

## Prompts for Midterm Artist Slide Presentation or Paper – VIS 60

1. Brief Bio – no more than 1 minute.

2. Technical – from process, production through exhibition – how does the artist work. Do they walk around and take photographs waiting for the “perfect moment” or are they studio artists actively composing and creating a scene to be photographed? Do they take images of the real world, appropriate images from the internet or use found photography? Describe the artist’s process, what type of camera they use – digital or film, what format of film, what type of light do they prefer if any, how do they display their work and where? For this section focus on exploring and learning about the artist’s process.

3. Address the formal qualities of their work: framing, composition – elements of line and repetition, light and shadow. How are light and shadow, color, line, repetition, all part of their work? For example, An My Le (interview Day 1) approaches each landscape as a drawing, seeing layers of color and texture in the landscape. She emphasizes line and framing, for example a line of trees which frame the war re-enactors in her series of photographs titled “Small Wars.”

4. Conceptual parameters: What larger issues are at stake? What questions is this artist asking through their work? Do they address any issues of gender, sexuality, culture, race, class, ethnicity, social issues, control of space, philosophical questions, histories of colonialism, questions of representation, personal experiences? OR – Does the artist emphasize a formal language, a visual language that is dedicated to the formal attributes of photography itself (working with just light and shadow, or color as in James Welling’s “Photograms” or the work of Barbara Kasten.) Is there any specific information about their personal life that connects directly with what you see in the work? If not, that is fine. It is also the artist’s choice to tell us nothing about their personal lives, as in the work of Cindy Sherman.

5. Overall : Make the connections between concept, technique, and formal strategies. How does the artist’s process, use of materials, use of the medium of photography, formal choices, and conceptual underpinnings create an overall visual language? How would you describe their visual language: can you “enter” the photograph because of a great depth of field (such as in An My Le’s photographs), or are you “held at the surface” of the photograph (perhaps such as in James Welling’s “Photograms”)? Make connections between the artist’s techniques, formal attributes in their work, and the larger conceptual goal of their photographs. Some more examples: How might shutter speed and aperture choice inform the overall concept and formal attributes of An My Le’s photographs? For example in her series “Viet Nam” in some photographs the people are very tiny in her landscapes – and in some the faces and people are slightly blurred due to shutter speed choice. Here make the connections between camera angle, aperture choice, shutter speed and a larger poetic, philosophical, personal experiences or historical events you think the photographs communicate.

6. **Why did you choose this photographer?** How does the artist’s work relate to issues you are interested in? Was it at first visual, formal concerns, or were you attracted to the artist’s conceptual underpinnings, or both together?