

ART 294 Digital Photography and Imaging

Fall 2006, Monday and Wednesday– 8:30 am-11:00 am

Instructor: Krista Steinke-Finch

Office: Art Office/ studio room 103

Office Hours: M, W: 11:30-12:30, 3:15-3:45, T, TH, F: by appointment

Phone: 861-1675 (art office)

Email: ksteinke@moravian.edu

***Please note that email is the best way to communicate with me

COURSE DESCRIPTION:

Digital Photography is treated as a critical seminar for the production and study of digital image making. Students will learn the basic technical and operational skills involved in creating photographic work electronically. Topics will include camera handling, scanning, printing techniques, image manipulation, special effects, and working with mixed media. Projects will consist of short in-class sketches that highlight particular skills and longer projects that investigate specific topics. Discussions and readings will investigate issues pertaining to art and media culture, as well as the similarities and differences between the objective nature of traditional photography and the inherent mutability and subjective quality of digital imagery. The class aims to build a critical, theoretical, technical, and artistic framework in order to help students develop their own unique vision in the context of digital image making.

Regular group critiques will be held for each assignment. At every class meeting there will be time provided for individual critiques of work "in progress" and one-on-one tutoring with technical problems. Viewing examples from slides, books, videos, CD-ROMs, and the Internet will be an essential component to this course. Outside reading provides a platform for class discussion and investigation on particular issues pertaining to art, photography, technology, media culture, cyberspace, and advanced communication systems.

There will be approx. 7 projects:

- The Copy Right Exercise and the Fair Use Rule
- Digital Landscape
- Compositing: The Moravian Student Hybrid
- Self-Portrait/ Metamorph
- Time and Space: The Stitcher and Panoramic Exercise
- The Digital Collage: Creative Scanning and Printing Techniques
- Independent Project

READING ASSIGNMENTS:

I believe that reading is a valuable part of the creative process. You will be assigned short reading assignments and should be prepared to discuss in class or write a brief analytical response in your sketchbook.

MIDTERM QUIZ: There will be one quiz given on technical information. It is important that you take notes during class lectures, discussions, and slide presentations. Attendance on Quiz Day is mandatory.

PAPER AND PRESENTATION:

Students will be expected to write a short paper on an issue pertaining to digital technology. Students will give a short in class presentation with visuals on the topic.

SKETCHBOOK:

Students are strongly encouraged to keep a sketchbook/journal. You should strive to make at least 2 contributions a week – technical notes, vocabulary terms, ideas, collages, vocabulary, drawings, useful websites, anything that will enhance your performance and work in the class. As a student of art (in any medium), should get into the habit of carrying a sketchbook with you at all times.

PARTICIPATION:

Students will be graded on participation in class critiques, discussions, etc. (attendance is mandatory at all critiques and reviews). I believe in setting up a classroom community that encourages a healthy, open exchange of ideas. Learning is a collaborative process and every student's input is a valuable contribution. **Your participation grade includes your attendance record.**

FINAL PORTFOLIO: A final portfolio of your work submitted to me on CD will be due at the end of the semester. (*I will go into this in more detail later in the semester*) Be sure to **SAVE** and **DOCUMENT** all your assignments.

CLASS TEXT:

****Photoshop from A to Z – in the bookstore

Introduction to Digital Photography, second edition by Joseph Kigali

RECOMMENDED TEXTS AND SUGGESTED READING:

Technical references:

It's helpful to have at least one text on PhotoShop for a resource guide.

**Digital Art Studio: Techniques for Inkjet printing and Traditional Artist's materials, By Karen Schminke

Adobe PhotoShop – www.adobe.com

Classroom in a Book, PhotoShop CS2

Digital Photographer's Handbook by Tom Ang

PhotoShop Bible

The Art of Digital Photography by Tom Ang

Visual Quick Start Guide for Photoshop CS2

Exhibitions, History, and Theory references:

Being Digital by Nicholas Negroponte

Culture of the Copy by Hillel Schwartz

Digital Art (World of Art) by Christiane Paul

Fugitive Images: From Photography to Video (Theories of contemporary Culture) by Patrice Petro

How Images Think by Ron Burnett

Image World: Art and Media Culture by Lisa Phillips and Marvin Heiferman

Metamorphosis, Aperture

New Philosophy for New Media by Mark B.N. Hanson

Photography After Photography

Posthuman, Jeffrey Deitch

Remediation: Understanding New Media by Jay David Bolter
Simians, Cyborgs and Women by Donna Haraway
The Boundaries of Humanity: Humans, Animals, Machines by Sheehan and Sosna
The Language of New Media by Lev Manovich
The Reconfigured Eye: Visual Truth in the Post-Photographic Era by William Mitchell
The Second Self: Computers and the Human Spirit by Sherry Turkle
**Further Additions to this list as semester progresses*

MATERIALS:

Camera: It is helpful if you have your own digital camera, however, the school has one available for checkout. Traditional camera can also be used for some assignments

- A notebook (can be your sketchbook) specifically for this class in which to take notes and write down assignments
- A folder specifically to hold reading handouts and technical information sheets
- Photographic Paper for the Printer (and other paper types for experimentation in printing)
- Box, file, or portfolio case to store finished prints
- Rewritable CDs/DVDs for storage and Portfolio
- Flash USB drive
- Presentation Supplies – more on this later in semester

OPTIONAL

- Tripod, Lights, and other “shooting” equipment (also available to checkout)
- 35 mm Slide and Print Film (more details later)

ATTENDANCE:

You are expected to attend every class. If you are more than 15 minutes late, you will be marked absent. Missing 3 classes (unexcused) automatically drops your grade one letter. Your grade will continue to drop a half a letter with every absence after three. More than 6 absences constitutes a failing grade or may result in an instructor withdrawal. If you anticipate being absent or late due to illness or other legitimate reasons, please call, email, or talk to me in person. IF YOU ARE LATE OR ABSENT, IT IS **YOUR** RESPONSIBILITY TO FIND OUT WHAT YOU MISSED. Incompletes will only be allowed in the case of severe illness or emergency.

GRADING:

This class is based on the concept of mastery. Students will be assessed through frequent critiques, classroom projects, homework assignments, and a quiz on technical material. Again, it is important to note that students will be graded on class participation, especially during critiques. Students will be made aware of the expectations for each assignment in terms of grading.

Both the **form** and the **content** of work will be evaluated on each project, as well as *effort, originality, personal progress, and timely completion of assignment*. While competency in basic skills can be objectively determined, creativity and aesthetics is more subjective. The instructor reserves the right to apply qualitative judgments in determining grades.

GRADING CRITERIA IN DIGITAL PHOTOGRAPHY:

- MASTERY OF TECHNICAL SKILLS AND CRAFTSMANSHIP
- COMPOSITION AND DESIGN
- CONTENT/ SUBJECT MATTER/ CONCEPT/ IDEA/ CREATIVITY

-FULLFILLMENT AND UNDERSTANDING OF ASSIGNMENT CONCEPTS AND REQUIREMENTS
-EFFORT AND ENGAGEMENT

- "A": Excellent, outstanding achievement and mastery of skills
- "B": Good- average attainment – may need some minor improvements in certain areas
- "C": Adequate understanding of essentials – fulfills assignment but lacking in content, effort, and/or skill.
- "D": does not fulfill assignment and exhibits little skill, effort, and thought.
- "F": Failure, no credit
- "I" Incomplete

Individual Assignments	50%
Quiz	10%
Paper/Presentation	10%
Class Participation	20%
CD Portfolio	10%
TOTAL POINTS	100

LATE ASSIGNMENTS:

I will mark down all late projects one letter grade for each class period they are late unless you give me a satisfactory reason (in my estimation) for their lateness. Projects may be reworked for the final portfolio review.

DIABILITY STATEMENT:

If you believe that you need accommodations in this class, you are encouraged to contact the Learning Services Office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion.

ACADMEMIC HONESTY POLICY:

Please refer to the Moravian College policy in the Student Handbook.

CLASSROOM RULES AND EQUIPMENT:

We will discuss lab rules and equipment checkout rules in class.

OTHER RESOURCES FOR THIS COURSE:

BOOKS AND MAGAZINES- Reeves Library has an expanding collection of art books, periodicals, and catalogues. The Art Department also has a selection of periodicals that you may browse through.

***Check out: *Wired, Flash Art, Aperture, ArtNews, Art Forum, World Art, Res, Communication Arts, Photoshop User, ArtReview, Digital Photographer*

Exhibits- In addition to the Bethlehem/Easton area, there are countless galleries and museums in New York and Philadelphia that are well worth visiting. At least one field trip to New York will be scheduled for the class.

Internet- The web is a tremendous resource for finding examples of work by digital artists and photographers as well as other useful information on digital technology, techniques, equipment, etc. Go to Google or another search engine and do a search for “digital photography” and see what you can find. Bring your finds to class!!!!

****Check out these:

bradely.edu/exhibit95/

agfanet.com

alternativemuseum.org

zonezero.com

eyecaramba.com

thesight.com

digitalmutations.de/studio

The Media- Pay attention to articles in newspapers and magazines. Photographic images are EVERYWHERE and 99% of them been digitally altered. Be observant and critical of what you see. Bring to class any interesting finds!

Selection of Photographers/Artists to Research

Adam Fuss

Anna Gaskell

Anthony Aziz and Sammy Cucher

Beate Gutschow

Bill Viola

Charlie White

Craig Kalpakjian

Daniel Lee

Dave McKean

Gregory Crewdson

Ike Ude

Jeff Wall

Jeremy Blake

Jerry Ulesman

Jim Campbell

John Baldessari

Joseph Scheer

Keith Cottingham

Maggie Taylor

MANUAL

Mariko Mori

Martina Lopez

Mathew Barney

Nan Goldin

Nancy Burson

Oliver Wasow

Paul Pfiefer

Pedro Meyer

Robert Lazarini

Shirin Neshat

The Starn Twins

Yasumasa Morimura

Look at your surrounding as if it were an image. Make careful observations on light and shadow, design motifs, textures, subject matter, compositions, etc. Make notations in your sketchbook!