

Project #3 - Contemporary Experiments in Photographic Manipulation
Critique Dates - 12/7/21 (Group A), 12/9/21 (Group B), 12/14/21 (Group C)

Conceptual Requirements:

Option A:

Write a clear directive about a single idea, theme or emotion that will be communicated to your viewers. Do not write about any cameras, tools, or techniques, but you may describe the kinds of subjects that might appear in your images. Be clear about your intent since these ideas will drive all processes. This will be the first paragraph of your proposal.

Write a second paragraph describing any analog or digital manipulations you may be employing. It may also be a combination of digital and analog techniques. Each time you propose a process, explain how this decision makes sense with one of the points from your first paragraph. Be sure your proposed workflows are feasible given the time allotted.

Option B:

Write a specific workflow procedure in numbered steps (1. 2. 3. etc.), that begins with a still photograph as step #1. Describe the camera process you will be using to make the initial photograph, and the settings you may be experimenting with. Then clearly describes each subsequent step in the workflow with the same level of detail, describing the tool used and some of the settings or uses you will be experimenting with. Consider that the tools or processes you propose, may also be used in a completely new or experimental way. Tools may be analog or digital, but photographic manipulation should be central to the entire process. Be sure your proposed workflow is as detailed as you can make it, but be sure it is feasible given the time allotted. This is the first part of your written proposal.

Following the procedure & steps above, write a short paragraph about what draws you to these specific tools and processes and addresses some of your choices, such as: Why do you propose these steps in this particular order? Is there another order in which they could be arranged? Is there room to interject additional steps? If so, what might those be? What kinds of images do you anticipate you will end up with? What should your viewers take away from your work?

Technical Requirements:

For this project you will shoot RAW digital files and make digital contact sheets (or equivalent) for all photographs shot. From your contact sheets, process the 10 final manipulated images for the critique. Utilize any methods we've explored in class this semester and any new ones you might explore as described above in the "Conceptual Requirements" Present your work in progress, materials, working ideas, sketches, etc. as outlined in the syllabus.

Deliverables leading up to Critique #3 (See syllabus for pacing and due dates)	Possible
By Class #20: Add links to your shared "Artist Journal", "Contact Sheets" & "Project Critique Sequence" albums for online access	3
By Class #20: One Page Project Proposal Saved as PDF, file named correctly and uploaded to correct online location	3
By Class #20: Participation in Breakout Session Workshop	3
By Class #21: Completing Reading and participation in synchronous discussion	3
By Class #22: Attendance in Visiting Artist Presentation & Participation in Q&A	3
Synchronous Critique #3: Total minimum of 300 photographs shot (or equivalent) presented online	30
Synchronous Critique #3: Ten Final Seamless Photo Composites in Sequence	10
Synchronous Critique #3: Delivery, Quality & Presentation	3
Synchronous Critique #3: Asynchronous Group Written Feedback, 1 comment per classmate	13
Total Score for Deliverables	71

TARDIES, etc.	COUNT AS:
1 Tardy	½ of an Absence
1 Early Class Departure	½ of an Absence
Coming to Class Unprepared	½ of an Absence

ABSENCES	COUNT AS:
1 Absence	Course Grade not affected
2 Absences *	Course Grade is no greater than B+
3 Absences *	Automatic F (Course Failure)