

PHOTOGRAPHY MINOR FINAL | LEVEL 5

Institution: Indus Valley School of Art and Architecture

Department: Fine Art | 7th Semester

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*“Photography is both extremely difficult and extremely easy!
To set a lens opening, to press a button,-these are technical operations
and can be learned. But to capture a mood or inner spirit demands
a creative insight and a searching eye.”*

Edward Steichen

An open letter to the young students I am to teach over the next few weeks:

Dear all, this semester's minor will be spent in moulding and scolding and getting you to become the finest photographers you can be... and if possible, of a higher standard than anyone ever expected of you.

Over the years as a professional photographer I have never come across any written material that defines what this profession may mean to some of us. So, today I will try to share a collection of thoughts drawn together over time, which may help you along this seven week journey taken together.

Photography is a path, a sequence of events to be lived and experienced that helps you discover yourself and the people and places in your near and distant environments. It is not a fixed state of mind or being but an evolving medium, to take the edge off the weight some of can feel in conveying our feelings, beliefs and desires. In short not all of us are verbal enough in putting into words any intense visual rush witnessed... Strangely, in such moments of flight high or low speech takes the backseat, leaving us silent. Hence opening the door to the next chapter, which begins by saying, "I don't want to be left unheard, I need to share these endless waves of wakefulness..."

We are most satisfied in expressing ourselves when we photograph subjects that give us a spiritual or emotional rush. There is no traditional way of perceiving a subject, only diverse ways it may be experienced. What is essential is how the subject looks and feels to you, as you hope to capture and share this visual rush with the rest of the world. Ah! But in all honesty as you seek to do these magical moments justice, you realize this endeavour will last a lifetime. And the quest for more is far from ever being concluded.

So! Pick up this third eye and use it till your heart's content—use this silent, outspoken, beautiful monochromatic, mechanical, time-freeze, blink of an eye, depth of field, apertures, shutter speeds, bulb, slow sync, and pain in the neck thing we call a CAMERA.

~FM

The Final Personal Portfolio Project: *A Singularly Audible Voice*

The purpose of this minor is for the students to have a visual or conceptual theme for the final portfolio and to consider this their project for this minor.

Focus: If you had a platform from which to speak and show, what would you choose to communicate?

Hypothesize with us: A gallery for young emerging artists invites you to hold a solo exhibition, your first ever. In order to ascertain whether your work is of the desired standard, the organizers must be convinced of your eligibility over the several other candidates. Conceptualize a theme for your set of 20 images; give image samples when and if possible. As with most other commissioned pieces of work, you will work in consultation with your patrons (Ahem ! Teacher). A concept must be worked out through several meetings, presented in written form and realized over the next few weeks. This will go into the exhibition catalogue (website).

Please Note:

The concept cannot be rewritten after you create your art; the intention is to discipline oneself to see a concept through, and challenge you to successfully fulfil your intentions. However, there will be room for modification up till the third week, if necessary. Also, it will only be accepted if you have been regularly meeting up with us.

Create a fresh set of twenty **(20)** images to communicate your concept, using any of the techniques learned in the past semesters; there can be any number of series within these.

After the exhibition is over, your work is to be submitted in a durable portfolio case along with a CD containing high-quality tiff files of the images. **The overall quality of the execution and presentation of the work will have a considerable impact on the outcome of the grade.**

Timeline

Week One

- Organize exhibition of previous minor's work
- View and discuss a range of photographs and videos
- Discuss concepts

Week Two

- Put up exhibition
- Begin new photography
- Day Three: Submit concept in writing

Week Three to Six

- Introduction to digital techniques
- Shooting time continued. *Do not assume this is enough time to laze around in! There will be many re-shoots...*

Week Seven

- Production time; all lab prints must be digitally corrected by you. *You will have access to the darkroom, but not the studio.*

Final Submission: **Twenty** images. Your work must be displayed in the exhibition hall.

Guidelines for the Final Portfolio:

The concept's theme may be an extension of a direction you began with one or two images in an earlier assignment or it may explore an idea in another subject matter.

You will spend the final 5-6 weeks of the course shooting, processing, printing and matting the final work. Create a professionally presented portfolio with well-printed photographs and neatly executed presentation. All photographs must be appropriately spotted. The photographs should work together as a group and should show evidence of your own personal style. These will be due the Monday after your block ends.

Before you begin to put a portfolio together, ask yourself these questions: Does my portfolio look like the work of one photographer, is this a cohesive portfolio? How can I best sequence my images? What format is best for my 'look'? Catalogue or list all of your images of portfolio quality. Chromes (slides) must be printed to a larger size.

All assignments will be systematically critiqued on both technical and aesthetic grounds with students encouraged to push their abilities to the limit. Effective composition is stressed throughout the course as well as technical considerations, and the students are strongly encouraged to explore creatively and technically with the full support and involvement of the instructor. **Students are also encouraged to discuss their ideas for the class assignments amongst themselves, not just with the instructors, in order to learn independent problem-solving techniques.**

Course Reference—Website's Links

Please Review the following photographers' work:

<http://seanhillen.com/pictures/index.html>

This site is a gallery of photomontage works made by Irish artist Seán Hillen between 1983 and '93.

<http://www.vam.ac.uk/vastatic/microsites/photography/themes.php>

Theme Tours a selection of photographs grouped according to subject with related commentaries.

http://www.photoarts.com/gallery/garnateo/splash_nonflash.html

Julio Cesar Garcia Garnateo is one of the current representatives of Spanish surrealism. From his drawings or his still life, reality disappears; bewitched by an atmosphere of irrelevance that disguises itself in formal ambiguity and stares at us from a single perspective.... In his photographs there is a nimbus of confusion and difficulty. These works become unique, the perfect compositions of an overflowing imagination.

<http://www.photoarts.com/journal/nimmo/nowhere/gallery.html>

Kurt Nimmo is a recent arrival to New Mexico from Chicago. He works as a Web consultant and photographer. His photographs have appeared on the Web and in print magazines.

Gregory Heisler

While Gregory Heisler is capturing history on film, he is also making history himself. Heisler is probably best known for his world famous cover photographs that have appeared in many of today's most popular magazines such as Time, Life, Sports Illustrated, and GQ.

<http://www.rangefindermag.com/magazine/archives/Deco2/gregoryHeisler.tml>

Dan Winters

<http://www.kodak.com/global/en/professional/features/legendsV7Q1/legendsIndex.jhtml>

Annie Liebowitz

http://kultura.gratex.sk/krajcovicova/leib/annie_a.htm

Mark Seliger

http://www.pdn-pix.com/cobrand/nikonnet/masters/mark_seliger/ins_1.html

Arnold Newman

From the 1940s to the present he photographed leaders of world culture and society in what has been called "environmental portraiture"; his subjects are photographed in the physical milieu of their particular profession or personal creations. But it is Newman's selection and imaginative portrayal of his subjects' environments in conjunction with the subjects themselves that sets his work at the pinnacle of the long tradition of portrait

photography. From the haunting portraits by Julia Margaret Cameron in the 19th century to Newman's prolific achievement today, the aesthetic aim of portraiture has been to evoke a sense of the inner being of individuals.

http://www.peterfetterman.com/artists/newman/newman_sm.html

http://www.digitaljournalist.org/issue0312/an_intro.html

<http://www.kodak.com/global/en/professional/features/legendsV6Q5/newman.jhtml>

Phil Borges

<http://classic.mountainzone.com/photo/borges/>

Tibetan Portrait: The Power of Compassion - By Phil Borges with Text by the Dalai Lama

<http://www.dianefarrisgallery.com/artist/borges/index.html>

Phil Borges's photographic projects focus on endangered cultures and tribal people around the world. His subjects range from Tibetans marginalized by the Chinese occupation of their homeland, to drought stricken tribe's people of East Africa.

<http://www.photoworkshop.com/canon/explorers/lobby.html>

Welcome to the Canon Explorers of Light gallery, where we are pleased to be showcasing the work from some of today's most influential leaders in the imaging industry. As we build upon this gallery, enjoy your journey of exploration-of beauty, of vision, of individual expression-of photography itself.

<http://www.davidallanbrandt.com/>

David Allan Brandt's photographic images seem to float in the air. He has created a surreal series of romantic world-scapes combining people with urban structures.

<http://www.davidmaisel.com/index.html>

David Maisel has created an amazing portfolio of landscapes, aeriels and colourful environmental portraits. His black & white athletic series adds to an already incredible book that has won awards.

<http://www.douglaslevere.com/index.html>

The good thing about this portrait photographer is he tries not repeating himself- And gives each subject his or her own look, with lights and other props.

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