 8 students • May 14, 2012

- Working alongside the photography coordinator, I created and developed an analog based photography project to teach students black & white photographic capture, black & white analog printing, and the OH&S policies surrounding the use of black & white darkroom chemicals. This project also aimed to develop an understanding of the diptych, and the creative examination of a specific subject through the use of diptych presentations.
- As a result of receiving excellent feedback in terms of student satisfaction and enjoyment, I was invited by the program director to run an after-school art-based program.

MASADA COLLEGE, (held at Sydney College of the Arts) Sydney, NSW, Australia

Tutor/Workshop Coordinator – 2-day Black & White Analog Photography Workshop for years 9 & 10 • April 11 – 12, 2008 & April 1 – 2, 2009 & April 5-6, 2011

- In 2008, I developed, created, and conducted a two-day analog black & white darkroom based workshop for year 9 & 10 students to supplement their visual arts learning. This centered around discussions of darkroom practices, supplemented by visual aids, technical demonstrations, employing and teaching OH&S procedures, and individual student feedback on alternative techniques and compositional choices.
- Due to the success of the initial workshop, I have been personally requested by the Head of Creative Arts from Masada to run it on two more occasions.

RESEARCH ACCOMPLISHMENTS

PhD Thesis Project: Written Dissertation: “Photographic (Dis)Representation: Manufacturing Landscapes” and Studio Thesis Project: *The Ecologies of Photography* (July 2006 – Oct. 2010)

- Completed an 80,000-word dissertation to support my final photographic thesis comprised of 13 large-scale images. Within the dissertation, I investigate the idea of self-reflexivity through the medium of photography. This involves examining the socio-political, ideological, and aesthetic processes by which meaning is achieved in the context of ecologically concerned documentary photographs of environmentally affected landscapes. This includes extensive analyses of select photographer’s work, as well as a mediation upon the ethical and moral implications when using photography while documenting affected environments and landscapes.

- I received a substantial application based scholarship to pursue this degree, which provided three and a half years of international tuition fees, as well as three years of an annual stipend (approximate value \$130,000).
- From this research, I seek to further investigate the role of documentary photography in relation to environmentally affected subjects. My current projects investigate the merging of analog and digital technologies to examine the notions of personal and ecological interconnectivity. This draws upon identified disparities between past narratives and present iterations to be used as metaphorical tropes to investigate the effects of rising technological advancements and industrialisation.

Undergraduate Honors Thesis: Written Dissertation and Studio Project: *fōtəgraaf* (September 2004 – April 2005)

- Completed a 10,000-word dissertation that acts to support a concurrent photographic exhibition, engaging in a critical investigation of the photographic referent in specific relation to photography's use in textual discourses. Both textual and visual references were analyzed in a complimentary manner to produce the final written dissertation and visual thesis.
- Throughout my undergraduate degrees, I cumulatively received \$11,000 from numerous grants and scholarships to supplement my studies.

SELECT EXHIBITION RECORD

(SOLO)

(Upcoming) Exhibition part of "Exposure Photography Festival", Pith Gallery, February 14 – March 15, 2014 • Calgary, AB, Canada
<http://www.exposurephotofestival.com/exhibitions.html>

The Ecologies of Photography, Smith & Kannon Gallery, July 1 - 31, 2012 • Sydney, NSW, Australia

The Ecologies of Photography, Examination Exhibition PhD, SCA, May, 2010 • Sydney, NSW, Australia

Alternate, Exit Gallery, April 7 – 18, 2008 • Sydney, NSW, Australia

(GROUP)

Contemporary Work by Recent Graduates of Sydney College of the Arts, Coffs Harbour Regional Gallery, August 13 – September 25, 2010 • Sydney, NSW, Australia

Postgraduate Degree Show, Sydney College of the Arts Galleries (SCA), December 10 – 16, 2009 • Sydney, NSW, Australia

From the Darkness, Meyer Gallery, April 16 – May 3, 2009 • Sydney, NSW, Australia

International Agent Exhibition, Exit Gallery, May 1 – 10, 2008 • Sydney, NSW, Australia

The Shadow of Landscape, Cross Bay Gallery (If Project), March 10 – 29, 2008 • Sydney, NSW, Australia (<http://www.crossbaygallery.com/previous08.asp>)

Brick Works, The Brick Lane Workshop Gallery, Feb. 24 – March 11, 2007 • Sydney, NSW, Australia

Art Collection, The Space Gallery, Dec. 2006 – Jan. 2007 • Calgary, AB, Canada
a.k.a. – B.F.A. 2005 – Graduating Exhibition, The Nickle Arts Museum, April 22 – June 10, 2005
• Calgary, AB, Canada

regional communication error, The Little Gallery, November, 2004 • Calgary, AB, Canada

Honours Exhibition, The Little Gallery, April 2004 • Calgary, AB, Canada

CULTURE: Artificial Conditions, Stride Art Gallery, Oct. – Nov., 2003 • Calgary, AB, Canada
(http://www.stride.ab.ca/arc/archive_2003/debra_dedyluk_window/debra_dedyluk.htm)

(IN)Flexion, The Little Gallery, April 7 - 11, 2003 • Calgary, AB, Canada (See attachment)

COLLECTIONS/COMMISSIONS

ANSTO Nuclear Research Facility (Commissioned work) • Sydney, NSW, Australia

- *ANSTO, 2009*

University of Calgary Fine Art Collection, Canadian Embassy, 2006 - 2007 • Washington, D.C., USA

- *Factory #2*

CREATIVE REVIEWS

Smith, Lynn. *From the Darkness*. SCA Newsletter. Ed. Nerida Olson. Vol.IV, April 20, 2009

Ed. Nerida Olson. *Alternate: Have our Successes Become our Failures?* Sydney College of the Arts, News and Events Online, May 2008:
(http://www.usyd.edu.au/sca/about/news_events/2008/alternate.shtml)

CREATIVE PUBLICATIONS

Ed. Paul McDonald. *Australian Centre for Photography Website*, 2012 <http://www.acp.org.au/>

- Images appeared on the main page of the ACP website to advertise for the Introduction to Night Photography course, 2010 - 2012.

Ed. Nerida Olson. *Sydney College of the Arts Prospectus*, TBC. Ltd (To Make me Your Reader), 2009

- Photographic work published in the Sydney College of the Arts annual Prospectus.

Ed. Ashley Crawford, *Photofile*, “Sydney College of the Arts Postgraduate Degree Program”, Australian Centre for Photography, Vol. 84, Spring, August 2008 (back cover)

- Photographic work published to advertise the Sydney College of the Arts Postgraduate degree programs.

Eds. Keith Gallasch and Virginia Baxter, *Realtime Arts*, “Sydney College of the Arts Postgraduate Degree Program”, Open City Inc, Vol. 86, Aug. – Sept., 2008, p. 45

- Photographic work published to advertise the Sydney College of the Arts Postgraduate degree programs.

Ed. Chris Stewart. *Physics Calendar*, University of Sydney, 2007

- Photographic work published in the University of Sydney 2007 Physics Calendar.

CONFERENCES / ARTIST TALKS

(Upcoming) “Panel Discussion”, Exposure Photography Festival, Location TBA, February 13, 2014 (<http://www.exposurephotofestival.com/specialevents.html>)

“From the Darkness”, Artist Talk, The Meyer Gallery, April 15, 2009 • Sydney, NSW, Australia

“A-politicization in Contemporary Landscape Photography”, Seminar Lecture, University of Sydney (SCA), August 10, 2008 • Sydney, NSW, Australia

“Landscape photography”, Artist Talk, University of Sydney (Third Year Photography Studio Theory Course), May 12, 2008 • Sydney, NSW, Australia

“PhD Research”, ACUADS Conference, University of Sydney, September 26, 2007 • Sydney, NSW, Australia

COMMITTEES

Vice President – Graduating Committee, Sept. 2004 – April 2005 • Calgary, AB, Canada

Tenure Committee (non-voting) University of Calgary, June 2005 • Calgary, AB, Canada

PROFESSIONAL AFFILIATIONS

Member, NAVA (National Association for the Visual Arts Ltd), ArtsHub & Art Gallery Society of NSW

SCHOLARSHIPS AND AWARDS

USIRS Postgraduate Research Scholarship, University of Sydney • 2006 - 2010

Postgraduate Research Support Scheme, University of Sydney • 2007, 2008

Faculty of Fine Arts Graduation Award for Academic Excellence, University of Calgary • 2005

Student Peer Assistance Undergraduate Grant, University of Calgary • 2005

A.T.J. Cairns Memorial Scholarship, University of Calgary • 2004

61st Student’s Legislative Council Scholarship - Fine Arts Faculty, University of Calgary • 2004

Louise McKinney Scholarship, University of Calgary • 2004

Faculty Association Grant, University of Calgary • 2003

“A Footprint in the Sand”, University of Calgary • 2001 & 2002