Digital Image Manipulation

Project: Constructing Digital Images	**Semester**: Summer 2015/16
Published: Monday 14th March	**Submission:** Monday 9th May - TBC
Tutor: Geoff White	**Module percentage:** 50%
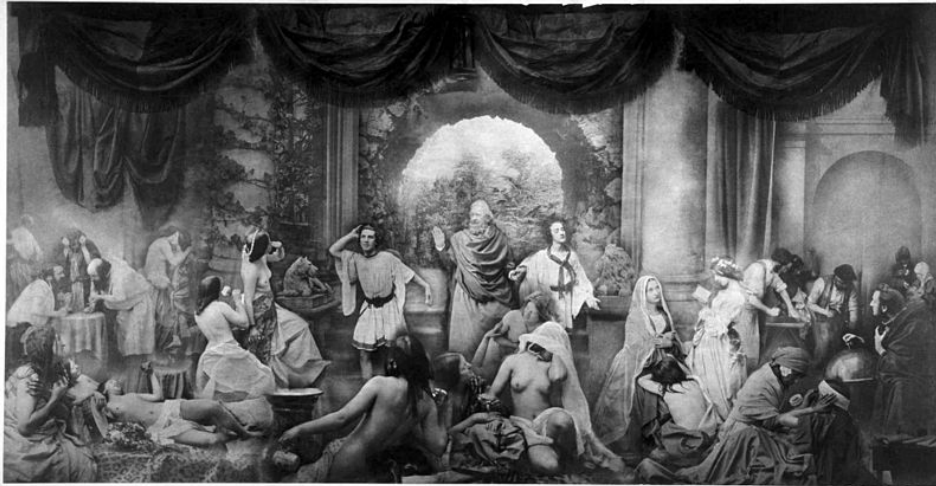
Background:

In 1857 Oscar Rejlander exhibited his composited photograph *The Two Ways of Life* at the Manchester art Treasures Exhibition. The same year the Scottish Society refused to exhibit it due to its 'impropriety'. They did show it the following year but with the left side covered by a small curtain! Never the less, the work became popular in its own time, with Queen Victoria purchasing a copy as a present for Prince Albert. Rejlander regarded this work, which was made from 32 separate negatives, as establishing photography as art form in its own right alongside painting and sculpture. It was conceived as a critique of a society which appeared to offer only two paths in life - wickedness or righteousness. The work has gone on to typify the values of Victorian photography, both as an allegory and as a work of high art.

Description:

You are asked in this brief to construct your own version of a *The Two Ways of Life*. In other words, you are to produce a work that in some way addresses one of the 'dualities' of contemporary society. You are to work to one of the following themes:

- Irish Tourism: Culture or Kitsch.
- 8th Amendment. Pro choice versus Pro-life debates.
- Science versus Creationism.
- Austerity versus Populism, economic solutions?
- Refugees versus economic migrants,
- A new Irish society? Left versus right.
- Easter 1916. *A Terrible Beauty* or a Bloody Shambles?
- *Come dine with me in heaven and hell.* Who would you invite?

This image could be produced using allegory, as Rejlander did, or through the use of other semantic devices, such as metaphor, metonym, narrative or *tableau vivant*. Similarly, a wide variety of visual strategies are possible using Photoshop, from a straight *realist* compositing of subjects, again as Rejlander, to visual forms which are contrary to classic forms of the photograph - formal, spatial or optical. As homage to Rejlander, your final work will be the same size as his original, 16 inches high and 30 inches wide.

Project brief:
The project will explore the construction and compositing of images using photo-digital skills and techniques on the theme of *The Two Ways of Life*. You are asked to make a digitally constructed photographic image using graphic and image manipulation techniques. The project should contain original photographic material (digital, analogue and/or alternative processes) that has been produced by you for this project, however you are free to use some other visual sources such as books, magazines, photo libraries, within reason. Your work should demonstrate a good working process in the use of Photoshop and all work should be undertaken non-destructively.

You are to maintain a workbook for this brief which will document the evolution, progress and development of the work. You will also produce a set of A4 workprints during the process. These prints will also be required to finalise all printing matters before committing to a full 16" x 30" print. A workshop will be organised to make final prints on 17" roll paper prior to the submission date.

Submission:
- A single display print (16 x 30)" Permajet Oyster of the completed work. (3840px x 7200px @ 240ppi).
- A selection of workprints indicating the development and progress of the final composited image, A4 size.
- Workbook chronicling the project's development and progress.
- A single PSD file, showing the layering, masking and compositing of the project via filesender.heanet.ie .

Assessment criteria:
- Methodology, process, development and realisation of the project. 60%
- Workflow, non-destructive imaging, and the use and exploitation of digital technologies. 40%

Contextual References:

Ameneluxen et al (eds) (1996) *Photography After Photography*. G+B Arts.

Couturier, E. (2012), *Talk about Contemporary Photography*, Flammarion.

Hirsh, R. (2014), *Transformational Imagemaking*, Focal Press.

Jeffery, I. (1999), *Revisions: an alternative history of photography*,
   National Museum of Photography, Film and Television, Bradford,

Lipkin, J. (2005) *Photography Reborn: Image Making in the Digital Era*, Abrams Inc.

Lister, M. (1995) *The Photographic Image in Digital Culture*. London: Routledge

Modrak, R. & Anthes, B., (2011), *Reframing Photography*, Routledge

White, G. (ed), (2007) *Nash Editions: Photography and the art of digital printing*,
   New Riders

Technical References:

Eisman, K, Duggan, S. & Porto, J. (2013) *Photoshop. Masking and Compositing*,
New Riders

Evening M. (2012) *Photoshop CS6 for Photographers*. Focal Press

Evening M. & Schewe, J. (2010) *Photoshop CS5 for Photographers: The Ultimate Workshop*. Focal Press

Russotti,P. & Anderson, R, (2010), *Digital photography best practices and workflow handbook*, Focal Press

Schewe, J. (2013) *The Digital Print: Preparing Images in Lightroom and Photoshop for Printing*, Peachpit Press

Steinmueller, U. & Gulbins, J. (2009), *Fine Art Printing for Photographers*, Rocky Nook