This Teacher Packet includes the following elements listed below, to provide support in classroom preparation for class visits to the Bowers Museum from 8th grade through 12th grade students and suggested activities for classroom review of the museum visit and exhibition themes.

- About the Bowers Museum
- About the exhibit: Seen & Unseen: Photographs by Imogen Cunningham
- Pre-Post Visit Materials: Vocabulary and suggested activities related to the exhibition.

Seen & Unseen: Photographs by Imogen Cunningham
The exhibition was organized by the Imogen Cunningham Trust in association with Photographic Traveling Exhibitions, Los Angeles, CA.
ABOUT THE BOWERS MUSEUM

MISSION & HISTORY

Vision

Celebrate world cultures through their arts.

Mission

The Bowers Museum enriches lives through the world’s finest arts and cultures.

History

Founded in 1936 by the City of Santa Ana through a bequest from Charles and Ada Bowers, the Bowers Museum is one of California’s finest and Orange County’s largest museums. In 1986, the museum closed its doors for a period of self-study. In response to community needs and input, it reopened in 1992 as a new cultural center, and expanded children’s programming in 1994 with the opening of the Kidseum. The museum also recently celebrated the grand opening of the 30,000+ square-foot Dorothy and Donald Kennedy Wing in February 2007. To achieve its mission, the Bowers offers exhibitions, lectures, art classes, travel programs, children’s art education programs, and other special community programs.
Seen & Unseen celebrates the work of Imogen Cunningham, one of America’s most influential photographers. This exhibition is the first presentation of Cunningham’s seductive and dynamic photographs to be shown in the United States in 20 years. Visitors to the exhibition will experience 60 framed silver gelatin prints on loan from the Imogen Cunningham Trust, many of which were made by the late Ronald Partridge, Cunningham’s son. These include some of her most iconic works as well as those that have rarely, if ever, been viewed by the public. Seen & Unseen speaks to the breadth, significance and beauty of Imogen Cunningham’s photographic works.

Seen & Unseen: Photographs by Imogen Cunningham
The exhibition was organized by the Imogen Cunningham Trust in association with Photographic Traveling Exhibitions, Los Angeles, CA.
Imogen Cunningham was born in Portland, Oregon in 1883. Her father, Isaac Burns Cunningham, named Imogen after the heroine of Shakespeare’s Cymbeline. He encouraged her to read before she entered school and paid for art lessons every summer.

Imogen grew up in Seattle, Washington and attended the University of Washington in Seattle, majoring in chemistry after she was advised by her professor that she should have a scientific background if she wanted to be a photographer.

After graduation, Imogen worked in the Seattle portrait studio of Edward S. Curtis, the photographer who produced 20 volumes of “The North American Indian.” Her sorority then sponsored a trip to Dresden, Germany and upon her return she opened her own portrait studio.

In 1914, her first one-person exhibition was held at the Brooklyn Institute of Arts and Sciences.

Imogen married a Seattle etcher, Roi Partridge, whom she had three sons with. During this time, she moved to California where she received her first commercial assignment to photograph the Adolph Bohm Ballet Intime.

After meeting the dancer, Martha Graham, and photographing her, the pictures were published in the December issue of Vanity Fair. The editors of Vanity Fair asked her to take assignments photographing Hollywood personalities, eventually being invited to work for them in New York.

Imogen soon returned to California where she traveled with photographers, Dorothea Lange and Paul Taylor to document a lumber co-operative beginning series of what might now be called street photography.

Imogen worked again in Seattle and had a one-person exhibition at the Dallas Art Museum. A one-person exhibition of her work was shown at the E. B. Crocker Art Gallery in Sacramento, California. Her photographs were included in the Photographers Exhibition at Golden Gate International Exposition, San Francisco.
Imogen eventually established a studio in her home on Green Street in San Francisco. During the next thirteen years her work was exhibited across the country. Imogen taught intermittently at the California School of Fine Arts in San Francisco. The International Museum of Photography, at George Eastman House in Rochester, New York, purchased a major retrospective collection of her work. Imogen used the money to travel and photograph in Europe. The Library of Congress purchased a collection of her work and the photographic publisher, Aperture, published a monograph of her work.

Imogen was elected a Fellow of the National Academy of Arts and Sciences. Imogen was awarded an honorary Doctor of Fine Arts degree by the California College of Arts and Crafts, Oakland. Imogen was awarded a Guggenheim Fellowship to print from her early negatives. The University of Washington Press published her first book, “Imogen Cunningham: Photographs.” A major exhibition was held at the Witkin Gallery in New York City. The Smithsonian Institution purchased a major collection of her work.

Imogen passed away on June 23, 1976, at the age of 93.
APPRECIATING BLACK & WHITE PHOTOGRAPHY
SUGGESTIONS FOR TEACHERS

A Brief Introduction to Black & White Photography

When photography was first introduced, black and white images were the only kind available to most professional and amateur photographers (excluding very early attempts at color photography by a select few). It was not until the mid-1930’s when Eastman Kodak introduced the first modern type of color film called Kodachrome, that color photography became available to the masses.

Yet despite the ability to produce color images with film, some photographers continued to explore what black and white photography had to offer, and this is still the case today. Black and white photography is not just colorless photos, there are some who go so far as to claim that black and white photography is the purest form.

While color photography can be beautiful, it can also be very distracting to the eye. Black and white photography focuses on elements of the scene that may not be as easily observed when color is included. Elements to look for in black and white images include: shape and form, contrast, pattern, texture, and lighting. Each of the elements helps to create a black and white image that draws the viewer in and helps them focus on the aspects of the image the photographer wants to share.

1. Share with your students the benefits to black and white photography vs. color photography.
2. Help students understand what elements of the photograph stand out in black and white photography and what they should be sure to look out for when taking their own pictures or looking at another’s work. (See included Design Analysis Worksheet).
3. Have students pick an element of black and white photography to focus on and start shooting! Have students pick their favorites to share with the class.
SHAPE AND FORM
Shape and form become more obvious in the absence of color. When you remove color from an image you can no longer rely on it to provide interest or a focal point in a scene. This may seem obvious but it can be easy to forget. By doing away with color we also remove one of the most potentially distracting elements in a photo. Form and shape are all-important in black and white photography. When looking for a good shot, look beyond the colors in a scene and instead focus your attention on the shapes. Arrange them in a way that emphasizes the most interesting aspect of the shape, or creates an intriguing composition of different shapes.

Describe the photograph and comment on the use of **Shape and Form**.

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CONTRAST
Use contrast to help separate and define shapes. Without differences in color to separate elements in your scene, you must instead introduce contrasting shades into your black and white photos. You can use contrast to help your main subject stand out- for example by photographing a light subject against a dark background- and also to add depth by including a variety of tones and shades in your photo.

Describe the photograph and comment of the use of **Contrast**.

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PATTERN
Here, color has been removed to make the flower’s pattern more prominent. Many patterns, particularly subtle ones, often go unnoticed in color photos, because the colors draw attention away from the pattern itself. Black and white photography gives you a much better chance of capturing interesting patterns because it focuses the viewer’s attention on the shapes formed by the elements in a scene.

Describe the photograph and comment of the use of **Pattern**.

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TEXTURE
Black and white photography focuses the attention of features such as texture. In the same way that patterns can be lost in color photography, textures can be too. When we see a color photo, our mind immediately begins to identify and label the elements in the scene, meaning that we often do not really 'see' the photo, but instead see our mind’s interpretation of it. When we photograph in black and white, the mind no longer has that color information to work with, and so pays more attention to elements such as texture, making them appear much more prominent.

Describe the photograph and comment on the use of Texture.

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LIGHTING
Good lighting enhances all aspects of black and white photography. Lighting is absolutely key to a good black and white photograph because it affects all of the above elements- shape, contrast, pattern, and texture. When thinking about your lighting, consider how it will influence all of these factors, and choose a setup that enhances as many as possible. Side lighting often produces the most dramatic black and white photos. It picks out the edges of shapes and increases contrast by adding highlights, and the shadows it creates add interest to the scene as well as enhancing textures and patterns.

Describe the photograph and comment on the use of Lighting.

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RULE OF THIRDS
The Rule of Thirds is based on the fact that the human eye is naturally drawn to a point about two-thirds up a page. Crop your image so that the main subjects are located around one of the intersection points rather than in the center.

Describe the photographs and comment of the use of The Rule of Thirds.

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GOLDEN SECTION RULE
It has been found that certain points in a picture’s composition automatically attract the viewer’s attention. Similarly, many natural or man-made objects and scenes with certain proportions (whether by chance or by design) automatically please us. Leonardo da Vinci investigated the principle that underlies our notions of beauty and harmony and called it the Golden Section. Long before Leonardo, however, Babylonian, Egyptian, and ancient Greek masters also applied the Golden Section proportion in architecture and art. To get a clearer sense of these special “Golden” composition points, imagine a picture divided into nine unequal parts with four lines. Each line is drawn so that the width of the resulting small part of the image relates to that of the big part exactly as the width of the whole image relates to the width of the big part. Points where the lines intersect are the “golden” points of the picture.

Describe the photograph and comment on the use of the Golden Section Rule.

DIAGONAL RULE
One side of the picture is divided into two, and then each half is divided into three parts. The adjacent side is divided so that the lines connecting the resulting points form a diagonal frame. According to the Diagonal Rule, important elements of the picture should be placed along these diagonals.

Describe the photographs and comment on the use of the Diagonal Rule.
POTRAIT PHOTOGRAPHY
SUGGESTIONS FOR TEACHERS

Imogen Cunningham made her living photographing portraits, both in her own studio and as an employee of Vanity Fair magazine. While some of her portraits were done for the sole purpose of supporting herself, there are many subjects she chose to photograph for purely artistic reasons. In this lesson explore some of the highlights and challenges of creating portrait photography.

INTRODUCTION
“Selfies” have become a popular way for people to photograph themselves, even when there are others around who can take a photo. At first glance, selfies may come across as incredibly narcissistic but people have been photographing themselves and others since the very beginning of photography, and before that, there were painted portraits. Selfies however, have a style that is distinct from traditional portrait photography. For this lesson, begin by comparing portrait photography (preferably black & white) to selfies found on social media. Be sure the chosen images are not of students in the class (the focus should be on the photographs themselves, not the subjects). Begin questioning the students on what they notice about the pictures presented.

Suggested questions:

- Aside from most selfies being in color, differences do you notice between the selfies presented and traditional photography? (Focus, subject, mood, lighting, perspective.
- What is the subject focus in the selfies? Is it always the person or are their other background elements that make the photograph stand out?
- Why do you think so many people use filters or other photo additives for their selfies?
- Are the selfies particularly memorable or artistic compared to the portraits?
- What do you think goes into making a selfie social media ready vs. what goes into making a memorable/artistic traditional portrait?

Now that students have an idea of what goes into creating a truly artistic portrait versus a standard photograph of themselves or a friend, they should be ready to move onto the bulk of the lesson.
THE CHALLENGE
For the bulk of this lesson, students should be challenged to create 3 portraits of themselves, a classmate, a friend, or a family member. The portraits should have three different types of lighting as well as three different poses.

To prepare students to use lighting to their advantage, have students observe the differences lighting makes to a subject either by comparing photographs of a single subject with various types of lighting, or by having a student stand/sit in front of the class, while another student shines a light on the other from various angles. They should note how the differences in lighting can exaggerate or minimize features of a subject and how lighting can affect the mood of the image.

Once students have selected the three portraits they would like to submit, they should create a written explanation of their lighting and posing choices for each of their images. Students can then share their selected images with the class, exchanging critiques of each other’s’ work.

CONCLUSION
Have students reflect on the question below about portrait photography.

Often selfies posted on social media accounts are highly edited pieces that include creative cropping, editing, and filters to make the subject look their absolute best (not to mention the hundreds of different shots and angles taken prior to picking “the one” to edit). On the other hand, portrait photography (especially black and white photography) tends to exaggerate a subject’s features that they would usually prefer to painstakingly hide (wrinkles, freckles, scars, etc.) to help create a mood or tell a story. Take a look at the two quotes below by Imogen Cunningham. Do you feel that traditional portrait photography can be more empowering to the subjects than a selfie, even though they may not be the most flattering in the traditional sense? What are the advantages/disadvantages to each style? Reflect and explain your answer.

“I turn people into human beings by not making them into gods.”

“A woman said to me when she first sat down, ‘you’re photographing the wrong side of my face.’ I said, ‘oh, is there one?’”

-Imogen Cunningham
CLOSE UP AND MACRO PHOTOGRAPHY
SUGGESTIONS FOR TEACHERS

Aside from portraiture, Imogen Cunningham is remembered for her botanical photography as well. Her photographs of plants and flowers have become so popular that in some instances, even she became bored of seeing them reproduced for various publications, exhibitions, or advertising. In this lesson, we explore the effects of perspective, pattern, and shape on close up and macro photography.

INTRODUCTION
Let students reflect on the quote and questions below. They can write them down or just share them out.

Take a look at the quote below about Imogen Cunningham’s botanical photography. The quote refers to the ability to close in on a small part of a flower or plant, allowing it to fill the entire image (thereby making it “bigger”). What are your thoughts on this quote? Do you think close up photography accentuates aspects of a subject that would have otherwise gone unnoticed? Or does it detract from the overall beauty of the subject that can only be appreciated as a whole?

“The paradox of expansion via reduction becomes vivid when one looks at the visual aspects of nature.”

-Richard Lorenz Imogen Cunningham: Flora

THE CHALLENGE
For this lesson, students will be exploring the benefits of close up and/or macro photography. To start, help students understand the differences between close up and macro/micro photography. A brief explanation of the terms may suffice; otherwise you can utilize the handout below.

Next, students should be given a chance to photograph different objects using close up techniques, or even experiment with macro photography. The focus of their images should not only be on taking pictures of objects up close, but on the subjects’ form, texture, or patterns that may be observed at a close range. While Imogen may focus on flora, let students experiment with natural and manmade objects for this assignment.

After creating their images, let students pick their favorite and share it with the class. Students can participate in a gallery walk and offer their critiques to the works, either by sharing with the class, or, have them write down their critiques on sheets of paper posted next to the image.

CONCLUSION
Have students reflect on what elements their images tended to focus on, and on what others seemed to focus on, let them share their responses with the class. What element appealed to them the most in the images?
WHAT IS THE DIFFERENCE BETWEEN MACRO, MICRO, AND CLOSE UP PHOTOGRAPHY?

The terms macro, micro, and close up can often become confused in speaking about photography. Here is a quick explanation of the differences for your reference.

MACRO (MICRO) PHOTOGRAPHY - Simply, macro photography is when one is trying to create a large, or “macro,” image of a small, “micro,” subject. Technically, macro photography utilizes a macro lens on an SLR or DSLR camera. Some camera makers refer to the macro lens as a micro lens because it aides the photographer in shooting small subjects, part of why the terms become confusing. In reality the terms have become somewhat interchangeable as a result of the confusion, but it should be referred to as macro photography.

CLOSE UP PHOTOGRAPHY - Close up photography can add to the confusion because more often than not close up images are of small subjects, but they don’t have to be and that is the main difference. While macro photography requires the subject to be small, close up images can be of parts of a large subject that fill up the frame of the image as a result (with little or no space around the object showing). As mentioned above, macro photography, while taken at close range as with a close up image, requires a specialized (macro/micro) lens that captures details that may not be possible with an ordinary lens.
DURING VISIT MATERIALS

STUDYING IMOGEN CUNNINGHAM’S WORK

SUGGESTIONS FOR TEACHERS

Now that the students have had the opportunity to explore the unique perspectives black and white and close up photography have to offer, they should be ready to observe these elements in the work of Imogen Cunningham during their visit to the Bowers Museum, *Seen & Unseen: Photographs by Imogen Cunningham*.

**INTRODUCTION**

*Prior to the visit, the instructor should provide students with the directions for this assignment.*

As students prepare to be led through the gallery, either via a docent or self-guided tour, they should take a moment to review some of the elements of black and white photography (lighting, shape and form, patterns, contrast, texture) as well as some general rules (golden rule, rule of thirds, diagonal rule). This can be done as a group brainstorming session, or by directing them to the handout provided.

Give students the opportunity to review the handout and ask questions about anything that may be confusing to them prior to starting the tour.

**THE CHALLENGE**

As students begin to filter through the gallery, have them take notes on the worksheet provided or in their own notebooks. Students should be observing the different techniques discussed prior to the visit and noting uses of the techniques by Imogen throughout the collection.

*If writing in their own notebooks, be sure to let them know that they should include the title and year of the work they observe as well as what technique(s) Imogen employs in the photograph. They should also be sure to note the mood of the photograph (what is it attempting to make the viewer feel and is it successful?).*

Students should be sure to find an image for each technique for their handout/notes and should also make note of their own personal favorite(s) in the gallery. What element(s) does it contain, what is the mood, and why is it their favorite?

**CONCLUSION**

Once students have completed their tour of the gallery, have some of the students tell the class about their favorite piece. Ask them about the elements included in the piece and what about it stood out from the rest in their opinion. Once the students have shared their favorites, ask them whether or not they believe that Imogen used the design elements to her advantage in creating her images, why or why not? Based on their own new knowledge of photography design, and opinion do they feel Imogen is a successful photographer? This should prompt respectful discussion about the photographs in the gallery as well as personal taste.
For this assignment you are to find pieces that you believe represent a good example of the design elements you have learned about within the Imogen Cunningham gallery. Be sure to fill in each of the spaces provided to the best of your ability. Include in the description an explanation of the image and why you think this piece is a good example of the particular design element indicated.

SHAPE AND FORM
TITLE:______________________________
YEAR:_________________
DESCRIPTION:_________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

CONTRAST
TITLE:______________________________
YEAR:_________________
DESCRIPTION:_________________________________________________________________
_____________________________________________________________________________
_____________________________________________________________________________

Seen & Unseen: Photographs by Imogen Cunningham
The exhibition was organized by the Imogen Cunningham Trust in association with Photographic Traveling Exhibitions, Los Angeles, CA.
For this section, choose your own personal favorite from the gallery. Be sure to note which design element(s) you believe it showcases. Write a brief description of the work, followed by why you chose it as your favorite piece.
POST-VISIT MATERIALS

BUILDING AN EXHIBITION
SUGGESTIONS FOR TEACHERS

Often the art of presenting an artist’s work is overshadowed by the art pieces themselves, but building a
gallery that sets the stage for visitors to fully appreciate a collection is an extremely important part of an art
show or exhibit. In this lesson, students will learn what it takes to create a successful art gallery, from
selecting a subject/theme/focus, selecting the pieces that will be included, to lighting and setup. This lesson
can be a brief one-day activity done in a brainstorming setting or a prolonged project (in groups or as
individuals) depending on how in-depth you would like to be. Sections marked with an asterisk are additional
suggestions or variations.

*This assignment works best if students are informed prior to their visit that they should make note of the
museum’s setup of the exhibition.*

INTRODUCTION

Have students begin the lesson by brainstorming what they think goes into the process of creating an art
gallery, museum gallery, or photography exhibition. Answers should include: lighting, position of pictures
(setup), type of collection, etc. Have students think about the Imogen Cunningham exhibit, what do they
remember about the gallery’s setup?

Provide students with the handout included. Go over the various aspects that go into the creation of the
exhibit, either by reading it aloud, or by having the students note the words printed in bold. This worksheet is
meant to provide the students with a basic guide for what goes into creating and setting up an exhibit.

THE CHALLENGE

Now that students have an idea of what goes into creating a gallery; they can begin to think about how they
would set up their own exhibit.

*Have students work in groups and layout a basic concept on a sheet of butcher paper for a quick
brainstorming session.*

*Have students work on their own or in small groups to create a detailed plan.*

Students should come up with a theme for their exhibit, this may be a featured artist, medium, style, or
subject, but there should be something that connects each of the pieces to each other.

*Have students select a focus within the Imogen gallery (such as one of the design elements) and let
them choose from pieces shown in the gallery or pieces on the Imogen Cunningham Trust website.*

*Have students select their own themes, selecting pieces from online or their own portfolios.*
Next, students should think about their audience, who are they showing this gallery to, and as a result, what should they be sure to include or exclude?

*Students can choose a particular region or museum to present their gallery. Have them do research on the local area (demographics, culture, interests) and museum to help them answer these questions.*

*Students can create advertisements for their galleries to help market their exhibition.*

Students should now select a few pieces to showcase.

*Students can select from Imogen, online images, or their own portfolios!*

Now comes presentation; students should think about how they will set up their pieces, everything from what frames they use, to order of presentation, and lighting.

*Students can create hand-drawn or computer generated sketches to show examples of how their setup will look.*

*Students create a detailed written plan of their designs as if they were presenting them to the museum staff/exhibit builders.*

Once students have finished developing their exhibitions and have explained their decisions, have them share their designs with the class via a presentation.

**CONCLUSION**

Students can now reflect on the design process of exhibits. Ask, “had you ever thought about the design process that goes into building and setting up an exhibit? Is it what you thought it would be? What if anything was a surprise to you? Explain your answer?”
DESIGNING AN EXHIBITION

When most people walk through an exhibition they are usually preoccupied with the pieces being displayed and not how those pieces are displayed, but exhibition design is a very important aspect of how artwork and museum pieces are perceived by the public.

Imagine for a moment that you are in the Louvre in Paris looking at the Mona Lisa. But instead of the Mona Lisa being framed in oak and a gold colored frame and then surrounded by a clear protective glass, it was instead surrounded with a plain black plastic frame with no matting or protective barrier. Then also imagine that the painting, instead of being on a wall of its own, was placed on a wall with 20 other pictures. I’m sure you can imagine that this priceless work of art wouldn’t have quite the same impact on the viewer as it does now.

Because viewing a work of art can be dramatically influenced by its surroundings, the design of an exhibition’s space is planned in great detail before being opened to the public. Let’s take a look at some of the basics that go into designing an exhibit.

THEME
Most museum galleries will have some kind of overarching theme to both permanent and temporary exhibits. The theme may be based on a particular artist, a particular style or medium of art, or a specific subject. Having a theme helps an exhibit tell a story to the visitor.

SELECTION
Once a theme has been chosen, it is time to pick what pieces will be included. It is a good rule of thumb to have pieces that complement one another. If your focus is photography, it can be off-putting to have a gallery full of black and white photos and then two in color mixed in, it tends to make it seem as if the curator ran out of pieces to use.
PRESENTATION
As we saw in the example above, presentation can be one of the most important parts of putting an exhibition together. Factors such as framing, protection, placement, lighting, and information about the work all come together to enhance a collection and create an enjoyable viewing experience. Also, think about in what order the pieces are presented, they can be linear (oldest to newest), or they can be by subject or style.

You can see in this example of the stature of Abraham Lincoln at the Lincoln Memorial that lighting can make all the difference in setting the mood of a piece, even sculpture. When lit from beneath, Lincoln almost has a surprised expression, but when lit properly from above, Lincoln looks much more solemn and dignified.

AUDIENCE
Who is meant to view the collection? This is another important aspect to keep in mind when preparing an exhibit and collection. Think about the expectations and demographics of your audience. Are you entertaining locals or tourists? What museum is the collection being presented in? How old are the viewers? What is the cultural makeup of the local region? All of these questions not only help in preparing a collection, but in marketing the collection so visitors want to come and see it.

NOW IT’S YOUR TURN!
Go create your own exhibition, what will it be about? What will it include? How will you set it up? And most importantly, who will it be for?
AN ART CRITIC’S PERSPECTIVE
SUGGESTIONS FOR TEACHERS

Now is the chance for the students to critically think about the Imogen Cunningham exhibit. Students will be given the opportunity to write a review about the Imogen Cunningham exhibit based on various factors, including the photographs presented, the gallery design and setup, the tour (whether or not it was docent led), the staff, the museum overall, and anything else they (or you) would like to include.

INTRODUCTION

Now that the students have been to the Bowers Museum exhibition, *Seen & Unseen: Photographs by Imogen Cunningham*, they have learned about the art of creating successful black and white photographs and have learned about designing an exhibition, it is now time for them to write a critical review of their experience. To start, show students some sample reviews from newspaper, magazines, or from online sources, go over the typical format of a review and what is included. You can even have students read the review together as a class and share what information they notice that makes a review different from any other article.

THE CHALLENGE

It is now time for them to write their review. Have students pretend that they are writing a review for a published work, whether a newspaper, magazine, blog, or an online periodical. Their reviews should be written in a professional, yet easy to understand format.

Their review should include:

- Title
- Date written
- Name of exhibition and museum
- A summary of the exhibition (what is it featuring?)
- A review of the exhibition design (how was the work presented and was it fitting to the subject matter?)
- A review of the pieces (Was the selection fitting for the exhibition? What was the reviewer’s opinion of the work? This is entirely their own opinion, but they should critique the photographer’s use of the elements and rules of photography discussed.)
- A review of the museum overall (how were the staff? Did they take a guided tour? If so, how was it? Was the museum clean, nicely presented and welcoming to visitors?)
- Wrap up (Would they recommend others visit? Where can they go to see the exhibition? These types of articles typically include contact information on how to visit; address, phone numbers, ticket prices, etc.)
CONCLUSION

Have students share their critiques, or do a quick thumbs up/thumbs down, or wrap-around to ask students their brief opinion.

Now is your chance to review your experience at the Bowers Museum, *Seen & Unseen: Photographs by Imogen Cunningham*. Your article should be easy to understand, yet use the terms and language you have learned throughout these past lessons. Using your knowledge of black and white photography, exhibition design, and your own opinion, follow the guide below to create your own professional review of your experience.

Your article should include:

- An original title
- Date it was written
- Name of the exhibition and the name of the museum
- A brief summary of the exhibition (what is being presented?)
- A review of the exhibition design (think about the elements discussed; lighting, presentation, theme, audience.)
- A review of the pieces (are the pieces worth seeing? Do they complement each other? Is there a good selection of pieces? Your own opinion; do you like them?)
- A review of the museum (how were the staff? If applicable, how was your guided tour? Was the museum clean, nicely presented, and welcoming to visitors?)
- Conclusion (would you recommend the exhibition to others? Ticket cost, address, phone numbers, and any other basic information for the reader to use).

Good luck, and good writing!

*Seen & Unseen: Photographs by Imogen Cunningham*
The exhibition was organized by the Imogen Cunningham Trust in association with Photographic Traveling Exhibitions, Los Angeles, CA.