Class Description:

The body of work of a skilled and accomplished photographer is measured by a group of images that contain a strong personal voice as a collection. The art world looks for an artist who produces many dynamic photographs, not just one. This course will guide you toward building a coherent body of work that will present well together: a striking photographic portfolio. Through class critiques and individual tutoring, you will learn how to build a strong, unique portfolio that reflects your personal artistic point of view. The class as a whole will work together to discover everyone’s individual strengths, focusing on both skills behind the camera and in the printing, editing, and sequencing processes. By choosing a theme, you will produce a refined cohesive portfolio of fifteen to twenty photographs. We will also look at the work of photographers and artists who can be our inspiration.

Assignments:
- Every week:
  - Shoot several rolls and make contact sheets (or digital equivalent)
  - Spend one hour looking at photo books in the Art Library
- By the end of the course:
  - 15 final prints (preferably 11x14 or larger)
  - 1-2 paragraph Artist Statement
Course Objectives:
- To differentiate between individual images and a body of work
- To be prepared to show your work professionally after this class
- To be prepared to apply to shows, grants, magazines, residencies or photography programs
- Most of all: TO CREATE A MEANINGFUL SERIES OF PHOTOS

Supply list:
- Camera of your choice- 35mm, medium format, large format or digital
- Film of your choice (I can help you to decide which is best)
- Paper of your choice (digital or wet darkroom)
I recommend that the final portfolio is at least 11x14 in size and either traditional fiber paper (if darkroom prints), or an exhibition quality digital paper (I will be happy to help you to decide which best suits your project)
- Portfolio box or equivalent way to store and transport prints

Requirements for a Letter Grade and/or Credit:
There are three options for grades or credits:
- To receive a letter grade (A, B, C, D, No Pass), weekly assignments must be completed and reviewed.
- Credit/No Credit - attendance and participation (as determined by the instructor) is required.
- No Grade Requested (this is the default option) no work is required; no credit shall be received; no proof of attendance can be provided. (Not suitable for those requiring proof of attendance/completion.)

Schedule:

April 30: - Intro to course, review syllabus
- Personal introductions
- Why is the portfolio necessary and what is it used for?
- Proposal of personal project
  Please be prepared to discuss:
  - what camera you plan to use
  - the type of prints you plan to make
  - the subject you plan to photograph or project you would like to complete
  - inspiration for the project (this can be work that you have already made or
other work that inspires you)
-what you imagine the final output to be

May 7
-Slide show of bodies of work or portfolios by various artists. This will be a focus on a single body of early work. I will show my own collections.

May 14
-Critique #1 First pictures and a rough sketch.
Please have at least 5 images that can serve as the beginning of the portfolio. This can include images that are from previous classes that you plan to expand upon. The focus of this critique is how to build upon what you show.
Discussion of the artist statement. We will look at examples and different ways of approaching this.

May 21
-Critique #2
- Group editing day
Bring all the prints and contact sheets you are considering for the final edit.
We will spend the majority of the class looking at each other’s work one on one to get multiple opinions on the final edit

NO CLASS ON MAY 28

JUNE 4
Critique of final portfolio
This will take up the entire class so please have work on the walls to begin right at 7:00. There is a good chance this class will run late so if you have to leave right at 9:00 please make sure to have your work on the walls at 7:00 for the first round.