

# **ART 268 Digital Photography and Imaging**

## **SPRING 2008, Monday and Wednesday – 8:30-11:00**

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**Instructor:** Krista (Steinke) Finch

**Office:** Art Office/ studio room 103

**Office Hours:** M, W 11:30-1:00 or by appointment

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\*\*\*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 exercises
- 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
- Digital Landscape
- Time and Space: The Stitcher and Panoramic Exercise
- Creative Contact Sheet
- Compositing: The Moravian Student Hybrid
- Mixed Media and Installation: Digital Photo Exhibition (tentative)
- 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), you should get into the habit of carrying a sketchbook with you at all times. I may occasionally assign sketchbook exercises for a grade.

**FIELDTRIP:**

Students are required to attend the department fieldtrip to New York City on Friday, April 4.

**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.

**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.*

\*\*\*\*PhotoshopCS2 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:**

The Art Department established this department-wide attendance policy to apply to students in all art classes, beginning with the Fall 2007 semester.

**After the second unexcused absence, final grade will be dropped by one full letter.**

**After the fourth unexcused absence, student will receive a failing final grade.**

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class.

**Missing Portions of Class: The following count as unexcused absences**

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

*If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner.*

**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%

**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!

