TANG PROJECT ASSIGNMENT ~ for presentation in class on April 21 or 23
The purpose of this assignment is to provide an opportunity to study actual photographic prints, explore themes of special interest, and develop skills of critical thinking, research, collaboration, and speaking. Working in teams of 2-3, you will develop a 15-minute presentation that develops a specific THESIS about a photograph from the Tang collection.

Parameters
Begin by studying your photograph closely and identifying keywords to use in bibliographic searches. Issues to consider might include (but are not limited to):

- material & formal qualities (scale, photographic process, composition, color, light & shade, etc.)
- the significance of subject matter
- the original audience & mode of circulation or display
- the modes of visual or conceptual engagement that the image invites
- the photograph’s place within the artist’s body of work
- the photograph’s relation to the preoccupations of a specific movement, tradition, period, and/or culture
- how the work engages specific ideas about the technology, aesthetics, and/or social/political meanings of photography as a medium

NOTE: You will not be able to address all interesting aspects of the object in your presentation! Your challenge is to consider a wide range of possibilities and then choose ONLY those that best support your thesis.

In addition to the visual and material evidence of the work itself, you are required to draw upon the following types of source material:

- at least FOUR substantive works of scholarly analysis or art criticism not assigned for class. These texts might come from books, periodicals, exhibition catalogues, or reputable websites. Artist’s statements count if they are substantive and you analyze them critically. Online encyclopedias do NOT count! You are expected to include printed (as opposed to electronic) sources if they are available for the work you’re studying.
- at least ONE additional photograph. This work may be by the same artist or come from the same period/culture, or it may be from a completely different context; it may resonate or contrast with your main example. Use it to develop a key point in your presentation.

Your presentation should include the following elements:

- a compelling title
- a thesis about the significance of the photograph
- a well-organized series of points that supports your thesis
- a provocative concluding question that invites class discussion
- distinct, equal contributions by all team members
- a one-page handout that summarizes your most important points in a clear, compelling way (use both sides of sheet and any format you wish; visual elements are fine as long as they do not seriously limit the written portion; keep quotations to a minimum). BRING 20 COPIES TO CLASS THE DAY OF YOUR PRESENTATION.
- at least TWO good quality reproductions of your additional photograph to circulate during the presentation
- a bibliography of ALL sources consulted (use Chicago Humanities format; see www.chicagomanualofstyle.org/tools_citationguide.html). BRING ONE COPY TO CLASS THE DAY OF YOUR PRESENTATION.
Support
I will distribute a schedule of viewing sessions at the Tang Print Room; each team is required to attend at least TWO of these, one the week of 3/24-26 and one in April. Reproductions of the photographs are available on the course page in Re:discovery (Library web page > Collections > Visual Resources Collections > Reserves > AH321 > Tang photographs). Be aware, however, that reproductions often lack the visual and material qualities of an original print: *be sure to look closely and take notes during your viewing sessions at the Tang!* 

Each team is required to meet with me at least once and submit a written progress report (see schedule below). I also would be happy to talk with you during office hours or by appointment. For additional research assistance, contact Fine Arts Librarian Yvette Cortes (ycortes, x8311, Library 221A).

Evaluation
You will receive a written evaluation and grade via email within a week of your presentation. This project will constitute 20% of your final grade; all team members will receive the same grade. You will be evaluated on the following criteria:

- your ability to sustain a productive, collegial working process throughout the project
- the clarity, specificity, and insightfulness of your thesis
- the persuasiveness of the points that support your thesis
- the organization, flow, timing, and team rapport that shape your presentation
- the directness, ease, and liveliness of your speaking styles
- your ability to sustain the interest of your classmates and engage them in discussion
- the effectiveness of your handout as a summary of your main ideas

Project schedule
*NOTE:* Print Room viewing sessions must be attended by ALL team members. If you are unable to keep an appointment, you are responsible for notifying Elizabeth Karp at the Tang (ekarp) as far in advance as possible and rescheduling for a mutually convenient time.

**Friday, March 20:** Proposals due via email by 5 p.m. Your proposal should present 3-4 sentence rationales for THREE different photographs that you would like to study. Explain why you find each image interesting, and suggest what issues you might pursue if you were to work on it. I will evaluate proposals for clarity, focus, and analytical potential, and inform you of your assignment via email by Sunday, March 22.

**Tuesday, March 24 OR Thursday, March 26:** Print Room viewing sessions during class period; each team must sign up in advance for ONE of these.

**Week of March 30:** Meeting with me during office hours or by appointment.

**Saturday, April 11:** Progress report & working bibliography due via email by 8 a.m. Outline the main themes of your presentation and explain how you are sharing the work, what you have accomplished so far, and what remains to be done. Divide bibliography into items read and items obtained or ordered but not yet read.

**ONE of the following Fridays:** April 3, 10 OR 17, either 10-11 a.m. OR 2-3 p.m. Print Room viewing sessions; each team must sign up in advance for at least ONE of these.
April 21 & 23: Presentations in Print Room during class period. You will be notified of your presentation date by April 3. I will organize the schedule in a way that groups thematically related projects and gives us an opportunity to explore resonances among them.

PLEASE REMEMBER PRINT ROOM PROTOCOL:
- inform monitor at Tang visitors’ desk that you have an appointment
- leave all coats and bags in coat room (lockers are available)
- use pencil ONLY
- remove/adjust scarves, necklaces, long hair, etc. that might brush against the works
- avoid touching or breathing on the works

LIST OF WORKS

Eugène Atget, (French, 1856-1927)
*Paris Interior* (1910), toned gelatin silver print, printed in 1956 by Berenice Abbott

Barbara Morgan (American, 1900-1992)
*Leaping in the Blender* (1965), photomontage

N. Jay Jaffee (American, 1921-1999)
*Woman and Young Girl in Subway, 1951, IRT, NYC* (printed 1993), gelatin silver print

George Hurrel (American, 1904-1992)
Untitled (Jane Russell), undated, gelatin silver print

W. Eugene Smith (American, 1918-1978)
*Spraying Body Parts*, undated, gelatin silver print

Gary Winogrand (American, 1928-1984)
*Cape Kennedy, Florida, 1969* (1969), gelatin silver print

Hans Namuth (German American, 1915-1990)
*Elaine and Willem de Kooning* (1973), from portfolio 52 Artists: Photographs by Hans Namuth

Kathy Grove (American, b. 1948)
*The Other Series: After Man Ray* (1992), gelatin silver print

Nan Goldin (American, b. 1953)
*Suzanne and Phillipe on the Train, Long Island* (1985), Cibachrome print

Peter Garfield (American, b. 1961)
*Mobile Home Ranch* (1994), Type C print

Bradley Rubenstein (American, b. 1963)
*Untitled (Girl with Puppy Dog Eyes)* (1994), digital print

Nikki S. Lee (Korean, b. 1970)
*Seniors Project #13* (1999), Fujiflex print

Doug Muir (American, b. 1940)
*Beth, Washington Square Park, New York City, September 26, 2001* (2001), photographic collage
Phyllis Galembo (American, b. 1952)
*Baby Dance of Etikpe, Cross River, Nigeria* (2004), Ilfochrome print

Andrea Robbins and Max Becher (American, b. 1963 and German, b. 1964)
*Franklin Wilmore, English Teacher* (1999-2001), Chromogenic print

Rena Bass Forman (American, b. 1954)
*Iceland 15, Hverir* (2001, printed 2003), toned silver gelatin print

Roger Mertin (American, b. 1942)
*Karen with Lyndon, Richmond Virginia* (1988), Chromogenic print

**RESEARCH STRATEGIES**

**Starting point**
Well-known photographers may be listed in Grove Art Online (accessible from Skidmore computers only, via subject page for Art). Consult the bibliography at the end of the article for further sources. Many photographers have an online presence via their own websites or those of their galleries; look for artist’s statements, bibliography, and reviews on these sites.

**Identifying productive keywords**
Decide what you want to know about your photograph and formulate some keywords to use in database searches for books and periodical articles. Use your imagination—learning about a Barbara Morgan photograph of a dancer, for example, might involve searches in several databases not only for the photographer’s name, but also for the combined keywords ‘dance’ and ‘photography.’ Narrow your searches by including culture- and period-specific terms like ‘United States’ and ‘twentieth century.’ *This process will require some trial and error, and every database is different—divide the work and be organized, patient, and persistent!*

**Maximizing what you find**
When you find a useful source, consult the foot- or endnotes or bibliography for additional sources—let the scholars and critics do some of your work for you!

**Going out on a limb**
If you find contact information for your photographer or her/his gallery, try getting in touch. You might not receive a response, but what do you have to lose? Write a short message that explains your project and asks two or three focused questions that show you have already learned a lot about the person’s work and are thinking about it in an insightful way.

**Resources available via Scribner Library main page**
**Art History subject guide** (via ‘Find Subjects’): [www.skidmore.edu/library/subjects/subs/art.htm](http://www.skidmore.edu/library/subjects/subs/art.htm)

*Searching for books, exhibition catalogues, and chapters in edited essay collections* (via ‘Find Books’):
- Lucy Catalog (books at Skidmore)
- WorldCat (books in other libraries, often available through interlibrary loan)

*Searching for scholarly articles in periodicals* (via ‘Find Articles’):
- ARTbibliographies modern
- Bibliography of the History of Art
- Art Index Retrospective (1929-84) & Art Abstracts (1984 on) (can search simultaneously)
Determining Skidmore access to periodicals (via ‘Find Articles’): ‘Journals and Newspapers’ link

Interlibrary loan (via ‘Services’): www.skidmore.edu/library/infoservices/ill

Evaluating an internet source (via ‘How do I...? ’):
    www.skidmore.edu/library/help/internetsearching/evaluating.htm