

## The Practice of Conceptual Photography

### An Online Course with Jennifer Thoreson

This nine-segment course will help you to create a focused body of work that is personal, meaningful, and refined. We will begin with learning to instigate, focus, and translate ideas and convictions into art practice and imagery. We will dissect the practice of conceptual artmaking, breaking down each step, from inspiration, to execution, and finally, placement within the art world.

To maintain a highly personalized, interactive experience for each student, space in the course is limited to 12 seats. Space in the course is reserved on a first come, first serve basis. Tuition for the course is \$800. To register and reserve your space, please send an email to [jenniferbthoreson@gmail.com](mailto:jenniferbthoreson@gmail.com). I'll send you a registration and payment form, simply complete each to hold your seat.

Our class will meet via Zoom on Sunday evenings at 7pm CST starting January 17. 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, and weekly written critique on their weekly work.

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!

JAN 2-16:	PRIVATE MEETINGS Half hour private meeting with each student to help prepare, share ideas, and set personal goals for the course
JAN 17:	ORIENTATION Introductions, sharing of portfolios and personal goals, guidelines for participating in class
JAN 24:	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 One: Signature, DNA worksheet
JAN 31:	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 Two: Twenty-Five Sketches

FEB 7:	<p>THE PRODUCTION PHASE</p> <p>What's in a Process?</p> <p>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</p> <p>Assignment Three: Sketch, Re-Sketch (One by 25)</p>
FEB 14:	<p>BREAK</p> <p>Use this time to create three sketches for a unified body of work to share with the class.</p>
FEB 21:	<p>MIDTERM GROUP CRITIQUE (Two hour meeting) Learning to dissect and discuss conceptual art</p>
FEB 28 :	<p>IDENTIFYING WITH THE ART WORLD</p> <p>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</p> <p>Assignment Four: Art Buddy</p>
MARCH 7:	<p>THE LANGUAGE OF CONCEPTUAL ART</p> <p>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.</p> <p>Assignment Five: worksheets and critical writing</p>
MARCH 14:	<p>PLACEMENT</p> <p>Identifying specific goals for your work, Preparing for meetings and portfolio reviews, web presence, how to submit work for publication, how to write a grant application, creating effective marketing materials, catalogs, and artist cards, approaching galleries, museum collections, art festivals, how to plug in and make your work visible</p> <p>Assignment Six: Short Series</p>
MARCH 21, 28:	<p>PRODUCTION TIME</p> <p>Use this time to prepare six unified images for interactive group critique</p>
APRIL 4 :	<p>FINAL CRITIQUE (Two hour meeting)</p>
APRIL 5-18:	<p>INDIVIDUAL MEETINGS</p> <p>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.</p>