

HISTORIC PHOTO PROCESSES II - ART 393 ST

SPRING 2013 - JEFF HURWITZ

Time: Tuesday and Thursday 1:15 - 3:45 pm

Place: Photo Lab, 1st floor South Hall

Office Hours: Tuesday - Thursday 3:30 - 5:00 p.m. BY APPOINTMENT

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Studio Telephone: [610.861.1632](tel:610.861.1632)

Art Dept. Office: [610.861.1680](tel:610.861.1680)

Office Location: Photo Studio (Across the hall from the Photo Lab)

Text:

THE BOOK OF ALTERNATIVE PROCESSES, Christopher James

And/Or Supplemental readings as assigned

GOOD TEACHING IS MORE ABOUT ASKING THE RIGHT QUESTIONS THAN A GIVING OF RIGHT ANSWERS.

-Josef Albers

COURSE DESCRIPTION

This special topics course picks up where AR 263 left off. Students will be expected to develop their own personal projects that incorporate processes from the 19th and 20th centuries in the context of contemporary issues, concepts and techniques regarding the “new” photography of the 21st century. Emphasis will be on Hybrid Process Imagery that intimately weave together the handmade quality of analogue processes with the range of digital options that combine to expand the conventional syntax of photography. AR 393 is a far more student-directed course than AR 263. As such, **students must be ready and willing to be self-motivated, proactive and responsible for research carrying out their own original ideas.** Students will progress with guidance, as needed, through the creative process.

GOALS

Students will explore imaginative strategies combining early photographic processes, also referred to as Alternative, Hybrid and Non-Silver Processes, individually and together with various visual media and new technology in an inter-disciplinary synthesis.

Through practice and discussion we will:

- **EXPLORE** the creative potential and syntax of early photographic processes in the context of contemporary fine art practice based on acknowledged models of modern creative theory.
- **FURTHER DEVELOP** and expand on the student’s comprehension and ability to discover inherent variations in the craft of each process in the pursuit of a personal vision.
- **USE AUDIO/VISUALS, RESEARCH AND EXPERIMENTATION** to achieve a more sophisticated ability in navigating the creative process through individually developed, original ideas.
- **COMMINGLE HISTORIC AND CONTEMPORARY EXAMPLES** of both photographic and non-photography based art.
- **COMBINE AN INTRODUCTION TO THE BASIC PRINCIPLES OF CHEMISTRY AND LIGHT** with the new possibilities of old processes to make original concept based personal imagery.

COURSE REQUIREMENTS

- A series of 6-10 Images in a New (independently researched) Process:
Include a 1-2 page paper that covers the most interesting aspects of:
 - the invention and history
 - method
 - interesting uses/creative possibilities that the process permits
 - artists/individuals that have used the process in their work
 - what attracted you to choose your particular process

- Two processes of your choice learned in HPP I that you wish to study, refine in technique and aesthetics to produce a series of 5-10 images from each.
- Critical response paper from NYC (or other) field trip
- Each project critique requires a written statement that includes whatever visual, emotional, intellectual, etc. inspiration is behind the work will be presented to the class and turned in at the end of the critique. Technical details must also be included, including an assessment of successes and failures you encountered so others can learn from your experiments. Include your name, class and semester at the top of each statement.
- Participation in the introduction and demonstration of each process introduced to the HHP I class. Involvement in the teaching aspect of a process often helps to think of it in a fresh way and share your personal experiences since the method for any given technique is frequently a subjective matter.
- Capstone Project: Mixed-Media “Personal Assemblage”. The form and number of pieces based on research and skills developed over the course of the semester. The over-riding component of the final project will be a hybrid combination of historic and digital processes. Examples include combining dimensional with hybrid process techniques, i.e. acrylic lifts, transparencies, images on alternative substrates (wood, glass, eggshells, newsprint, etc.) and combinations of personal “Found Objects”. Include personal statement of intent.
- The schedule for HHP II is synched with the HPP I schedule.

YOU MUST ALSO PROVIDE A CLEARLY LABELED CD OR DVD WITH IMAGE FILES OF YOUR PORTFOLIO WORK TO BE TURNED IN AT THE FINAL REVIEW. INCLUDE WITH THE IMAGES YOUR NAME, TITLE, SEMESTER AND PROCESSES NOTED.

JOURNAL AND IMAGE ARCHIVE

- Keep a journal for this class to record your observations, thoughts and ideas. Immediately begin to build an image archive to use in your work or as source material for inspiration. Other things to include are impressions derived from research and field trips, sketches, media images, memorabilia and found artifacts from your day-to-day experience (Dumpster Divers will really enjoy this part). **THIS ACTIVITY WILL HELP YOU TO BECOME MORE INTROSPECTIVE AND OBSERVANT IN AN EFFORT TO DEVELOP YOUR ABILITY TO EXPRESS THOUGHTS AND IDEAS IN IMAGES. IT WILL ALSO ENCOURAGE YOU TO MAKE USE OF WHAT IS AROUND YOU. YOU CAN USE A SECTION OF YOUR JOURNAL AS A LAB LOG OR USE A SEPARATE NOTEBOOK.** Your drawing skills are not important, nor are mistakes in grammar or spelling, but thoughtful entries made on a consistent basis are. Whenever we meet privately to discuss your work, you should have your journal with you.

NOTEBOOK

- YOU MAY USE YOUR JOURNAL FOR THIS BUT... **ALWAYS BRING A NOTEBOOK AND PENCIL** with you to class. You are expected to take notes during lectures, demonstrations, critiques and videos.
- **YOUR SUCCESS IN THIS CLASS WILL DEPEND HEAVILY ON YOU KEEPING DETAILED NOTES FOR EACH PROCESS IN A LAB BOOK.** You’ll need to refer to it over and over again throughout the semester.
- **TIP:** Divide the book into sections for each topic **AND NOTE THE DATE AND TIME OF YOUR ENTRIES.** Many things that you do depend on time of day, light source, exposure time, temperature, etc.
- **IMPORTANT ADVICE: THESE PROCESSES CAN BE VERY FINICKY (the results can be wonderfully surprising...or not!) AND YOU WILL NOT MAKE PROGRESS UNLESS YOU HAVE DETAILED RECORDS OF EVERYTHING YOU HAVE DONE AS YOU WORK WITH EACH PROCESSES.**

PORTFOLIO

- Prior to Finals Week, each student will schedule a time to present a portfolio of work from the semester that will be evaluated for quality, craft and consistency.
- You may be asked to leave selected work for the purpose of scanning images as we build an archive of student work. Work will be returned.

ATTENDANCE:

- Attendance is a requirement. **YOU MUST COME PREPARED FOR EACH CLASS SESSION.** Attendance will be taken. After **TWO UNEXCUSED ABSENCES**, your grade will drop one half-letter grade for each additional absence. Leaving class early or arriving more than fifteen minutes late two (2) times will be recorded as an absence.

- After **FOUR UNEXCUSED ABSENCES**, a student risks an instructor-initiated withdrawal.
- If a **HEALTH OR FAMILY PROBLEM** requires an extended period of absence, the instructor must be notified immediately, either through Student Services or by direct communication.
- **SPORTS AND EXTRA-CURRICULAR ACTIVITIES** do not excuse you from the requirements of the class.

PROJECTS AND CRITIQUES

- Critiques are scheduled for each project. **ATTENDANCE IS MANDATORY** and the completed project is due on that date. **AT THE CONCLUSION OF EACH CRITIQUE** your prints (and any contact sheets) will be collected, graded and returned. The work should be in a folder with your name and the name of the project on the folder and the back of each print and contact sheet in pencil (or black permanent marker in the case of RC prints) only. No ball point pens.)
- You will be given ample time to complete projects. **DUE DATES ARE STRICTLY ADHERED TO**. An unexcused absence from a scheduled critique will result in a failing grade for that project.
- Late projects due to an excused absence receive a ½ grade deduction for each class meeting it is past due. Students are permitted to re-submit a project for a better grade if the work was submitted on time and the student participated in the critique. Late and re-submitted projects will not receive a group critique.
- All work submitted must have been specifically made for that project.

A NOTE ON CRITIQUES

Critiques are an integral part of the learning process of this class. It is a participatory activity and not a passive experience. Part of your grade depends on your engagement in group discussions and your responses to the work of your classmates.

- Do not make work that you think I will approve of. Approach projects in your own personal way
- Understand the meaning of the word clichés completely and avoid them, absolutely.
- Discussions may sometimes seem to stray from the specific topic of a project. This is a natural part of the process of becoming aware of the association between things that are often overlooked or seen as unrelated. Sharing our experience of the world around us result in the sort of exchanges that ideas are born from.
- Critiques will usually take the form of posing questions intended to stimulate original thought and the formation of opinion. True learning is the result of personal discovery.

CLASSROOM POLICIES

- **EVERYONE'S SAFETY, SUCCESS AND ENJOYMENT DEPENDS ON SPECIAL ATTENTION TO METICULOUS CHEMICAL HYGIENE PRACTICES AND YOUR COMPLETE ATTENTION TO ALL ASPECTS OF THE ELEMENTS OF CRAFT.**
- Students are expected to be **SELF-MOTIVATED, PROACTIVE** and use personal and imaginative solutions to complete projects.
- **CAREFUL ATTENTION MUST BE PAID TO THE PROPER USE AND HANDLING OF CHEMICALS, EQUIPMENT AND MATERIALS.** The materials we work with can pose a hazard unless lab safety protocols are followed. Know what they are. Your lab privileges depend on it.
- Students missing the first class without prior permission of the instructor will be dropped from the class list.
- **THIS COURSE IS TIME AND LABOR INTENSIVE.** Processes will take more time than you expect and they cannot be rushed. **PREPARE TO SPEND AT MINIMUM OF 6-8 HOURS OUTSIDE OF CLASS TIME.** Any student unable to manage this course requirement is urged drop the course now.
- You will be expected to **LEARN AND ARTICULATE TERMINOLOGY** related to the processes we will be working with and the critiques, discussions and visual presentations that occur in class.
- **LECTURES, DEMONSTRATIONS, VIDEOS AND OTHER VISUAL MATERIAL ARE NOT REPEATED.** Students who miss class are required to contact someone who attended to find out what was covered and be prepared for class when they return.
- **THE NATURE OF A STUDIO ART COURSE REQUIRES A HIGH DEGREE OF DISCIPLINE, SELF-RELIANCE AND COMMITMENT FROM THE STUDENT.** You must be self-motivated and be able to work independently. **ALWAYS TRY TO FIND ANSWERS FOR YOURSELF FIRST.** You will be expected to rely on your own ability to discover ideas for projects by looking at examples, trying more than one possibility as a solution for your project and look for inspiration in art, literature and science **ON YOUR OWN**. Pay close attention and **PARTICIPATE IN CLASS DISCUSSIONS.**

- Cell phones, iPods, MP3 players and similar devices must be turned off and put away upon entering the classroom. Computers are to be used for assigned work, not to check email, IM, Facebook, YouTube, MySpace, scan the web, watch pirated DVDs or anything of the kind. Doing homework for another class is not permitted.
- If you are taking an extra large course load this semester, this is probably not the best time to take this class.
- There is a **MATERIALS KIT CHARGE** in addition to the customary lab fee.
- Incompletes are rarely an option.

GRADING

Grading for a course in studio art must be in harmony with its goals. Competency and understanding of the methods and materials of this course and participation can be measured objectively. Creativity (concept) and craftsmanship (form) is more a matter of subjective determination. Grades are based on how well your work in the class relates to the requirements and goals stated in this syllabus. Effort, time and progress, along with participation, are the primary factors in determining your grade for the class. Attendance and accomplishment of the basic requirements are considered an average achievement and will receive a grade of C. To do better than a C, the quality of your work and your engagement, combined with consistent and significant progress made throughout the semester, must be above average.

A grade of A is a very special accomplishment and a coveted grade. It's the result of progress clearly beyond the basic requirements laid out for the course. It is earned by accomplishing the following:

- Creative, thoughtful and challenging solutions of your own for all projects that clearly exceed the basic requirements consistently completed on time.
- Spirited participation and contributions in critiques and class discussions.
- Productive use of class time.
- Consistent on time attendance, fully prepared for the day's class. Film from projects developed, dried and sleeved, ready to print at the start of class.
- Clear evidence of technical accomplishment, craftsmanship and competency in all photographic techniques learned in class (form). Photographs that clearly demonstrate accomplishment in the areas of content.
- Regular use of open lab time outside of class for the purposes of practice IN ADDITION to the time necessary to makes prints for a critique.
- Exceptional oral presentations and critical writing assignment.
- Clean, well-crafted presentation of final portfolio.
- **INDEPENDENCE, SELF-MOTIVATION AND A PROACTIVE APPROACH TO LEARNING AND CREATIVE DEVELOPMENT. LEARNING HOW TO TEACH YOURSELF SHOULD BE THE ULTIMATE GOAL OF ANYONE SEEKING AN A IN THIS CLASS.**

WEIGHT OF COURSE REQUIREMENTS

| | | |
|-------------------|------|---|
| Projects | 40 % | A (4) - Exceptional |
| Quiz | 10 % | B (3.25) - Clearly Above Average |
| Oral Presentation | 15 % | C (2.5) - Satisfactory: All assignments, quizzes, and portfolios meet minimum requirements |
| Participation | 15% | |
| Final Portfolio | 20 % | D (2.0) - Below Average F (1.5 or below) - Failure |

GRADING STANDARDS

An "A" is for students whose work and work habits are exemplary. Excellent attendance and participation are expected, and work quality throughout the semester is exceptional. Projects and papers are imaginative, well conceived and well beyond the basic requirements.

A "B" is for students whose work and work habits are above average. Good attendance and participation are expected and all work is complete, on time and well conceived.

A "C" is for students whose work and work habits fulfill the basic requirements. Attendance and participation are passable, work is on time and fulfills the assignment requirements.

A "D" is for students whose work and work habits fall below the average. Attendance and participation are less than passable. Some projects are incomplete, late or do not fulfill all of the requirements of the assignment.

Students with excessive absences and inability to fulfill the requirements of the class will earn a failing grade.

Please see rubric below for the specific breakdown for the semester grade.

| SEMESTER GRADE |
|---|
| "A" consistent level of excellent craftsmanship, use of materials and presentation strong/consistent evidence of growth in creative problem solving no weak projects strong class involvement self-initiated involvement all projects completed on time 99% class attendance |
| "B" consistent level of above average craftsmanship some projects excellent, some good no major problems evidence of good solutions some being excellent no weak solutions good consistent class involvement all projects completed on time 95% class attendance |
| "C" basically average craftsmanship some weak areas average solutions little or no evidence of growth in creative problem solving some weak solutions all projects completed on time 90% class attendance |
| "D" below average craftsmanship some weak areas fair solutions little or no evidence of growth in creative problem solving some weak solutions all projects completed on time 85% class attendance |
| "F" poor craftsmanship some weak areas poor solutions little or no evidence of growth in creative problem solving some weak solutions projects not completed on time 85% class attendance or less |

MISCELLANEOUS INFORMATION AND RESOURCES

THE LIBRARY

- Reeves Library has many good books on photographers and photographic subjects with fine reproductions including books that cover topics on theory, technique and critical essays. One of your best sources of ideas and inspiration.
- Spend at least one hour each week (you'll be on the honor system) to learn about the rich legacy of accomplishments of those who came before you. Especially look for images that are surprising, new and inspiring to you and not only the kinds of photographs you're familiar with. Keep a journal with you and make notes on your reaction.
- I may place books on reserve or give reading assignments on topics to be discussed in class. It helps to know where they are.

PERIODICALS (MAGAZINES) AND WEBSITES

- You will find a good selection of magazines in the Art Department Office lobby. These include: Aperture, History of Photography, Photo District News (PDN), Photo Review, Photo Review Newsletter, Photography, and new ones coming soon. There are also publications on digital and other related topics. This is where the work of up-and-coming artists can be found along with examples of the latest cutting-edge photography can be found.
- There are many online magazines, blogs and websites on the topics you will that are very good and often contain valuable information as well as helpful links to other sites on related topics.
- Many galleries and museums have lists of artists and examples of their work. When you are researching the work of a particular artist these have the best selections and the most reliable information.

ON CENSORSHIP AND GOOD JUDGEMENT

- This is a studio art course and you are expected to respond to sensitive or controversial topics in a mature way. No work will be off limits or subject to censorship inside the classroom, as long as no one's rights have been violated in the process.
- When looking for a location for a shooting project, ask permission before entering restricted areas and use common sense and be discreet if the work you are doing work that is especially personal or calls for privacy.

ACADEMIC HONESTY POLICY

All work must be done for the specific project assigned. You may not use work made previously or from another assignment. Appropriation of another student's work or any written is a violation of the Moravian College policy on academic honesty besides being a sheisty thing to do. There is zero tolerance for violations and will result in an F for the project. See the Student Handbook for more specific information.

CHEMICAL HYGIENE AND USE OF THE PHOTO LAB

- You will be given a review of safety procedures and **LAB RULES THAT YOU MUST AGREE TO ABIDE BY**. A form with your signature will be kept on file stating your understanding and agreement to follow lab protocol.
- The Photo Lab is only for the use of students who are currently enrolled in a photography course.

A WORD OF CAUTION

ALL CHEMICALS USED IN THIS CLASS ARE POTENTIALLY HAZARDOUS AND REQUIRE SPECIAL HANDLING TO ASSURE THE SAFETY OF EVERYONE USING THE FACILITY. YOU WILL RECEIVE A REVIEW OF PROPER PHOTO LAB PROTOCOL AND SIGN A RELEASE FORM AT THE CONCLUSION. ANYONE INTENTIONALLY MISHANDLING OR OTHERWISE PUTTING THEMSELVES OR OTHERS AT RISK WILL BE IMMEDIATELY DROPPED FROM THE CLASS AND FACE DISCIPLINARY ACTION IN ACCORDANCE WITH COLLEGE POLICY.

THE INSTRUCTOR RESERVES ALL RIGHTS TO MAKE CHANGES TO ANY ASPECT OF THIS SYLLABUS FOR THE SAKE OF CONTENT IMPROVEMENT OR SCHEDULING CHANGES DUE TO CANCELLED CLASSES OR DUE DATE RESCHEDULING.

DISABILITY STATEMENT

STUDENTS WHO WISH TO REQUEST ACCOMMODATIONS IN THIS CLASS FOR A DISABILITY SHOULD CONTACT ELAINE MARA, ASSISTANT DIRECTOR OF LEARNING SERVICES FOR ACADEMIC AND DISABILITY SUPPORT AT 1307 MAIN STREET, OR BY CALLING 610-861-1510. ACCOMMODATIONS CANNOT BE PROVIDED UNTIL AUTHORIZATION IS RECEIVED FROM THE ACADEMIC SUPPORT CENTER.

SUPPLIES

MOST OF THE SUPPLIES REQUIRED FOR THIS CLASS WILL BE AVAILABLE TO YOU. THERE IS A SEPARATE CHARGE FOR THESE "KIT" SUPPLIES APART FROM THE LAB FEE THAT IS REQUIRED FOR ALL STUDIO ART COURSES. SOME PROCESSES THAT YOU CHOOSE TO WORK WITH MAY REQUIRE YOU TO PURCHASE ADDITIONAL SUPPLIES. THOSE CHARGES ARE SOLELY THE RESPONSIBILITY OF THE STUDENT.

ADDITIONAL SUPPLIES YOU WILL NEED:

- **APRON: RUBBER OR VINYL COATED (IF YOU WANT YOUR OWN RATHER THAN USE THE LAB'S APRONS)**
- **SAFETY GLASSES: CLEAR PLASTIC (A FEW DOLLARS AT HOME DEPOT OR LOWES)**
- **ART OR TOOL SUPPLY BOX**
- **WORK FOLDER (INEXPENSIVE 11x14 OR 14x17 TO CARRY CUT PAPER AND PRINTS)**

HISTORIC PHOTOGRAPHIC PROCESSES - ART 393 - SCHEDULE

WEEK 1 – JANUARY 15/17

- REVIEW SYLLABUS, COURSE OBJECTIVES AND REQUIREMENTS
- SUPPLIES
- INTRO: THE INTERSECTION OF ART & SCIENCE
- DISCUSS WORK FROM HPP I: BRING EXAMPLES OF YOUR BEST WORK
- READ/RE-READ HISTORY, PROCESSES FROM HPP I IN THE JAMES TEXT
- PROJECT PROPOSAL FOR PROCESS I

1/17 PAYNE GALLERY OPENING- CONSTANCE GARROW DIAMOND: SUSTAINABILITY IN PAINTING

WEEK 2 – JANUARY 22/24

- CHEMICAL SAFETY
- THE NATURE OF CAMERAS & LIGHT
 - THE CONCEPTS OF LIGHT, EXPOSURE, DENSITY AND POSITIVE/NEGATIVE
 - TERMINOLOGY
 - ROOM CAMERA OBSCURA DEMONSTRATION
 - MAKING A WORKING CAMERA OBSCURA: PINHOLE CAMERA
 - LARGE FORMAT CONTINUOUS -TONE NEGATIVES
- CYANOTYPE GROUP PROJECT

WEEK 3 – JANUARY 28/31

- LAB SAFETY
 - MAKING ENLARGED NEGATIVES- DIGITAL OPTIONS
 - IMAGE CAPTURE AND ARCHIVE
 - CYANOTYPES
 - SLIDE SHOW
 - PREPARATION
 - PHOTOGRAMS

WEEK 4 – FEBRUARY 5/7

- COATING METHODS
 - PRINTING PAPERS
- CRITIQUE CYANOTYPES- HPP I
- CRITIQUE PROCESS I PROJECT
- PREPARE FOR PROCESS II PROJECT

WEEK 5 – FEBRUARY 12/14

- VAN DYKE BROWN PROCESS
 - PREPARATION
 - SLIDE SHOW
 - PRINTING
- VIDEO

WEEK 6 – FEBRUARY 19/21

- SALT PRINTS
 - SLIDE SHOW
 - PREPARATIONS
 - DEMONSTRATION
 - PRINTING
- CRITIQUE VAN DYKE BROWN PRINTS
- MIXED MEDIA OPTIONS
- FOUND OBJECTS

2/21 PAYNE GALLERY OPENING- KARL STIRNER: TRANSFORMATIONS – WORKS IN STEEL

2/22 MID SEMESTER

WEEK 7 – FEBRUARY 26/28

- DISCUSS RESEARCH PROJECT AND SCHEDULE
- DISCUSS CAPSTONE PROJECT- HPP I
- DISCUSS CAPSTONE PROJECT PROPOSALS- HPP II
- CRITIQUE PROCESS II PROJECT- HPP II
- BEGIN WORK ON INDEPENDENTLY RESEARCHED PROCESS- HPP II
- **MID-TERM INDIVIDUAL REVIEW**

WEEK 8 – MARCH 5/7

SPRING BREAK!!!

WEEK 9 – MARCH 12/14

- SLIDE SHOW/VIDEO
- DISCUSS FINAL PROJECT- HPP I
- CAPSTONE PROJECT PROPOSALS DUE- HPP II
- APPROPRIATION TECHNIQUES
 - LEGAL ISSUES
 - TRANSFERS
 - LIFTS
 - DIGITAL CAPTURE

WEEK 10 – MARCH 19/21

- RESEARCH PROJECT PRESENTATIONS
 - REVIEW FINAL PROJECT IDEAS

WEEK 11 – MARCH 26/28

- RESEARCH PROJECT PRESENTATIONS
- CRITIQUE INDEPENDENTLY RESEARCHED PROCESS PROJECT- HPP II

WEEK 12 - APRIL 2/4

- COMBINATION PRINTING
- TONING AND OTHER POST PRINTING OPTIONS

4/5 NYC FIELD TRIP

WEEK 13 – APRIL 9/11

- IN-CLASS WORK ON FINAL PROJECTS

4/14 PAYNE GALLERY OPENING- SENIOR THESIS EXHIBITION

WEEK 14 – APRIL 16/18

- IN-CLASS WORK ON FINAL PROJECTS

WEEK 15 – APRIL 23/25

- GROUP REVIEW AND CELEBRATION!
- **ALL MAKE UP WORK DUE NO LATER THAN : 4/18 LAST CHANCE!**
- **4/25 LAST CLASS! ALL EQUIPMENT LOANS DUE!!!**
- **MAKE APPOINTMENT FOR FINAL INDIVIDUAL PORTFOLIO REVIEW BY:
25 APRIL 2013
SIGN-UP SCHEDULE WILL BE POSTED ON PHOTO STUDIO/OFFICE DOOR WEEK OF:
22 APRIL 2013**

(TENTATIVE) 4/30 & 5/2 - FINAL INDIVIDUAL PORTFOLIO REVIEWS

BRING YOUR WORK: SEE FINAL REVIEW PORTFOLIO CHECKLIST

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