

*Sarah Meadows*

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*Teaching Portfolio*

## *Sarah Meadows - Curriculum Vitae*

e: smeadows@risd.edu p: 503-951-8363

### **Education**

2016- M.F.A., Photography, Rhode Island School of Design  
2008- B.F.A., Photography, Pacific Northwest College of Art, Portland, Oregon  
2000- B.A., Liberal Arts, The Evergreen State College, Olympia, Washington

### **Solo Exhibitions**

2013- *Shadow Archive*, Black Hunger, Boise, ID  
2013- *The News and The Weather*, Corner Gallery, PNCA, Portland, OR  
2009- *Time Ends Now*, Nationale, Portland, OR

### **Selected Group Exhibitions**

2015- *RISD Photography Department Triennial*, Woods Gerry Gallery, Providence, RI  
2013- *Wood Anniversary: Five Years of Signal Fire*, The Art Gym at Marylhurst, Portland, OR  
2013- *Ours*, Anchor Art Space, Anacortes, WA  
2012- *The Portrait Project*, Foco Gallery, Portland, OR  
2012- *The Photocopy Club*, Beach, London 2011- *Sunny Side Up*, Margate Photo Fest, UK  
2011- *We Have Begun Our Final Descent*, Nationale, Portland, OR  
2010- *Dead Roads Make Nice Meadows*, Manuel Izquierdo Gallery, Portland, OR  
2010- *The Sun Alone*, Uplink Gallery, Tokyo, Japan  
2010- *Todo Importa*, Gatos De Marte, Murcia, Spain  
2009- *White Noise*, Work/Sound Gallery, Portland, OR  
2008- *The Escape*, a collaboration with Miranda Lehman, PNCA BFA Gallery, Portland, Oregon  
2008- *BFA Thesis Show*, PNCA Stevens Studios, Portland, Oregon

### **Residencies & Awards**

2015- Signal Fire Wild Open Studios MFA Trip, Paiute Wilderness, Arizona  
2013- Artist in Residence, Pacific Northwest College of Art Photography Department, Portland, OR  
2010- Signal Fire Outpost Residency, Mt. Hood National Forest, OR  
2007- Ruth Halverson Memorial Scholarship

### **Teaching Experience**

Teaching Assistant, *Beginning Video & Sound*, Pacific Northwest College of Art  
Teaching Assistant, *Images in Context*, Pacific Northwest College of Art  
Teaching Assistant, *From Instamatic to Instagram*, Rhode Island School of Design  
Workshop, *How to Photograph Your Work*, Pacific Northwest College of Art  
Workshop, *Introduction to Lighting for Video*, Pacific Northwest College of Art

*Sarah Meadows - Teaching Philosophy*

As an educator, my aims are to provide technical and historical knowledge of artist media, support creative risk-taking and exploration, and help students acquire the habits of a thriving creative professional. In the field of photography the importance of proper skill and technique is particularly emphasized, but I believe that expression and conceptual consideration must also be fostered in the classroom. To create an environment where students feel safe experimenting in their work I build opportunity for thoughtful discussion and peer review into my curriculum. Sharing work in progress, giving presentations, collaborative research, and quick, in-class assignments all generate both casual and formal student participation and build individual confidence and respectful engagement. Research, in particular, is a fertile area for discussion that often remains in the student's private realm. Whether it be journaling and thought-mapping or formal, academic research, the practice of sharing investigative work can create important connections between the students and the outside world, helping them to begin envisioning their place in history. Through exposure to both canonical and contemporary photographic artists I help place the student in context, and give them the tools to see photographically and read photographic images. Technical instruction gives students tools for expanding their work, and through dialogue they lead each other into that expansive space.

Over the course of my journey towards becoming an artist I managed to fail, often. Sometimes tools seemed impenetrable, or my vision didn't fit into the parameters of an assignment, or a wild experiment yielded nothing of use. The most powerful mentors at this time in my life were those who had legitimate passion for supporting artistic exploration, in all of its incarnations. These professors taught me that beyond skills and concepts it is necessary to heed one's process fearlessly and to be undaunted by failure, that healthy levels of engagement result in both success and failure. Photography is a medium that is often considered static, scientific, and simply a method of documentation. In reality it is malleable and open for stretching towards and beyond its normal boundaries. I want to lead students towards a discovery of their own relationship to this medium's expressive nature. Through the acquisition of skill a student may think that they are a photographer, but engagement with history, with their peers, and with their unfettered imagination they may become an artist. As an educator, I hope to help lead them there.

## *Sarah Meadows - Proposed Course Descriptions*

### **Introduction to Photography- Digital Tools and Creative Voice**

Instructor- Sarah Meadows, smeadows@risd.edu

3 credit hours, Required, Undergraduate

Prerequisite- NA

Materials Fee- \$100

Description- This introductory course will cover digital camera functions, editing in Adobe Camera Raw and Photoshop, and Inkjet printing while also exploring a variety of photographic styles. Technical instruction will be balanced with the study and discussion of relevant artists, open lab time, and student critiques. Students will be exploring their own artistic voice in tandem with gaining confidence in their skills. By the end of the course, students will be comfortable navigating their cameras and various methods of image editing, and will have a portfolio of work demonstrating this proficiency.

### **Introduction to Studio Lighting- Where The Light Falls**

Instructor- Sarah Meadows, smeadows@risd.edu

3 credit hours, Required, Undergraduate

Prerequisite- Intro to Photo (Darkroom) and Intro to Photo (Digital)

Materials Fee- \$150

Description- Discover how to shape light and use it creatively in your work. This workshop introduces students to studio lighting equipment and techniques through hands-on tutorials in a small group setting. Students learn basic metering techniques, strobes use in the studio and in mixed light settings, techniques for modifying light, and creative problem solving. Both digital and medium format film cameras will be used; students must have basic knowledge of camera functions and handling. Technical instruction will be combined with readings, research, and slide lectures exploring the use of light throughout photography's history.

### **Picturing Nature**

Instructor- Sarah Meadows, smeadows@risd.edu

3 credit hours, Elective, Undergraduate

Prerequisite- Junior Standing

Materials Fee- \$100 for field trip

Description- This course examines the history and practice of photographing in nature. We will use readings and slide lectures to explore notions of the picturesque and sublime, early scenic tourism, environmental concerns and earth works, documentary styles, and other approaches. Students will also generate their own work, during class field trips and on their own excursions. This course is for advanced students, who may work in any format of their choosing.

## Sarah Meadows - Proposed Syllabus

Instructor: Sarah Meadows, smeadows@risd.edu  
RISD Department of Photography  
Winter Session 2015  
3 Credits  
Thursdays/Fridays, January 6- February 9  
1:00-6:00 pm  
Design Center Room 310

### **Introduction to Photography- Digital Tools and Creative Voice**

#### **Course Description**

*“When I photograph, what I’m really doing is seeking answers to things”*  
Wynn Bullock

Photography is more than a method of documentation- it is a tool for exploring and understanding the world. Issues of time and space arise from photographic practice, alongside formal concerns (color, composition) and the embedded meanings of a chosen subject matter. For beginners, digital SLR cameras are both powerful and accessible, allowing for swift immersion into the visual language of photography. This introductory course will use the digital platform to explore a variety of photographic methods, styles, and tools in support of each student finding their own photographic voice. Technical instruction in digital camera functions, editing in Adobe Camera Raw and Photoshop, and Inkjet printing will be balanced with the study and discussion of relevant artists. Class time will be structured around demonstrations, slide lectures, open lab time, personal research, and project critiques. Some of the resources explored in this course will include the RISD Museum photographic holdings, RISD library exploration, readings by Martha Rosler, John Szarkowski, and Robert Adams, and various film screenings. By the end of the course, students will be comfortable navigating their cameras and various methods of image editing, and will have a printed portfolio of work demonstrating this proficiency and their unique point of view.

## Goals

- To gain proficiency with the manually controlled digital camera
- To acquire basic digital workflow skills in Adobe Photoshop and Camera Raw
- To use Epson inkjet printers safely and competently
- To begin developing a personal photographic voice
- To understand movements and genres in contemporary photography

## Objectives (Learning Outcomes)

- Technical proficiency with the camera, post-production, and printing, shown through weekly assignments and quizzes 30%
- Development of a personal voice, shown through a final portfolio of 15 printed images and a 1 page personal reflection 30%
- Critical engagement as demonstrated through class attendance, contribution to peer reviews, participation in class discussions, and delivery of a 10 minute research presentation 40%

## Methods

- Demonstrations of digital techniques
- Slide lectures on styles, movements, and genres within contemporary photography
- Respectful and thoughtful group critiques
- Open lab time for hands-on experimentation
- Student research and presentation of a photographic artist of their choosing
- Weekly readings
- One on one meetings with the instructor to discuss personal goals and development

## Assessments

Quizzes on technical functions of camera and editing programs- 15%

Final Portfolio of Work- 45%

Class attendance and Participation- 20%

Completion of Weekly Assignments- 20%

*\*Assignments will be given on a weekly basis for discussion in Crit the following week. This work will be edited and refined throughout the semester in fulfillment of the Final Portfolio.*

## **Guide to Assessing Critique Participation and Finished Works**

### **Critique Discussion**

Basic Competency: Students come prepared with completed assignments to present for peer discussion, and engage in a thoughtful dialogue about the work. The conversation is constructive and respectful.

Advanced Competency: Students presenting work do so with mindfulness of their own personal intent or approach, which may be nascent and difficult to articulate. Students critiquing work are generous in offering their own reads of the work, from craft to content and personal associations. Presenters are able to compare these reads to their own aims, and progress their work accordingly.

### **Portfolio of Work**

Basic Competency: Students complete the technical exercises as assigned, indicating mastery of the camera and post-production tools. For the final Portfolio, students develop a framework, carry it out, and demonstrate cohesive style and cumulative intended effect across a body of work.

Advanced Competency: Students use the technical exercises to not only master their tools, but to begin to explore a content area of interest and develop a personal visual style. For the Final Portfolio (Self-Assigned Project), students are able to not only develop and execute a framework, but to use class discussions and initial shoots and edits to refine the initial framework to greater end result. The initial project is not necessarily carried out as proposed, but is an ongoing conversation in which the student learns to read her own work and respond to the suggestions it offers.

## **Class Expectations**

Attendance is mandatory- absences must be cleared with the instructor in advance. Unexcused absences will result in the lowering of your final grade, and more than two unexcused absences will put the student in danger of failing this course. Class periods begin promptly and students are expected to be on time and prepared for the activities of the day as outlined in the syllabus. Cellphone usage is not permitted in class, and use of computers for activities other than class work is not permitted. Language used in class discussions and critique must be respectful- this is a safe space for everyone to speak and share their work, and disrespectful, unhelpful, or disruptive behavior will not be tolerated.

## **Prerequisite**

Proficiency with Mac computers

## **Materials**

Lab Fee- \$100

Digital Camera with manual controls

Portable hard drive

Roll or box of inkjet printing paper

## **Material Resources**

B & H Photo and Video- <http://www.bhphotovideo.com/>

Adorama- <http://www.adorama.com/>

KEH Used Cameras- <https://www.keh.com/>

## **Texts**

Required- *Digital Photography: A Basic Manual*, Henry Horenstein

Additional assigned readings will be uploaded to Digication

Recommended- *Adobe CC For Photographers*, Martin Evening

*The Photograph as Contemporary Art*, Charlotte Cotton

*The Photographer's Eye*, John Szarkowski

Supplementary video tutorials can be found on Lynda.com

## **Week 1- Introduction to the Camera, Digital File Types**

**Thursday**

CLASS INTRODUCTION

TECHNICAL DEMONSTRATION:

    Navigating the camera

SLIDE LECTURE:

    Exposure Triangle. ISO, Aperture, and Shutter Speed. Depth of Field  
    and freezing/blurring motion.

OPEN LAB TIME:

    Making proper exposures, controlling for Depth of Field and Motion.

## Friday

### SLIDE LECTURE:

Looking at Light

### TECHNICAL LECTURE:

File Management in Adobe Bridge, Preview of Camera Raw. RAW vs JPG files.

### OPEN LAB TIME:

Building your archive- organizational systems for photo libraries.

## OUTCOMES

- Navigation of camera's manual settings
- Control of exposure using ISO, shutter speed, and aperture
- Intentional/stylistic application of shutter speed and depth of field
- Practice with RAW Files and understanding of their benefits in editing
- Organizational system for storing and editing the photo library
- Comfort with the camera as a tool of discovery and exploration
- Beginning understanding of "photographic seeing"

## ASSIGNMENTS

- Shoot 10 images correctly exposed in camera and upload to Digication. Required shots are as follows:

- 2 stopping action
- 2 demonstrating movement
- 2 long exposures (30 seconds minimum, at night)
- 2 with shallow depth of field
- 2 with great depth of field

- Free shooting (24-36 digital exposures). Think of this as a place for personal exploration and experimentation for your ongoing personal project. See handout for prompts, or shoot anything you're drawn to. Make 4x6 prints at CVS, Adorama, or any other quick printing service.

## READINGS

*Digital Photography: A Basic Manual* Chapters 1-4

*The Photographer's Eye*, John Szarkowski

*The Decisive Moment*, Henri Cartier-Bresson

## Week 2- Introduction to Adobe Camera Raw, Digital Printing Methods

### Wednesday

#### CRITIQUE OF STUDENT WORK:

10 correct exposures & 24-36 exposure free shoot

#### TECHNICAL DEMONSTRATION:

Adobe Camera Raw and Global Corrections

#### OPEN LAB TIME:

Applying global corrections to personal images

### Thursday

#### SLIDE LECTURE:

Photographing People

#### TECHNICAL DEMONSTRATION:

Introduction to Epson Printers and ImagePrint software

#### OPEN LAB TIME:

Making and evaluating a test print

### Friday

#### FIELD TRIP:

1:00- RISD Museum Minkoff Center for Prints, Drawings, and Photographs

#### SCREENING:

*What Remains*, Sally Mann

#### DISCUSSION:

Readings- Arbus and Rosler

### OUTCOMES

- Use of Adobe Camera Raw to make global image corrections
- Familiarity with Epson printers and ability to make test prints
- Understanding of the control gained by self-printing
- Acquaintance with technically sound prints
- Awareness of various photographers who work with people as their subject
- Exploration towards a preferred method of shooting
- Experience with RISD museum photographic collection

### ASSIGNMENTS

- Photograph People. Experiment with candid and formal approaches to subject matter. Upload 10 selections to Digication.

- Check out a photo book from the library that illustrates a specific photographic point of view, and be prepared to present the artist to the class next week.
- Free shoot another 24-36 digital exposures, thinking about possible parameters for a personal project. Print 2-3 images on the Epson Printer and write a proposal for this project.

## READINGS

*Digital Photography: A Basic Manual* Chapters 7-8

*Arbus Reconsidered*, New York Times Magazine, September 14, 2004

*In, Around, and Afterthoughts (On Documentary Photography)*, Martha Rosler

## Week 3- Introduction to Adobe Photoshop and Photographing Place

### Thursday

#### CRITIQUE OF STUDENT WORK:

Digital presentation of portrait assignment (10 images each)

#### STUDENT PRESENTATIONS:

Photo Books and Personal Project Proposals

#### TECHNICAL DEMONSTRATION:

Photoshop and Local Corrections

#### OPEN LAB TIME:

Evaluating last weeks test prints and making local adjustments to improve them.

### Friday

#### SLIDE LECTURE:

Photographing Place

#### TECHNICAL DEMONSTRATION:

Preparing images for printing. Resizing, resolution, and sharpening

#### OPEN LAB TIME:

Preparing and making improved prints.

## OUTCOMES

- Use of Adobe Photoshop for local image corrections and Print Preparation
- Progress made in Epson printing technique
- Awareness of various photographers who work with the landscape as their subject

- Enthusiasm for photographers using approaches of personal interest
- Using the camera to explore personal intent

#### ASSIGNMENTS

- Photograph a landscape. Can be a domestic, social, constructed, or geological landscape. Upload 5-10 selections to Digication.
- Work on your personal project and make 10-15 prints on the Epson printers of your work in progress.

#### READINGS

*Truth in Landscape*, Robert Adams

*Photography and Place*, Frank Gohlke

*Stories in the Dirt, Stories in the Air*, Frank Gohlke

### Week 4- Advanced Post-Production

#### Wednesday

##### SCREENING:

Brief Encounters, Gregory Crewdson

##### DISCUSSION:

Readings- Adams and Gohlke

##### INDIVIDUAL MEETINGS:

Discuss personal project and any technical issues

#### Thursday

##### CRITIQUE OF STUDENT WORK:

Digital Critique of landscape images

Print Critique of personal project, discussion of project's next phase

#### Friday:

##### SLIDE LECTURE:

Compositing & Constructing

##### TECHNICAL DEMONSTRATION:

Advanced selections and masks, color correcting.

##### OPEN LAB TIME:

Printing for final portfolio

## OUTCOMES

- More sophisticated color correction in Adobe Photoshop
- Mask making and selections in Adobe Photoshop
- Awareness of various photographers who incorporate digital manipulation in their work
- Ability to read and respond to personal photographic images in pursuit of a larger body of work

## ASSIGNMENT

- Shoot 2-3 images on a tripod in preparation for compositing
- Continue to work on personal project. Upload completed series (10-15 images) to Digication
- Complete your final portfolio of 15 technically sound prints (up to 5 can be from class assignments but at least 10 should be from your personal project)

## READINGS

NA

## Week 5- Presenting the Final Portfolio

### Thursday

TECHNICAL DEMONSTRATION:

Compositing

OPEN LAB TIME:

Working on composites, finishing portfolios

### Friday

FINAL CRITIQUE:

15 prints, at least 10 of which must be from the personal project

## OUTCOMES

- Simple compositing in Adobe Photoshop
- Resolution of any lingering technical questions or issues
- Technical and stylistic control of Epson printing
- Demonstration of personal vision and technical proficiency across a sustained body of work

## Sarah Meadows - Proposed Assignment

Introduction to Photography- Digital Tools and Creative Voice

Winter Session 2015

Instructor: Sarah Meadows

Assignment- Week 3

### Photographing People

*“It is one thing to photograph people. It is another to make others care about them by revealing the core of their humanness.”*

*-Paul Strand*

Drawing from the slideshow lecture “Photographing People: Approaches to Portraiture” choose a subject and at least two different approaches to photographing them. Select 10 images to edit in Adobe Camera Raw, making Global Corrections. Upload the images to Digication *and* make prints on the Epson printer to bring into critique.

Consider where you will shoot your subject/model, and why. What are you hoping to express about them, yourself, or a greater symbolic condition? Who is your subject? Are you the subject? Also, consider their comfort and safety- sitting for photographs puts one in a vulnerable position and can be very taxing, especially in uncomfortable poses or locations. Will these photographs be a collaboration with your sitter, or are they merely a model for you? What meaning will the location and style give to your final image?

#### **Readings**

Robert Adams, *Why People Photograph*

#### **Artists Shown in Lecture**

Julia Margaret Cameron, Alfred Stieglitz, August Sander, Walker Evans, Diane Arbus, Lee Friedlander, Cindy Sherman, Andy Warhol, John Coplans, Francesca Woodman, Philip Lorca DiCorcia, Nan Goldin, Lucas Samaras, Jim Goldberg, Carrie May Weems, Rineke Dijkstra, Anna Gaskell

#### **Goals**

- Experimentation with various approaches towards portraiture (candid, formal, staged)
- Continued mastery of in-camera settings
- Use of Adobe Camera Raw to make Global Corrections
- Familiarity with printing on Epson printers

#### **Outcomes**

- 10 inkjet prints
- An understanding of portraiture in the context of fine art photography
- Gained experience with the human subject in your work

Sarah Meadows - Grading Rubric

Criteria	Excellent (A)	Above Average (B)	Average (C)	Below Average (D)
Assignment Specifications	Follows all specific assignment instructions. Images are properly sized, edited, and printed, as directed by assignment. Images show a direct and thoughtful correlation to the assignment prompt.	Follows most specific assignment instructions. Images show attention to required presentation method, and show a recognizable correlation to assignment prompt.	Follows only some specific assignment instructions. Images meet the minimum level of quality and subject matter to satisfy the assignment. Work is not strongly connected to assignment prompt or some images seem to be filler material.	Shows minimal to no evidence of assignment requirements. Images are missing or poorly presented. There is little or no correlation to assignment prompt.
Technical Proficiency	Shows mastery in the use of photographic equipment and techniques to attain the assignment parameters.	Shows a good command of the use of photographic equipment and techniques to attain most of the assignment parameters.	Shows some command of the use of photographic equipment and techniques to attain some of the assignment parameters.	Shows little command of the use of photographic equipment and techniques to attain only a few or none of the assignment parameters.
Concept/Idea	Shows evidence of a concept with a high degree of originality and sophistication. The idea is well stated with visual elements and cues.	Shows evidence of a concept with some originality and sophistication. The idea is stated with visual elements and cues but needs to be more clear or more strongly evident.	Shows some evidence of a concept, but with commonly used, cliché or stereotyped imagery. The idea is obtuse, and requires greater clarity through the use of visual elements and cues.	Concept is absent or lacks coherence. Many of the visual elements and cues do not lead the viewer to the intended idea.
Critique/ Class Participation	Student was on time and prepared to share their finished work. Student participated in class discussion by offering relevant and respectful feedback to each student.	Student was on time and mostly prepared to share their work, and participated in some class discussion by offering relevant and respectful feedback to only some students.	Student was not on time or not prepared to share their work. Student contributed minimally to class discussion or did not offer relevant feedback.	Student was not on time and not prepared to share their work. Student did not contribute to class discussion, was distracting to other students, or offered disrespectful feedback.

*Sarah Meadows - Mid-Term Course Evaluation*

**Course Goals- Introduction to Photography- Digital Tools and Creative Voice**

- To gain proficiency with the manually controlled digital camera
- To acquire basic digital workflow skills in Adobe Photoshop and Camera Raw
- To use Epson inkjet printers safely and competently
- To begin developing a personal photographic voice
- To understand movements and genres in contemporary photography

**On a scale of 1 to 5, with 1 being very unsuccessful and 5 being very successful, please rate these questions:**

1. Does the instructor seem knowledgeable and capable of imparting the knowledge that you need as a student in introductory photography?

1      2      3      4      5

2. Has the instructor consistently explained technical concepts, and shown consistent willingness to explain technical problems which remain unclear to you or other students? Do you feel that the instructor has helped you gain control over the medium?

1      2      3      4      5

3. Have the critiques been helpful and inspiring? Do you feel that you've received constructive criticism? Have your conversations with the instructor helped you move toward cohesion of your concepts?

1      2      3      4      5

4. Has the instructor been flexible and willing to take time for students? Do you feel that your work, presence and opinion are important and valid to the instructor?

1      2      3      4      5

**Free Response Questions:**

What has been most useful thus far in the course?

What has been the least useful thus far in the course?

Which assignment has been your favorite so far and why?

What has been the most helpful or effective method of feedback for you?

Do you understand what the instructor is looking for in your work? Why or why not?

Please write any other suggestions or concerns about the course: