

ART 391 Digital Photography 2

SPRING 2007, Tuesday and Thursday – 8:30 -11:00am

Instructor: Krista Steinke-Finch

Office: Art Office/ studio room 103

Office Hours: M, W: 3:15-4:15, T, TH: 11:30-12:30

Phone: 861-1675 (art office)

Email: mekls02@moravian.edu

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

COURSE DESCRIPTION:

This course is intended to provide intermediate students with the opportunity to further develop their skills and individual “voices” in the context of digital photography and imaging. Treated as an experimental studio workshop for the production and study of digital image making, demonstrations and tutorials will expand upon the processes and techniques covered in Art 294. The focus of this course, however, will be on camera handling, image optimization, and creative printing methods, rather than image manipulation in Photoshop. All assignments are tailored to emphasize conceptual vision and problem solving as students learn how images can communicate on both a visual and intellectual level. Class examples, discussions, and readings will investigate issues pertaining to art, photography, and contemporary culture, providing a critical, theoretical, and artistic framework for students to develop their work. Along with several short in-class exercises, are only 3-4 projects scheduled for the semester so that students can explore ideas in depth and gain experience creating small, coherent bodies of work.

There will be approx. 3-4 projects:

- Expressive Use of Color
- The Photo Narrative
- The Digital Photo Show: Pixel Pop exhibition (early April)
- The Photo Essay (along with paper and presentation)

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 are expected to write a short paper and give a brief presentation for the Photo Essay Assignment.

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. Participation is 20% of your grade!

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:

Photography Reborn, Image Making in the Digital Era by Jonathan Lipkin

RECOMMENDED TEXTS AND SUGGESTED READING:

Other references:

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

****Photoshop from A to Z – in the bookstore after February 15

**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:

Art Photography Now by Susan Bright

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 three available for checkout. We just purchased a Canon Digital SLR camera for the department. Traditional camera and film may also be used for some assignments*

- **Photographic Paper for the Printer** (and other paper types for experimentation in printing)
You will need both 8 x 10 and 13-17" x 20" paper for the small and medium format printers.
- 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
- 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 over 3 classes 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. Attendance is 50% of your participation grade.

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 are more subjective. The instructor reserves the right to apply qualitative judgments in determining grades. Skill developing exercises will receive a Pass/Fail rather than a numerical grade.

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

A grade of A is a special accomplishment and is the result of going well beyond the basic requirements laid out for the course. It is earned by accomplishing the following:

- Consistent, on Time Attendance.
- All Work Submitted on Time.
- Class Participation as described in syllabus.
- Innovative & Meaningful Solutions for all Assignments conspicuously exceeding the basic requirement.

- Technical Expertise. Evidence of competency in the processes and techniques learned in class.
- Productive Use of Class Time.
- Saving and backing up work to proper file formats
- Clean, Well-Crafted Presentation.

A = 94-100 (5)
 A-=90-93 (4.75)
 B+=88-89 (4.5)
 B=84-87 (4.0)
 B-=80-83 (3.5)
 C+=78-79 (3.0)
 C=74-77 (2.5)
 C-=70-73 (2.0)
 D+=68-69 (1.5)
 D=64-67 (1.0)
 D-60-63 (.5)
 F=below 60 (0)

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!!!!

The Media- Pay attention to articles in newspapers and magazines. Photographic images are all over the media 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	Keith Cottingham
Anna Gaskell	Lorretta Lux
Anthony Aziz and Sammy Cucher	Maggie Taylor
Beate Gutschow	MANUAL
Bill Viola	Mariko Mori
Charlie White	Martina Lopez
Craig Kalpakjian	Mathew Barney
Daniel Lee	Nan Goldin
Dave McKean	Nancy Burson
Gregory Crewdson	Oliver Wasow
Ike Ude	Paul Pfiefer
Jeff Wall	Pedro Meyer
Jeremy Blake	Robert Lazarini
Jerry Ulesman	Shirin Neshat
Jim Campbell	Simon Johan
John Baldessari	The Starn Twins
Joseph Scheer	Yasumasa Morimura