

Photo Arts 2 Winter Quarter 2010.2

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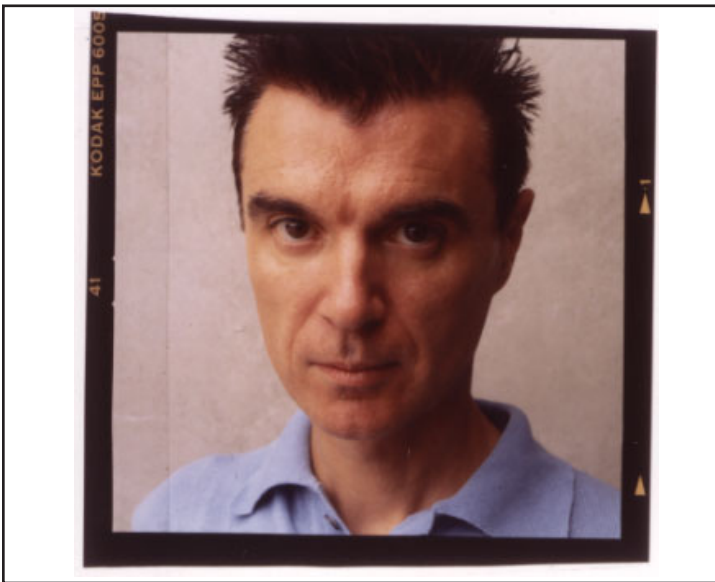
Assignment #5: “Extreme Makeover Portrait”

A collaboration between the model and the photographer.

READ ALL BELOW INFORMATION CAREFULLY BEFORE DOING ASSIGNMENT!

Due: 2 Final images. February 10, 2011 Critique #9.

“When the sitting is over, I feel kind of embarrassed about what we’ve shared. It’s so intense. Snapshots that have been taken of me working show something I was not aware of at all, that over and over again I’m holding my own body or my own hands exactly like the person I’m photographing. I never knew I did that, and obviously what I’m doing is trying to feel, actually physically feel, the way he or she feels at the moment I’m photographing them in order to deepen the sense of connection.” - Richard Avedon - 1985



“Generic or Sublime Portrait” - David Byrne



“Extreme Makeover” -David Byrne by Annie Liebovitz

Challenge:

- An introduction to photographing portraits in the studio under tungsten lights.
- Continued practice and understanding of the broad, short and butterfly light as used in PA1.
- Continued practice and understanding of color schemes as used in PA1.
- To photograph your collaborative partner during two separate labs.
- The first photograph must be a basic image of that collaborative partner.
 - The Generic or the Sublime Portrait.
 - Simple generic clothing, no logos, no text, no bright colors or patterns. “Neutral T-shirt and jeans.”
 - Simple to no make up, the raw beauty of your model.
 - Simple hair style, no crazy style, just the raw beauty of your model.
 - Simple to no jewelry, no watches, no glasses, no piercing, the essence of your model.
 - Simple background with no props, just the model in the a simple modern environment.

- The second photograph must be over the top, challenging, provocative and thought provoking.
 - The Extreme Makeover.
 - Over the top costumes, fashion, hair and make up.
 - Over the top props, backgrounds and sets.
 - Over the top use of color scheme or lack of hue.
 - Progressive thinking of software and pixel manipulation.

Objective:

- To familiarize you with working within the confines of the studio and tungsten artificial lights.
- To work collaboratively with the same person to create a basic portrait.
- To work collaboratively with the same person to create a an extreme makeover portrait.
- You are to use your DSLR for this project.
- Again, to familiarize you with making art that means something to you.
- Use skills you have mastered from previous assignments & classes to make interesting images.
- To understand and expand your knowledge of basic studio lighting conditions on the human face.
 1. Broad Light.
 2. Short Light.
 3. Butterfly Light.
- Mandatory, achieve a “catch-light” in the subject’s eyes.
- Working with shallow or great depth of field and a constructed studio portrait.
- The effects on the subject using various camera lenses.
- The figure must occupy at least 1/2 the frame of the final photograph.
- You can shoot up close, or full figure. But I do not want the subject to be very small in the overall composition.
- No self portraits. I want you behind the camera.
- No electronic flash light, only tungsten lights.
- Shoot and reshoot. Edit and re-edit will make the series stronger.
- Time management.

Materials Needed:

- Collaborate with your portrait partner.
- Try finding some interesting aspect of your model to construct a provocative photograph.
- When working in the studio, you and your collaborative partner have to provide all backgrounds, props and clothing to construct the photograph.
- The more you shoot, the more you have to edit from.

Procedure:

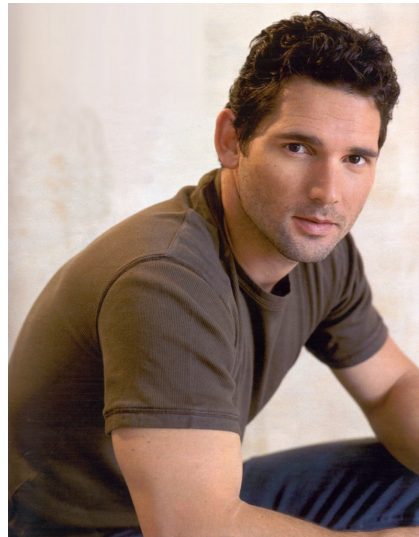
- Communicate with your partner well before you go into the studio, get to know some things about your collaborative partner to generate ideas about how you can depict them in several photographs.
- Plan out your ideas before you start working. Build on previous assignments.
- During the first lab you work with your collaborative partner, I want you to generate a very simple portrait of your collaborative partner.
- If it does not come to you, shoot something during the labs time and brainstorm
- If you do nothing during lab, you will be marked absent.
- If your collaborative partner does not show up, find an alternative collaborative partner.
- Time management is everything.

Submit:

- On your original stationery that has all your contact information, an assessment sheet for the project is to be handed in.
- Two images, 300ppi resolution on 8.5 x 11 inch paper.
 1. The Generic or the Sublime Portrait.
 2. The Extreme Makeover.
- At least 2, 20 images per page ink jet printed on high resolution contact sheets.
- Use of broad lighting, short lighting, or butterfly lighting.
- Use of color schemes.
- Detail any lighting diagrams from a birds eye view, including hand held meter on subject and background, technical information, exposures, camera equipment, lighting equipment, etc.
- On your original stationery that has all your contact information, your model releases.
- Make sure your name is readable and on everything.
- Make sure you save your final digital files that must be included on your Assignment #10 DVD-R. LastName.First.PA2.5or6.5a.tif, LastName.First.PA2.5or6.5b.tif, LastName.First.PA2.5or6.5c.tif, etc.

A few Visual References to check out in the library:

David LaChapelle
Richard Avedon
Phillipe Halsman
Greg Gorman
Yoseph Karsh
Annie Leibovitz
Robert Mapplethorpe
Irving Penn
Herb Ritts
Matthew Rolston
Victor Skrebneski
Albert Watson



Put your letterhead on your own model release.

Your Name _____

Your Address _____

Your contact info _____

Release Agreement

For consideration, mutually agreed upon, and received by me, I, the undersigned, hereby grant (Your Name) _____ and all its licensees permission to take photographs of myself, merchandise, artwork or establishments. I also give him the permission to put the finished photographs and any reproductions to any legitimate use he may deem proper. Further, I relinquish and give him all right, title and interest, I may have in the finished pictures, negatives reproduction and copies (in any media and electronic form), and further, grant him the right to give, sell, transfer and exhibit the transparencies, negatives, original prints or copies (in any media or electronic form), to any responsible individual, business firm, or publication, or to any of their consignee's.

Information (Please Print):

Model Info: _____

Name: _____

Address: _____

Phone #: _____

email/URL: _____

Birth Date: _____

Conditions: _____

Legalities: _____

Today's Date: _____

Your Signature: _____

Witness: _____