

VM492-1: Photo Practicum (4 cr.)

Emerson College — Spring 2025 Syllabus (last revised on 01/13/2025)

Class Sessions: In-person on Mondays, 10 a.m. – 1:45 p.m.

Locations: Locations: 180 Tremont Street, Ansin Bldg. #206 (Classroom), #703 (Photo Electronic Lab)

Professor: Camilo Ramirez
Camilo_Ramirez@emerson.edu
www.camramirez.com/teaching.html (Syllabus, readings, project worksheets, public resources)
[Shared Google Drive Repository](#) (Delivering your work, project evals & grades, additional resources)

Office & Hrs: 180 Tremont St. (Ansin Building) #911. Mailbox is also on the 9th floor of the Ansin bldg.
In-person office hrs on Mon, Tue, & Wed: 8:50am–9:50am, or schedule an appointment via email.

Course Description:

Photo Practicum can be taken once for 4 credits or twice consecutively for 8 credits as part of the Bachelor of Fine Arts Production Track (see section on BFA requirements). This course is designed to integrate, enrich, and solidify a student's photographic skills building on past productions. Emphasis is placed on developing a personal vision and working toward completing and presenting an original portfolio. Explorations of various techniques and conceptual frameworks will be encouraged. Long term projects will evolve in the context of peer-based critiques, field trips, gallery visits, artist talks and professional development.

Prerequisites: Junior standing, completion of a 300 level photography production course.
BFA candidates require approval of photography faculty by application.

Student Learning Objectives:

- Develop a single advanced and extended project for an entire semester.
- Write a clear and accessible artist statement that describes their work.
- Document their practice and progress in a visual research journal.
- Develop professional promotional materials and practices for use beyond this course.
- Collaborate with classmates throughout the semester on common goals for this course.

Course Requirements:

The content of this course requires in-person, physical presence by students. We will be critiquing prints in person and using equipment that is specific to our digital and darkroom labs. There will be no remote attendance unless it is planned by me in advance for the entire class, and cleared by our department. Whenever possible inform me in advance if you will be missing class. Missing three or more of our 4-hour class sessions means that you will have not had sufficient exposure to the course material and will result in failing the course. If you miss a class, it is your responsibility to follow up in order to mitigate your absences & any missed work.

Students are required to complete all assignments on time. This means regularly shooting & printing new pictures and attending each critique. Scheduled lab-work time means coming prepared with new pictures to edit or print. Students should expect to spend time outside of class for shooting, editing and printing new photographs. Active participation during critiques is required. Each student is responsible for having and bringing all supplies required of this course to every class. Students must also follow all lab rules.

I will notify you of any updates or changes to the course/schedule during the semester via email, so you are expected to check it frequently.

Class Recording Policy:

No one may record any part of this class unless the instructor has given them express permission to do so. This class is considered a private environment and it is a setting in which copyrighted materials, creative works and educational records may be displayed. Audio, voice, or video recording, photographing, transmitting, or publishing the images of those materials or educational records without expressed consent is strictly prohibited. Any student who records a class without the faculty's permission without a registered accommodation will be referred to the Office of Community Standards. Accommodations for recording a class will be honored by your instructor. Students who require that a class be recorded due to a disability should work with Student Accessibility Service (SAS) to receive an accommodation for that recording.

Mobile Device Policy:

- The use of mobile devices in class is strictly prohibited unless otherwise instructed.
- Under no circumstances should you ever make or answer phone calls during class.
- Text messaging, web browsing, even checking the screen on your device is also prohibited.
- Your phone should be turned off and put away when you enter the classroom.

Textbooks (Recommended):

The Rise: Creativity, the Gift of Failure, and the Search for Mastery, by Sarah Lewis, ISBN: 978-1451629248

Photowork: Forty Photographers on Process and Practice, by Sasha Wolf, ISBN: 978-1597114592

The Photograph as Contemporary Art (4th Ed.), by Charlotte Cotton, ISBN: 978-0500204481

Research in Photography, (2nd Ed.), by Ana Fox & Natasha Caruana, ISBN: 978-1350010499

Regarding the Pain of Others, by Susan Sontag, ISBN: 978-0312422196

Supplies and Materials:

Required Supplies and Materials:

- An email address that you regularly check
- A high-res digital or still film camera, that fits the needs of your ideas ([available for checkout at the EDC](#)).
- Inkjet Paper: Your choice of brand and surface, letter size (also consider large format/roll or double sided papers).
- Any form of portable media that you can use to easily store and retrieve your work
- Journal/Notebook for use as a way of gathering and exploring ideas, organizing your project logistics, etc.

Recommended Supplies and Materials:

- Color Film: If shooting on film - on your choice of Medium or 4x5 format. Kodak Portra 400NC is recommended.
- Color Film Processing Service: each roll of color film must be developed externally (C-41 Processing)
- Negative Sleeves - PrintFile brand 120-3HB, 25pack (let's talk if you are shooting 4x5)
- 3-ring Negative Box
- Anti-Static Orange cloth for negatives
- Inkjet Paper: Large Format Inkjet Paper in sheets 13"x19" up to 17"x22". Or a 24"x100' roll of a specialty paper.
- 8x10" Negative Sleeves for contact sheets - PrintFile brand, Model: 810-1HB, 25pack
- Tripod & mechanical cable release for 35mm cameras (or remote release for your D-SLR)
- Display Calibrator, such as an i1 Display Pro
- Adobe Suite & a compatible computer

Getting your Supplies and Color Film Processing:

Equipment: The cheapest way to buy film and supplies is online through stores such as B&H (www.bhphotovideo.com) and Adorama (www.adorama.com). In town, you can go to, Hunt's (www.huntsphotoandvideo.com) in Cambridge and Kenmore Square, and Newtonville Camera (newtonville.camera) in Waltham. For analog cameras I recommend Joe & Karen's Cameras (617- 770-3446) in Quincy, they have excellent prices. Emerson provides students with the Adobe Suite and student pricing on computers, for more info visit (support.emerson.edu). Always remember to ask for a student discount when buying any supplies.

Digital Camera Review Sites: These sites are a good start when shopping for digital equipment, especially cameras. <http://www.dpreview.com/> & <https://www.imaging-resource.com/> & <https://www.cameralabs.com/>

Film Processing: Local labs [Panopticon Imaging](#), [Hunt's](#), and [Color Tek](#), do (C-41) color film processing. This semester, Emerson has coordinated a film drop with Panopticon Imaging. Details, pickup & drop-off days and procedures to use this service will be discussed in class and sent via email. No matter which service you use, be sure to plan ahead and give yourself enough time to shoot, ship, process, and receive your film in time for class deadlines, since ultimately you are responsible for developing your film on time.

Access to Emerson Photo Facilities & Equipment:

As part of your first project you'll need to complete the following **three items for credit (1 point each)**:

1. Learn about photo facilities, see open lab hours, sign the Post Production contract, and take the hazmat quiz:
<https://support.emerson.edu/hc/en-us/articles/21709025428123-Guide-to-Darkroom-and-Photo-Facilities-Access>
<https://support.emerson.edu/hc/en-us/articles/21709169584155-Post-Production-Lab-Contract>
2. Learn about equipment access at the EDC, terms of usage, safety, and sign the usage contract:
<https://support.emerson.edu/hc/en-us/categories/20490318764955-Equipment-Distribution-Center/>
3. VMA's safety form and procedure is required as part of all equipment reservations as per VMA department policy:
 - A. [Sign the Safety Production Guidelines Agreement](#) (once per semester, and for credit)
 - B. Get an [Approved Location Safety Form](#) (per reservation)
 - C. Make an equipment RESERVATION via the "[Patron Portal](#)"(per reservation)

Grading Policy and Standards:

Grades will be earned in points throughout the semester by completing assignments, critiques and other deliverables. The total points possible and all grading criteria are specified in each Phase Description sheet which are in service of a single semester-long project. Group Critiques are weighed with the highest values. The emphasis will be on the progress & quality of work produced, and how well the material in class is incorporated into your semester-long project. This is a practicum, upper-level capstone course, and above average work is expected from everyone. Before each turning in each assignment and critique, ask yourself the following questions:

1. Have you accomplished your stated intention?
2. Does your work communicate your ideas clearly to other viewers?
3. Are your materials and techniques the most effective for your concept?
4. Is your craft and presentation the best it can be?
5. Is your work consistently presented on time?

The total points earned throughout the term are factored against total possible points into a percentage which determines the Final Course Grade according to this **Course Grade Scale**:

A	93% - 100%	C+	77% - 79%
A-	90% - 92%	C	73% - 76%
B+	87% - 89% *	C-	70% - 72%
B	83% - 86%	D	60% - 69%
B-	80% - 82%	F	59% and under *

Apart from assignment grading: absences, tardies, leaving class early, and being unprepared can also negatively affect your Course Grade as stated in the following Attendance Policy section.*

Attendance Policy:

- In person attendance is absolutely critical to this course. There will be no remote attendance.
- Late work is unacceptable and may only be accepted/graded at my discretion.
- If absent, it is your responsibility to make arrangements to deliver your work on or before the due date.
- If absent, it is your responsibility to find out what you've missed and make arrangements to turn in pending work.
- If absent, it is your responsibility to find out if the Course Calendar/Schedule has been updated.
- Poor attendance can negatively affect your Course Grade as described in the following tables.*

TARDIES, etc.	COUNT AS:
1 Tardy	½ of an Absence
1 Early Class Departure	½ of an Absence
Coming to Class Unprepared	½ of an Absence

ABSENCES	COUNT AS:
1 Absence	Course Grade not affected
2 Absences *	Course Grade is no greater than B+
3 Absences *	Automatic F (Course Failure)

If you have a religious observance or practice that impacts our course calendar, please see me as soon as possible to discuss how we may make appropriate arrangements. For additional information on attendance, see Emerson's general [Attendance Policy](#) guidelines.

Artificial Intelligence (A.I.) Policy

Using A.I. technology for any written assignment or deliverable critique is prohibited. Except for pre-authorized uses in our assignments or if a student provides prior justification for their project, submitting an assignment utilizing A.I., without the instructor's knowledge in this course is considered [Academic Misconduct](#).

Plagiarism and Academic Misconduct:

It is the responsibility of all Emerson students to know and adhere to the [College's policy on plagiarism](#), which can be found at emerson.edu/policies/plagiarism. Students can also view the college's [Academic Misconduct Policy](#). If you have any questions concerning the Emerson plagiarism policy or about documentation of sources in work you produce in this course, speak to your instructor. Additionally, The Working with Research and Avoiding Plagiarism (WRAP) Quiz is available to all students through the [Writing and Academic Resource Center's](#) self-enrollment Canvas course ([WRAP quiz](#)). One-on-one consultations are available (emerson.mywconline.com).

Support for Students with Accessibility Needs:

Emerson is committed to providing equal access and support to students with disabilities, through the provision of reasonable accommodations, to allow them to fully participate in Emerson programs and activities. If you have a disability that may require accommodations, please contact [Student Accessibility Services](#) (SAS@emerson.edu; 617-824- 8592) to make an appointment with an SAS staff member.

Students are encouraged to contact SAS early in the semester. Please be aware that accommodations are not applied retroactively.

Support for Individuals Impacted by Discrimination, Harassment, or Sexual Violence:

If you have been impacted by discrimination, harassment, or sexual violence, the [Office of Equal Opportunity](#) (oeo@emerson.edu; 617-824-8999) is available to meet with you and discuss options to address concerns and to provide you with support resources. **Please note that because the instructor is an Emerson employee, any information shared related to discrimination, harassment, or sexual violence will also be shared with the Office of Equal Opportunity.** If you would like to connect with a confidential resource, please contact the [Healing & Advocacy Collective](#) (advocate@emerson.edu, 617-824-8857), the [Emerson Wellness Center](#) (emersonwellnesscenter@emerson.edu, 617-824-8666), the [Center for Spiritual Life](#) (spiritual_life@emerson.edu, 617-824-8036), or [Student Care & Support](#) (care@emerson.edu).

Equity, Access, and Social Justice:

Every student in this class will be honored and respected as an individual with distinct experiences, talents, and backgrounds. Students will be treated fairly regardless of race, religion, sexual orientation, gender identification, disability, socio-economic status, or national identity. Issues of diversity may be a part of class discussions, assigned material, and projects. The instructor will make every effort to ensure that an inclusive environment exists for all students.

If you have concerns or general comments about what Emerson can do to create more inclusive classroom environments, you may share your suggestions with Dr. Tuesda Roberts, Director for Faculty Development and Diversity (tuesda_roberts@emerson.edu).

If you have any concerns or suggestions for improving how Emerson approaches equity, access, and social justice as an institution, please do not hesitate to contact the Social Justice Collaborative (sjc@emerson.edu, 617-824-8528).

VMA Safety Statement & Working with Minors Statement:

In order to make equipment reservations you must have an Approved Safety Form. To submit a location safety form visit the VMA Production Portal by visiting: <https://emerson.edu/academics/academic-departments/visual-media-arts/student-production-safety/safety-policies-0>

All Students will familiarize themselves with the VMA's [policies on minors](#). At no time is a student to be one-on-one with a minor without a guardian present. For more information on Production Safety, Working with Minors, forms and other production resources visit: <https://emerson.edu/academics/academic-departments/visual-media-arts/student-production-safety>.

VMA Photography BFA Option:

This course is part of a sequence of courses that are required to complete VMA's optional Photography BFA. For VMA students who are interested and meet the requirements, it is highly recommended that you meet with your academic advisor as early as possible to map out your trajectory over several semesters.

VMA students have a choice to apply to the Photography BFA Option as part of the existing BFA in Media Arts Production. This offering has all the same requirements as the traditional BFA with the main difference being that students accepted into this program will be required to enroll in two consecutive semesters of VM 492 Photo Practicum for their capstone experience rather than the traditional BFA Production Workshop. BFA seats are limited, so applications into the program will be reviewed by committee and selected based on the merit of the highest quality work/proposals. Accepted students will have the opportunity to concentrate on a single photographically based project over the course of an entire academic year.

To view all requirements, deadlines, and to learn about the application process, visit the [Photography BFA Option](#) page.

Course Calendar:

- **The following schedule is subject to change at my discretion.**
- Late work is unacceptable and may only be accepted/graded at my discretion.
- If absent, it is your responsibility to make arrangements to deliver your work on the due date.
- If absent, it is your responsibility to find out what you've missed and turn in any pending work.
- If absent, it is your responsibility to find out if the Course Calendar/Schedule has been updated.

Class	Date	Lesson Topics this week	Due this class	Due next class
#1	1/13	<ul style="list-style-type: none"> • Introduction to the course • Review syllabus • Photo Manager Session • Online Class Materials & Contracts • Email Communication Test • HD, Backups & Online Album setup • Email Communication Test • Medium-Format & 4x5 cameras • Introduction to Phase #1 	—	<ul style="list-style-type: none"> • <i>Email test</i> • <i>Photo Area Contract & Hazmat Quiz</i> • <i>EDC Contract</i> • <i>VMA Production Safety Agreement</i> • <i>Obtain all required course materials.</i> • <i>Read Phase #1 worksheet</i> • <i>1 pg. Project proposal</i> • <i>Bring 4 (4"x5") prints from new cell phone photographs</i> • <i>Set up your hard-drive, backups, etc.</i> • <i>Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files.</i> • <i>Be prepared to discuss your written statement with the class as well as discuss your peers'</i>
➤	1/20	No Class - Martin Luther King Jr. Day	—	—
#2	1/27	<ul style="list-style-type: none"> • Read written statements out loud • Concepts and Projects (J.Antoni) • Flextight Scanner Demo • Online Resources • Bookmaking exercise & demo with 4x5 prints • Individual meetings / Scan (PEL) 	<ul style="list-style-type: none"> • Email test • Photo Area Contract & Hazmat Quiz • EDC Contract • VMA Production Safety Agreement • Obtain all required course materials. • Read Phase #1 worksheet • 1 pg. Project proposal • Bring 4 (4"x5") prints from new cell phone photographs • Set up your hard-drive, backups, etc. • Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files. • Be prepared to discuss your written statement with the class as well as discuss your peers' 	<ul style="list-style-type: none"> • <i>Reading/Discussion (Alina Cohen)</i> • <i>Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files.</i> • <i>New Contact Sheets & Journal progress</i> • <i>Bring all negatives, contact sheets and printing materials for lab time.</i>
#3	2/3	<ul style="list-style-type: none"> • Reading Discussion • Show work in progress (contact sheets / journals) • See the work of various artists • Bookmaking exercise & demo with 4x5 prints • Printing Demo • Individual meetings / Scan (PEL) 	<ul style="list-style-type: none"> • Reading/Discussion (Alina Cohen) • Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files. • New Contact Sheets & Journal progress • Bring all negatives, contact sheets and printing materials for lab time. 	<ul style="list-style-type: none"> • <i>Present during Critique:</i> • <i>Revised Artist Statement</i> • <i>8 min. good Prints</i> • <i>Artist Journal</i> • <i>Contact Sheets for 4 rolls shot or 200 RAW files</i>
#4	2/10	<ul style="list-style-type: none"> • Critique for Phase #1 • Introduction to Phase #2 	<ul style="list-style-type: none"> • Present during Critique: • Revised Artist Statement • 8 min. good Prints • Artist Journal • Contact Sheets for 4 rolls shot or 200 RAW files 	<ul style="list-style-type: none"> • <i>Read Phase #2 worksheet</i> • <i>Reading/Discussion (TBA)</i> • <i>Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files.</i> • <i>Bring all supplies for lab time.</i>
➤	2/17	No Class - President's Day	• <i>See Below</i>	• <i>See Above</i>

Class	Date	Lesson Topics this week	Due this class	Due next class
#5	TUE 2/18	<ul style="list-style-type: none"> • Reading Discussion • Exhibition Planning & Role Assignments • Lightroom Workflows • Bookmaking Demo • Individual meetings / Print (PEL) 	<ul style="list-style-type: none"> • Read Phase #2 worksheet • Reading/Discussion (TBA) • Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files. • Bring all supplies for lab time. 	<ul style="list-style-type: none"> • <i>Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files.</i> • <i>New Contact Sheets & Journal progress</i> • <i>Bring all supplies for lab time.</i>
#6	2/24	<ul style="list-style-type: none"> • Show work in progress (contact sheets / journals) • Artist Statements & CV's, Print and online stationary • Framing/Portfolios/Presentation • Individual meetings / Print (PEL) 	<ul style="list-style-type: none"> • Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files. • New Contact Sheets & Journal progress • Bring all supplies for lab time. 	<ul style="list-style-type: none"> • <i>Reading (TBA)</i> • <i>Bring Artist Journal</i> • <i>Bring all supplies (if no field trip)</i> • <i>Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files.</i>
#7	3/3	<ul style="list-style-type: none"> • Visiting Artist Presentation AND/OR Field Trip • Reading Discussion • Large Format Printing (if no field trip) • Individual meetings 	<ul style="list-style-type: none"> • Reading (TBA) • Bring Artist Journal • Bring all supplies (if no field trip) • Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files. 	<ul style="list-style-type: none"> • <i>Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files.</i> • <i>Revised Artist Statement</i> • <i>min. 10 Great Prints</i> • <i>Artist Journal</i> • <i>Contact Sheets for total 8 rolls shot or 400 RAW files</i>
➤	3/10	No Class - Spring Break	• <i>See Below</i>	• <i>See Above</i>
#8	3/17	<ul style="list-style-type: none"> • Critique for Phase #2 • Introduction to Phase #3 	<ul style="list-style-type: none"> • Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files. • Revised Artist Statement • min. 10 Great Prints • Artist Journal • Contact Sheets for total 8 rolls shot or 400 RAW files 	<ul style="list-style-type: none"> • <i>Read Phase #3 worksheet</i> • <i>Work on your Exhibition Role</i> • <i>Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files.</i> • <i>Bring comfortable walking clothes & notebook for taking notes</i> • <i>Reading/Discussion (TBA)</i> • <i>New Contact Sheets & Journal progress</i>
#9	3/24	<ul style="list-style-type: none"> • Field Trip if not done on 3/3 – TBA • Questions in Art Criticism Worksheet • Show work in progress (contact sheets / journals) • Gallery Exhibitions & Planning 	<ul style="list-style-type: none"> • Read Phase #3 worksheet • Work on your Exhibition Role • Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files. • Bring comfortable walking clothes & notebook for taking notes • Reading/Discussion (TBA) • New Contact Sheets & Journal progress 	<ul style="list-style-type: none"> • <i>Work on your Exhibition Role</i> • <i>Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files.</i> • <i>min. 10 Exhibition Prepped Prints</i> • <i>Artist Journal</i> • <i>Revised Artist Statement</i> • <i>Contact Sheets for total 6 rolls shot or 400 RAW files</i> • <i>Finalize any exhibition coordination duties with your classmates</i>
#10	3/31	<ul style="list-style-type: none"> • Walkthrough of Gallery space • Exhibition Role Updates • Show work in progress (contact sheets / journals) • Documenting Installations • Organizational & Inventory Systems • Print & online stationary • Online Publishing Platforms • Individual meetings / Print (PEL) 	<ul style="list-style-type: none"> • Work on your Exhibition Role • Exhibition Role Updates • Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files. • New Contact Sheets & Journal progress • Bring all supplies for lab time. • Artist Journal 	<ul style="list-style-type: none"> • <i>Work on your Exhibition Role</i> • <i>Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files.</i> • <i>min. 10 Exhibition Prepped Prints</i> • <i>Artist Journal</i> • <i>Revised Artist Statement</i> • <i>Contact Sheets for total 6 rolls shot or 400 RAW files</i> • <i>Finalize any exhibition coordination duties with your classmates</i>

Class	Date	Lesson Topics this week	Due this class	Due next class
#11	4/7	<ul style="list-style-type: none"> • Critique for Phase #3 • Introduction to Phase #4 	<ul style="list-style-type: none"> • Work on your Exhibition Role • Shoot, process and sleeve min. 2 rolls of 120 film or 100 RAW files. • min. 10 Exhibition Prepped Prints • Artist Journal • Revised Artist Statement • Contact Sheets for total 6 rolls shot or 400 RAW files • Finalize any exhibition coordination duties with your classmates 	<ul style="list-style-type: none"> • <i>Read Phase #4 worksheet</i> • <i>Work on your Exhibition Role</i> • <i>Exhibition Role Updates</i> • <i>Finalize any exhibition coordination duties with your classmates</i> • <i>Finalize Exhibition Preparations for your work</i> • <i>Prepare for exhibition install/opening</i>
#12	4/14	<ul style="list-style-type: none"> • Exhibition Role Updates • Output for print, press, and web. • Best Workflow Practices • Professional and Exhibition Submissions/Opportunities • Individual meetings / Print (PEL) 	<ul style="list-style-type: none"> • Read Phase #4 worksheet • Work on your Exhibition Role • Exhibition Role Updates • Finalize any exhibition coordination duties with your classmates • Finalize Exhibition Preparations for your work • Prepare for exhibition install/opening 	<ul style="list-style-type: none"> • <i>Work on your Exhibition Role</i> • <i>Install your work during the installation window by the exhibition opening date Tuesday 4/22</i> • <i>Be ready for the opening reception date Wed 4/23</i>
➤	4/18 – 4/21	Gallery Installation Window	<ul style="list-style-type: none"> • <i>See Below</i> 	<ul style="list-style-type: none"> • <i>See Above</i>
➤	4/21	No Class - Patriot's Day	<ul style="list-style-type: none"> • <i>See Below</i> 	<ul style="list-style-type: none"> • <i>See Above</i>
#13	WED 4/23	<ul style="list-style-type: none"> • Final gallery details, lighting, labels, clean up • Opening Reception 4pm–7pm (recommended) 	<ul style="list-style-type: none"> • Work on your Exhibition Role • Install your work during the installation window by the exhibition opening date Tuesday 4/22 • Be ready for the opening reception date Wed 4/23 	<ul style="list-style-type: none"> • <i>Work on your Exhibition Role</i> • <i>Prepare for final critique</i> • <i>10-20 Perfect Prints exhibited in gallery</i> • <i>Finalized Artist Statement in gallery</i> • <i>Document your installation</i> • <i>Artist Journal</i> • <i>Contact Sheets for all photos shot</i> • <i>Artwork must be deinstalled and picked up immediately after class ends</i>
➤	4/22 – 4/26	Practicum Exhibition Running Dates	<ul style="list-style-type: none"> • <i>See Below</i> 	<ul style="list-style-type: none"> • <i>See Above</i>
#14	4/28	<ul style="list-style-type: none"> • Phase 4 - Final Critique • Meet in the Gallery • De-installation immediately after class 	<ul style="list-style-type: none"> • Work on your Exhibition Role • Prepare for final critique • 10-20 Perfect Prints exhibited in gallery • Finalized Artist Statement in gallery • Document your installation • Artist Journal • Contact Sheets for all photos shot • Artwork must be deinstalled and picked up immediately after class ends 	—