



# Transformative Visions



*Bringing the language of light and shadow  
into conversation with words*

*Poetic  
Visions*

When we say a thing “speaks to us,” we seek to see beyond limits of language and knowledge and connect with the world on a deeper level. These Transformative Visions cultivate an expanded understanding of how through light, sound, and sensation the world outside conceals and reveals itself within us.

*Critical  
Visions*

Based on over four decades of educational, professional and spiritual experience and training, this curriculum provides a powerful integration of creative, critical, and embodied knowledge through interdisciplinary explorations of verbal and visual representation and action.

*Epistemic  
Visions*

From poetry to epistemology, *Transformative Visions* pose essential questions and offer provocative answers for students, educators, professionals and practitioners of photography seeking Coherence.

*Empathic  
Visions*

*“The limits of language are the limits of my world.”*

*Ludwig Wittgenstein*

# Poetic Visions

*Poetic Visions* offers an overview of basic principles of verbal and visual art through an integration of poetry, photography, and performance. We focus on intersections and relationships between:

- *Imagery*
- *Imagination*
- *Quality*
- *Resonance*

While observation and embodiment are central to artistic understanding, disciplinary boundaries often serve to obscure how these essential elements of understanding are interconnected. By breaking down these boundaries through inquiry, expression, and engagement, we pursue a “Middle Way” between sight and insight to enrich the experiences of seeing and being seen.



*“Interestingly, the design of an optical system also presents a perfect illustration of the struggle to attain the Middle Way. Every aspect of a lens's final specification demonstrates that a balance of conflicting needs has been reached.”*

*The Tao of Photography, Tom Ang*

# Critical Visions



*“The design that lends organization to a picture can be talked about in a number of ways--put in terms of balance, proportion, rhythm, and so on--but frequently there will be one mode of organization that is more appropriate than the others.”*

*The Art of Photography*  
*Time Life Library of Photography*

*Critical Visions* introduces and summarizes several methods used for the analysis of photographic art and artifacts. We examine relationships between argumentation, media analysis, and photographic criticism, and focus on intersections between:

- **Aesthetics**
- **Analysis**
- **Theory**
- **Practice**

*Critical Visions* emphasizes interdisciplinary approaches to photographic education and professional practice by exploring intersections between technical, expressive, and experiential dimensions of visual representation and appreciation. Blending the technical concepts of practical reasoning with elements of photographic design and aesthetics, *Critical Visions* enhances and expand the myriad ways in which “a picture can be talked about.”

# Epistemic Visions

John Berger's claim that "seeing comes before words," reflects an epistemic vision in which "the relation between what we see and what we know is never settled." Berger's views of seeing and speaking invites an exploration of verbal and visual knowledge focused on the following questions:

- **How do we know what we know?**
- **Why do we see what we see?**
- **What do we believe is true?**
- **When do we know what is true?**

*Epistemic Visions* explores the beliefs, values, and assumptions that reflect and refract how "we" know, see and speak about the world. The seminar focuses attention on how the very idea of "we" imposes limits on speaking, seeing, and believing that can be brought to light through the lenses of the Black Aesthetics movement in the United States and the Japanese vision of *Wabi Sabi*, the art of small imperfections.



*"We work in unison with movement as though there were a presentiment of the way in which life itself unfolds. But inside movement here is one moment at which the elements in motion are in balance. Photography must seize upon this moment and hold immobile the equilibrium of it."*

*Henri Cartier Bresson.*



# Empathic Visions



*Empathic Vision* poses the question, *can we cultivate an aesthetics of conscience through photography?* We will explore in depth, Susan Sontag's claim that "No 'we' should be taken for granted when the subject is looking at other people's pain" through enhanced ways of seeing and knowing. Using Sontag's writing as a focal point, the seminar will examine the theoretical, methodological, and epistemological principles of visual and verbal representation expressed in the following concepts:

- Coherence
- Complicity
- Implicature
- (Re)-Signing

These concepts will offer lenses for exploring Sontag's insight through the photographs of the Mississippi Freedom Summer and the images of *Without Sanctuary*.

*"Our failure is one of imagination, of empathy: we have failed to hold this reality in mind."*

*Regarding the pain of others, Susan Sontag*

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## Registration



### *Poetic Vision*

#### *Individuals*

Students: \$200 per course, \$500 full curriculum.

Professionals: \$400 per course, \$1200 full curriculum.

### *Critical Vision*

#### *Organizations*

Not for Profit: \$3,000 per course.

(20 Participants & Curriculum License)

For Profit: \$5,000 per course.

(20 Participants & Curriculum License)

### *Epistemic Vision*

#### *Institutions*

Secondary: \$4,000 per course.

(20 Participants & Curriculum License)

Post Secondary: \$10,000 per course.

(20 Participants & Curriculum License)

### *Empathic Vision*

*Costs for seminars include all materials and licensing rights.*

*Limited online versions of the curriculum are available .*