

ART 107: SELFIE

ASSIGNMENT NO. 1 The Photo as Mirror – Selfies in the New Millenium

Iden - ti - ty

The distinguishing character or personality of an individual
Merriem-Webster

The photograph is a secret about a secret. The more it tells you the less you know.
Diane Arbus

The Problem: The SELFIE, as a phenomena, has become an iconic touchstone for our early 21st century techno inundated culture. Few other visually oriented phenomena have registered themselves so firmly in the collective psyche of Millennials, Gen-Z's, et al (and their progenitors) as the seemingly random individual posing to record their own visage in seemingly endless numbers before artifacts of all manners and types. The challenge of the SELFIE is additionally is in its meaning in relation to contemporary culture mired in the complex questions of expressive meaning associated with photography itself, a concept the highly regarded semiotician Roland Barthes recognized in his widely quoted statement "photography is a message without a code."

Assignment:

- A. WEEK ONE: Record a series of SELFIEs extending over the better part of a 24 hour period. Attempt to shoot one photo approximately every hour. Ask yourself what special imaging opportunities present themselves during the specific times you are recording your image. How do your images reflect your temperament at these different times (3AM?) and most importantly how does the image mirror who you are as an individual. These mages will be uploaded to Google Drive and shared with your classmates for purposes of discussion and comment.
- B. WEEK TWO: Respond to the images you have viewed by artists in which the SELFIE image is based on a recording of a reflected image of yourself. Consider how the reflected image might fuse you visually with other content or distort your appearance among other things. How can this approach expand the expressive range of the SELFIE? You will record and submit **seven images**.
- C. WEEK THREE: The SELFIE can (and often does) establish meaning by fabricating all or a portion of the content being recorded. Contemporary artists like Cindy Sherman have made a career of concocting the content of their photographs – often with elaborate makeup and backdrops.
- D. You will complete three REFLECTIONS in your Journal for this assignment
 - What do the SELFIE's you created during Week One tell you about yourself ?
 - What do Hannah Hoche's collages tell us about her generation ?
 - Collaborative comments and Assessment of Collage Selfies.

- E. Several PPTS and videos will accompany this lesson and you may be asked to review/comment on these as a part of the assignment.

Objectives:

- 1.) To initiate an investigation into the cultural, historical and artistic significance of IDENTITY as a conceptual cornerstone of the SELFIE.
- 2.) Experiment with SELFIE images and their expressive capabilities (we will discuss some Imaging controls common to phone cameras)..

key concepts: Framing
 Rule of Thirds
 Point-of-View
 Exposure controls

- 3.) Explore the rudimentary compositional and aesthetic characteristics of the camera image.
- 4.) **Demonstrate the efficacy of simple mechanical devices (i.e. the pinhole camera) in the creation of photographic pictures.**

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

- 1.) Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment. Special attention will be paid to the quality of the work/images that you submit.
- 2.) Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition. Have you brought your imagination to bear on the assignment? Have expanded your own thoughts on the concepts involved?
- 3.) General craftsmanship as demonstrated in the final works submitted for evaluation. Hint: keep it clean! Make certain you are meeting the requirements outlined above.
- 4.) Evidence of awareness and application of principles and concepts presented through any assigned readings in the course text or other sources.

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ASSIGNMENT NO. 2 COLLAGE: A SELFIE from SALVAGE

"A photograph is a message without a code."

Roland Barthes

"There is a popular notion that the photographer is by nature a voyeur, the last one invited to the party. But I'm not crashing; this is my party. This is my family, my history."

Nan Goldin

The Problem: The SELFIE as a photographic representation is widely known though there are clearly many means by which to establish SELFIE images. Further, these images need not always be literal in character. The SELFIE can obviously exist as a visual metaphor – a non-literal image that expresses something conceptual or unfamiliar in terms of something more concrete or familiar. Likewise, the SELFIE need not be entirely representational in character. Rather, it can be abstract (the process of considering something independently of its concrete associations or attributes.) in its definition for its audience.

Assignment:

- A. Using images that you salvage from discarded magazines, newspapers and other print sources (calendars, junk mail, etc.) construct a self portrait (SELFIE) that describes your essential character/interests and unique individual talents/abilities/gifts. Your image will have to comply with the following parameters:
1. 11" X 14" image size on a 16" X 20" paper sheet
 2. Use color or B/W content
 3. Does not replicate your likeness

We will work on your collage SELFIE over the next three weeks taking special opportunities to share our insights on each others progress in group discussions

- B. You will complete three REFLECTIONS in your Journal for this assignment:
- a. What do early / ancient selfies tell us about the past ?
 - b. What do Hannah Hoche's collages tell us about her generation ?
 - c. RESPONSE: Collaborative comments and Assessment of Collage Selfies ?
- C. You will complete the following readings, media encounters, et al

Objectives:

1. To initiate an investigation into the cultural, historical and artistic significance of IDENTITY as a conceptual cornerstone of the SELFIE.
2. To expand the definition of the photographic experience to include images constructed/appropriated from various sources of photographic content
 - a. Key concepts: Formal visual elements (essential)
 1. Shape
 2. Value
 3. Line
 4. Texture
 5. Positive / negative space
3. Explore the rudimentary compositional structures of visual and camera images.
 - a. Key concepts: Compositional structures (essential)
 1. Symmetrical
 2. Asymmetrical
 3. Radial
 4. Pyramidal
4. To investigate the SELF in photographic history and the special manners in which women explored this genre.

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

- 1.) Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment. Special attention will be paid to the quality of the work you submit. Have you followed through on suggestions for enhancements to your design?
- 2.) Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition. Have you brought your imagination to bear on the assignment? Have you expanded your own thoughts on the concepts involved?
- 3.) General craftsmanship as demonstrated in the final works submitted for evaluation.
Hint: keep it clean! Make certain you are meeting the requirements outlined above.
- 4.) Evidence of awareness and application of principles and concepts presented through any assigned readings in the course text or other sources.

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ASSIGNMENT NO. 3 SELFIE: Through a HOLOGRAPHIC lens

" Be yourself; everyone else is already taken."

Oscar Wilde

"Life is a hologram. Even the smallest moment contains eternity within it."

Banani Ray

The Problem: The SELFIE as a photographic representation is widely known though as a photographic representation it has serious visual limitations. Among these representational limits is the photographs inherent two-dimensional nature. Early in the evolution of photography its practitioners realized this and created cameras and tools that allowed for the creation of three-dimensional photographic images (stereograms). Although stereoscopic photographs can provide dimensional representations of their subjects they are limited to a three-dimensional presentation from a singular point-of-view. They lack what the hologram possesses in abundance – what holographers refer to as PARALLAX !

Assignment:

For this assignment you will be creating a three-dimensional model that serves as a visual analog of yourself. This model will then be recorded as a 4" X 5" film hologram. Your model may contain a variety of artifacts that can visually express unique aspects of your person. The artifacts/elements that you include in your model must, however, align with the properties outlined for you on the HOLOGENIC vs. PHOTOGENIC handout that accompanies this assignment.

Over the next three weeks you will work on your holographic model, preparing it for the recording process during the final week of the assignment. We can only record the images one at a time so this process will require time and patience for the entire course.

- A. You will need to generate a physical model/object that you will be recording for the assignment. The elements/objects that you incorporate into this model will need to be selected thoughtfully so that they adhere to the principles of hologenics (content that is amenable to holographic recording). Below is a list of initial specifics for your SELFIE model:
1. You will be provided with a painted 8" X 10" panel.
 2. Your panel will have a 4" X 5" target area outlined in the center. This is the primary area in which your subject matter will be placed.
 3. Your model need not replicate your likeness. In most cases it will be a construction that, like your photographs, reflects salient aspects of your personal character

We will work on your holographic SELFIE over the next three weeks taking special opportunities to share our insights on each others progress in group discussions

- B. You will be viewing three actual fine art holograms (as well as others) for this assignment each of which clearly relates to the SELFIE theme we are exploring this semester. You will complete 3 three paragraph REFLECTIONS in your Journal for this assignment – one for each hologram you have viewed:

HOLOGRAM 1: (*Edwina Orr / Self Portrait with Lens / 1984*): **How does this self image (SELFIE) differ from the type you create with your phone's camera? Be specific, detailed and thoughtful with your response?**

HOLOGRAM 2: (*Margaret Benyon / Tigirl / 1985*): **How do you feel holography may impact your life and the collective experience/identity of your generation.**

HOLOGRAM 3: (*PDT / Self Portrait in Hong Kong Sweater / 1995*): **What unique visualizing opportunities do you feel the hologram offers you? Briefly describe, as specifically as possible, how you would record yourself in a holographic SELFIE (consider pose, dimensionality, color, real images, et al).**

- C. You will complete the following readings, media encounters, et al as an integral part of this assignment (most of these are reasonably short) :

1. <https://www.youtube.com/watch?v=0ics3RVSn9w&t=43s>

This short vid from PBS provides a VERY basic intro to some of the essential principles of holography.

2. <https://www.eotechinc.com/holographic-weapon-sights>

A bit tongue-in-cheek this short vid covers a little-known application of holography. Let me know what you think about the use demonstrated here (you need not watch the entire vid).

3. <https://www.youtube.com/watch?v=ric-95ig5oE>

Definitely **NOT** a hologram but definitely an instance of how the term “holography” is abused (often to get attention/clicks from the uninformed and inexperienced).

You will respond to this video with a short one paragraph entry in your course Journal. Knowing what you do now about holograms, do you believe it is possible that the world may simply be a hologram?

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

The Pure Visual Delight of Holographic Art w/ Dr. Martina Mrongrovius.

5. <https://www.guggenheim.org/articles/checklist/holography-how-artists-sculpt-with-light-space-and-time>

Website : Holography: How Artists Sculpt with Light, Space, and Time
Andrew Pepper, PhD.

6. <https://engineering.princeton.edu/news/2024/04/22/holographic-displays-offer-glimpse-immersive-future>

Holographic displays offer a glimpse into an immersive future by Julia Schwarz

Objectives:

1. To extend our investigation into the cultural, historical and artistic significance of IDENTITY/SELFIE through an investigation of the most advanced visualizing technology currently available to artists.
2. To expand our visual/verbal vocabulary by introducing new concepts related to the processes and techniques employed in constructing holographic images
Key concepts:
 - a. Parallax
 - b. Real vs Virtual Imagery
 - c. Hologenic vs. Photogenic
 - d. Dynamic range (Brightness variation)
 - e. Construction vs. reconstruction of a hologram
 - f. Basic types of holograms
3. To be able to identify true optical holograms as distinct from many three dimensional illusions or stother falsely identified holographic imagery (famous non-holograms):
 - a. Random Dot Stereograms
 - b. Stereo Photographs (anaglyphs, stereo pairs, etc.)
 - c. Parabolic reflectors
 - d. Lenticulars
 - e. Mirror/Lens illusions
 - f. Basic types of holograms
 - g. Explore the rudimentary compositional structures of holographic images.
4. To further our sensitivity to the role of light in contemporary imaging technologies. In this case special attention will be played to the role of the laser as a coherent light source.

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

- 1.) Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment. Special attention will be paid to the quality of the work you submit. Have you followed through on suggestions for enhancements to your object, content selection, lighting of your object, etc.? How thoughtful and creative were the selection of elements

for your hologram? Did you follow the proper steps in processing, finishing and submitting your hologram.

- 2.) Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition. Have you brought your imagination to bear on the construction of your holographic image? How thoughtful and creative were the selection of elements for your hologram?
- 4.) General craftsmanship as demonstrated in the final elements submitted for evaluation. Hint: keep it clean! Make certain you are meeting the requirements outlined above.
- 5.) Were your Journal entries thorough and thoughtful. Did you engage your classmates and contribute during discussion sessions.
5. Evidence of awareness and application of principles and concepts presented through any assigned readings/media encounters included in the assignment. Development of concepts as expressed in your Journal entries.

ART 106

BACKGROUNDER #1

HOLOGENICS: Preparing a holographic subject for the workshop !

When making photographs, people used to describe good subjects as being "photogenic". Holography, as a new medium, is not yet so formalized. There are however, for technical reasons, some qualities which may be desirable in the subjects which you employ in your holograms. Among these are the following:

1. **Stability** - In general your subject matter should be of a stable nature, unlikely to move (even slightly) during the time period during which you are recording it. Because you are recording the relationships between waves of light, even slight movements may cause distortions or "black holes" in your images. Therefore it is best to secure moving or unstable elements in the objects you use in your hologram by gluing them, mounting them to a more sturdy surface or transferring their image to a more stable material (i.e. a plaster cast of your subject). Because of the super sensitivity of holographic recording processes to even the slightest movement, objects that might normally seem stable may need to be rethought. Many organic materials, although seeming stable, are in an active state of decay, growth or some dynamic process which makes them hard to record holographically (plants are a good example of this).

2. **Lightness or darkness** - Although holography employs a highly advanced theory, it still relies heavily on the 19th century technology of photosensitive emulsions for recording the interference fringes which constitute the hologram. Therefore, just as in photography, if your subject is too dark, it will not reflect enough of the laser light to be recorded on your holographic film. If the materials or objects you choose to record are not bright enough you may paint them white, or a metallic color such as aluminum, silver or gold, or lighten them in some other manner. Metallic materials, and translucent or transparent subjects may create special glare problems which we will discuss in lab.

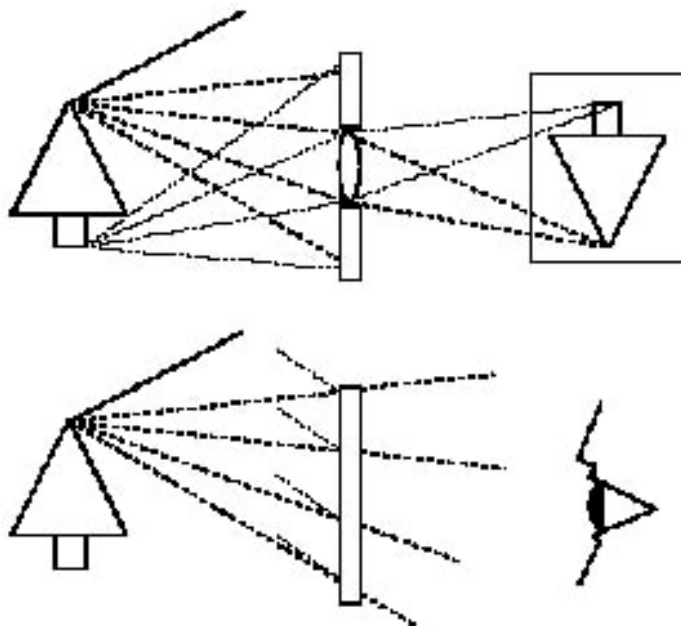
3. **Color** – The color of objects being recorded will also impact the outcome of a holographic image. Traditionally holograms were recorded using Helium Neon lasers that operate in the red portion of the visible spectrum. Because the recording light is red any objects painted that color will appear bright in the image whereas objects painted in a complementary color (say blue/green) will not reflect much of the red laser light and thus appear dark in the final image.

4. **Size** - When you look through a hologram, it's like looking through a window. If an object is close to that window and larger than the window opening then you may not be able to see all of it easily. Likewise if it is small and far away, it may be hard to make out. The depth or thickness of your subjects will depend on the type of hologram you are making. single beam reflection holograms permit only about one inch of depth to be recorded. You may wish to try something thicker but this represents some risk to the quality of your image. In preparing your subject it may be useful to study it in relationship to some frame or opening that simulates the window discussed above. In the workshop you will record images on 4" x 5" pieces of film, therefore your object may need to be a bit smaller than this for good viewing.

BACKGROUNDER #2

Holography: How does it differ from Photography ?

Although both photography and holography record their information on light sensitive emulsions, the kinship of the processes is limited. In photography, we record the amplitude variations of the light reflecting off of an object. In holography, we record the phase variations of the light reflecting off of an object. This means that in a hologram, each ray of light coming from an object is individually recorded in the holographic emulsion, so that it may be recreated later. This is one of the features of holography that permits us to view images which appear three-dimensional in character. This also accounts for the ability of every part of a hologram to record information about every part of an object (although it is important to realize that the information about individual points on the object will not be the same at each point in the hologram).



A photograph records amplitude variations in light waves and a hologram records variations in their phases.

Because the hologram records the phase relationships of light coming from an object, the image is invisible until it is properly illuminated . When light is brought to the hologram from the proper orientation, it is played back to the viewer as if it were coming from the object. The image we see is constituted only of light - no physical substance. Obviously, for this reason it is important to know how to reconstruct holographic images.

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ASSIGNMENT NO. 4 SELFIE: The Scanner as camera and SELFIE Tool

"Creativity is seeing what others see and thinking what no one else ever thought"
Albert Einstein

"Anticipate the future with wonder, meet the present with Joy, look to the past for nourishment."

Sonia Sheridan

The Problem: Since its inception photography has evolved into a plethora of recording/imaging modalities. There are camera-based imaging approaches, non-camera, stereoscopic imaging and the list continues including many scientific and medical recording styles. Given this broad range of imaging approaches, it is easy to overlook some of the critically important tools that artist's have been employing for the purpose of generating SELFIEs over the past several decades. Among these oft overlooked tools is the digital scanner. Whether employed in conjunction with copying or in conjunction with a computer, the ubiquitous scanner affords a unique and characteristic manner of image capture that is fresh and vibrant. For numerous artists the scanner has become a tool of choice because of the unique opportunities it offers the artistic eye. Within the cadre of artists employing "SCANOGRAPHY" (as this artform is known) the SELFIE is a popular genre.

Assignment: For your fourth SELFIE investigation you will generate a series of SELFIE images employing the traditional flatbed scanners (as found in computer labs, copy machines, etc.). You will also be generating a large-scale collaborative SELFIE that includes the images of all the members of your class. Flatbed scanners are located in our classroom and in others in Moreau Hall as well as various locations on campus.

- A. Employing a flatbed scanner or a photo copier (XEROX machine) record three 8.5" X 11" SELFIE images. When recording these images consider the following controls as means to add definition to your visual construct:
 1. Color vs. B/W -
 2. Resolution – how many pixels/inch will you employ
 3. Motion – will you remain still or be in motion during recording
 4. Background – If you record with nothing behind you your BCKGRD will likely appear black. You may drape fabric behind your head to lighten the background as well as to add content
 5. Material that is placed in front of you (example: SARAN WRAP) to modify your appearance.
- B. As a class you will work together to create a large-scale GROUP SELFIE that incorporates one image from each class member. This image will be

constructed and presented in a public space. It is initially anticipated that your classes' final construction will be approximately 4' H X 8' W

C. You will complete the following readings, media encounters, et al as an integral part of this assignment (most of these are reasonably short) :

1. <https://www.pbs.org/video/art-assignment-selfie/>
This short vid from PBS provides a VERY basic intro to some of the essential history underlying the SELFIE.
2. <https://knightfoundation.org/articles/kurt-novaks-scanner-portraits-capture-notable-figures-detroits-creative-scene/>
Very short illustrated article about scanner art by a local professor from Wayne State University. Other images may be informative as well.
3. <https://www.pewresearch.org/social-trends/2020/05/14/on-the-cusp-of-adulthood-and-facing-an-uncertain-future-what-we-know-about-gen-z-so-far/>
An overview of identity and Gen-Z from major research firm

D. Respond to the material you viewed above and write a two paragraph response to the following prompts

Surrender: Scanner Art Self Portrait Series No. 2 // by Kate I.

Objectives:

1. To continue to expand our investigation into the cultural, historical and artistic significance of IDENTITY/SELFIE through an investigation of the scanned image as a visual resource and artistic medium.
2. Continue the exploration of identity as a seminal aspect of contemporary life experience including some review of literature surrounding the unique parameters of identity as it relates to recent generations of younger image consumers.
3. To undertake a look to the future of the SELFIE and how it might serve as a harbinger of change. To consider how this genre may evolve and how this evolution might be impacted by anticipated and unanticipated cultural changes and in this process to consider how the past might be a window into that future.

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

- 1.) Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment. Special attention will be paid to the quality of the work you submit. Have you followed through on suggestions for enhancements to your scans and scanning techniques, etc.? How thoughtful and creative were the selection of elements for your scans?
- 2.) As in all preceding assignments your work will be examined for originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition. Have you brought your imagination to bear on the construction of your image scans? Were you able to develop any new approaches to the process employed in this assignment?
- 6.) General craftsmanship as demonstrated in the final elements submitted for evaluation. Hint: keep it clean! Make certain you are meeting the requirements outlined above.
- 7.) Were your Journal entries thorough and thoughtful? Did you engage your classmates and contribute during discussion sessions and in the special collaborative scanned image.

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ASSIGNMENT NO. 5 SELFIES and the Video universe

" A girl should be two things: who and what she wants."

Coco Chanel

"Life isn't about finding yourself. Life is about creating yourself."

George Bernard Shaw

The Problem: The transitory/ephemeral nature of the video (as well as the cinematic) medium might initially seem contraindicated for an expressive selfie image. After all, the SELFIE for centuries has been about establishing an enduring/intransigent image of oneself. An image that might outlast the ages. The nebulous temporal nature of the vid/cine media nevertheless have been embraced by artists for the very reasons that they contradict the traditions conveyed in many SELFIE's from ages past.

Assignment: For this assignment you will be creating two very short videos centered on the self and identity.

(A) Using the video capabilities of your mobile phone create a 15second SELFIE video that addresses, either directly or indirectly, significant aspects of your lineage/heritage. You should research the varied aspects of your heritage – consider verbal interviews, written records etc. as original resources as well as historical records. Consider how your apparel, lighting, environment, audio (spoken and ambient), etc. will impact your viewer's response to your work.

(B) Using the video capabilities of your mobile phone create a 15second SEFLIE video that explores your most persistent personal fantasy (PPF)

(C) Time permitting, we will briefly review some simple animation techniques available as an adjunct to the SELFIE image.

(D) You will complete the following readings, media encounters, et al as an integral part of this assignment (most of these are reasonably short) :

Dancing in Peckham w/ Gillian Wearing

<https://www.youtube.com/watch?v=IQqZj7DhRzQ>

Selfies and seeing ourselves -- one artist's look in the mirror
w/ Christina Balch

https://www.ted.com/talks/christina_balch_selfies_and_seeing_ourselves_one_artist_s_look_in_the_mirror

True Life: I'm a Selfie w/ Petra Cortright

<https://www.youtube.com/watch?v=CH2kgof7aYc>

Petra Cortright on selfies and the feminist question (online article)
<https://www.sleek-mag.com/article/petra-cortright-on-selfies-and-the-feminist-question/>

Open My Glade (Flatten) w/ Pipilotti Rist
https://www.youtube.com/watch?v=65re2Nil_mk

Early video artist **Shigeko Kubota's "Self-Portrait" 1970-71**

Commentary on Kubota's work

A Life on Video: Shigeko Kubota's *Broken Diary*

<https://www.e-flux.com/events/494233/a-life-on-video-shigeko-kubota-s-broken-diary/>

Self-Portrait

<https://app.smartify.org/en-GB/objects/self-portrait-7gqec>

The Importance of Self Portraits w/ Tatiana Hopper

https://www.youtube.com/watch?v=RbhGW_ iyRdA

Self-Portraits That Blur Reality and Fantasy with Laura Williams

<https://phlearn.com/magazine/self-portraits-that-blur-reality-and-fantasy-with-laura-williams/>

(E) Respond to the material you viewed above and write a two-paragraph response to the following prompts:

- (a) Identify a film, mini-series or other media work that you feel employs the phenomena of the SELFIE as a critical element in the storyline. What insights into the SELFIE and contemporary issues of identity did this work reveal ?
- (b) Identify an animated film/work that addresses the theme of identity and the "SELF." Does the work you have identified offer any insights for you in regard to your own work? Have you tried to implement this in your work?

Objectives:

1. To continue to expand our investigation into the cultural, historical and artistic significance of IDENTITY/SELFIE through an investigation of the popular time-based imaging medium of video. To consider how video has impacted the contemporary sense of SELF.

2. Explore the creative contrasts between time-based media (video, film audio) and more traditional visualizing modalities (painting, still photos, etc.)
3. To undertake a look to the future of the SELFIE and how it might serve as a harbinger of change. To consider how this genre may evolve and how this evolution might be impacted by anticipated and unanticipated cultural changes and in this process to consider how the past might be a window into that future.

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

- 1.) Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment. Special attention will be paid to the quality of the work you submit. Have you followed through on suggestions for enhancements to your scans and scanning techniques, etc.? How thoughtful and creative were the selection of elements for your scans?
- 2.) As in all preceding assignments your work will be examined for originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition. Have you brought your imagination to bear on the construction of your image scans? Did you make thoughtful thoughtful and creative were the selection of elements for your hologram?
- 3.) General craftswomanship as demonstrated in the final elements submitted for evaluation. Hint: keep it clean! Make certain you are meeting the requirements outlined above.
- 4.) Were your Journal entries thorough and thoughtful? Did you engage your classmates and contribute during discussion ?

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ASSIGNMENT NO. 6 SELFIES _ A Collaborative Compilation (SELFIE Book)

" A girl should be two things: who and what she wants."

Coco Chanel

"Life isn't about finding yourself. Life is about creating yourself."

George Bernard Shaw

The Problem: Throughout the semester you will be compiling an edited collection of your semester's work in book form. The BOOK will function as a final project and serve as a portfolio of the work you completed during the semester. Your BOOK will contain samples of your imagery and writings created during this semester for the course. The BOOK will function as a capstone project though, for production purposes, it will need to be submitted to the printers ahead of time in order to be available by the conclusion of the semester.

Assignment: Assemble and submit an 8" X 8", 20 page, softback book using the Shutterfly book service. Please employ the standards outlined below (as well as those presented in class):

- (A) Generally, you will want your image resolution to be 300 ppi.
- (B) Your file format will need to be one of the following:
- (C) There are numerous photo guidelines offered by Shutterfly (the book printer we will likely be using) regarding image preparation at the following link:

<https://support.shutterfly.com/s/article/Photo-Resolution-Tips-1>

Objectives:

1. To assemble and design an expressive and effective compilation of the material created in Art 106: SELFIE during the semester.
2. To employ the compiled contents of your book as a means to reflect upon the concepts addressed and explored during the semester.
3. To contemplate the unique merits of the "book" as a means of presentation for photographic images (vs. web presentation, physical prints, digital picture frames, et al).
4. To employ the book as a means to personally assess your performance during the semester. What aspects of your book reflect your relative strengths and what might offer opportunities for improvement?

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

- 1.) Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment. Special attention will be paid to the quality of the work you submit. Have you followed the guidelines offered in conjunction to the assignment? How thoughtful

and creative were the selection of images and texts for your BOOK? Does your selection of images and text content flow well?

- 2.) As in all preceding assignments your work will be examined for originality and creativity in response to the various parameters of the book assignment. Have you brought your imagination to bear on the layout of the individual pages of your book?
- 5.) General craftswomanship as demonstrated in the final book submitted for evaluation. Hint: keep it clean! Make certain you are meeting the requirements outlined above.
- 6.) How effectively did you handle the integration of text and imagery in your work? What methods did you employ to introduce text into your book and do your choices enhance the impact of the textual components?