



Visual Literacy

3 Credits

Meeting Hours: 1:55 PM- 3:50 PM

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FLORIDIAN STORIES:

500-word statement- March 30th

Critique- April 13th

Final printed portfolio- April 18th

For this assignment you will have to produce a portfolio of at least 20 final images. There will be work in progress critiques of this project throughout the semester in order to arrive at the final selection, conceptualization, and complete processing of these images.

Think about aspects of Florida that may be unknown to most people, but are relevant to you. Look at your surroundings in a critical way. Dig into your past or that of your family and town. Explore stories you may have heard. Think that Florida is perhaps the quintessential site where surrealism found its final incarnation. Explore the paradigmatic character of Florida as a scenario where contradictory forces coexist in various layers of the social and cultural strata.

Get out with your camera on regular basis and explore, look for sites, situations, things, people and anecdotes. Plan on taking at least 20 photographs per day. This assignment entails the production of a photo portfolio that presents a cohesive personal and critical vision of Florida both technically and conceptually. For this assignment you will have to produce a portfolio of 20 final images.

Grading Criteria:

25pts Complete list and number of images

25pts Originality/Creativity

25pts Craftsmanship/Technical Proficiency

25pts Formal Elements of Design and Composition

Further Resources:

Moonlight (2016 film)

Florida Project (2017 film)

LaToya Ruby Frazier Notion of Family

Dorothea Lange An American Exodus: A Record of Human Erosion

Ari Marcopulos Abandoned Sleep

Larry Clark Tulsa

Nan Goldin The Ballad of Sexual Dependency

Robert Frank The Americans

Lee Miller

Claude Cahun

Diane Arbus

Walker Evans

Gordon Parks

Brassaii

Man Ray

An Excerpt from an interview of LaToya Ruby Frazier-

DUNCAN COOPER: Sometimes when artists consider making political work, the size of the world and its problems can feel overwhelming. Why did you want to focus on a small town?

LATOYA RUBY FRAZIER: Around the time that I had seen that Dorothea Lange photograph, I also started learning about Gordon Parks. He said that he chose the camera as a weapon to fight all the things he didn't like about America: poverty, racism, and discrimination. My views are very much in line with his. I grew up in an area known as "the bottom" in Braddock, next to all the industry, next to the railroads, next to heavy truck traffic. It was one of the worst streets because of its proximity to industrial waste, which definitely contributed to my terminal illness, lupus. If you feel disadvantaged, like you're invisible, like your life has no meaning or value—these are all things that I struggled with.

And these are universal feelings. You could be in Detroit; you could be in Korea; you could be in Palestine, Poland, Chicago—it doesn't matter. Industries and the economy are controlling our landscape and controlling our workforce everywhere. One way to fight back is with creativity, but to do that you have to look at the situation head-on

<http://www.thefader.com/2015/04/28/latoya-ruby-frazier-interview-how-to-make-your-photos-matter>