

# **ART 395 Digital Photography 3, Spring 2013**

## **Tuesday and Thursday: 1:15-3:45, New Media Lab 104**

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**Instructor:** Krista Steinke

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

**Office Hours:** Tuesday 3:45-5:00 and Wednesday 12:00-2:00 or by appointment

**Phone:** 861-1675 (art office)

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

### **COURSE DESCRIPTION:**

This is an advanced course for self-motivated students who are capable of working independently. Drawing from the skills and techniques learned in Digital Photo 1 and 2, students will spend the semester building either one coherent series of 20 images or two smaller series consisting of 10 final images. Projects must be tailored to be presented in group exhibitions, online portfolio, end of the year senior exhibition, or in another format. Projects will be coupled with a research project and class presentation. Workshops and tutorials in lighting and advanced digital photo methods will be offered periodically throughout the semester as students work on their project. 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. Students will meet as a group and individually with the instructor to monitor the progress of their project and participate in informal discussions regarding theory, practice and history. Samples of work in progress must be presented at each meeting. A Digital SLR camera is required. (The department has a few available for students to check out.)

### **GOALS:**

#### ***Students will:***

- Understand how digital images are made and the critical, theoretical, technical, and social issues that shape the medium, especially as it pertains to the history of photography and mass media production.
- Create works of art in digital media that incorporates the formal elements and principals of design to create a successful composition.
- Be able to use the appropriate skills and techniques to create work in digital media.
- Understand the fundamental language of photographic imagery and be able to formally and conceptually critique and analyze a lens-based work of art and its intention.
- Develop analytical, critical, and communicative skills and understand the role of dialogue in the creative process.
- Learn to visually articulate or express their own concepts and ideas through the digital photo medium.

**REQUIREMENTS:**

- Keep a sketchbook/photo journal
- Complete all class readings
- Complete 1-2 main series and several shorter tutorials and shooting exercises
- Attend required lectures, film screenings, or art exhibits outside of class that pertain to course topics
- Actively participate and contribute to class discussion and critique
- Write a paper and present on research topic pertaining to projects
- Make Final Portfolio CD

**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.

**PAPER AND PRESENTATION:**

Students will be expected to write a short paper on an issue pertaining to their project(s). Students will give a short in class presentation with visuals on the topic.

**SKETCHBOOK/ PHOTO JOURNAL:**

Students are required to keep a photo journal. You will also be assigned at least one shooting assignment a week which will be presented in journal format. You also 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.

**FIELDTRIP/ ART DEPT. EVENTS:**

- Students are required to attend the department fieldtrip to New York City: Friday, April 5.
- All art students are also required to attend the Rudy Ackerman Visiting Artist Lecture this semester: TBA
- Art students are encouraged to attend the Thursday night openings in the Payne Gallery. Dates: Thursday, January 17; Thursday, February 21; Senior Exhibition opening Sunday, April 24, 2pm.

**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:**

Light and Lens: Photography in the Digital Age by Robert Hirsch (in bookstore)

**RECOMMENDED AND SUPPLEMENTAL READING:****Technical references:**

Digital Photography: A New Introduction by Graham Diprose and Jeff Robins

A Short Course in Digital Photography (in bookstore)

\*\*\*\*Adobe Photoshop CS4 from A to Z (in bookstore)

\*\*\*\*The Adobe Photoshop Book for Digital Photographers, by Scott Kelby (in bookstore)

Adobe Photoshop – [www.adobe.com](http://www.adobe.com)

**Exhibitions, History, and Theory references:**

Reframing Photography, theory and practice by Rebekah Modrak with Bill Anthes

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

Art Photography Now by Susan Bright

Photography After Photography

The Anxiety of Photography (exhibition catalogue)

**MATERIALS:**

**Camera:** Students should have their own Digital SLR. The school also has cameras available for checkout if necessary.

**\*\*\*All students enrolled in digital media courses are required 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
- Hardbound sketchbook for specifically for this class.
- Photographic Paper for the Printer (and other paper types for experimentation in printing)
- CD for Final Portfolio
- Presentation Supplies – TBA

**OPTIONAL**

- Tripod, Lights, and other "shooting" equipment (also available to checkout)
- Flash USB drive

**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. Because this is an upper level class – I will expect active participation and engagement in the classroom community. Participation is 10% of your grade!

**CRITIQUE:**

Critiques are an integral part of the learning process of this class. 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. It is a participatory activity and not a passive experience. Students are expected to share their thoughtful opinions about their peer's work and should come in the form of positive accolades as well as constructive criticism. Students should learn to not take constructive criticism personally and that all comments are meant to aid in their development of seeing and thinking in an objective manner. Another major purpose of the critiques is to learn and utilize the art and design vocabulary needed to describe art formally, conceptually and contextually. Part of your grade depends on your engagement in group discussions and your responses to the work of your classmates.

**ATTENDANCE:**

The Art Department established this department-wide attendance policy to apply to students in all art classes. PLEASE READ CAREFULLY.

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 and are not excused.
- **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 without permission
  - Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

*NOTE: 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 are 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 (including completing project on time)

-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

Project(s)	50%
Presentation	10%
Photo Journal/ Exercises/working crits	20%
Class Participation	10%
Final Portfolio	10%
TOTAL POINTS	100

**GRADE SCALE:**

A = 94-100  
 A- =90-93  
 B+=88-89  
 B =84-87  
 B- =80-83  
 C+=78-79  
 C =74-77  
 C- =70-73  
 D =69-61  
 F =60 and below

**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.

**CELL PHONES AND EMAIL:**

All phones must be turned to the Silent position. Absolutely NO texting while in class! If working in a computer lab, absolutely no emailing during class lectures, critiques, or demonstrations. Students that abuse this rule will be marked down on "participation" grade.

**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.

**ACADEMIC HONESTY POLICY:**

Plagiarism in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

**CLEANLINESS AND LAB RULES:**

It is the job of every student to leave the classroom better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade. We will discuss lab rules in class. Please no food or open drink containers in the lab at any time.

**RESOURCES:**

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

**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 two field trips will potentially be scheduled for this class. Nothing can beat seeing a work of art up close, in the real as opposed to a published version.

**Internet**- The web is a fantastic resource for finding the works of the old master photographers and newer, emerging artists as well as useful information about materials, techniques, and equipment. Again, be aware that not all published sites are legitimate resources such as Wikipedia.

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

## **Selection of Contemporary Photographers/Artists to Check out**

Adam Fuss	Gregory Crewdson	Nikki Lee
AES + F	Helen Van Meene	Oliver Wasow
Achim Lippoth	Ike Ude	Paul Pfeifer
Alec Soth	James Welling	Pedro Meyer
Alessandra Sanguinetti	James Caseberre	Penelope Umbrico
Alex Webb	Jeff Wall	Pietro Hugo
Alex Prager	Jeremy Blake	Rineke Dijkstra
Alejandra Laviada	Jill Greenberg	Rinko Kawai
Amy Stein	Jim Campbell	Robert Lazarini
Andres Gursky	John Baldessari	Roger Ballen
Anna Gaskell	Julie Blackmon	Robert & Shauna Parke Harrison
Anthony Aziz and Sammy Cucher	Joseph Scheer	Ryan McGinley
Anthony Goicolea	Kahn & Selesnick	Sam Falls
Beate Gutschow	Keith Cottingham	Sandy Skoglund
Bill Viola	Kelli Connell	Sara VanDerBeek
Brain Ulrich	Laura Letinsky	Sharon Harper
Carrie Mae Weems	Leslie Hewitt	Shirin Neshat
Catherine Opie	Loretta Lux	Simen Johan
Charlie White	Lori Nix	Sophe Calle
Chris McCaw	Lydia Panas	Hillerbrand + Magsamen
Cindy Sherman	Maggie Taylor	The Starn Twins
Curtis Mann	Margi Geerlinks	Thomas Demand
Daniel Lee	Marko Breuer	Todd Hido
Daniel Gordan	MANUAL	Tom Chambers
Dave McKean	Mariko Mori	Uta Barth
David Hilliard	Martina Lopez	Vic Muniz
David Wojnarowicz	Martin Parr	Walead Beshty
David Levinthal	Mathew Barney	Wolfgang Tillman
Elad Lassry	Matthew Brandt	Yamini Nayar
Elijah Gowen	Nancy Burson	Yasumasa Morimura
	Nan Goldin	

**magazines/ on-line publications/ blogs:**

Aperture

Blind Spot

Blink

Burn Magazine

Conscientious

Contact Sheet

Diffusion

EXIT Magazine

Eye Mazing

F-stop

Feature Shoot

Flak

Foam Magazine

Fototazo

Fraction

Incandescent

Lay Flat

Le Journal de la Photographie

Lensculture

Lenscratch

Light Leaked

NPR Picture Show

New York Time Photo Blog

PDN

Plates to Pixels

Photo-eye

reframingphotography.com

Seesaw

SPOT

Square Magazine

Super Massive Black Hole

Visura Magazine

1000 Words Photography Magazine



## **DIGITAL PHOTO 3 COURSE SCHEDULE: (subject to change)**

\*An updated schedule of due dates, deadlines, and critiques will be handed out periodically.

### **WEEK 1 (1/15 & 1/17):**

- Intro to course, syllabi
- presentation past student work
- Assignment #1: Series 1
- HOMEWORK: Bring in ideas for project/ 5 influences
- Discuss Ideas for Assignment #1
- Presentation/ Lecture: Color Theory
- Class Exercise – 7 point System In Camera Raw

### **WEEK 2 (1/22 & 1/24):**

- **Tuesday: presentation from Dan's Camera**
- Bring in working "sketch" images for series 1
- Start a resource Folder and proposal for project
- Tutorial on Adv. Color Correcting

### **WEEK 3 (1/29 & 1/31):**

- Resource Folder and Proposal due
- OPEN LAB

### **WEEK 4 (2/5 & 2/7):**

**WORKING CRITIQUE IN FIRST 5 Images**

### **WEEK 5 (2/12 & 2/14):**

- OPEN LAB
- I am away at a conference on Thursday, Feb. 14th

### **WEEK 6: (2/19 & 2/21) :**

OPEN LAB

- **TUESDAY: CRITIQUE FINAL SERIES/ 10 images with artist statement**
- Begin thinking about SERIES 2

### **WEEK 7 (2/26 & 2/28):**

- Sign up for Class Presentations
- Discuss ideas for Series two
- **Thursday: Lydia Panas, presentation on Portraiture Workshop**

**WEEK 8: SPRING BREAK AND MIDTERM**

- Shoot Series 2
- Shoot images for Portrait workshop
- Work on Presentations

**WEEK 9 (3/12 & 3/14):**

- PRESENTATIONS 1
- PRESENTATIONS 2
- Proposals due for Series two
- **Thursday: Portrait Workshop with Lydia Panas**

**WEEK 10 (3/19 & 3/21):**

- PRESENTATIONS 3
- OPEN LAB
- **Thursday: Portrait Workshop with Lydia Panas**

**WEEK 11 (3/26 & 3/28):**

- PRESENTATIONS 4
- PRESENTATIONS 5
- **CRITIQUE: Portrait Project**

**WEEK 12 (4/2 & 4/4):**

- OPEN LAB

**WEEK 13 (4/9 & 4/11):**

- OPEN LAB
- Individual Meetings/Critique on working draft of series 2

**WEEK 14 (4/16 & 18):**

- OPEN LAB
- Turn in Photo Journals/ class exercises for grade

**WEEK 15 (4/23 & 4/25):**

- CRITIQUE: Series 2 with artist statement

**FINALS WEEK:** TURN IN CD PORTFOLIO OF ALL WORK FROM CLASS