

Photographic Seeing: Project Phase #1

Critique Dates - 2/9/21 (Group A) 2/11/21 (Group B) 2/16/21 (Group C)

“Someone said that I’m ruthless when it comes to what I want.

Maybe that’s part of it: I have an image in mind that I have to make.

It burns so deeply that I have to make it, and I don’t care what people are going to think.”

– Deana Lawson

Conceptual Requirements:

This phase is all the exploratory work leading up to the first critique for your semester-long project. In this early phase of our course, you will verbally present your written idea to the group and make a series of photographs that are conceptually aligned with your writing. For some of you this will be new work, and for others it may be work in progress that is thematically related to your graduate thesis. This early phase of our course is a good opportunity to experiment with techniques and a variety of visual styles or materials as defined by your written concept or idea.

This is a great opportunity to spend the semester working on something you are passionate about and refining it. It may be daunting to commit to something for 14 weeks, but now is the time to take that step. For some of us, the impulse initially may be to doubt your commitment, however when you follow the path for your work with honesty and true curiosity, you will end the semester with a completed and cohesive body of work.

It’s so important when developing a vision to have an ongoing dialogue with yourself and your work. One of the best ways is to keep a regular record of your thoughts, interests and resources in the form of a journal for the duration of the semester. Think of it as a flowing collection of ideas, sometimes lucid and other times hazy. Don’t let this affect what you keep inside this book, since it’s all important and relevant! You’ll also be able to pool your thoughts as you write required statements about your work throughout the semester. You are required to keep a journal/sketchbook for this class, but most importantly to aid in the development of your project.

Everyone is encouraged to think beyond the presentation of a straight print portfolio. Students can choose any photographic format including digital, installation, multimedia, etc. The main requirement is that your project and your work be rooted in the still photographic image somehow. You may end up with something that does not resemble a still series of photographs, and that may work as long as still imagery is somehow a core of your process. Try to plot a path that aspires to completely communicate your vision, and is achievable given the time/resource constraints available to you, but without being unnecessarily expensive, difficult to access, or too laborious to fully complete. I encourage you to spend time with this list of considerations and consider the following when writing about your project.

1. Are you familiar with the subject matter?
2. What will be your access to it? Will it be feasible to photograph?
3. How often will you be photographing in the course of a week, and when?
4. What format will you be using, and is it appropriate to your written concept?
5. Are there influences that you can refer to for guidance and inspiration?

Technical Requirements:

For this semester-long project you will shoot any format film or digital and make digital contact sheets for all photographs made. During the first Phase, explore the medium when capturing, but do not manipulate the images other than revealing natural looking color and contrast to reveal maximum information and better understanding your subject matter & lighting. This will build a solid foundation for later work and explorations.

When photographing, look for good light always, vary your frame and explore your subjects by making many variations to explore the possibilities. Begin with a goal of making each frame well focused, and well exposed.

From your contact sheets, edit and process 10 images to present during the Phase #1 critique. In addition, also present all pages from your Research Journal and all images shot (contact sheets) by creating shared links to 3 online albums, one per each item as demonstrated in class.

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Deliverables leading up to Critique #1 (See syllabus for pacing and due dates)	Possible
By Class #2: Email Communication Test, Recording Consent Form, VMA Safety Form, VMA Covid Captain Certification, (Optional: EDC Presentation Certification)	4
By Class #3: Add links to your shared Research Journal, Contact Sheets, & Critique Sequence albums	3
By Class #3: One Page Written Proposal / Presentation of PDF file named correctly and uploaded to shared drive	4
During Class #3: Reading & Discussion - "Photography is Easy..." –Graham	2
During Class #4: Reading & Discussion - "What do Photographers Owe..." –Cohen	3
During Class #5: Reading & Discussion - "Loss & Desire" –Antoni & "Deana Lawson's <i>Nation</i> "	3
By Class #7: Updated Phase 1 Written Statement	5
By Class #7: Demonstrated progress in your Visual Research Journal	5
By Class #7: Contact sheets for all photographs shot (minimum 300 RAW or 6 Rolls Film Equivalent)	30
By Class #7: 10 Photo Critique Project Sequence in Online Album	10
By Class #9: Asynchronous Group Written Feedback, 1 comment per classmate	10
Phase #1 Critique: Project Quality & Presentation and participation on all critique days	6
Total Score for Deliverables	85

Course Attendance Policy (as per syllabus):

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)