



ART 421 - PHOTOGRAPHY III

Beyond the Frame

Prof. D. Tyler

The contents of this booklet are meant only as a proposed selection of content for this course. The instructor offering the course reserves the right to make changes, alterations, additions or deletions to the content of the course and this guidebook at any time and solely at his discretion.

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without written permission from the author, except for the inclusion of brief quotations in a review.

© 2020 Holy Kow Press
Niles, Michigan

Warning and Disclaimer

Every effort has been made to make this book as complete and accurate as possible, but no warranty or fitness is implied. The information is provided on an "as is" basis. The author shall have neither liability nor responsibility to any person or entity with respect to any loss or damages arising from the information contained in this book.

Statement regarding students with disabilities Any student who is eligible for accommodations should contact Iris Giamo in the Disabilities Resource Office (103C Madeleva Hall, phone 284-4262, e-mail igiamo@saintmarys.edu) for an appointment to review documentation and arrange for appropriate accommodations. Students who suspect they may have a disability are also encouraged to contact the Disabilities Resource Office.

Academic Honesty: Students enrolled in this course are expected to comply with the College's Academic Honesty Policy as published in that **College Bulletin which is in effect** at the time of the student's enrollment in this course. Students who violate this policy will initially be warned and required to resubmit any coursework found to be deceitful in nature. Students who violate this policy for a second time will be failed from the course.

Course cancellation policy: In the event of your Professor's unanticipated absence from this course due to illness or some other unforeseeable circumstance your Professor will seek to notify you by email or by phone. Your Professor will attempt to reschedule time missed in a cancelled class or provide comparable learning activities to compensate for this cancellation.

Pandemic disclaimers and guidelines

- A. This course is intended to be taught in a face-to-face classroom environment, however, if conditions develop that limit or eliminate the possibility for meeting face-to-face the content of this course may be altered in order for that content and the consequent learning experiences of the participants in the course to be offered in part or wholly in an on-line environment.
- B. In the event circumstances require this course be moved to an online format the assignments and content of the course may change significantly. It is initially anticipated that some digital processes will be substituted for analog processes. It is further anticipated that class meetings will take place as normally scheduled and students will work through BlackBoard and various online media platforms for this purpose. Content for this course will likewise be provided through a variety of online resources
- C. As noted above, this course requires a significant level of direct experiential learning. In various situations this experiential learning may insinuate a need for close personal contact or interaction with your classmates and instructor. Despite appearances, under **NO** circumstances should your actions in the classroom cause you to disregard current college protocols regarding safe distancing, use of PPE or any other classroom or other guidelines/policies currently in effect. If at any time you feel that an activity(ies) in this course would put you at risk of violating current college protocols regarding safe distancing, use of PPE or any other classroom or other guidelines/policies currently in effect please **discontinue** that activity immediately and consult with your instructor. Likewise, if any classroom circumstance causes you anxiety or concern please contact the instructor immediately to discuss that circumstance.
- D. In order to be prepared for a potential shift to online instruction, classroom activities (demonstrations, talks, etc.) may occasionally be offered online rather than in face-to-face mode to insure that students are adequately prepared to employ the necessary tools for online learning should changes be required.

As in any artistic pursuit, safety is a paramount concern for the contemporary artist. Increased awareness of health and safety issues in all work environments does not exclude the creative environment. Please review the list below.

ART 221L / ART 321L & ART 421L- PHOTO LAB SAFETY TOPICS

SDS. Safety Data Sheets are available in the studio for all the chemicals/materials we use in this class.

1. Following certain basic safety guidelines helps to make the artist's work in the studio and laboratory safer and healthier.
2. In photography classes you will be preparing solutions of chemicals frequently. Most often this involves diluting a concentrated solution into a working solution.
3. Never mix or pour chemicals in the vicinity of your eyes. Always pour chemistry below eye level.
4. Wear safety eyewear when necessary to prevent accidental chemical exposure of eyes.
5. Do not put your face in close proximity to chemicals. Chemicals can inadvertently splash on to you.
6. Do not inhale chemical vapors.
7. Whenever you are diluting chemical concentrates be certain to pour the water first and then add the chemical concentrate. If your container has water in it a chemical concentrate is less likely to splash in concentrated from.
8. When handling chemicals be certain to wear protective gloves or use tongs to minimize the risk of exposing your skin to the chemicals.
9. It is a myth, often reflected in popular films and television, that photographic chemicals are safe. **NEVER** place your hands in any chemical solution. Students who ignore this guideline may be expelled from their course.
10. If you get photographic chemistry on your clothing, other than a small droplet, you should remove the clothing as soon as possible to avoid exposure to the skin.
11. If you get photographic chemistry on your skin flush the affected area with water immediately. Avoid prolonged exposure of the skin to photographic chemicals since they may induce an allergic reaction. This is often seen as a rash on the skin.

12. Ventilation equipment must be in use whenever you are using a darkroom or processing facility. Students who ignore this guideline may be expelled from their course.
13. Be certain not to operate any electrical equipment (timers, enlargers, dryers, etc.) with wet hands. Make certain your hands and your working area are dry before plugging in electrical devices.
14. Small chemical spills should be wiped up immediately with paper towel and you should be wearing gloves. In the event of a large spill you should contact your instructor or the Security Department.
15. Check all containers before handling them to be certain they are properly sealed.
16. If you are uncertain about the proper use of any equipment or materials for this course you should always ask the instructor first for assistance.
17. Be careful - do not splash or drip chemicals on your classmates.
18. Be considerate of those working near you. Always alert others to any safety concerns you might have. Pay attention to warning signs.
19. For security purposes no student is permitted to work in the studio areas of the Art Department after 6:00 PM without a classmate or friend in the immediate vicinity.
20. Clean up completely after you have finished your work. A clean studio environment provides a safer working environment for everyone.
21. The Security Department phone number is 5000. In case of an emergency you may wish to contact them.

**COURSE OUTLINE: PHOTOGRAPHY III (Beyond the Frame)
ART 421**

"I'm always tempted" he says, "to bring my first two years worth of pictures to show my students who are discouraged. Those pictures are just like anyone else's." Burke smiles. "It just goes to show," he says, "that its more important to keep on working than it is to be a genius"

Instructor: Professor Doug Tyler

Office: 330 Moreau Hall / 170A Moreau Hall

Office Hours: Monday/Wednesday 9:30 - 11:00
Tues./Thurs. 8:30 - 9:00 & 1:00 - 1:30
or by appointment

Communications: I am not at a computer as often as would be ideal. The best way to reach me is by text message at my cell phone number. I do not publish this number but will provide it in class so please note it down.

Phone: Office: (574) - 284 - **4621/4623**
Home: (269) - 683 - 0934 (this should be a local call)

Email: dtyler@saintmarys.edu

Lab assistants: Hannah Toepp, Chief Assistant, Brynne Elick and Hannah O'Farell, Assistant-to-the-Chief.

Course Goals: Photography III will extend, as well as refine, those skills developed in Photography I and II while introducing the student to a range of new photographic modalities. Continued and increasing emphasis will be placed on expanding the student's understanding of light as the medium of photography. The course will introduce students to a range of non-silver imaging processes including some new digital imaging techniques. These areas will be approached through work done on specific assignments as well as consideration of current trends in the field of contemporary photography.

Implementation: New technical concepts and procedures will be introduced to students during class lectures and demonstrations. Class members will explore new processes and approaches in the medium through an expanded program of laboratory exercises and demonstrations. Results of these exercises will receive critical commentary during selected class periods and should guide the student in the development of their photographic skills.

Evaluation: The student's final course grade will be based upon the accumulation of achievement points received during the semester. Achievement points being awarded for evaluation may include, but shall not be limited to, points for participation in class critiques and discussions, presentation of any written assignments, development of skill in the use of the photographic medium, attendance and scores from any tests or quizzes administered during the semester. In addition, each student will be required to submit a portfolio of their work at the end of the semester for which points will also be awarded. Criteria for the presentation of this portfolio will provided in class.

Proposed point weighting

A. 5 -8 photo assignments	200 points
B. Class participation	100 points
C. Attendance grade	100 points
D. Papers/quizzes	100 points
E. Final portfolio	500 points

SAFETY: Any student enrolled in this course is required to observe the safety guidelines outlined for this course. Students who ignore the safety guidelines outlined for this course or employ improper safety practices may be dismissed from the course.

Attendance and Late Assignments: Late assignments may be **devalued 10 achievement points** for each day they are past due unless *major medical/Covid/family reasons* restrict your work. Late assignments will be evaluated at midterm and during final portfolio evaluation or at the discretion of the instructor.

Attendance and participation are necessary to learning hence achievement points will be awarded for each class meeting you attend and for your participation in that class meeting (make-up points will be available and achievement points may also be awarded for attending events / exhibitions specified by your instructor). Because of the special nature of demonstrations required for this course all students will need to be present at the beginning of class. Any student not present at the beginning of the class or when roll is taken will be considered absent from it. ***Any student who misses more than 7 class meetings (except for major medical/Covid/family reasons) may fail this course !*** HOWEVER – if you are feeling sick please stay home or in your room and follow all appropriate college guidelines.

Attendance at all critiques is also NECESSARY. Unexcused absence from any critique may result in the loss of 50 achievement points. (*except for major medical/Covid/family reasons*).

MY GENERAL GRADING SCALE:

You tried and made primarily **thoughtful** decisions:

A (90 – 100% of possible achievement points)

You tried and made **some** thoughtful decisions

B (80 – 89% of possible achievement points)

You tried but **didn't make** many thoughtful decisions

C (70 – 79% of possible achievement points)

You tried somewhat and made **some bad** decisions

D (60 – 70% of possible achievement points)

You didn't try and you didn't **think**

F (0 – 59% of possible achievement points)

FINAL GRADE POINT SCALE:

900-1000 POINTS = A

800-900 POINTS = B

700-800 POINTS = C

600-700 POINTS = D

600 POINTS OR LESS = F

LIST OF PHOTO SUPPLIERS:

1. Gene's Camera Store Genescamera.com
502 Lincolnway West
South Bend (Downtown) 234-2278
2. Central Camera
230 South Wabash
Chicago, Illinois (in the loop) 312-427-5580
3. Freestyle Photo
(Specializing in Traditional Photographic Black and White Film,
Black and White Paper, Chemicals, etc.).

<https://www.freestylephoto.biz/>

4. Photographer's Formulary
(Much non-silver photo requires special chemicals and other supplies.
Photographer's Formulary has been providing photo artists with the necessary
materials for non-silver photography for many decades).

<http://stores.photoformulary.com/>

SUPPLIES NEEDED:

- A. Textbook: Photography: The Essential Way by London, Stone and Upton (available in paperback)
- B. Darkroom Towel & Smock / Apron (mandatory)
- C. Plastic negative sleeves – not a whole pack only a few sheets.
- D. Dusting device (brush, ear syringe or canned air)
- E. Printing paper - you will use a limited amount of silver halide paper in this course. Initially you will need some 8 X 10 paper. We will discuss additional needs as the course develops.
- F. Film – you will be shooting about 2 rolls of B/W film for assignments. Kodak Tri-X .
- G. Misc. brushes for coating, painting, etc.
- H. White mat board - for mounting photo assignments
- I. X-acto knife with a No. 11 blade
- J. Drymount tissue (Seal Colormount 8 x 10 and 11 x 14 and larger)
- K. Assignment folder - must have two pockets in it
- L. 18" Metal straight edge (ruler) and 1" roll of masking tape
- M. Money for digital and miscellaneous materials for class including, but not limited to, transparency sheets, fabric transfer sheets, window cling material, special rag printing papers, etc. I estimate that you will need an additional \$25.00 for these materials.
- N. Dark room key (available at the Cashier's Window at the Business Office in Lemans Hall - see Ms. Jessica Biek. A \$15.00 deposit is required.)
- O. 1 or 2 Gb USB memory stick

In addition to purchasing these supplies you will need to select a storage locker. These lockers are located on the basement level near the darkrooms. Please select a locker for storing your personal property and materials (remember that your assignment drawer is for that only - assignments!). You will need to provide your own lock for this locker.

ART 421L PHOTOGRAPHY III – BEYOND THE FRAME

MIDTERM ASSIGNMENT EXHIBITION PLAN - "*PHOTOGRAPHY IN 20/20*"

The problem: Developments in the field of art photography continue at a rapid pace. New image makers are constantly entering onto the scene with considerable influence on the direction of contemporary art. In many ways it is difficult to separate out what is important from what is less important in this avalanche of new images and ideas. One means by which this is done is through the various exhibitions held at galleries, museums, biennials and other exhibition venues. Relying on various curators/decision makers/editors, the art community denotes what is significant and what is less so in the vast body of images which is produced annually.

Assignment: In this assignment the class will act as a planning council. Your assignment is to plan a major exhibition for the High Gallery of Art (part of the prestigious Wharton Institute for studies in Contemporary Art in London) which highlights both current and future directions for the field of art photography. Your exhibition will be planned for the Creighton Gallery a space of 1500 Square feet (30' X 50' with 12' ceilings) located just inside the entrance to the Institute. You will research the work of current as well as up and coming artist/photographers and from this group of individuals you will select and design an exhibition. Your plan will consist of the following components:

A. Inventory of works - This list will give the Artist's name, title, medium , date and size of each work you intend to include in the final exhibition. This sheet will be prepared as part of an overall promotional package for the exhibition.

B. Rationale & Grant plan - You will prepare a grant plan to be submitted to the Institute for Museum Services to fund the exhibition. This plan will include the following: A statement of rationale for the exhibition (whose included, why, why this exhibition should be funded over others), size of the exhibition, length of the exhibition, proposed dates, intended audience, copies of your installation plans.

C. Installation Model - In order to provide a more concrete vision of your exhibition you will provide an installation model for your exhibition. This model will consist of: elevation drawings for each wall in the exhibition space (A simplified space plan is attached to this assignment sheet to assist you), a floor plan and a ceiling lighting plan.

D. Publicity Materials - You will prepare a publicity package to be used in promoting the exhibition to the public. This publicity package will consist of : A poster design (16" X 20" in size) for the exhibition, a one page advertisement for *Art in America* which publicizes the exhibition and a press release to be sent to the media.

E. Exhibition Presentation - Using the materials prepared above you will present your exhibition to the Board of Trustees of the Institute (Photo I) explaining primarily your choices for the exhibition and your rationale for those choices. You will illustrate this presentation with slides, video, etc.

DUE DATE: _____

ART 421 PHOTOGRAPHY III – BEYOND THE FRAME

ASSIGNMENT NO. 1 THE WORLD IN THREE-DIMENSIONS

"but it (*stereo photography*) will never attain the pinnacle of acceptance that other photo processes have, and that's the pity of it all - it really is one beautiful way to present a photograph."

from "*3-D Updated*" by Paul Farber
U.S. Camera & Travel - January 1966

The problem: An interest in creating photographs that transcends the limitations of two-dimensional photographic prints has existed since the beginning of photographic history. STEREO PHOTOGRAPHY has undergone multiple spates of public popularity over the past 200 years. Perhaps the most widely known is the popular craze for 3D horror films during the 1950's. During this decade iconic 3D classics like "House of Wax" (1953), 'Creature from the Black Lagoon' (1954), "Revenge of the Creature" (1955) were all the rage at cinemas throughout the US. With several recent major advances in technology 3D imaging has experienced a revival that has cut across several photo-based media (3D Television, 3D films and 3D photo) not to mention and ongoing interest in virtual reality experiences.

Historical Backdrop: Review the following brief histories of stereo photography. You will be submitting two factoids (brief bits of information) to the class that you found particularly interesting from these sources. You will submit these factoids by email to your instructor and your classmates.

<https://www.jrsdesign.net/stereo-photography>

<https://fixthepoto.com/stereoscopic-photography.html>

<https://cnx.org/contents/s3OUU76y@5/A-Brief-History-of-Stereographs-and-Stereoscopes>

Stereo Photography Techniques: Because the essential principle of stereo imaging is fairly simple (present two moderately spaced views of the same subject) there are a plethora of stereo imaging techniques ranging from the earliest stereo photographic viewing cards up to today's most sophisticated virtual reality systems. The following Wikipedia link provides one of many exhaustive lists of these techniques (the second link above also presents examples of various methods):

<https://en.wikipedia.org/wiki/Stereoscopy#Art>

Some examples of these various techniques will be presented to you for class. Among the types to be presented are:

Stereo card and viewer
Anaglyph
Stereo
Hologram(s)

virtual reality systems
3D animated GIFs
Device 3D (iphones/ipads, etc.)

Lenticular photographs

Submit two images of stereo recording devices (cameras) that you find inventive and worthy of sharing with your classmates.

Submit two images of historical stereograms (side by side presentation) that you feel reflect some of the unique potential of stereo imaging. Include two sentences for each image describing what unique potential you believe these images reflect.

Image Assignment: For our initial foray into 3D imaging we will look for inspiration to the famous horror films of the past, revisiting them for their innovative approaches and their cliché messages.

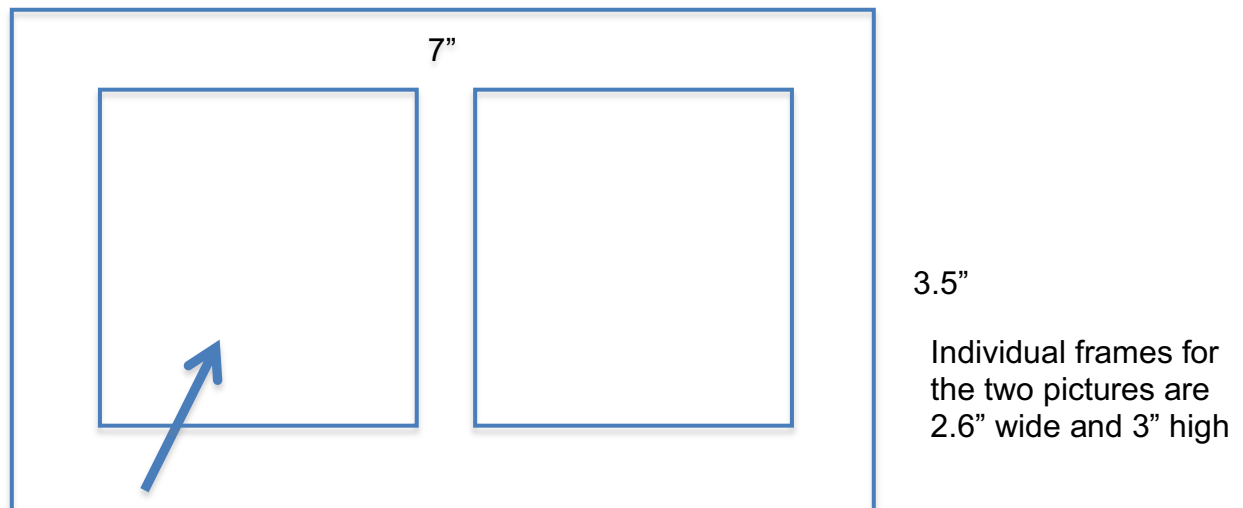
For this assignment you will create at least two types of 3D images. Each of these techniques has its very own unique imaging qualities (though all 3D stereo imaging techniques rely on presenting separate images to the left and right eye). Among the options I wish to explore with you are the following:

ANAGLYPH – Using the famous red/blue or green/orange technique in which one eye sees a red image and the other a blue image reconstruct a horror film of your choosing. The horror film which you are reconstructing need not have been 3D. You will generate two final images as 16” X 20” (approximate size) large format inkjet prints.

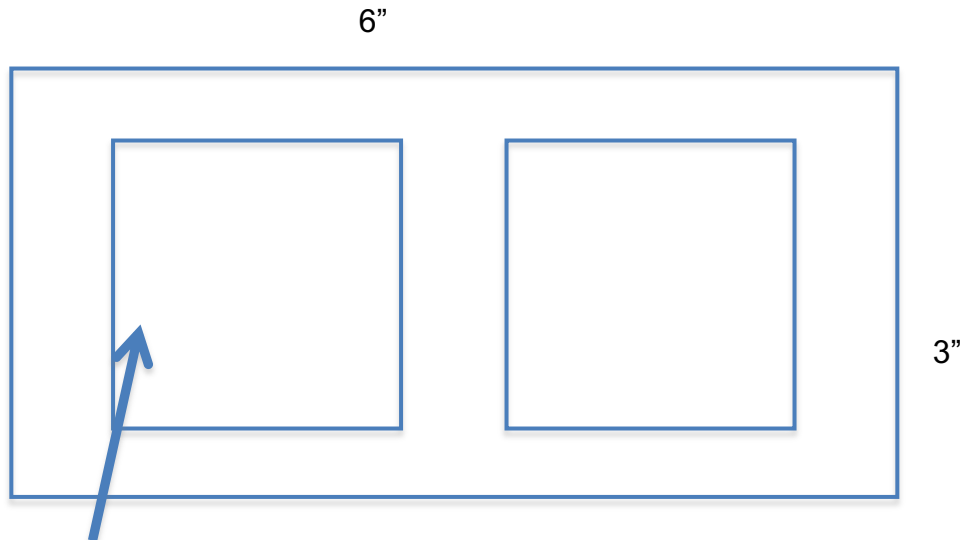
STEREOGRAMS – Using the duplex (double image) stereogram technique popular in Victorian times create two stereogram cards that explore everyday subject matter that might otherwise be overlooked but has horror-laden characteristics. These little horrors might involve the savaged remains of a small animal, the remnants of a badly treated toy, etc.

LENTICULARS – Time permitting we will attempt to create a lenticular image in the course. The thematic structure of this portion of the assignment will be “scary spaces/frightening places.” Parameters for this element of the assignment will be provided in class.

Templates for Stereo Pairs



B. Template for the small plastic glasses (file size for printing)



The individual frames for the two pictures are 2" wide and 2" high.

HOLOGRAMS – Time permitting we will attempt to create a single beam reflection hologram as a collaborative process. Each of you will participate in constructing the object for recording. This object will continue the horror film theme outlined for parts

Note: Many of the images for this assignment will be generated in digital form even though most of the early techniques for stereo photo involved analog methods. A valuable Freeware program for this purpose is available under the name **StereoPhoto Maker** and is available at the following link (note that this is primarily a Window's program but there is a Mac version available as noted at the top of this page):

<http://stereo.jpn.org/eng/stphmkr/>

Assignment Objectives:

1. To begin to explore the extended boundaries of the photographic medium and to look beyond the frame(work) of traditional 2D photography
2. To introduce the student to the tools, concepts and theories involved in multiple stereo imaging techniques. To learn some of the important aspects and theory involved in stereo-imaging.
3. To examine the work of various artists who have employed stereo imaging techniques in their photographic oeuvres.
4. To continue our exploration into the critical role of light in the photographic medium

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Evidence of a commitment to quality execution of your work. At this stage you are aware of what is good technique and how the absence of appropriate technique may distract from the effect you wish to achieve in your image. Follow through and "do it right".
2. I am constantly in search of originality and creativity. Does the work which you have submitted demonstrate to me that you have sought original solutions to the problem posed in the assignment. Have you used your knowledge and skills to explore new possibilities, taken risks and so forth.
3. Your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that.
4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATES:

_____ one page written description of film choice,

_____ **Anaglyph and stereogram**

_____ **Lenticular images**

ART 421 PHOTOGRAPHY III – BEYOND THE FRAME

ASSIGNMENT NO. 2 FRIGHTENING FRAGMENTS (Little Box of Horrors)

"The whole doesn't always equal the sum of the parts-"

The problem: In the realm of alternative photographic media and materials one of the most widely recognized methodologies for modifying photographic images (especially B/W) is by toning, tinting and hand-coloring photographic materials. The range of options here is really limitless, from formal toning materials available in stores to vegetable dyes which you prepare yourself.

Historical Backdrop: Review the following sources on toning and tinting photographic images. Note that most of these resources relate to the use of toning and tinting in connection with early filmmaking since these processes were so widely practiced in the late 19th and early 20th century to embellish B/W films. **You will be submitting two factoids** (brief bits of information) to the class that you found particularly interesting from these sources.

http://nautil.us/issue/26/color/the-phantasmagoria-of-the-first-hand_painted-films

<https://hyperallergic.com/129119/faster-than-sound-color-in-the-age-of-silent-film/>

<https://www.scienceabc.com/eyeopeners/why-are-photographs-from-the-past-sepia-toned.html>

Image Assignment: Create a box (collection) of B/W photograms or photographs based on the personal theme of revulsion. The objective here is to construct a whole or complete sense of what repels you from the aggregate of your individual samples (the fragments). Each of the sample images in your "fragments" sampler will be NO SMALLER than 4" X 5" and each will be toned using some form of tinting, toning, etc. (you must use a minimum of 4 different techniques).

Consider the BOX/CONTAINER for your fragments as integral to the piece. You may wish to decorate or embellish it appropriately so that it is clearly an active component in the overall expression of your work.

Toning Techniques (an abbreviated listing):

Sepia toning
Selenium toning
Gold toning
Iron blue toning

Sepia toning in a nutshell

https://www.youtube.com/watch?v=jsMY_GjEpS4

Sepia toning as a short “how to” using Fotospeed sepia toner

<https://www.youtube.com/watch?v=4u1gBVLJLw>

A pdf handout from Ilford with great background info on toning

<https://web.archive.org/web/20101124164446/http://ilfordphoto.com/Webfiles/2006211122422785.pdf>

Selective Toning

Tinting Techniques (an abbreviated listing):

Commercial tinting materials (i.e. Marshall’s Retouching Oils, Pebeo Photo Oils)

Kool aid (inexpensive, accessible but not very permanent)

Food coloring (inexpensive, accessible but not very permanent)

Water colors

Screen print (overprinting)

Vegetable dyes (there are nearly a limitless range of these materials)

Background information on hand tinting photographs

<https://www.bhphotovideo.com/explora/photography/tips-and-solutions/the-basics-of-hand-coloring-black-and-white-prints>

Short how-to-video on hand-coloring using photo pencils

<https://www.youtube.com/watch?v=Qe0Un-hhMFE>

A detailed written tutorial on hand coloring/tinting

<https://www.thephotoforum.com/threads/introduction-to-hand-coloring.147257/>

Tinting using organic materials

<http://www.alternativephotography.com/toning-black-white-photographs-with-organic-materials/>

There are many sources of information on hand tinting

Objectives:

1. To start our photographic engines for the semester in somewhat familiar territory.
2. To introduce the student to the tools, concepts and theories involved in tinting, toning, et al.
3. To examine the work of various artists who have employed tinting, toning, et al in their photographs.
4. To begin to explore the expressive power afforded by the use of multiple images in the creation of a single visual statement.

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Evidence of a commitment to quality execution of your work. At this stage you are aware of what is good technique and how the absence of appropriate technique may distract from the effect you wish to achieve in your image. Follow through and "do it right".
2. I am constantly in search of originality and creativity. Does the work which you have submitted demonstrate to me that you have sought original solutions to the problem posed in the assignment. Have you used your knowledge and skills to explore new possibilities, taken risks and so forth.
3. Your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that.
4. Evidence of the awareness an application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE: _____ One page email synopsis of concept

DUE DATE: _____ Final project due in completed BOX

ART 421L PHOTOGRAPHY III - BEYOND THE FRAME

ASSIGNMENT NO. 2 (ALTERNATE) DIGITAL MOVIE (FROM STILLS)

"The digital editing process, however, allows not simply for discarding an image, but for erasing it entirely."

Michael Ensdorf

*Photography at the Crossroads: The Coexistence of
Chemical and Digital Processes*

The problem: Along with the enormous variety of non-silver emulsions and non-traditional approaches (photograms, pinhole cameras, et al) to the photographic medium today there are an enormous range of options in the context of digital photography. Digital photography not only extends the tools available to the photographer but these same tools may, by their unique nature, transform both the physical and conceptual characteristics of the artist's work. We will explore some digital imaging options through the creation of a time-sensitive digital video project.

Assignment: In preparation for this assignment you will be introduced to several new digital programs (i-movie, a sound editing program, et al). In addition you will be introduced to several means for converting analog image data into digital image data. Employing these techniques you will create a (minimum) one minute digital video based upon one of the following three structures:

A. Digital Body Collage – use the flat bed scanner to scan a human form(s). Use these digital photo images along with the dimension of time to construct a composite image of the subject(s). You will accompany this image with sound to extend the expressive range of your work.

B. Digital Negative Collage – use the department film scanner to scan a images from your old or other found negatives (family, friends, etc.) Use these digital photo images along with the dimension of time to construct an imagined narrative). You will accompany this image with sound to extend the expressive range of your work.

B. Digital Faux Animate Collage – using your own digital files (see above) and the capabilities in photoshop to create sequential alterations to these files construct a digital video which explores the metamorphoses of these images. You may wish to investigate how transitional effects in I-movie might be integrated into this. You will accompany this image with sound to extend the expressive range of your work.

Objectives:

1. To reinforce for photography students the very powerful connections between the arts of photography and that of filmmaking.
2. To introduce the student to the tools, concepts and theories involved in transferring analog imagery into digital imagery (cameraless digital photography). Specifically flatbed scanning and film scanning

3. To explore the visual and expressive opportunities afforded by the visual sequencing of images and to examine the work of various artists who have taken up the issue of sequential imagery in their photographs.

4. To introduce the student to some of the simple tools (software, et al) for digital video.

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Evidence of a commitment to quality execution of your work. At this stage you are aware of what is good technique and how the absence of appropriate technique may distract from the effect you wish to achieve in your image. Follow through and "do it right".

2. I am constantly in search of originality and creativity. Does the work which you have submitted demonstrate to me that you have sought original solutions to the problem posed in the assignment. Have you used your knowledge and skills to explore new possibilities, taken risks and so forth.

3. Your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that.

4. Evidence of the awareness an application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE: _____ at the beginning of class.

ART 421L PHOTOGRAPHY III - BEYOND THE FRAME

ASSIGNMENT NO. 3 SCARY CONFRONTATIONS (COUPLETS)

“Like music lovers who swear by the virtues of albums over compact discs, photographers assert that hand-applied emulsions and multiple exposures allow them direct involvement in the craft of photography and in the end create a warmer, more expressive work.”

Lisa Stein, Chicago Tribune
February 11, 1999

The problem: As photographers we tend to accept the availability of manufactured photographic materials as natural and inevitable. There was a time however (admittedly over a century ago) when many of the photographic materials which artists worked with were produced by them rather than manufactured. Today, as the above quote attests, in the face of an electronic imaging onslaught, many artist/photographers are reverting to media which they produce themselves – to alternative / non-silver photographic processes which they feel “in the end create a warmer, more expressive work.”

Historical Backdrop: There is a vast array of materials available regarding alternative photographic processes, including Liquid Light. What may not be so clear is the incredibly important role that women have played in the revitalized interest in these media. Among the most notable of these is Bea Nettles whose 1977 publication *A Photo Media Cookbook* propelled these various techniques to the forefront of the photographic universe. Please read this recent interview with Nettles and write a short paragraph reflecting on her comments in the interview.

<https://www.lomography.com/magazine/344074-painting-the-dreamscape-an-interview-with-bea-nettles>

Please peruse the list of alternative media presented on this site and look at the works of photographers presented there. Note the significant presence of women amongst these photographic practitioners.

<http://www.alternativephotography.com/gallery/gallery-by-process/>

Finally, peruse the internet and identify the work of a photographic artist that employs an alternative photographic process and whose work you find compelling. Please email your classmates and instructor and share a link to that artist’s work with along with two sentences identifying what led you to your selection.

Image Assignment: “Rough around the edges: Scary Confrontations” will employ the manufactured (but hand-applied) emulsion known as LIQUID LIGHT (LL). Using LL construct two separate images (approximately 8 X10 in size on paper 11 X 14) that will become frightening to the viewer because of the clash of content represented between them. For this assignment you might juxtapose the face of a well-known person with an appropriated image of a toxic compound or its container. The rough edges characteristic of hand coated emulsions will be an integral part of your final design.

Objectives:

1. To rethink our concept of what constitutes photographic practice.
2. To examine the work of various artists who have taken up the issue of non-silver processes.
3. To investigate a photographic process which is more direct in nature.
4. to consider the relational effects of photographic images. How are photographs when presented in combination with other photographs effected.

Evaluation: Your work will primarily be evaluated according to the same criteria: listed in the preceeding assignment.

I will pay special attention to your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that.

DUE DATE: _____ at the beginning of class

ART 421L PHOTOGRAPHY III - BEYOND THE FRAME

ASSIGNMENT NO. 4 MOTHER AND CHILD (DAUGHTER) REUNION

"When your five she's a goddess. You smear your face with her lipstick and model her earrings and high heels, wanting to be just like mommy. That's the way it is until you're about thirteen."

Gina Shaw

Web article

<http://health.howstuffworks.com/wellness/women/general/mother-daughter-relationships.htm>

The problem: Well – it is not a problem but it is widely known that mothers and daughters often share very special relationships and bonds. In Gina Shaw's article cited above there are specific examples of such relationships which are described and an interesting discussion of some of the potential "rough spots" which may develop between a mother and daughter as the daughter matures and prepares to leave home and create an independent life for herself.

Historical Backdrop: The cyanotype process is one of the earliest known to photography. Interestingly it also demonstrates the early influence women had upon the evolution of photography. Please read this small excerpt on the process asking yourself – "who is Anna Atkins?"

Saint Mary's College is honored to have its own premiere collector of Cyanotypes. Jill Hobgood is on staff in the SMC library and will do a short presentation for you about her collection and featuring historical insights into the medium and its special connection to Saint Mary's College.

Please read this brief history of the Cyanotype:

<http://www.eyesonphoto.com/2013/03/cyanotype-history.html>

A more recent treatment of the subject is included in this NY Times article. Please read the article and share two salient factoids from it with your instructor and classmates.

<https://www.nytimes.com/2016/02/06/arts/design/cyanotype-photographys-blue-period-is-making-a-comeback.html>

Special note: *a close relation to the cyanotype is the anthotype in which the light sensitive properties of plant materials is employed by photographic artists to generate images with myriad color casts. The following two links will provide some initial introduction to this topic:*

<https://www.instructables.com/id/Alternative-Photography-Anthotype-Cyanotype/>

<https://www.youtube.com/watch?v=UGaxslpK7vY>

Assignment: Using the cyanotype process that will be demonstrated for you create two distinct images/artworks for this assignment. In order to record these images you will need to make contact prints on the recording material (paper, fabric, et al) which you are using. Cyanotypes require recording with ultraviolet light. Your exposures will need to be completed on the light table in room 143 or outside in sunlight.

A. Using the fabric material which is provided to you create a photogram image which explores the theme of Mother and Daughter relationships. You are free to employ any visual content which you choose for this image. Your working size for this piece will be 11" X 14".

B. Using the paper which is provided to you create a photographic image (or small series of images) which explores the theme of Mother and Daughter relationships. You may use family prints/negatives from your own family or negatives which you have recorded specifically for the project. You may not employ found images for this part of the assignment. Your working size for this piece will be 11" X 14".

Objectives:

1. To introduce and explore an additional non-silver photographic emulsion. Note the dramatic differences between the manner in which Liquid Light and cyanotypes are processed.
2. To initiate the use of non-standard negative materials (in this case we will be employing laser jet prints as a substitute for continuous tone negatives).
3. To explore the visual and expressive opportunities afforded by the cyanotype process and to examine the work of various artists who have taken up the issue of sequential imagery in their photographs.

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Evidence of a commitment to quality execution of your work. At this stage you are aware of what is good technique and how the absence of appropriate technique may distract from the effect you wish to achieve in your image. Follow through and "do it right".
2. I am constantly in search of originality and creativity. Does the work which you have submitted demonstrate to me that you have sought original solutions to the problem posed in the assignment. Have you used your knowledge and skills to explore new possibilities, taken risks and so forth.
3. Your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that.
4. Evidence of the awareness an application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE:

Part A. – _____ at the beginning of class.

Part B. – _____ at the beginning of class.

ART 421 PHOTOGRAPHY III – BEYOND THE FRAME

EXERCISE A: TRANSPARENT FEARS

"My own eyes are no more than scouts on a preliminary search, for the camera's eyes may entirely change my idea."

Edward Weston

The problem: There are many photo-imaging techniques which do not involve the use of a photosensitive silver emulsion (as we have witnessed in some of our preceding assignments). For the photographic artist there are many processes available as extensions of traditional photographic imaging technique. In recent years digital technology has opened the artists retinue of options to include the use of transparent films.

Assignment:

A. Fear of the unknown, fear of an individual, fear of heights and other phobias whatever the source of a fear, it is often hidden within us. Many past horror films have played on the power of hidden fears. In this assignment we will focus on making our fears transparent by integrating photographic images with a surrounding environment. You will begin by creating a 7.5" X 10 " image in digital form using the Photoshop program.

B. Your completed image will then be printed onto a transparent static cling film. You will then transfer your image to a window surface. You will be able to see through this material so that the surrounding environment is melded into the image in some manner.

Objectives:

1. To introduce and explore an additional non-silver photographic processes There are many inkjet print materials available that extend the expressive range of the photographer.
2. Especially important here is the element of transparency.
3. To consider the integrative possibilities afforded by the medium of photography.

DUE DATE:

Part A. _____at the beginning of class.

Part B. _____at the beginning of class.

ART 421 PHOTOGRAPHY III - BEYOND THE FRAME

EXERCISE B: PHOTO/HOLO MONTAGE

The Problem: The holographic image has striking visual qualities that afford the visual artist a wide range of expressive opportunities. This range may be further expanded by combining the holographic image with the photographic medium. The two-dimensional and three-dimensional characteristics of these media may be employed in an antagonistic or complimentary manner to achieve very dramatic effects.

Assignment: Using the properties of color, design and space intrinsically associated with the media, create a 4" X 5" holographic image which employs both the two-dimensional properties of the photograph and the three-dimensional properties of the hologram in the same work. You may explore any theme which you choose, socio/political, formalist, conceptual, expressive, etc.

Objectives:

1.) To familiarize the student with the basic procedures for material equipment and laboratory use in conjunction with the creation of laser transmission holography.

2.) To introduce the student to the basic concepts of light:

- Dual theories of light (particle and wave)
- Light and coherence principles in holography
- Interference and the mechanism of holography
- Reference angle and reconstruction
- Virtual (orthoscopic) vs. Real (pseudoscopic) image
- Special properties of a "whole" image.

3.) To continue examining the basic properties of light and their relation to the expressive potential of holography.

Evaluation: The grading of this project will be based upon three primary criteria. The first of these will be the technical execution and its contribution to realization of the final image. Secondly, creativity in application of the medium to the concept being addressed will be considered. Lastly, overall presentation will be included in the evaluation. (Note: Your final project should be submitted in the condition deemed appropriate for presentation in a professional environment.)

Due Date:

ART 421 PHOTOGRAPHY III - BEYOND THE FRAME

EXERCISE C: SHROUDED MYSTERY - FABRIC PHOTOGRAPHS

"I've seen enough horror movies to know that any weirdo wearing a mask is never friendly."

Friday the 13th Part VI: Jason Lives (1986) (Elizabeth)

The problem: We have been moving “beyond the frame” throughout this semester. We have been experiencing and exploring a variety of new photographic processes and materials. Most of the materials we have printed upon though have had a rigid character. Paper, Plexiglas, etc. It is possible to image on less rigid substrates like fabric and these substrates (surfaces) offer unique expressive advantages.

Assignment: As we discussed in our “Transparent Fears” assignment what is unknown or invisible is often times more frightening than what can be seen. Fear of the unknown has been a recurrent theme in films. In some instances what is unseen is physical but simply masked – in other cases it simply can’t be seen. An excellent example of the first is the 1990 fright film *TREMORS* starring Kevin Bacon.

A. Using the fabric material that is provided to you create a digital photo print that serves as a shroud for a frightening object. Your shroud image may be unassuming, diversionary or it may itself be of a frightening nature. Your final artwork will consist of the imaginative placement of your shroud over the object you have selected.

Objectives:

1. To introduce and explore another non-silver photographic technique. Note the unique qualities of the inkjet fabric and consider how these might be adapted to or incorporated into a project.
2. To extend non-silver photography further into the digital realm and to expand your understanding of the burgeoning digital imaging arena.
3. To explore the extension of a previously explored theme into the realm of a new medium.

DUE DATE:

Part A. – _____ at the beginning of class.

ASSIGNMENT NO. 5 In my VIEW

The Problem: You have now had the opportunity to greatly expand your awareness of the visual options available to the artist choosing to work in the medium of photography. During this semester you have begun to extend the range of processes in which you are capable of working. In addition to this you have enhanced the depth of your knowledge of photosensitive materials and digital technology. You are now reasonably familiar with the tools available to the B/W photographer for fabricating non-silver images and have a greater understanding of the aesthetic and technical differences between natural and artificial lighting sources.

Assignment: 5 Photos - In my VIEW

Create a set of five photographs which clearly present a specific theme, genre, concept or shared content and which display your unique expressive concerns as presented through the medium of photography. You are free to return to approaches employed in previous assignments or to extend out into unexplored processes that reach "Beyond the Frame" of traditional photographic experience.

You will discuss the final format (size) of your images with me as well as the final mode of presentation.

Recommended Readings:: **TEXT:** Review Chapter 11 (lighting) and all the materials covered in lectures, demonstrations and videotapes presented to you in class. Your **TECH QUIZ** is planned for April 27, 2004.

Objectives:

1. To offer an opportunity for personal exploration building upon the preceding information and assignments presented in this course.
2. To explore the complexities of developing a theme or concept within an allied group (set) of images.
3. To examine the work of various artists whose artistic production may be related to the issues and ideas of central concern in your personal work.
4. To maintain sensitivity to the issue of light as medium

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Evidence of a commitment to quality execution of your work. At this stage you are aware of what is good technique and how the absence of appropriate technique may distract from the effect you wish to achieve in your image.
Follow through and "do it right".
2. I am constantly in search of originality and creativity. Does the work that you have submitted demonstrate to me that you have sought original solutions to the problem posed in the assignment. Have you used your knowledge and skills to explore new possibilities, taken risks and so forth.
3. Your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that.

4. Evidence of the awareness an application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE: Email proposal due _____ (by 12:00 noon).

Contact sheets due _____. (at the beginning of class)

Final assignment is due _____ at the end of class - submitted with your semester portfolio.

NOTE: Your lab key must be returned to the Business Office no later than 4:00 PM of the last lab day of the semester in which you are enrolled in this course. If your lab key is not submitted by the deadline you will receive an incomplete for the course. All personal property must be removed from the lab by 4:00 PM of the last lab day of the semester in which you are enrolled in this course. Any property left beyond this time will become the property of the Department of Art and will be disposed of at the Department's discretion.

No lab work is permitted after the last official class meeting unless authorized by the instructor.

SUPPLEMENTS

USEFUL RESOURCES

<http://www.graphicsatlas.org/identification/>

an excellent compilation of the various photographic processes (silver and non-silver) used by image makers with detailed examples of each.

<http://www.graphicsatlas.org/identification/>

A great source of information for applying LIQUID LIGHT to various surfaces. Links also to student work from the related course.

<https://www.penumbrafoundation.org/lectures>

The Penumbra Center in NYC is a non-profit promoting contemporary photographic education – oftentimes alternative processes. This link is to a listing of recent lectures that include images by major artists.

FY2005 Institute for Museum Services Regional Partnership Initiative Grant Program

APPLICATION FORM Refer to instructions, beginning on page xx, that explain each question and will help you complete this application.

SECTION A. GRANT REQUEST INFORMATION

1. Grant Program: APPLY FOR ONE ONLY

Arts Organization Support: ___ Level I ___ Level II

Arts Project Support

2. Amount Requested \$ _____

3. Beginning Date: ___/___/___ Ending Date: ___/___/___

4. Name of staff person consulted about this application:

SECTION B. APPLICANT INFORMATION

1. LEGAL NAME:

2. Address (Street, City, State, Zip and Plus Four Extension), County:

3. Telephone: FAX: E-mail:

4. Contact Person:

Telephone: FAX: E-mail:

5. Authorizing Official who Signs Application (Include Name, Title, and Telephone)

6. Federal Employer Identification Number:

7. Applicant Institution: ___ ___ 8. Applicant Status: ___ ___
(See Appendix xx.) (See Appendix xx.)

Legislative Districts: Based on your street address, enter one legislative district number for each of the government branches listed below. The Regional Arts Partners are the recipient of funds from the State and Federal government via the Institute for Museum Services Regional Partnership Initiative Grant Program. Do **not** leave this question blank.

9. State House District #: ___ ___ 10. State Senate District #: ___ ___

11. U.S. Congress District #: ___ ___

SECTION C. COMPLIANCE STATEMENT

The undersigned certifies that s/he (1) is a principal officer of the Applicant with authority to obligate it, and (2) has read the guidelines incorporated herein by reference, and (3) will comply with all guidelines, including federal and state statutes prohibiting discrimination against any person the basis of race, color, national origin, gender, age, religion, or physical or mental disability.

Signature, Authorizing Official

Date Signed

SECTION D. DEMOGRAPHIC INFORMATION

The Institute for Museum Services requires the following data about your project. Estimates are acceptable. You will report actual figures on the final grant report. If the applicant is a fiscal sponsor, provide information about the sponsored organization only.

1. NUMBER AND CHARACTERISTICS OF PEOPLE SERVED

Characteristic Artists Served	All Person Served		Governing Body & Volunteers	Staff, Members
RACE/ETHNICITY	NUMBER	NUMBER	NUMBER	NUMBER

a. Asian

b. Black/African American

c. Hispanic/Latino

d. American Indian/Alaska Native

e. Native Hawaiian/Pacific Islander

f. White

g. Total

AGE

h. Total Children (under 18)

i. Total Seniors

DISABILITY

j. Total Persons with Disabilities

2. PROGRAM SPECIFIC QUESTIONS.

Is funding sought primarily for presenting or touring? This is defined as grants or services resulting in the movement of artists or artworks for performances, reading, screening, exhibits, etc., in different geographic areas. Use this code to indicate funds awarded for either the hosting/presentation of works originating outside of the grantee community or for the fees paid to artists or arts organizations that will, themselves, be touring in different areas.

_____ YES _____ NO

3. ARTS EDUCATION INFORMATION-PLEASE CHOOSE ONLY ONE

___ Less than 50% of this project's activities are arts education, an organized and systematic educational effort with the primary goal of increasing an identified learner's knowledge of and/or skills in the arts with measurable outcomes. Please indicate to whom the outcomes are directed (select all that apply):

___ K-12 Students

___ Higher Education Students

___ Pre-Kindergarten Children

___ Adult Learners (including teachers and artists)

___ More than 50% of this project's activities are arts education, an organized and systematic educational effort with the primary goal of increasing an identified

learner's knowledge of and/or skills in the arts with measurable outcomes. Please indicate to whom the outcomes are directed (select all that apply):

- K-12 Students
- Higher Education Students
- Pre-Kindergarten Children
- Adult Learners (including teachers and artists)
- This project does not involve Arts Education.

SECTION E. PROJECT INFORMATION

1. Which arts related goal(s) does this project address?

- a. Maximize public and private resources for the arts.
- b. Provide access to a wide range of artistic expressions.
- c. Strengthen the capacities of artists and arts providers.
- d. Strengthen education, economic development, and tourism.
- e. Increase awareness of the value of the arts.

SECTION F. BUDGET SUMMARY

APS: Provide project budget only. AOS: Provide FY2004 annual operating budget.

ESTIMATED EXPENSES

- | | |
|---------------------------------------|-------|
| 1. Personnel-Administrative | _____ |
| 2. Personnel-Artistic | _____ |
| 3. Personnel-Technical/Production | _____ |
| 4. Outside Artistic Fees and Services | _____ |
| 5. Outside Other Fees and Services | _____ |
| 6. Space Rental | _____ |
| 7. Travel/Transportation | _____ |
| 8. Marketing/Publicity/Promotion | _____ |
| 9. Remaining Operating Expenses | _____ |
| 10. Capital Expenditures-Acquisitions | _____ |
| 11. Capital Expenditures-Other | _____ |
| *12. TOTAL Cash Expenses | |
| \$ <input type="text"/> | |

ESTIMATED INCOME \$

- | | |
|--|-------|
| 15. Admissions | |
| 16. Contracted Services Revenue | _____ |
| 17. Other Revenue | _____ |
| 18. Corporate Support | _____ |
| 19. Foundation Support | _____ |
| 20. Other Private Support | _____ |
| 21. Government Support-Federal | _____ |
| 22. Government Support-Regional/State | _____ |
| 23. Government Support-Local | _____ |
| 24. Other Applicant Cash | _____ |
| *27. Total Cash Income (add lines 25 and 26) | |

NOTE* Line 27 (Total Cash Income) MUST EQUAL Line 12 (Total Cash Expenses)

SECTION F. ACCESSIBILITY STATEMENT

All applicants must complete this form.

THE APPLICANT,

(insert name of applicant organization here)

ASSURES that all arts programs, services, and activities made possible with Institute for Museum Services funding and all facilities in which such programs, services, and activities are held (whether owned, leased, or donated to the Applicant) will be accessible to people with special needs, in accordance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 OR will provide readily achievable reasonable accommodation as warranted.

ASSURES that this warranty is based on: (check all applicable)

A. _____ Independent accessibility assessment, completed by:

(name, title, date)

B. _____ Applicant self-assessment, completed by:

(name, title, date)

C. _____ Recommendations from a citizen advisory committee, composed of persons with disabilities.

D. _____ Other
(specify): _____

ASSURES that materials supporting this statement are maintained on file and are available for review.

Signature, Authorizing Official Date Signed

Title of Authorizing Official Telephone Number

E. Checklist

Applicants must provide complete information on all forms, authorized signatures where indicated, assurance that the application is legally binding, and support documents (as requested) to allow for a uniform review of applications. Submit all requested materials only. Please do not submit additional materials that have not been requested. Submitting additional information can make your application ineligible. Staple each application packet together in upper left-hand corner. For each item, if the number of required copies is not specified, refer to your Regional

Arts Partner's cover letter for the number of copies to submit.

SECTION G. APPLICATION NARRATIVE

The narrative includes your responses to all of the following questions about your organization and the proposed project. Answer all items. Submit responses on a maximum of six (6) one-sided sheets of standard white 8 1/2" x 11" paper. Do not exceed six (6) typed sides, single-spaced. Leave a 1-inch margin on all sides of the paper. Do not reduce type - 10 point or larger only. Enter the Applicant's name at the top of each page. Number and briefly label each item. Answer questions in the order listed below. There is no required minimum or maximum length for each item.

ABOUT THE ORGANIZATION

1. Mission Statement.

What is the mission and primary purpose of your organization?

2. Governance and Management.

Describe the responsibilities of your volunteer governing body. How often does the board meet? Who is responsible for the daily operations of the organization? How was this person selected?

3. Financial Status.

Describe your current financial position; include an explanation of any significant changes in your operating budget over previous years. What plans are in place for long-term resource development and/or current deficit reduction?

4. Past Programming.

Describe past programs and services as they relate to this application. Include target audiences and special populations served.

ABOUT THE PROJECT

“Project “ refers to the activity/ies for which funding is being requested: a distinct activity (APS applicants) or a full year of services (AOS applicants).

5. Goals and Activities.

What is the goal of this project? Describe what you plan to do, when the project will occur, where the project will take place, what size the project will be, .why this project should be funded over others, intended audience and any additional information you feel the review panel might find useful in considering your application.

6. Inventory of works

Please list the artist’s name, title, date and size for each artwork which you plan to exhibit as part of your proposal.

7. Publicity materials

Please attach the required publicity materials for your proposal. You must submit a poster design (16” X 20” in size), a one-page advertisement for *Art in America* and a press release to be sent to the media (two pages in length).