ART 268 Digital Photography and Imaging
FALL 2007, Tuesday and Thursday –8:30-11:00

Instructor: Krista (Steinke) Finch
Office: Art Office/ studio room 103
Office Hours: M, T, TH, W 11:30-12:30 or by appointment
Phone: 861-1675 (art office)
Email: mekls02@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.

GOALS: Students will:

- understand how digital images are made and the theoretical and formal issues that shape the medium, especially as it pertains to the history of photography and mass media production.

- become familiar with the fundamental language of digital imagery.

- become familiar with the basic rhythms of the creative process in order to apply concepts of problem solving as it applies to the medium.

- master organizational skills required in planning and making a work of art.

- learn the basic technical skills required in digital imagery and be able to creatively apply them in their work.

- Learn to articulate or express their own concepts and ideas photographically.

- **REQUIREMENTS:**
  - keep a sketchbook/journal

- complete all class readings
- complete 8 main projects and several shorter tutorials and exersizes
- attend a lecture, film screening, or art exhibit outside of class that pertains to course topics
- actively participate and contribute to class discussion and critique
- take a Mid-term Quiz on technical information
- Write and present a paper

There will be approx. 8 main projects:
- The Copy Right Exercise and the Fair Use Rule
- Time and Space: The Stitcher and Panoramic Exercise
- Compositing: The Moravian Student Hybrid
- Mixed Media and Installation: Digital Photo Exhibition (tentative)
- The Digital Collage: Creative Scanning and Printing Techniques
- Independent Project
- Self-Portrait: Exploring Identity and Race

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.

PARTICPATION:
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.

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

MATERIALS:
Camera: It is helpful if you have your own digital camera, however, the school has two available for checkout.   Traditional camera can also be used for some assignments. It also helpful for all students in digital media courses to have an external hard drive for storage of work.
- 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/External Hard 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:
Attendance is mandatory. Attendance will be taken at the beginning of each session. Missing 2 classes (unexcused) automatically drops the grade one letter. Students grade will continue to drop a half a letter with every absence after three. More than 4 absences may result in an instructor withdrawal. Students who 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 of absent, it is your responsibility to find out what you missed.** Incompletes will only be allowed in the case of severe illness or emergency.

-Students arriving 5-15 minutes late for any class session is considered tardy. Three late arrivals will equal one unexcused absence.
-Students who are more than 15 minutes late will be marked absent.
-Students who whonot return from break or leave more than 30 minutes early will be considered absent.

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.

Selection of Photographers/Artists to Research

Adam Fuss	Joseph Scheer
Anna Gaskell	Keith Cottingham
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	The Starn Twins
John Baldessari	Yasumasa Morimura

Look at your surrounding as if it were an image. Always be aware of your surroundings and use it as a source of inspiration. Make careful observations on light and shadow, design motifs, textures, subject matter, compositions, etc. Make notations in your sketchbook!

PROJECT 1: Copy Right Assignment
Project DUE: Thursday, September 6

Purpose of this assignment is to:
- become aware of copyright guidelines in terms of using found images
- become familiar with scanning
- become familiar with basic tools in Photoshop
- explore how an image can be manipulated and changed contextually and ascetically through the use of digital software
- learn how to create a unique, new image using an existing found image without infringing on copyright issues.

For next class:
1) Research Copy Right and "The Fair Use Rule" on the internet.
>Write down three ways to legally use found images and information materials without infringing on Copy Right Laws.
>Bring in any interesting stories or lawsuits based on Copy Right info for class discussion.
>For Example:

Michael Jackson's purchase of the Beatle's songs
Jeff Koons sculpture of 10 puppies
Look at: Andy Warhol's Marylyn Monroe Portrait, Dali's Mona Lisa, Duchamp's "Ready Mades", Robert Rauchenberg's Photo Collage

2) Bring in 2-3 found photographic images for class discussion and to scan for project

For the Project:
1) Scan in 2-3 images

2) Using Photoshop, manipulate your found images using the software. You may use any tools available in Photoshop to manipulate and change the image. Do not add or combine any outside information or images to your existing original. All manipulation must take place within the software.

3) We will project your final work.
***** The original image should be saved on the bottom layer and your manipulated image should be on top layer. This is so we can see both versions during critique.

OTHER RESOURCES FOR THIS COURSE:

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*

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!

BOOKS:
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

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!!!!!

HELPFUL LINKS:
adobe.com
designsbymark
shortcourses.com
photographynet/basic.htm
creative.gettyimages.com
saycheese.com
homepage.mac.com/gapodaca/digital/digital.html
digital-creativity.co.uk/index.html
imaging_resource.com
nethersphere.com
cliffshade.com
macromedia
alldigitalphotography.net/
agfanet.com
vam.ac.uk/vastatic/microsites/photography/processes.php
luminous-landscape.com/tutorials
www.cs.duke.edu/~parr/photography/faq.html
www.gammaphoto.com
www.webopedia.com

ARTISTS SITES
www.maggietaylor.com/indexframe.html
www.zonezero.com/
www.alternativemuseum.org/
www.timefliesproductions.com
www.dreamline.nu/
flicker
Deviant Art
bradely.edu/exhibit95/
agfanet.com
thesight.com
digitalmutations.de/studio