

2015

# ARTS 108-01-02 Introduction to Film and Digital Photography

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# ARTS 108-01/02 & COMM 216-01: PHOTO I

INTRODUCTION TO FILM & DIGITAL PHOTOGRAPHY

Xavier University

FALL 2015

**Professor Jordanne Renner**

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**Office Hours: *Please text/email to arrange out-of-class conversation/assistance, as I am not on campus daily.***

## **Suggested TEXT**

*Photography 10th Ed.*, Barbara London

*Black & White Photography: a basic manual*, Henry Horenstein

*Color Photography: a working manual*, Henry Horenstein

*Digital Photography: a basic manual*, Henry Horenstein

## **COURSE DESCRIPTION/RAMBLE**

Photography I is an introduction to the art of shooting traditional black & white film photography, and modern SLR digital color photography. This course is also an introduction to the fine art of digital imaging as a practical and artistic enhancement to basic photography. Photography will be discussed as both a fine art form, and commercial media. An introduction to digital techniques and digital photographic printing will also be covered in this course. The act of “seeing” and photographic composition will be developed in this class, as well as the knowledge of basic photographic history. Lectures will introduce the work of noted photographers (past and present), the evolution of aesthetics, and theory associated with the history of the medium and type of photography, while also examining the impact that the photographic image exerts in contemporary culture.

This is an active, studio-working class; however, most assignments will need to be produced outside of class-time given the restriction of face-time we have together. We will spend the first 1/3 of the semester working in film and the darkroom, learning the bare-bone-essentials, and science, behind film photography and the artistic freedom of manual exposure. We will then move into digital, working in tandem with film (if needed), focusing on perfecting a digital image in-camera, and within Camera Raw, and Photoshop (aka post-production). The last 1/3 of the semester will focus on one concrete final project of your choice- which must be approved first. You have until the week before finals to re-do any assignment (obviously not the Final). This means that you will not be graded per every assignment, as I like to give students the opportunity to make something “right” or “better”. This class isn’t a simple grade, this class is to ensure that you don’t embarrass yourself through bad photography. Even though this is an introductory course, more often than not for non-majors, this course is intense, and each

assignment and student is treated as if they are the next emerging art-star. Buckle up! It's going to be a ride. You'll walk out of this class as if you were a photo major.

## **GOALS**

Students evaluate significant works of art, and some writings. Such studies develop capacities for aesthetic and historical response and judgement; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; experiencing the arts, and reflecting on that experience.

### **Expected Learning Outcomes:**

- Students develop abilities to be informed observers of, or active participants in, the visual, spatial, performing, spoken, or literary arts.
- Students develop an understanding of the foundations of human beliefs, the nature of reality, and the norms that guide human behavior.
- Students examine and interpret how the human condition and human values are explored through works of art and humanistic writings.

### **Visual and Performing Arts Expected Learning Outcomes:**

- Students develop abilities to analyze, appreciate, and interpret major forms of human thought and expression.
- Students develop abilities to understand how ideas influence the character of human beliefs, the perception of reality, and the norms which guide human behavior.

## **COURSE OBJECTIVES**

- To increase an understanding of visual communication through photography.
- To advance understanding of photographic theory, technique, and aesthetics.
- To develop an increased ability to express personal understandings, and insight, through photography.
- To develop an understanding of the criticism of photographic images, and their relationship to materials, techniques, content, and context.
- To develop a solid understanding of 35mm SLR camera with both film and digital.
- To develop a solid understanding of black & white darkroom techniques.
- To gain a beginning understanding of basic digital techniques, including Photoshop.
- To develop a sense for good craftsmanship, execution, and presentation of work.
- To be able to critique a photograph in an articulate and thoughtful manner.

ASSESSMENT IS BASED ON THE FOLLOWING OBJECTIVES:

PROCESS

Commitment to each stage of the process, and Evolution and Development of an idea.

CREATIVITY

Diverse research, brainstorming, and approaches historical, social, and contextual awareness.

FORMAL

Compositional structure & 2D understanding, along with the Synthesis of subject matter and form.

TECHNICAL

Presentation & Craft, paired with the Development of project-specific technique.

COMMUNICATION

Class Participation: responsive, proactive, and motivated.

**CLASS PROJECTS: TO BE DISCUSSED & DETERMINED DEPENDING ON CLASS**

Topics for class projects/critiques could include, *BUT MAY NOT BE LIMITED TO:*

- Photograms & Pinholes
- "Mission Impossible"
- Objects/Repetition & Groups
- Street Photography/Off-the-Hip shooting
- Documentary
- Story/Personal Narrative
- Portrait & Self-Portrait
- Presentation through Mimic
- Studio/Product Photography
- Tiled Landscape/Color Play
- Burning House
- We Eat!
- Editorial Story Telling
- A Day In The Life
- Free Shoot
- Nighttime Photography
- Light Painting
- Fill Flash
- Dear Photograph
- TED Talks Response/Reflection
- Perfect Prints & Contact Sheets
- Documentary Photog Response/Reflection

- Exploratory Roll of Film: depth of field, vantage, speed
- Class Portraits
- FACEBOOK Responses/Crit
- Cell Phone Photography
- Response to the Year in Photos
- Conversation Contact
- Optical Illusion
- Photoshop Works
- Response/Reflection to the Great Debate
- Figurative & Sublime
- Still Life
- FINAL Project

### **SUGGESTIONS & RECOMMENDATIONS**

- Midwest Photo Exchange (Columbus, OH) [www.mpex.com](http://www.mpex.com)
- B+H Photo/Video (NY, NY) [www.bhphotovideo.com](http://www.bhphotovideo.com)
- AMAZON
- Dodd Camera...
- CommArts, Aperture, PhotoForum, Exposure, Popular Photography, American Photo, PDN, Wallpaper, I-D:: magazines

### **ATTENDANCE POLICY**

Attendance is of utmost importance! ARRIVE ON TIME.

Since we only meet once-a-week, missing ONE class will count as \*TWO absences.

\*unless accompanied by a doctor's note, or you've made arrangements with me prior to the absence-- this does not mean an hour before class shooting me an email/text.

Students are allowed a maximum of two absences- NO EXCEPTIONS! \*Every absence after this will result in one letter grade deduction from your final grade.

2 tardies = 1 absence. If you are more than 5 minutes late, then you will be marked as tardy.

DO NOT MISS CRITIQUES, project presentations, or scheduled appointments outside of class with instructor. These will not be repeated. IF you do miss, and you've not already spoke to me about it, then please contact a fellow classmate for information on what you've missed.

ANY missed critiques, final or intermediary, will be a 10pt. deduction from the project grade.

**\*\*YOU MUST KEEP AN EXPOSURE LOG\*\***

I cannot stress how incredibly important this is-- if you do not write down your exposure + the scene situation, then I cannot help you understand why your images look the way they do. Keep this however you please, just keep one up-to-date, per assignment! In your phone, in a notebook, on scrap paper (that you don't lose), etc etc-- your call, just have one.

### **GRADING SCALE & POLICY**

A= 90 - 100%

B= 80 - 89%

C= 70 - 79%

D= 60 - 69%

F= 59% and Below

Each final grade is given to each student individually. This isn't a comparison class against your fellow peers and their progress, this is a class where you will be graded on your personal progress and advancement of skills and ideas.

At the end of the semester, you will need to hand in a notebook of all of your negatives, test strips, exposure log, contact sheets, and prints, AS WELL AS a jump drive of your digital files (RAW, PSD, and JPEG organized within assignment folders).

\*\*Just because you have until the end of the semester to re-do any assignment (other than the Final) doesn't mean you can show up to critique without work. IF this happens, it will lower your letter grade for that specific assignment.\*\*

All Projects and Class Participation/Critiques = 70% of your Final Grade

Final Project = 30% of your Final Grade

\*\*There are many chances for "extra credit" in this class- don't fret!\*\*

### **Sample Evaluation of Assignments:**

Your photographic work will be evaluated based on the following general criteria::

- Technical Proficiency:: technical excellence- the application of learned photographic and darkroom techniques.
- Content:: clarity of conceptual approach, effectiveness of the work, and inventiveness of the work regarding your idea.
- Use of Photography's Formal Elements:: how well you execute a photograph through framing, vantage point, speed, depth-of-field, the thing itself, the detail, color, light, texture, etc.
- Project Presentation & Preparation:: how you show your work in critique, and the amount of preparation that went into your project, image, selection, amount of shooting, etc.

### **ADDITIONAL RULES & POLICIES**

If you do have to miss a class, and you've not spoken with me first about it (again, not 1 hour before class), find out from a classmate what we went over. Although most of the assignments will be online, check with a classmate as things can change!

Even if you are absent, you are still responsible for turning in assignments on that day.

Review the University Plagiarism Policy, as this too translates into the visual world.

Late work, as in not having work for a critique, will be docked 10pts-a-day, not per class. Don't expect leniency with this.

No extensions and no Incompletes are possible- especially in regards to Response/Reflection or FACEBOOK Critique.

You are in college, YOU are responsible for taking notes during class/lecture, as I will not be posting class conversations/lectures online. This is part of your job as a student.

Be self motivated! NO PASSIONLESS STUDENTS.

TAKE RISKS!

No complaining about long crits, or cost of materials. Art- especially Photography ain't cheap.

No whining about anything- could result in point deductions.

Email me if you have any questions, but try not to bombard me with a million emails/texts, please and thank you.

If you are unclear about an assignment, idea, technique/technical information, then ask! Please do not wait until the day of to tell me that you didn't get it, or didn't have time to finish it.

No excuses, play like a champion!

**NOTE:**

**The right to add to, or delete from, this syllabus is reserved by Professor J Renner.**

**•Assignment: RESPONSE TO THE YEAR IN PHOTOS**

Please take your time, and carefully observe and read the captions to each one of the images posted in the New York Times “2013: the year in photos”— Once you’ve gone through them all, please screen shot the image (*CMMD + SHIFT + 4 for MAC*) (*to do so on a Windows Platform: click the window you want to capture. Press Alt+Print Screen by holding down the Alt Key and then pressing the Print Screen key. The Print Screen key is near the upper-right corner of your keyboard*) and express, in a paragraph or two, why the image has a powerful impact on you— Please select 1 image that has a negative impact and thoroughly express why, and 1 image that has a positive. You may select more than one image- but the minimum is 1 of each response. Please post your images and responses as a “reply” on the Canvas posting titled “Year In Photos RESPONSE”

Here is the link to the Year In Photos: <http://www.nytimes.com/projects/2013/year-in-pictures/>

### •Assignment: CELL PHONE PHOTOGRAPHY

- With your cell phone camera— please illustrate your weekend. Be mindful of your composition, vantage point, and lighting situation. DO NOT use any filters, if you must make adjustments, only use the “fill adjustment” in your Edit Photo program. Please text or email me your images.

- With your cell phone camera— please explore your surroundings and your day, execute 5 images that you find curious/interesting/that are knock-outs! Like before, do not edit with filters, and be mindful of composition, vantage point, and lighting. Please text or email me your images.

- With your cell phone camera-- I want GORGEOUS images of the cool/beautiful things we come across often, or interact with near daily, but have a tendency to overlook/take for granted since we see them often, or perhaps they may be small moments that breeze by. Please text or email me your images. **Please take 10 mindful images, and 10 decisive moment images.**

Some kick ass photogs that use their cell phone only are:

Chris Ozer: <http://chrisozer.com/>

[\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Sam Horine: <http://www.samhorine.com/index.html>

[\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Robert Clark (image america):

<http://www.instituteartist.com/commercial-Robert-Clark-photographs-Sony-Ericsson-campaign-u-sing-only>

[\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Elise Swopes: <http://swop.es/>

[\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Dan Cole: <http://www.globalyodel.com/yodels/dan-coles-local-guide-to-seattle/>

[\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

**•Assignment: FACEBOOK Responses/Crit**

Please log on to our class FB page weekly to respond/crit your and your fellow students' works that I've posted.

**•Assignment: Class Portraits (in-class assignment)**

Please come prepared with a roll of film, a thematic idea and/or props to use with the class portraits. Use the remaining frames within the roll of 36 to learn how to use your camera. Develop and have a beautiful contact sheet.

**•Assignment: Mission Impossible**

With a minimum of 10 frames from your roll of 36 exposures, please go out of your comfort zone! Go somewhere you aren't familiar with, or that you normally wouldn't find yourself, or have access to. Please do not do anything illegal, and please be smart about your arrival of Mission Impossible. Document your experience through proper exposure and intriguing compositions. You may use an entire roll of film, but the minimum is 10 frames. If you need me to vouch for you, you know how to contact me. Good luck!

With the remaining roll of film Mission Impossible, please break out of your comfort zone and explore various Vantage Points: above, below, sideways, dogs-eye view, etc, and get to know your camera- be mindful of your exposure settings (please log ALL exposures in your exposure log!) and Composition- how are you framing your subject? Are they always/often centered in the middle of your view finder? How does the feeling of the image/subject change if you move them to the far left of the frame, or crop them? etc etc. PLAY!

**•Assignment: Exploratory Roll**

Now that we know how to expose film, at least the basics!, and how to process film so we can see our negatives in normal light...we get to shoot a very playful roll of 36 exposures!! Please feel free to shoot a second roll, but the requirement for class is a minimum of 36 exposures/images. With that!, I do not care how you divide your film/organize what's what— but for this assignment you need to explore, create, capture, and play with SLOW shutter speed, FAST shutter speed, NIGHTTIME photography, SHALLOW depth of field, and INFINITE depth of field. Please keep your exposure log up-to-date!!! It's important in the learning process, and so I am able to trouble shoot your technical issues.

**\*\*ALWAYS\*\*** be mindful of your composition- are you centering everything? Are you always shooting from the same position: standing eye level? **\*\*ALWAYS\*\*** pay attention to your light meter! *The only instance for this assignment where you will not listen to your light meter, is for the night time photography. Remember, we want to bracket- where we take 3 images of the*

*same situation, and we want to use Bulb. \*\*ALWAYS\*\* brace your camera or rest it on a sturdy surface when doing long exposures, humans cannot successfully handhold the camera if the shutter speed is slower than a 1/60th of a second.*

**•Assignment: Documentary Photog Response**

MISSION IMPOSSIBLE! for those of you that feel comfortable, please have a contact sheet ready to rock!

Otherwise, please use the class time for this.

Don't forget to comment on FB--- constructive criticisms, please and thank you!

Also, shoot your space, and something else in a documentary style---i.e. places you frequent and the people that work there.

**here are some rad docu photogs to take a look at.**

***Please select one photographer, and a few images, and "reply" on here/Canvas with your commentary (DUE: Thursday, Oct 2)***

Joel Meyerowitz: <http://www.joelmeyerowitz.com/photography/>

[\(Links to an external site.\)](#)

Robert Frank: <http://www.atgetphotography.com/The-Photographers/Robert-Frank.html>

[\(Links to an external site.\)](#)

Margaret Bourke White:

<http://www.atgetphotography.com/The-Photographers/Margaret-Bourke-White.html>

[\(Links to an external site.\)](#)

Lewis Hine: <http://www.atgetphotography.com/The-Photographers/Lewis-Hine.html>

[\(Links to an external site.\)](#)

Gary Winogrand: <http://www.atgetphotography.com/The-Photographers/Garry-Winogrand.html>

[\(Links to an external site.\)](#)

Walker Evans: <http://www.atgetphotography.com/The-Photographers/Walker-Evans.html>

[\(Links to an external site.\)](#)

Dorthea Lange: <http://www.atgetphotography.com/The-Photographers/Dorothea-Lange.html>

[\(Links to an external site.\)](#)

Robert Doisneau: <http://www.atgetphotography.com/The-Photographers/Robert-Doisneau.html>

[\(Links to an external site.\)](#)

Diane Arbus: <http://www.atgetphotography.com/The-Photographers/Diane-Arbus.html>

[\(Links to an external site.\)](#)

Bill Owens: <http://www.billowens.com/>

[\(Links to an external site.\)](#)

Alfred Stieglitz: <http://www.getty.edu/art/gettyguide/artMakerDetails?maker=1851>

[\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

Ansel Adams: <http://www.anseladams.com/>

[\(Links to an external site.\)](#)

Sebastião Selgado: <http://www.amazonasimages.com/>

[\(Links to an external site.\)](#)

**•Assignment: Perfect Prints & Contact Sheets (for crit!)**

Rather than have everyone rush around like chickens with their heads cut off, and take sloppy, uninteresting images.... Your homework is simply to have a great contact sheets of the rolls of film we've shot up until now, and to have 3 beautiful prints (enlargements) made of your choice, PLUS 3 (at minimum) from your Mission Impossible assignment. Be mindful of your edges and borders. It's important to have consistency with your technical skills (i.e. even borders, crisp image edges, great contrast, great exposure, no chemical stains) as well as your conceptual skills (i.e. composition of subject matter, exposure, depth of field, movement, perspective).

**•Please keep all test strips, and write down what your enlarger f-stop is, as well as the second increments.** This is VERY important, just like your film exposure log-- because in order for me to better assist and guide you, I need to know what everything was set at--- no guessing. Especially if you need to re-print an image because I say your borders are junk, or you have chemical stains because you didn't rinse long enough before you put it through the dryer, you won't have to start from scratch, you can reference your test strip and whip it out quick-like without having to make another test strip.

IF you'd like to shoot another roll, I'd love you to--- EXPLORE. Shoot from the hip, literally, without looking through your lens to focus, use your focus range ring on your lens, and set your exposure for the lighting situation BEFORE you are ready to shoot--- then shoot at random off the hip, this is called Street Photography-- where you are THERE, but you are at the will of happy accidents to capture something of interest. Also, play with portraiture of a friend-- capture a conversation and their expressions. Always log your exposures and frame situation within your exposure log.

**•Assignment: TED Talks Responses**

Please email (JordanneRenner@icloud.com) your summary and reflections of the TED Talks videos we watched.

If you need to re-watch, here are the links!

[http://www.ted.com/talks/david\\_griffin\\_on\\_how\\_photography\\_connects?language=en](http://www.ted.com/talks/david_griffin_on_how_photography_connects?language=en)  
(Links to an external site.)

[http://www.ted.com/talks/erik\\_johansson\\_impossible\\_photography?language=en](http://www.ted.com/talks/erik_johansson_impossible_photography?language=en)  
(Links to an external site.)

[http://www.ted.com/talks/sebastiao\\_salgado\\_the\\_silent\\_drama\\_of\\_photography](http://www.ted.com/talks/sebastiao_salgado_the_silent_drama_of_photography)  
(Links to an external site.)

[http://www.ted.com/talks/rick\\_smolan\\_tells\\_the\\_story\\_of\\_a\\_girl?language=en](http://www.ted.com/talks/rick_smolan_tells_the_story_of_a_girl?language=en)  
(Links to an external site.)

**•Assignment: Conversation Contact Sheet**

Using an entire roll of 36 exposures, please sit a friend, family member, coworker, or stranger down for a conversation. Ideally, you will navigate the conversation in a manner that will promote expressions from your subject. Using the style of Street Photography— please have your camera focused, and your exposure set so your face isn't stuck behind the camera (which makes many individuals less expressive in discussion)... for 3 frames of your 36 exposures, you must use an equivalent exposure to blur the motion from your subject. Please log what your settings are in your exposure log. and have a contact sheet printed for next class.

**•Assignment: Digital Into Film**

(remember, the beauty of going digital is that it is immediate and fast- you will not be spending time outside of class rolling, processing, and developing film and images-- so you will be shooting more more more! YAHOO!)

**• NIGHT TIME/LOOOOOOONG EXPOSURE PLAY•** Sadly, most of you have not successfully created the beautiful nighttime images where the environment is surreal and looks well illuminated as if it were day, as well as many of you have not successfully played with long exposures and light painting- creating ghostly and alluring images of people. Now that we have our fabulous DSLR cameras, we can be more playful and more successful with said images. *Please play- rally your friends- and get weird.* Don't muck around and take "boring" images that do not excite you, as I do not want to see those, nor do your peers. (haha)- All jokes aside, if you can let loose, get weird, and create successful nighttime and long exposure play through the digital realm, you can then use those exact same camera settings (i.e. same shutter and f-stop, as we need to keep our DSLR ISO at 400) to re-create said image(s) on your film camera. Minimum of 5 on your film camera that are exactly the same as on your digital. However, you should be shooting more in digital as it is instant and free.

**• Email me your RESPONSE to Film Photography vs Digital Photography•** Think about the video short we watched on Vimeo, called *Silver and Light*, and how the guys discussed their reasons and views on film vs digital- and why they decided to take it back to the super old school of wet plate collodion. How do you feel about film? What's your take on digital? The reproduction of each, the immediacy, the ease/difficulty, the tangibility or lack-thereof. Is one more of an art form than the other? I don't need an academic paper in response to the two- I simply want your wheels to turn and for you to spit some lyrics with your opinions on the matter. Just shoot an email to me- please and thank you.

**•FIGURATIVE PHOTOGRAPHY•** "No longer shall I paint interiors with men reading and women knitting. I will paint living people who breathe and feel and suffer and love." Edvard Munch  
Figurative art is a form of artwork that has existed for thousands of years in cultures all around the world. Figurative art can be made in any media and in a variety of styles. It refers to any form of art that clearly represents an image from the real world, dating back to Antiquity. Though the term figurative commonly refers to something that has the human figure or animal figures as its subject, the term can also be used in the more general sense of distinguishing representational art from abstract art, or something that emulates the distinctive quality of line, mass, volume, shape, texture, softness, etc of the human body. *In this assignment* (again using your digital camera to make sure your exposures are spot on, and your explorations are rad, and then using your film camera to establish/create your favorite digital images of the topic) you

will be exploring the figure and items of a figurative nature. These subjects can be found in nature, landscape, sky, within the human nude itself, as well as within produce at your local market.

*Please be mindful of lighting-* I'd love for you to push the limits and create deep shadows that will illuminate the curves of whatever your subject is (think about the carrots and peppers of Edward Weston, for example) Here is a really simple link to explain lighting placement, click on each direction and select the "light placement" button for a demo--- you can use just a simple house lamp (without the shade) and a high wattage bulb (i.e. 100 watt) for a clean, crisp light that won't cast a color in your digital camera.

<http://imaging.nikon.com/lineup/speedlights/basics/>  
(Links to an external site.)

There is no minimum here, I want you to explore-- please shoot digital, and once established, shoot in film with the same exposure settings (again, you will need to keep your DSLR at an ISO of 400 for this portion)

•**PORTRAITURE**• These are mindful, beautifully orchestrated portraits of people you know and love, as well as your SELF. Be mindful of lighting, of background, of the gesture of your subject, framing-- do you show the entire body, upper half "classic portrait" or are you showing only hands, only objects. How is your subject addressing the camera? etc etc etc. Be playful and tell the story of your subjects through the photograph(s)-- please shoot mostly digital, but also shoot some in film. The ones that you will create in your film camera, you will need to make sure the DSLR has the ISO set to 400, all other ones that you are creating digitally, you may change your ISO---

Some beautiful portrait photographers to reference:

Man Ray

<http://www.theguardian.com/artanddesign/gallery/2012/sep/20/man-ray-portraits-in-pictures>  
(Links to an external site.)

Robert Mapplethorpe <http://www.mapplethorpe.org/portfolios/self-portraits/>  
(Links to an external site.)

Cindy Sherman <http://www.moma.org/interactives/exhibitions/2012/cindysherman/#/1/>  
(Links to an external site.)

Annie Leibovitz <http://www.vanityfair.com/contributors/annie-leibovitz>  
(Links to an external site.)

Richard Avedon [http://www.moma.org/collection/artist.php?artist\\_id=248](http://www.moma.org/collection/artist.php?artist_id=248)  
(Links to an external site.)

•**BURNING HOUSE**• What would you grab from your current living situation if there was a fire? The items we would scramble to grab articulate (visually) who we are at this point in our lives, and the way you organize this it is also considered a still life. Please collect all items (living and/or inanimate) and photograph them all together. This is digital only, and you may change your ISO.

•**WE EAT! volume 3**• Take everything out of your cabinets, fridge, and maybe even recycling--- collectively organize onto your table or counter, or floor, and photograph it-- include yourself and whomever you live with if you like! Coincidentally, this is ALSO a portrait of who we are at this

point in our lives, and the way you organize this, it is considered a still life. Again, this is digital only, and you may change your ISO.

•**STILL LIFE PHOTOGRAPHY**• Ah, the still life-- both found and created! Typically, a composition of inanimate objects and plant life, you can also throw living creatures in there as well. Please create beautiful compositions of items, be mindful of the surface and background, as well as the lighting. Also, go find still life arrangements that you are drawn to. Some examples would be Antique Shops, stores like Anthropologie and Pottery Barn, going into someone's home and photographing items they've arranged on their shelves, mantles, table centerpieces, etc. Please shoot mostly digital- but then shoot some of the ones you really enjoy also in film. Remember, the ISO on your DSLR will need to be set at 400 for the ones you want to shoot and use the same exposure settings for the film camera.

•**COLOR CAST**• Through technology today, we have the ease of programs that will do most, if not all, of the "work" for us, especially in regards to creating a photograph. **AWB**, auto white-balance, in modern digital cameras, is super successful and accurate, however, there are occasions that we don't want to let it do its thing, and we need to understand the types of color that is cast through types of light and light temps. Similar to our internal reflective light meters, there are simply situations that the accuracy of the meter is inaccurate. *For this portion of the assignment*, please photograph something repeatedly in the same exposure settings and composition, but in all the different white balance options your camera has to offer (cloudy, shade, sunny, daylight, tungsten, fluorescent, etc). Ideally, your subject will be in natural light from a window. If your subject is in a room that has both beautiful natural window light, and interior lights, that is OK too. Obviously, this is to be done with your DSLR, no film.

***There are 7 days in a week.*** *As a student of photography (even as an elective), you should be shooting daily-- both things that you find and things that you create, especially with the ease and freedom of digital.* I know this seems like a lot, but the only thing you have to do is shoot daily and create the above in a way that is exciting and interesting to you. You do not need to have your roll(s) of film developed and a contact sheet printed-- you simply need to shoot the above and have your film ready to process for next class/during the 2nd half of class, and the files ready to be converted from RAW through the Camera Raw program, which we will learn/be during the 1st half of class.

Please feel free to txt, email (JordanneRenner@mac.com) or call me if you have any immediate questions or concerns.

You will (ideally) need to have your files on a jump/thumb drive, or external drive, as I'm not certain we have enough card readers for everyone to use in-class, all at once.

**Good luck!**

**Get weird.**

**Have a rad time-**

**Jordanne**