

Project 1: Principles of Design and Camera Operation



For this assignment you will start looking and seeing the world photographically while continuing to refine your technical understanding of the camera. Below I have listed 20 items that embody ideas about design, composition, and camera control. For this assignment you will seek out and create images that contain a mix of these qualities. For example an up close picture of a textured cloth (close-up and texture) or a polka dot shirt moving in the wind (dot and slow shutter speed) etc. Along with creating technically sound images, you should be creative. Think about what you want your images to convey to the viewer. What do you want to say with these pictures?

Don't forget to get off campus! Take this opportunity to show us something we haven't seen! Go somewhere new, take your camera with you while you go about your day, and set some time aside specifically for shooting. Take lots of pictures, experiment, try different angles, get close, move back, and see what results you get.

You should shoot at least 200 images.

Do not crop your images! Use spot metering! You will shoot in Camera RAW and turn in 7 final prints of your best images along with an image list describing the elements used in each photograph. You should also use these terms as Keywords on your digital files.

DUE: Thursday Sep. 27th (all digital images on your flash drive and prints due this day at the beginning of class!)

DOT

LINE

CURVE

TEXTURE

DIRECTIONAL FORCE

SYMMETRY

ASYMMETRY

REPETITION

PATTERN

ANGLE

SHALLOW DEPTH OF FIELD

FAST SHUTTER SPEED

DEEP DEPTH OF FIELD

UP CLOSE

RULE OF THIRDS

FRAME WITHIN A FRAME

HIGH ANGLE

LOW ANGLE

EYE LEVEL

SLOW SHUTTER SPEED

Project 2: Spaces and Places - The World Around You



For this project you are to continue exploring the territory around you and capture spaces and places through the use of photography.

This assignment is split into two sections. For each you will be selecting a photographer to mimic. You will try your best to replicate their style of photography through lighting, subject matter, visual elements, composition, weather, etc.

For the first part of the assignment, you will focus on a photographer that works in black and white and create 5 photographs as if you were them.

For part two of the assignment, you will focus on a photographer who explores space through color photography. Again, you will interpret and mimic their work to the best of your ability and create 5 additional prints.

The two photographers that you choose should work in different styles (ie. If you choose an impressionistic photographer as your first choice, maybe choose an urban photographer for your second choice.)

Don't hold yourself back by staying in one area, explore multiple locations and different types of spaces at different times of day to best achieve the style of the photographer you are studying.

You may pick from this list, but are not limited to these photographers. (Please contact me if you are interest in mimicking a photographer that is not on the list before starting your project.)

Art Sinsabaugh
Ansel Adams
Lee Friedlander
Larry Yust
Mitch Dobrowner
Timothy O'Sullivan
Alfred Stieglitz
Edward Burtynsky
Carleton Watkins
Walker Evans
Joel Meyerowitz
John Sexton
Todd Hido
Richard Misrach
Andrew Moore
Berenice Abbott

Hiroshi Sugimoto
George Tice
Bill Schwab
Frank Gohlke
Rolfe horn
Emmet Gowin
Brian Ulrich
Terry Evans
Andreas Gursky
James Nakagawa
Otto Steinert
James Casebere
William Christenberry
Joel Sternfeld
Robert Adams
Stephen Shore
Lori Nix

Keep these different types of landscape/space/place photography in mind while you are out shooting:

- **Traditional/Pictorialism** - Go out into the wild and take photographs with traditional landscape photographers in mind. Think about your composition and how your key elements are composed within your frame. If manmade structures are included, be sure there is a neutral balance between man and nature. (Think Timothy O'Sullivan)
- **Urban/New Topographics** - Explore the manmade world and attempt to understand our experience of the city and concentrate on structures or processes. Examine the effects that people have had on the natural world. (Think Lewis Baltz)
- **Social Landscape** - The spaces people use in their daily life; the interaction of people and place. Approaching the urban and suburban world the same way a nature photographer might approach mountains and valleys. (Think Brian Ulrich)
- **Impressionistic** - Creating an impression of the scene in the viewer's mind rather than conveying the actual scene exactly as it appears. This type of photograph doesn't set out to deceive, but to emphasize some particular aspect or create an emotional reaction. (Think Andy Goldsworthy)
- **Night** - Think about your exposure length and available lighting. I would suggest using a tripod, or solid surface that you can hold your camera on to help prevent camera shake. (Think Will Steacy)
- **Abstract** - There should be an emphasis on shape, form, contrast, value, or color and the particular scene may not even be recognizable. Abstract landscapes are not intended to depict a particular scene, but to create a piece of art that is only loosely based on a real space in the real world. (Think Edward Weston)
- **Constructed** - These spaces are completely constructed by the photographer. Some are realistic looking, some, not so much. But the photographer intentionally creates a space that he or she might not have access to, or perhaps that does not exist in real life. This gives the artist 100% control of the image from start to finish. (Think Lori Nix)

Shoot RAW images in Manual Mode while using Spot Metering. Do not crop your photographs; be aware of your composition while you are making the exposure. Pay attention to your exposures; try your best to get a perfect exposure while you are shooting. You are expected to shoot at least 200 photographs for this assignment. Pay attention to your tonality, remember, you are trying to achieve a full value scale. Pay attention to your color and white balance. Try to achieve similar color/value/lighting/subject matter as the artist's work you are replicating.

Due: October 18th, All files should be on your flashdrive, ready to turn in. (All files converted to small jpg, and your printed files should be saved as large TIFFs)

Your 10 prints should be ready to hang when you walk in the door.

Project 3: The Portrait



"The best photographic portraits, like the best painted portraits, present us not with biographical information but with a soul." – Susie Linfield

For this assignment you are expected to explore portrait photography and the idea of capturing a person's essence. Be careful to be in control of all elements in the frame and know what they are saying about your subject. Consider wardrobe, props, environment, expression, gaze, etc. Lighting is extremely important in portraiture. Look for some sort of expressive lighting, whether it is natural or artificial. Your lighting is going to guide the mood of the photograph, be sure it matches your intentions. Also consider all of the technical and conceptual elements that we have been discussing since day one in the class. At this point, we should see your technical skills translating into concepts, ideas and themes. *DO NOT use the same person more than once for your final images (except self portraits).*

You have the choice of shooting Black and White as well as Color. While shooting, think about these choices, and your final output. Why shoot in color? Why shoot in black and white? You should be able to intelligently discuss your choices. Be extremely aware of your depth of field and focus! Have reason for your decisions! **Work with TWO different approaches to portraiture. I have listed some examples below. Create FIVE finalized photographs for each of the styles you select. You will have a total of 10 prints to turn in along with your files.**

- **Self Portrait** – Think about yourself and how you want to be portrayed. You can be honest or form a persona. This is your chance to express a side of you that we may not know simply from talking to you. You have TOTAL control.
- **Familiar Portrait** - These photographs will focus on people you are familiar with, friends, family, the bus driver you talk to every day, etc. How can you tell us who they are through a photograph?
- **Unfamiliar Portrait** – I want you to explore the realm of photographing unfamiliar people as well. This is very different from shooting the familiar. Think about how to approach the subject and what your goals from it will be. Why are you choosing the people you are choosing? **These should still be viewed as portraits, not photographs of random people in the distance.**
- **Environmental Portrait** – What information in the environment can add to a portrait? The space should inform us more about the figure. Think about what location your shooting in and how the person being photographed relates to that space. You can completely construct our view of a person by the setting you place them in. Here the environment is close to, or equal in strength to the person being photographed.
- **Documentary Portrait** – Tell us something about mankind. Think about situations that are worth recording and the people they involve and impact. These photographs should tell more about an event/activity/action that a person is or has been a part of. You should not be constructing much of their story, documentary photos are meant to be honest.
- **Explorative/Experimental Portrait** – What does the term "Portrait" mean to you? How can you push the boundaries of what is typically seen as "portraiture?" Create fine art photographs that experiment with this term.

Due: Tuesday, Nov. 6th (all digital image files and 10 prints due this day) You should follow the same technical rules as prior assignments! Shoot at least 200 images! You will turn in a total of 10 finalized prints for critique, along with your jpgs & TIFFs

The Final Project: Series and Sequencing



For your final project you are expected to create a photographic body of work containing at least 15 images that through narrative and/or sequencing tell a story.

You may pull inspiration from your life, lives of others, songs, poems, novels, movies, fairytales, etc. GET CREATIVE! This project is your chance to tell any story you

would like, fact or fiction. Think about different approaches to photography (miniature, cutouts, staged, documentary, self portrait, etc.) and how you can use them to better tell your story. The finalized work must be titled (Untitled doesn't count in this instance)! Think about how a title can add to the series as a whole or give more incite through titling each separate image.

You can choose to create separate stories that loosely relate throughout a body of work using narrative in each single image. (i.e. Miwa Yanagi's Fairytale series, Mia Beach's work)

OR

You can create a single narrative that is gradually played out through the sequencing of photographic images. (i.e. Alec Soth's NIAGARA, Marc Hooper's "Lewis and Clark")

Keep sequencing in mind along with your final presentation of the images. What order will you place them in? Will you present them in pairs as diptychs or triptychs? How does this order or grouping change the way we read the story and view the series as a whole? Will you present your series in a book format? Bare prints is the bare minimum, think of other ways to present your work to better tell your story or pull your series together. Include these ideas in your proposal for discussion.

Look through the PowerPoint again for inspiration and don't be afraid to do a little bit of your own research either.

Your final Project should include at least 15 finalized photographs.

You must decide between black and white OR color. There should not be an integration of both unless it somehow adds to your concept but this MUST be discussed with me in your proposal. I expect the prints to be technically perfect. By this point, you should have a firm grasp on the camera basics to achieve proper exposure, focus, clarity, value, color, etc. Pace your work time so you can resolve any possible printing issues.

Working outside of class during lab hours will be essential for this project. Remember, this project is worth twice as much as prior projects.

Sketches and Written Proposals Due: Tuesday November 13th

Images and files Due: Tuesday, December 6th