

Photographic Seeing: Project Phase #2
Critique Dates - 3/11/21 (Group A) 3/16/21 (Group B) 3/18/21 (Group C)

Conceptual Requirements:

Based on feedback from the first critique and any new research or any evolution of your idea, present a revised and polished Artist Statement that describes your work and concept. Some of the questions that can be addressed are:

1. What informs or inspires this work?
2. What is the central subject of this work?
3. What is the medium and how does your process relate to your theme, concept or context?
4. What are your goals in making this work? (Communicating to a large audience, inspiring others to look, experience, or understand something? Be specific.)
5. What would you like your audience to go away with after seeing your work? (To be inspired to do something, to think more deeply, to realize the beauty in the ordinary, to be revolted, maybe something else?)

These are some areas to focus on as you address these questions:

- Project Title
- Refined Project Description
- Focus on related idea & image gathering.
- Focusing on technical approaches that mesh with your evolving ideas.

Technical Requirements:

For this project you will shoot 2 rolls medium format film per week or the equivalent if shooting 100 RAW digitally or using 4x5 film. I realize several of you are doing interdisciplinary oriented projects so if you have questions, about this please speak to me individually and ahead of time to clarify the exact quantity per week. Make printed digital contact sheets for all photographs shot. From your contact sheets, edit 8-10 images to enlarge. Present your research materials, working ideas, sketches, etc. in the form of your artist journal.

Prepare a presentation that begins to approximate some of the decisions needed to make your concept clear, and that work toward a final presentation for the final critique. This can come in the form of your choices regarding workflows for capturing and processing photographs, choices of any physical materials and how they might be presented, print sizes, sequencing, nonlinear arrangements, etc. I suggest we meet individually at some point during Phase 2, so either come by during office hours or make an appointment for us to discuss your work.

For your written statement, be sure it is typed not to exceed one page. There should be no grammatical errors and it's structure and arrangement should be clear. It should concisely address the most relevant questions posed above.

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| Deliverables leading up to Critique #1 (See syllabus for pacing and due dates) | Possible |
|---|-----------------|
| By Class #10: Add links to your shared Research Journal, Contact Sheets, & Critique Sequence albums | 3 |
| During Class #12: Reading & Discussion - Reading TBA on Canvas site | 3 |
| During Class #13: Reading & Discussion - Reading TBA on Canvas site | 3 |
| During Class #14: Reading & Discussion - Reading TBA on Canvas site | 3 |
| By Class #16: Refined Phase 2 Written Title & Statement | 5 |
| By Class #16: Demonstrated progress in your Visual Research Journal | 5 |
| By Class #16: Contact sheets for all photographs shot (minimum 300 RAW or 6 Rolls Film Equivalent) | 30 |
| By Class #16: 10 Photo Critique Project Sequence in Online Album | 10 |
| By Class #18: Asynchronous Group Written Feedback, 1 comment per classmate | 10 |
| Phase #2 Critique: Project Quality & Presentation and participation on all critique days | 6 |
| Total Score for Deliverables | 78 |

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) |