

The Practice of Conceptual Photography  
An Online Course with Jennifer Thoreson

This three month course will help you to create a focused body of work that is personal, meaningful, and refined. You'll learn to instigate and translate ideas and convictions into a signature art practice. By learning to pull from your own 'DNA' to add layers of meaning to your work, you'll discover the foundation of creating your own method for making communicative, thought-provoking images. You'll learn the language of conceptual photography through thoughtful lectures, assignments, critiques, and by studying other artists who are working in the contemporary art world. We will dissect the practice of conceptual art-making, thoroughly breaking down each step, from inspiration, personalization, conception, production, and presentation.

To maintain a highly personalized, interactive experience for each student, the course is limited to 12 participants. Space in the course is reserved on a first come, first serve basis. Tuition for the course is \$1200. To register and reserve your seat, please send an email to [jenniferbthoreson@gmail.com](mailto:jenniferbthoreson@gmail.com). In return, you'll receive a registration and payment form; simply complete each to hold your seat.

Our class will meet via Zoom on Sunday evenings at 6pm CST starting April 9. Please refer to the schedule below for exact dates. Each student will receive two one-on-one meetings, nine group classes, interactive group critiques, membership in a Facebook group to help foster ideas and receive feedback, worksheets, weekly assignments, PDF copies of lectures, class recordings for study, and personalized written critique on work produced for the class.

Below is the proposed outline and schedule for the course. I'm continuously adding ideas and content, but this will give you a good picture of what you can expect to learn.

MAR 1-APRIL 1:	PRIVATE MEETINGS Half hour private meeting with each student to help prepare, share ideas, and set personal goals for the course Assignment One: Retrospective
APR 9:	ORIENTATION Introductions, sharing of portfolios and personal goals, guidelines for participating in class. Written Assignment: DNA Worksheet Video Assignment: Ann Hamilton
APR 16:	THE DNA OF AN ART PRACTICE Learning to translate inspiration into tangible ideas Using life experience, convictions, belief systems, interests, and talents to develop a rich, highly personalized method of working Defining a visual signature while remaining open and flexible Using your instincts and natural inclinations to help define your work, and set it apart Assignment Two: Signature, Continue DNA worksheet Video Assignment: Thomas Demand
APR 23:	THE CONCEPTION PHASE Story Boarding, Research, Unification, Materials and Skill Sets, Digging deep and asking questions, photographic sketching and practice, learning to identify consistent themes in your work, the process of discovery, learning to focus energy and drive creativity in unexpected ways. Assignment Three: Twenty-Five Sketches Video Assignment: Cindy Sherman

- APR 30: THE PRODUCTION PHASE  
What's in a Process?  
Photographic Technique, defining visual style, making sketches for a body of work, how technique translates conceptually, labor and the artist's hand, re-defining trial and error, effective sequencing and editing  
Assignment Four: Three sketches
- MAY 7: BREAK  
Use this time to create three sketches for a unified body of work to share with the class.
- MAY 14: MIDTERM GROUP MINI-CRITIQUE  
Video Assignment: Carrie Mae Weems
- MAY 21 : IDENTIFYING WITH THE ART WORLD  
Identifying influences, tag words, formulating an 'elevator speech,' learning to talk about your practice, going deeper into your artistic DNA, adding layers, focusing your intent, considering your viewer and how you want your work to be read  
Assignment Four: Art Buddy  
Video Assignment: Collier Schorr
- MAY 28: THE LANGUAGE OF CONCEPTUAL ART  
Writing a good artist statement, writing a good artist bio, how to formulate a CV, pricing, signing, editioning, and selling work, conceptualizing an exhibition; print size, type, matting, framing, shipping work.  
Written Assignment: Worksheets and Critical Writing  
Video Assignment: Christian Boltanski
- JUNE 4: BREAK
- JUNE 11: BREAK
- JUNE 18: FINAL CRITIQUE Part One
- JUNE 25: FINAL CRITIQUE Part Two
- JULY 1-30: INDIVIDUAL MEETINGS  
Half hour individual meeting to help determine goals for the body of work you've started, discussion of the growth of your practice, and how best to proceed with your work.