Project 4:

TIME, MOVEMENT, MOMENT, NOSTALGIA, HISTORY

The movements of the sun or stars, a calendar or a clock are very conventional methods of tracking or representing time. One of the most poignant aspects of photography is how the camera captures and represents time. The shutter can capture upwards to 1/2000 of a second, seizing and holding the moment. This freezing of the solitary moment encapsulates a very fragmented and incomplete depiction of life events. Time can not only be understood in terms of a linear framework, but should also be considered random, without boundaries, which has no beginning or end. By sequencing and overlapping these fragments we are able to piece together a new perception of our time experience.

The photographers we saw in class were:

Edward Muybridge  Mary Beth Edelson  Michael Lesy
Etienne-Julies Marey  Robert Cumming  Michael & Douglas Starn
Harold Edgerton  Kenneth Josephson  Christian Boltantanski
Henri Catier-Bresson  Duane Michaels  Olivia Parker
Wee Gee  David Hockney  Jan Groover

Your mission is to explore the concept of time as it relates to photography in general and to your photographs in particular. You may decide to concentrate on just one aspect of time, such as the decisive moment, movement or phenomena, or you may decide to explore time as it exists in a liner narrative such as history or in terms of its overlapping nature in regards to memory or nostalgia. You are to print a minimum of eight photographic images or photographic works which reveal an interaction with time. You may photograph in a strait photographic manner or manipulate any way you wish, but you must consider the reason you use the format that you choose. This project is intended to address how images work in sequences or how photographic images are inform one another, therefore you images must work together as groupings or as a series.

Due Date: April 4th

You are to shoot at least four to five rolls of 24-exposure film and make contact sheets of each, which you will hand in with your prints.

Prints must be ready for critique, and will be handed in for grading along with your contact prints.