

*Still Life* derives from the French expression *Nature Morte* – a more literal translation would be *dead nature*. The theorist Roland Barthes described photographs as *little deaths* because what is captured photographically is fleeting – that moment of existence is gone forever. Many photographers have looked at nature for its sense of decay, rather than the life springing from it – Crewdson and Johan Simen being examples... as well as a long tradition of *Memento Mori* or death photography. While the death photographs literally record the deceased, Crewdson and Simen use the palette of death and decay, as well as clashing colors and carefully crafted light to make us feel uneasy about what we are seeing. Both create carefully composed images much like still life painters.

For this assignment you will be using the studio to create still lives that incorporate the body. You'll be working with your partner, or partners to create the type of environment you are looking for, so as you did with earlier projects, you may want to have a session where you plan what you will be doing, to make the most of your time.

You will be doing the bulk of your shooting for this assignment outside of class, although you will have lab days to work on it – in particular the printing aspect. Count on also having more than one studio day – shooting, evaluating what you have done and reshooting as necessary. This is your **final** project for this class, so you want to do it well. Use your week 8 still life project to practice your ideas and play with different lighting techniques.

- ☞ You'll be shooting in color, RAW and using tungsten light. Be prepared to properly white balance. Make sure you have your camera set properly and that you are shooting on manual.
- ☞ You'll need to present a portfolio of 6-10 images, so plan a theme for your project that can hold up to multiple images and not be compositionally redundant. You'll be judged on both your creative approach and technical skill and will be expected to demonstrate competence with the compositional techniques we have talked about in PA1 & 2. As you are working in the studio, with absolute control, I expect your images to be uncropped.
- ☞ You'll have full control of your images with Adobe Camera Raw. You may adjust your color palette to support your ideas, but should respect gamut limitations.
- ☞ Minimum print size will be appropriate to 8.5 x 11 inch paper, however I encourage you to print larger and doing so will positively impact your grade.
- ☞ If you print on larger paper, you may decrease your ppi to 240 to get a little more size out of the image (if necessary dependant upon your camera's megapixel).
- ☞ Make sure that your name is on everything – I will be looking at proper workflow, sizing and organization when I evaluate your final portfolio package.

## **What you'll turn in:**

### **In a folder:**

- You final, perfectly printed images (see above for amount and size).
- Printed digital contact sheets of your original RAW files (edit only) before manipulation with file titles included.
- A printed self-evaluation of your project and course performance.

### **For the server drop box (or on backup cdr):**

- A folder titled "lastnameFirstname\_final" containing:
  - A folder with your flattened tif print files properly named and sized correctly for your prints
  - A folder with your original RAW files (edit) properly named
  - A folder with jpgs of your print files properly named and sized to 1300 x 1300 px
  - Your self-evaluation

## **You will be evaluated on:**

- **Creative approach to the assignment**
  - **Use of light**
  - **Compositional construction**
  - **Originality of concept**
- **Technical skill**
  - **Lighting**
  - **Printing**
  - **File handling - workflow**
- **Presentation**
  - **Clean, well crafted images**
  - **Organized digital files**
  - **Thoughtfulness of statement**
- **Participation in own and group crit**