

**Garth Amundson**  
**ART 392: Alternative Photography**

### **Documentary Archive Project**

Instructor: Garth Amundson  
Office Hours: Tue 10-12:00pm

#### **PROJECT #3: Questioning the Archive**

**IN PROGRESS CRITIQUE:** (Due Wednesday 5/5) Select 5 of your favorite images, save them as small .jpgs, put them in the folder marked 392 Project 3 on the presentation computer.

**CYAN PHOTOGRAM PORTRAIT ARCHIVE:** In the spirit of mugshots, student annuals, identification records, this class will participate in a "self-portrait" project, displayed in the windows of the Wilson Library. Using digital cameras, you'll be required to interpret "being archived" as a human subject for display in the windows of the university library. Each student will create 1 large format print 32.5" x 50.5".  
DUE: Monday, May 17

**FINAL CRITIQUE:** (Due Monday 5/17) The number of prints is entirely up to you and will vary according to the design and construction of your final project. DO NOT limit yourself to 2D surfaces. This should be an opportunity for you to explore installation, books and other forms of presentation.

**READING:** Visual Display- Culture Beyond Experiences "Shrines, Curiosities and the Rhetoric of Display" By Stephen Bann - or TBA

**PROJECT CONCEPT:** Photography has a long-standing relationship with notions and definitions of indexical truth(s). Since its invention in 1839 artist/scientists such as William Henry Fox Talbot, John Herschel, Louis Jacques Mande Daguerre, and Joseph Nicéphore Niépce have explored the photograph as "proof". Archives have utilized photographs in criminal archives, scientific/medical archives, and libraries of all kinds. The mimetic/representational qualities inherent within a photograph have driven the definition of truth in all aspects of our existence. Even today with the advent of digital and simple manipulation, the photograph is still used as empirical evidence.

In the context of this project you are being asked to consider the library, the archive, and the catalog as a point of departure. This could be done by analyzing something as simple as your own body- documenting your ears and the ears of others. You could document the growth of a seed into a plant, any type of "bad" science or quantitative documentation of an event, object or location. One of the common components of any archive is repetitive investigation, think about the multiple and quantity.

**REQUIREMENTS:** There is no maximum number of prints you can produce, but you are required to produce at least 5 finished 8x10 prints. That is the minimal requirement and we are encouraging you to push the boundaries and definitions of this project. You could make 100 2x2 prints, 50 5x7 prints, or 10 11x14 prints, for example.

**ARTISTS TO CONSIDER:** Abelardo Morell, Catherine Wagner, Annette Messager, Catherine Chalmers, Allan Sekula, Christian Boltanski, James Casebere, Sandy Skoglund, Susan Seubert, Hollis Frampton and Marion, Lorna Simpson, Ann Hamilton, Hilla and Bernd Becher