

Your Assignment:  
**PHOTOGRAPHY**

*This book is dedicated to my students.  
You have taught me as much  
as I have taught you.  
Thank you.*

*Douglas*

Photo Developing Volume II

Your Assignment:  
**PHOTOGRAPHY**

An Interactive Resource for  
Students and Teachers of Photography

Douglas Holleley MFA PhD

CLARELLEN

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shown in italics.*

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39 **CHAPTER TWO: THE EYE**

Assignments Based on  
Perceptual and/or Observational Issues

Introduction

41 **PART I: LIGHT AND COLOR**

*Make the trace of the patterns of light that constitute a photograph, the subject of your image.*

45 *When photographing, consider carefully the nature and quality of the light you choose.*

1. Observing Light

46 2. When Creating a Lighting Set-up

48 *Create a simple setup to enlarge the size of the light source.*

51 *Refine your observational skills with respect to the interaction of light and color.*

54 Describing the Color of Light

56 A Series of Practical Exercises

*Juxtaposing Color.*

58 *Photographing with different light Sources.*

*Photographing with Mixed Light Sources.*

59 *Observing the Direction of the Light Source.*

60 *Make an Object you know to be One Color look as though it is a Different Color.*

*Mix Warm Colors with Cool Colors.*

*Juggle Many Balls.*

63 **PART TWO: TIME AND SPACE**

*Make Time itself the Subject of the Photograph.*

64 Specific Assignments on Time

*Show and/or compare the same subject over a period of time.*

65 *Juxtapose non-visual accounts of the past with contemporaneous images.*

66 *Create an artifact that when exposed to the elements will change over the passage of time.*

*Photograph an event, either in series, or with an extremely long exposure, so that the image literally takes a long time to make.*

68 *Use a slow shutter speed to introduce blur—not to show movement as is often suggested—but instead to suggest a moment extended.*

*Use various post-production methods such as hand-coloring, toning, drawing into the photograph etc. to engage the viewer for a longer period of time.*

69 *Find a point of stillness and silence in the world of motion and noise.*

70 *The Digital Moment*

*Set up a system where time is the criteria for making the exposure.*

71 *Extend a sequence in time and space. and/or Extend an image in time and space.*

72 *Experiment with different vantage points.*

*Eliminate the Central Point of Interest.*

*Create or Eliminate Space.*

*When photographing, visualize the field of view as a box rather than a plane.*

73 *Related Assignments*

*Find Words and Letters.*

74 *Give Chance a Chance.*

75 *Exercise by Wynn Bullock*

**77 CHAPTER THREE: THE “I”**

Assignments on Developing a Sense of Self

Introduction

**79 PART ONE: THE SELF**

*Make two series of self-portraits, one where you are literally in the image, one where you are not.*

Rationale: Part One

**80 Rationale Part Two**

Simile

Metaphor

Metonymy

**82 Synecdoche****83 The Equivalent****85 Some Ideas for Metaphorical Self Portraits****86 Self Portrait Rider 1: The Mask**

*Make two sets of images, one about a mask that conceals, one about a mask that reveals.*

**87 Self Portrait Rider 2: The Facade****88 Further Assignments**

*Multiple Identities.*

*Visualizing the Past: Depict a Significant Memory.*

*Memento Mori.*

**90 Other Personal Assignments More Briefly Expressed**

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*Photograph Virtue.*

*Keep a Journal assiduously.*

**91 Instead of attempting to define identity, adopt or create a role for your self instead.****93 PART TWO: THE SELF AND THE WORLD**

*Find your place in the world and communicate through images, what it is about this spot that makes it yours and yours alone.*

**97 Finding Your Place: A Case Study****99 While photographing, participate with, rather than do something to, the world.****102 Exercise by Minor White**

*Learn to center yourself and see by shutting down the incessant internal chatter that passes for everyday consciousness.*

**104 Prove You Are Awake.****107 CHAPTER FOUR: THE MIND**

Assignments Based on Developing Cognitive and Reasoning Skills

Introduction

**109 PART ONE: ON HISTORY AND RESEARCH**

*Make yourself aware of the history of the medium and use the results of this research in your work.*

Rationale

1. Knowledge of the History of Photography.

**111 2. Research as an On-going Process.****112 Process: Amplified Reductionism**

*Take from the whole, a part.*

*Make this part, a new whole.*

**114 Sample Assignment of Amplified Reductionism**

*Examine the practices and procedures employed by art museums and conceive a visual investigation based on an aspect of this research.*

119 Related Assignment

*Make a Wonder Cabinet.*

120 **PART TWO: ON EVIDENCE**

*Consider the nature and uses of photography in the construction of evidence.*

121 *Take images made as evidence for one world-view, function as evidence for a different perspective.*

122 *Accept the malleability of meaning inherent in the photograph (especially the historical photograph) and use it to create your vision of the past.*

123 *Create a Digital Conspiracy.*

125 *Create a fictional event and then make an (un)real document.*

126 *Create a performance to be photographed with the intention that the finished product be the image of the event as much if not more than the performance itself.*

127 *Create a Narrative Tableaux.*

129 *Construct a new reality by combining material from a number of separate images into a new single image.*

130 *Create body types, both idealized and abnormal.*

131 *Create a new landscape.*

133 **PART THREE: ON WORDS AND IMAGES**

*Devise a means to combine Words and Images in such a way that each equally participates in the generation of meaning.*

135 *Find or create a text and make images to amplify its meaning.*

136 *Photograph a word or section of text so that its meaning is altered by its new appearance.*

*Combine images in such a way as to use them as pictographic devices to tell a story. Create a visual alphabet. For precedents think of Native American smoke signals and the use of semaphore signals by ships at sea.*

*Find fragments of text in the real world whose meaning has been altered by neglect and/or the weather, or by framing the photograph to create new contexts and meanings.*

*Look up the meaning of the word palimpsest and employ the idea of over-writing to create new (or multiple) levels of meaning.*

*In Photoshop, or in any program that permits, inter-weave words and images to create new (or multiple) levels of meaning.*

*Play with new relationships by writing down words (using various type styles and sizes) on pieces of paper and place them randomly on or near images. Observe how the meaning of both the word and the image changes.*

139 **AFTERWORD**  
Integrative Strategies

143 *Arrange your images so they exhibit the Quality of Thoughtful Authorship.*

145 **BIBLIOGRAPHY AND FURTHER READING**

150 Acknowledgements

151 Notes

## INVITATION TO PARTICIPATE

This book, of necessity, represents the author's perspective and opinion. No doubt some readers will agree with some of the things said and disagree with others.

If this is the case, please contribute. Should you have a different perspective, a suggestion for similar or quite different assignments, then please contact me. Suggestions for the Bibliography are especially welcome.

The book is printed "on demand." Accordingly, it is a live document that can be altered, modified and expanded as material comes to hand. It is my intention to up-date the book annually.

Please send any comments or additions to the author. Ideally send an image or two as well to illustrate your point.\* If your comment or assignment is selected for inclusion you will receive full credit for your contribution as well as a free copy of the book.

Address your comments to [douglas@clarellen.com](mailto:douglas@clarellen.com)

### \* Image Submission Guidelines

Send maximum quality jpeg files. Size is 6x4 inches at 300ppi. Also enclose a statement with the name and address of the photographer, the title of the image and a statement to the effect that Clarellen has permission to reproduce the image in the book.

## FOREWORD

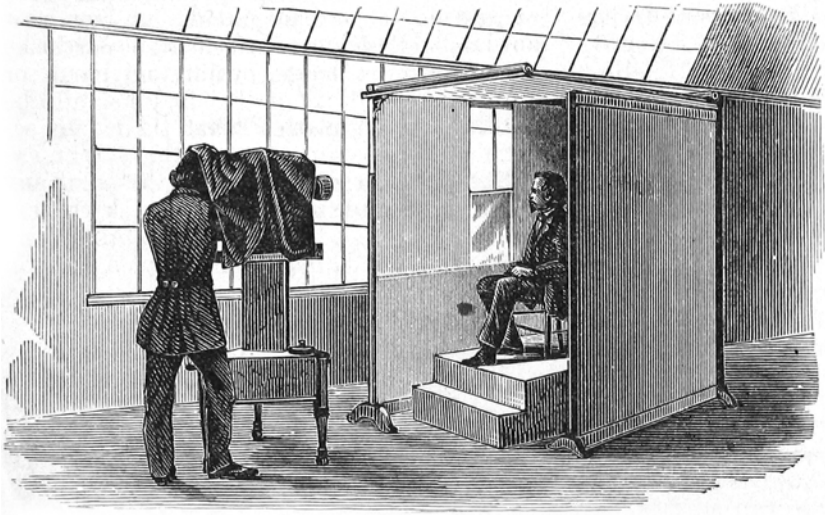


It was at a meeting of the American Association for the Advancement of Science, in 1931, that the scientist and philosopher Alfred Korzybski proposed that, "The map is not the territory." The essence of his statement posits the idea that any abstraction or representation is not the thing represented.

I bring this thought along with me when considering a work such as Douglas Holleley's, *Your Assignment: PHOTOGRAPHY*. What then is the nature of the map that the work represents?

It clearly reveals a path through a series of problems or exercises that are intended to challenge one's understanding of the potentials of the medium. Too often photographic manuals have emphasized a myopic relationship with technique and not with the conceptual possibilities of image making. Holleley has placed an emphasis on the conceptual and by doing so created a resource of possibilities that through their exploration will reveal more than one might first assume. By extension you will come to recognize the cumulative effect that these exercises can have in developing ones visual vocabulary. In this process of "mapping" you will find Holleley to be an accomplished guide.

Nathan Lyons  
Distinguished Professor Emeritus, SUNY  
Founding Director Emeritus, Visual Studies Workshop



*Above: Illustration from, Wilson's Cyclopædic Photography. A Complete Hand-book of the Terms, Processes, Formulæ and Appliances Available in Photography. Arranged in Cyclopædic Form for Ready Reference. Wilson, Edward L. New York: Edward L. Wilson, PhD, 1894.*