PHOTOGRAPHY, 250 Spring 2018
IFT ADVANCED PHOTOGRAPHY LAB
INSTRUCTOR: Julia Paull, jpaull@usc.edu
Office hours: M W 5:00 – 6:00, whenever possible please make an advanced appointment Harris 210
Email Office hours: M – TH I will get back to you as soon as possible during regular business hours. Unless you have a technical emergency, I am not available evenings or weekends.
Office location: IFT lab, office meeting Harris 211, beginning photography classroom
Tel: 213 740-2787 (main office)
Advanced Lab: 213 743-2017

“Cameras are golden retrievers, and the world is a tennis ball.”
Tim Davis

COURSE DESCRIPTION:
The purpose of this intermediate course is to rethink the process of image making. This course develops students working knowledge of digital and analog photography, scanning, strobe lighting, the hand held light meter, medium format photography, mural printing and refined Epson printing techniques. Further examination of the aesthetic, conceptual, technical, and historical tools necessary for a well informed, deliberate art practice will be addressed through a combination of critiques, class readings, technical seminars, and informal lectures. As the culmination of the semester’s course work, students will develop and complete a 10 print project of their choosing through digital or analog means.

COURSE OBJECTIVES:
The objective of this course is to create compelling and thoughtful photographs. A significant amount of time is devoted to developing the ability to self generate photographs with inquisitive and well thought out concepts and aesthetics. During extensive critiques students discuss the relationship between content and form, working towards an increased knowledge of Contemporary Art practices. Historical and contemporary photographic artworks are discussed through readings and lectures on the 1960’s through today. Students are given additional research as it relates to the individual progress of their work. Expect approximately 10 hours a week of outside work, including the majority of your printing/lab time.

Readings are available on Blackboard
Reading responses = Inquiries
You are required to print your readings, mark them up and write questions and comments on the article itself. The article must be brought to class on the day the syllabus indicates the inquiry is due. You will be required to turn in your printed reading for review at that time. The mark ups on the reading should include a minimum of three in-depth comments and/or questions that can be used in discussion and critique. Readings are useful to tune one’s own position on art making in a photographic context while
working towards a well-developed individual artist point of view. Inquires are not accepted late or via email. Inquiries that fail to demonstrate working knowledge of the readings will be returned with no credit.

**CONTACT SHEETS/PROOF SHEETS**

Students are required to show contact sheets for work in progress on dates indicated. If you are working analog or scanning your film these contact sheets need to be made in the darkroom or on the flatbed scanner. (do not scan every image you shoot on film – it is too time consuming and high volume for the scanner)

If you are working digital, you need to edit your images first, then create a folder that is your favorite picks from the shoot. Thus your contact sheets would have approx. 6 – 8 images per page max on an 8.5 x 11 sheet of paper

All contact sheets need to be legible for darkroom/digital use. Meaning they should already be helping you make color correction decisions

**PARTICIPATION AND GRADES:**

During class you will practice the necessary skills to make quality work. Being in class, actively participating is essential and has an impact on your grade. All phones should be put away for the duration of class. In the darkroom your phone will fog your photographic paper. Having your phone out in class will result in a reduction of your participation grade, regardless of verbal participation. I will demonstrate equipment and introduce assignments via lectures once. These lectures and demos often take an entire class session and thus there are no repeat performances. If you miss a class, it is up to you to acquire missed information. This may entail extensive library research and/or reading. Contact a classmate to learn what happened in class and consult your syllabus as we are most often on schedule.

No extra credit assignments are given. Students are welcome to redo an assignment from start to finish for a higher grade with permission of the instructor and within a relevant time frame as determined by the instructor.

**GRADES:**

**B** Work shows intellectual risk, creativity and consistent effort. Emphasis is placed on producing well-conceived, thoughtful and compelling work that is well researched and moves beyond the derivative. Compositions have been considered in relation to concept and form. Work time line is realistic to time frame given. Proof sheets are ready on dates indicated, work is edited prior to instructor conversation, and final prints have gone through several test prints. Photographs are technically proficient. Student reshoots as needed to improve concept and form. Work falls within the guidelines of assignments and work is consistent with the parameters set forth. Assignment is completed
on time and student is present and on time for both critique days and participates fully in class discussions, readings, and critiques.

A Excellent in all capacities exceeds all requirements and expectations.

C May show inadequate technical skills, work may be conceptually underdeveloped. Lacks effort or may show inconsistent effort. Work is printed at the last minute. Does not consistently participate in class discussions. May not turn in all assignment on time. May be missing work.

D Lacks effort necessary to show development of skills and ideas.

F missing/late work, Work lacks effort and development of skills and ideas.

BREAKDOWN:
Breakdown on value of each assignment to total grade
Readings, Home work & Participation 10%
Tec assignment 10%
Project 1 15%
Mural print 5%
Project 2 20%
Selected photographers & final proposal 5%
Final critical response essay and Project 3 30%
Documentation of semester course work 5%

2 points Extra credit will be given for attending specified lectures.

100%
Course work will be evaluated on a 10-point scale. 9-10 will represent an A, 8-9 the B range, 7-8 the C range, 6-7 the D range, etc.

Lab days are designed for test printing images, scanning, and strobe lighting shoots, as well as individual meetings. The effective use of lab time is required. This means editing your photographs outside of class time and coming prepared to scan or print. If you are unprepared for class or need to leave to get your materials or feel you would prefer to go shoot in the field, you are choosing to be absent.

Assignment Submission Policy
Assignments and projects are due at the beginning of class in class. As projects are assigned a month in advance and art work requires consistent work effort, Grades on late projects will be
lowered by one grade for each day late. As ample class time is
given to print projects, there is no reason that your work would
not be ready if the printer or processor goes down the day before
or the day a project is due. At most you would have one print
left to make and should be ready for a critique. Work that is not
on the wall ten minutes after the start of class will be
considered late work.

As written work is discussed on the day it is due, late inquiries
are not accepted. If your printer breaks, hand write your
inquiry. Don’t fall behind, if you do, make it your
responsibility to catch up. If you know you are going to miss a
class please email me ahead of time.

GRADING TIMELINE
Standard timelines for returning work and giving feedback is one
week.

EXTRA CREDIT
Is given for attending specific talks listed on the
syllabus and writing a one page typed response that
discusses your thoughts about the work presented and the
talk itself.

SEMESTER CALENDER
Week 1
M Jan 8 Introduction/course overview
Assignment #1 introduced, due Feb 26th
Readings (2): A Notion of Space conversation between Thomas
Demand and Vik Muniz. Inquiry due Jan 10

Reading/viewing: Theaster Gates
https://www.nytimes.com/2017/03/14/arts/design/theaster-gates-
national-gallery-of-art-chicago.html?_r=0 RSVP Visions and Voices

HW: Go to LACMA and see the Sarah Charlesworth exhibition. Write
a 1 pg typed response to your experience of the exhibition. The
museum is free after 3 pm M-F Due Jan 29th

Purchase starter kit for W Jan 10

W Jan 10 Inquiry due
Technical Assignment introduced Due Feb 5
Demo Cannon Mark IV Hasselblad and Mamiya
Shooting Tec Assign in class with strobe lights.

Technical Assignment 3 prints. Produce 2 prints from the same
negative. One photograph will be made in the color darkroom and
for the other the same negative will be scanned and printed
digitally. The third print is be shot with a canon digital camera
and printed digitally. Color correct each so they look as much
like each other as possible. You will be graded on the quality of your color correction and color matching.

HW – shoot one roll 120 film with the Hasselblad or the Mamiya.
Due Jan 22nd

Reading: John Szarkowski, William Eggleston’s Guide
Inquiry due Jan 17

Jan 12 – 13  Live Artists Live: Simultaneity RSVP Visions and Voices events

Week 2
M Jan 15
MARTIN LUTHER KING HOLIDAY

W Jan 17
Inquiry due John Szarkowski
Lecture: Color Photography Since 1960
Tec - principles of a darkroom print.
Lab tour
Reading: Step Into Liquid, Michelle Kuo talks with Wolfgang Tillmans about the Ascendancy of Ink-Jet Printing
Inquiry due Jan 29

Week 3
M Jan 22
120 film roll shot outside class due
Demo color darkroom printing and film scanning
Bring negatives, files and hard drive to class
color darkroom printing, Raw film scanning with the Imacon scanner.

W Jan 24
Inquiry Due
Demo color darkroom printing and film scanning
Bring negatives, files and hard drive to class
Lab Scanning Demo: Raw Scan color correction of film. Finish clean it up for HW.
color analog printing

7 pm Working the Public with Theaster Gates visions and voices event

Week 4
M Jan 29
Sarah Charlesworth field trip Inquiry due
Discuss Tillmans interview Inquiry due
Lecture: Pictures High and Low
Demo: bridge and camera raw, dialogue review,
file size layers, levels and masking. Work on 3
digital prints for tec assignment

W Jan 31
Field Trip Regan Projects & LAXART
Readings (2): Douglas Fogle’s The Last Picture Show & Hito Steyerl’s In Defense of the Poor Image Inquiry due Feb 5th

Week 5
M Feb 5
Technical assignment due
Fogle and Steyerl inquiry due
Lecture: Conceptual Photography
Assignment #2 introduced

W Feb 7
Field Trip Zoe Leonard MOCA

Week 6
M Feb 12
LAB Images to make 4 Contact sheets due beginning of class for Assignment 1
Lab: Demo, digital, darkroom, and scanned proof sheets. Print proof sheets and color correct images

Discussion: print quality, finessing files, maintaining the photographic with digital output. What makes a digital photograph look too digital?
LAB/ individual meetings with work in progress

W Feb 14
Strobe lighting Demo in the studio
Live Capture, Strobes, Softbox, tethering, and the controlled environment

Week 7
M Feb 19
President’s Day

W Feb 21
Lecture: large-scale photographs, manipulated and straight
LAB/ individual meetings with work in progress

HW: Using the Sony, Canon Mark IV, Mamiya or Hasselblad, prepare an image by printing it as desired at 11/14 or 13 x 19, that will become your Mural print due March 5


Week 8
M Feb 26
Inquiry Due
Critique assignment #1 8 prints due
Work needs to be on the wall by 10 minutes after

EXTRA CREDIT:
Tues Feb 27 Patty Chang 6-8 pm Graduate Lecture Forum (IFT)

W Feb 28
Critique assignment #1 8 prints due
Work needs to be on the wall by 10 minutes after

**Week 9**  
M March 5  
**Bring files and work prints for mural printing**  
Introduction to Project #3 Due April 23rd  
Selected Photographers Project Due April 2nd  
Lecture how to write a good Proposal  
Lab/Mural printing

**T March 6** Tavia Nyong’o 6 pm Graduate Lecture Forum (IFT)

**W March 7**  
2 Contact sheets due for Assignment #2  
LAB /finish up murals

**Reading:** Jeff Wall’s *Frames of Reference*  
Inquiry due March 19

**Week 10**  
SPRING BREAK

**Week 11**  
M March 19  
Meet in Merandino Room at AFA Library  
Inquiry due & proposal for Assignment #3 due  
Workshop day for artist presentations

**T March 20** Minerva Cuevas 6 pm Graduate Lecture Forum (IFT)

**W March 21**  
Mural print due  
Take Home Final introduced  
Documentation Demo Copy Stand refresher  
Bring in library books to document  
LAB

**Extra credit:**  
March 24, RACE/d: A Journal for You 7:00 – 9:00 p.m.  

**Week 12**  
M March 26  
Critique assignment #2 Minimum 8 prints on the wall by 10 after

W March 28  
Critique assignment #2 Minimum 8 prints on the wall by 10 after

**Week 13**  
M April 2  
Due Selected Photographers Project presentations  
revised proposal for project #3  
10 minutes max  
Images should be related to your practice and stem from discussions this semester (10 min max)
**Extra Credit:**
April 3 Hamza Walker 6-8 pm Graduate Lecture Forum IFT

**W April 4**
1 Proof sheets due beginning of class for first 2 rolls of film or digital equivalent

**Week 14**

**M April 9**
2 proof sheets due for final project
LAB four prints for crit in progress
Individual meetings - Be prepared: Proof sheets should be edited, notated and in print form.
Bring your list of questions about the project
LAB printing four prints

**W April 11**
Critique in progress

**Reading** Leslie Hewitt
A.I.R. Brochure, Writer Thomas J. Lax Toward an Ethics of the double entendre [Leslie Hewitt]
Inquiry due April 18

**Week 15**

**M April 16**
All 6 proof sheets or digital equivalent due at the beginning of class
Lab/individual meetings/documentation of work

**W April 18**
LAB / evening lecture

**Extra credit**

**Wed Feb 18**
Handtmann Lecture Leslie Hewitt 7:30 pm ICA 1717 E 7th St, LA, CA 90021

**Week 16**

**M April 23**
Critique Assignment #3
10 print min on wall at the beginning of class

**W April 18**
Critique Assignment #3
10 print min on wall at the beginning of class

**Final**
Final Due Wed May 2nd 11am - 1pm
NO FINAL WILL BE ACCEPTED AFTER THE ABOVE DATE AND TIME FRAME.

**Materials**
ALL STUDENTS NEED TO GO TO THE BOOKSTORE AND PURCHASE THE STARTER KIT FOR 250. THIS COVERS THE TECHNICAL ASSIGNMENT AND MURAL PRINT COSTS
Beyond the starter kit materials will be purchased differently by students working analog or digital. All students will need a hard drive to move works off the school computers by the beginning of week 2.
Digital
Hard drive: LaCie Hard Disk with USB port, 500 GB is enough for the course

Advanced Lab digital printing costs:
See the photo cage for the latest price schedule

Film: Kodak Portra 120 size 400 speed. It is recommended you start with a pro-pack of 5.
types to be discussed expect to shoot a minimum of 15 rolls when working analog.

Photo paper: OPEN COLOR PAPER IN COMPLETE DARKNESS ONLY keep away from sun and heat.
Color paper: Fujicolor Crystal Archive Type II Color print paper, Lustre or Matte 11 x 14 inches 100 sheet box. (If you plan to work mainly in digital photo share a box with classmates)
Negative sleeves
Dust proof case for negatives
Optional - 80A filter (you can get one used or buy a Hoya, which will be the cheapest. Or go online and order it from B & H,

Other needed items
Camera
Close toe shoes
Notebook
Camera manual, Battery for camera if necessary
Folder/portfolio for turning in work - all work is to be turned in as hard copies

Big Photography Stores in LA - Ask for student discounts
Freestyle - 5124 Sunset Blvd. Cross Street Normandie. Tel. 323 660-3460 www.freestylephoto.biz
Samy’s - On 200 S. Fairfax at 3rd street. or in Culver City on Sepulveda. www.samys.com
B & H www.bhphotovideo.com they also sell equipment.

Professional Labs for processing color films (quick turn around)
Icon Lab, 5450 Wilshire Blvd. 90036, (323) 933-1666,
The photography lab does a film run once a week to Icon. Drop off before 3 pm on Monday for return of film on Tuesday. See photo cage for pricing.
Samy’s Camera www.samys.com - Culver City - can do an hour turn around if you do not order prints (quality is not as high as the ICON). 4411 Sepulveda Blvd, Culver City 90230  310 450-4551

Select Exhibitions around town

LAXART
Every Building in Baghdad The Rifat Chadiriji Archives at the Arab Image Foundation Jan 7- Feb 17th

LACMA
Sarah Charlesworth: Doubleworld through Feb 4, 2018
CAAM – Gary Simmons: Fade to Black ongoing
No Justice, No Peace: LA 1992 through August 27, 2017

Vincent Price Museum – Laura Aguliar till Feb 10th

Gallery Luisotti
Pacific Standard Time: LALA Christina Fernandez: Prospect

The Getty
Photography in Argentina, 1850-2010: contradiction and Continuity
Sept 16 – Jan 28
Harad Szeemann: Museum of Obsessions Feb 6-May 6
Cut! Paper Play in Contemporary Photography Feb 27- May 27th
Paper Promises: Early American Photography Feb 27- May 27th

The Mistake Room Eduardo Sarabia till Jan 20th

The Armory Center for the Arts Below the Underground

Ghebaly Gallery – The Pain of Others curated by Myriam Ben Salah Jan 20 – Feb 24th

The Hammer Museum –
Stories of Almost Everyone Jan 28 – May 6th
Unspeakable: Atlas, Kruger, Walker: Hammer Contemporary Collection Jan 20 – May 13th

MOCA Geffen Contemporary
Zoey Leonard: Survey Nov 4 – March 25th
Adrian Villar Rojas: The Theater of Disappearance Oct 22 – May 13

MOCA Grand
Anna Maria Maiolino till Jan 22nd
Brassai, Arbus, Goldin Mar 4 – Sept 3

MOCA Pacific Design Center
Welcome to the Doll House Jan 20 – Apr 8th

The Underground Museum
Artist of Color through Feb 4th

Regen Projects
Catherine Opie Jan 12 – Feb 17th

Blum and Poe
Hugh Scott-Douglas Jan 6 – March 3

Hauser & Wirth
Mike Kelley till Jan 21
Ellen Gallagher Till Jan 28th
Mark Bradford Feb 17 – Apr 1

REDCAT –
Dave Hullfish Bailey: Hardscrabble feb 10 – April 29th

Also among others look up Overduin & Co, Cherry and Martin, Various Small Fires, Night Gallery, LA Louver, Honor Fraser, The Box, Michael Kohn, The Box, Center for Land Use Interpretation (CLUI), The Broad, Marciano Art Foundation

And for more LA galleries check out:
http://artforum.com/guide/country=US&place=los-angeles

ATTENDANCE POLICY:

• After missing 3 classes (if the course meets twice per week) or 2 classes (if the course meets once per week) the student’s grade and ability to complete the course will be negatively impacted.
• For each subsequent absence (excused or otherwise), the student’s letter grade will be lowered by one full grade.
• Being absent on the day a project, quiz, paper, exam, or critique is due can lead to an “F” for that project, quiz, paper, exam, or critique.
• It is always the student’s responsibility to seek means (if possible) to make up work missed due to absences, not the instructor’s, although such recourse is not always an option due to the nature of the material covered.
• It should be understood that 100% attendance does not positively affect a final grade.
• Any falsification of attendance may be considered grounds for a violation of ethics before the University Office of Student Judicial Affairs.
• Tardies can accumulate and become equivalent to an absence.
• Attendance will be taken at the beginning of each class.
  • Any student not in class on time is considered tardy.
  • After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in a tardy for that class session.
  • Students will be considered absent if they leave without the instructor's approval before the class has ended or if they take un-approved breaks that last longer than 30 min. or come to class more than 30 min. late.

Statement on Academic Conduct and Support Systems

Academic Conduct
Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section
Discrimination, sexual assault, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the Office of Equity and Diversity/Title IX Office http://equity.usc.edu and/or to the Department of Public Safety http://dps.usc.edu. This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage http://sarc.usc.edu fully describes reporting options. Relationship and Sexual Violence Services https://engemannshc.usc.edu/rsvp provides 24/7 confidential support.

Support Systems
A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute http://ali.usc.edu, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://dsp.usc.edu provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information http://emergency.usc.edu will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

Roski Art Programs Information:
For information and an application to become a Fine Arts minor, please visit http://roski.usc.edu/minors/. Please contact the art advisors at 213-740-6260 with any questions about a minor in the Fine Arts. To become a Fine Arts major, please visit http://roski.usc.edu/undergraduate_programs/ Please contact Penelope Jones at Penelope@usc.edu or 213-740-9153 with any questions about majoring in FA. Applications are due October 1st and March 1st every year.”

PROJECT #1
Content and Form
8 Prints minimum, 4 contact sheets, 1 page notes on subject

How do you define a compelling subject?

1. Make a list of subjects you find compelling to think about and talk about. Choose one from the list.

2. Continually make photographs that speak to your compelling subject outside of class during the first month of school. How the image connects to the subject can be intuitive. Don’t force...
anything. Ask questions and make photographs. Be around the subject mater and focus on reaching a unique personal understanding of the relationship between:

Color (or lack there of), framing and content and form
The space between you as the creator of the photograph and the subject
The illusionistic space that will exist in photograph
The relationship between the formal elements of the photograph and the content

Consider the physicality of color via John Szarkowski's comments about color in William Eggleston’s Guide, Thomas Demand and Vik Muniz’s conversation on their photography, and the examples shown in class. During the process of taking pictures be mindful that sometimes we don’t consciously think about the way the background functions in a photograph. It is just as important as the subject.

You are strongly encouraged to shoot the whole assignment with a medium format camera demo’d in class.

IT IS REQUIRED THAT THIS PROJECT BE TITLED

**PROJECT 2**

8 photographs, 4 contact sheets, typed rules, and notes on what interested you in the topic.

1. Chose a subject matter, idea/concept/question you want to photograph and write out what interests you in this topic in particular.

2. Chose a set of rules ahead of time by which you will make photographs that speak to the meaning you are thinking about. Write them out. They should includes all aspects of the project including, editing and printing rules. Essential in the rules is that the form the work takes should be driven by the meaning – the idea/concept/question you are photographing.

3. Make 8 or more photographs following the rules. This can be black and white/ color/ digital / film based, and include other mediums as needed.

4. Title the project
SELECTED PHOTOGRAPHERS

5 Photographic artists - 5 works by each artist, 10 minute presentations

This is a show and tell presentation. You are responsible for bringing in a Power-point presentation about 5 photographic artists whose works resonate with you and relate in some form to your current photographic interests for your third project. For each artist show one project in depth (5 images). For each image be able to speak about:

The project the photographer was working on that the image is from
The ideas/exploration/investigation the photographer was/is undertaking
What you like about the photographs
How you think they were made
How the image relates to your current photographic interests

You may need to make copy-stand images of some of the works you would like to talk about. This can be done in the lab. You may be able to pull some images off the net. When doing so specify large file in your search.

When you do this presentation it will start with a reading of your proposal for your 3\textsuperscript{rd} project.

Use powerpoint or keynote. For these presentation Image size 8 x 10 x 150 dpi. If using internet images pull large files.

Project #3

Considering the idea of an artist setting out with a specific idea/question/intention prior to taking photographs, develop a body of photographs on a topic of your choosing. This is not a simplistic request and your photographs may look wildly diverse. Pick your direction carefully, as this project asks that you commit to a project in the form of a self-directed proposal, and problem solve photographically NOT switch directions midstream.

The idea here is that you develop your images over time, take photographs, look at them, talk to people about them, and take some more. Consider how your presentation can affect the meaning of the work, - from camera, to film to paper size to method of printing and hanging work.

This project includes:
1. A detailed proposal - typed
2. A revision of that detailed proposal
3. Specific deadlines for contact sheets
4. Critique in progress with 4 prints
5. Final Critique with 10 + prints and 4 contact sheets

**Proposal Guidelines for Project #3**

Tell the truth. Posing is transparent and you’ll never know when you get it right.

Talk about your questions, not your answers. A good question is much more engaging than a formulated conclusion. Be specific even if you are working with abstract concepts. Describe the specific parameters.

**Artist Proposal Skeleton (in this order)**

- Description of proposed project. This should be the title of the work, the media, genre, and subject.

- One sentence that encompasses the main questions of your piece:
  This should define the parameters of the project. This is both to get people interested and to show that your piece has boundaries. What does your project include and what doesn’t it include? Be specific about the topic.

- Narrative or linear description of the work - Create a pragmatic map of the mechanics of your project. Even in the most experimental work, there are structures. What are they?

- Details of the working process that includes specifics of locations, access to locations, equipment you will work with, models (if shooting portraits), and who will work with you if another person is necessary to the work.

- Camera, lighting, time of day, point of view, prints in black and white or color? Digital or analog? Scanned negatives? Reasoning for formal choices.

- Address general problems with your photographic work that this project will negotiate? This is important - To have a sense of where your work fails to head towards a goal of change for the better.

- Closing statements
  Close up with a hopeful goal for your work, addressing the
present tense. Example: I am truly excited about this project. I feel that (title) will give voice to ideas that touch us on a daily basis, a search for sanctuary and forgiveness for past failures.

**Final** - to be submitted via a google drop box invitation

Documentation of all create projects, accompanying slide list and 1 page artist statement

Instructions on notations

Slide list
WORD DOC (includes captions for each work.)
Title the word doc as follows: Last name, first name, semester, course, instructor
(Example: Doe_Jane_FAPH309a_Paul1.doc)

All works in slide list MUST include title, date, medium, & dimensions
**Example:**
**Untitled**, 2017
Pigment print, 30 x 40 inches

*If the photograph was made in the color darkroom it is a Chromogenic Print*
*If made in the black and white darkroom, it is a gelatin silver print.*

2. HI RES/HIGH QUALITY IMAGE FILES (jpg), 8 x 10, 300 DPI
Image files must be titled as follows: Last Name_First Name_Title.extension
(Example: Doe_Jane_BestPieceThusFar_.jpeg)
For the Roski drop box submit Tif.

3. Artist Statement as discussed in class.