

# DIGITAL PHOTOGRAPHY III

ART 395

FALL 2013

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

Instructor: Jeff Hurwitz

Office: Photo Studio- Room 101 (Across hall from Photo Lab)

Office Hours: Tuesday 3:45-5:00 / Thursday 3:45-5:00 or by appointment

Phone: 610-861-1632 Art Office: 610-861-1680

Email: [jhurwitz@moravian.edu](mailto:jhurwitz@moravian.edu) \*\*\*Best to use email to contact me

Text (required): Light and Lens - Robert Hirsch

Supplemental readings as assigned or provided

Prerequisite: Photo II or permission of the instructor. Students must have a sound understanding of all aspects of camera operation, film development and darkroom techniques.

## COURSE DESCRIPTION

This is primarily an advanced portfolio class 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 studio lighting and advanced digital photo methods will be offered periodically throughout the semester as students work on their projects. 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. Students will meet as a group and individually with the instructor to monitor the progress of each student's work and participate in informal discussions regarding theory, practice and history. New work must be presented at each meeting.

## GOALS:

- 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.
- We will study the medium of photography as a fine art; a medium for personal expression and universal communication. Understand the fundamental language of photographic imagery and be able to formally and conceptually critique and analyze a lens-based work of art.
- 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.
- Learn to visually articulate or express their own concepts and ideas through the digital photo medium.

## REQUIREMENTS:

Since you have taken a course in studio art before, you know how time and labor-intensive this class will be...and why it is so. Remember courses in studio art always take more time than anticipated. Rushing at the last minute is bound to be at the expense of quality and essential skills to be developed. Another reminder that is warranted here is that ample time to complete projects has been factored in, but you will still NEED TO SET ASIDE AN ADDITIONAL 6-8 HOURS outside of class time for shooting and post-processing your work.

As you know, things can and will go wrong...that's just part of the process.

- 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

#### ESTIMATED TOTAL TIME REQUIRED FOR THIS CLASS

- In-class (seat) time: 5x15= 75
- Shooting projects: 2x15= 30
- Project preparation time: 3x15= 45
- Assigned reading: 15
- Preparation for quizzes: 4
- Museum/gallery field trips: 12
- Payne Gallery and HUB openings: 8
- Artist's presentation prep time: 4

#### READING ASSIGNMENTS:

Reading is an integral 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.

#### PAPERS AND PRESENTATIONS:

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.

#### PHOTO JOURNAL:

Students are required to keep a photo journal. Entries will consist of a combination of assigned and individually determined entries. You should strive to make at least 2 contributions a week – technical notes, vocabulary terms, ideas, collages, vocabulary, drawings (scribbled sketches are okay), useful websites, anything that will inspire and enhance your performance and work in the class.

#### FIELDTRIP/ ART DEPT. EVENTS:

- Students are required to attend the art department fieldtrip to New York City. The date can be found on the class schedule.
- Students should make every effort to attend the Thursday night openings in the Payne Gallery, also to be found on the class schedule.

#### FINAL PORTFOLIO:

At the end of the semester, a final portfolio of your work will be submitted to me on CD and used to calculate your final grade. More details later. SAVE and DOCUMENT all assignments, independent work and experiments. WHAT ARE OFTEN CALLED "FAILURES" ARE ACTUALLY THE SEEDS OF GREAT IDEAS.

#### 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 10% of your grade! Students are expected to discover personal solutions to assigned projects and discover interesting and new ways of seeing that include the use of perspective, symbols and self-generated ideas. We will favor experience, understanding and the creative statement toward the subject over simple, literal representation.
- Your success depends on your willingness and ability to explore things with an open mind and a variety of visual possibilities.

- A self-challenging and creative risk taking attitude is vital to your growth and progress in this class. A healthy number of failures are a good indicator that you're on the right track. Be prepared for a course that is equally demanding and rewarding for those that commit themselves to the process of self-learning and discovery.
- Be self-reliant enough to make an attempt to answer your own questions instead of being quick to rely on someone else to think for you. You will have a hard time making progress in this class unless you learn to discover things for yourself.

#### CRITIQUES:

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 has established a department-wide attendance policy to apply to students in all art classes. 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.

- After 2 unexcused absences, your final grade will drop 1 letter grade. After 4 unexcused absences, a student will receive a failing grade for the course.
- The following will be recorded as 1 unexcused absence: 1) Arriving 15 minutes late 3 times, 2) Being unprepared for class 2 times, 3) Leaving class more than 25 minutes early 3 times
- You must come prepared for each class session whether or not you missed the previous class.
- 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.
- Do not schedule job interviews or doctor's/dentist's appointments during class times. Documentation is required for sports. Coach must provide a note to confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

*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

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) may be more a matter of subjective determination. Grades are based on how well your performance in the class relates to the

requirements and goals stated in this syllabus. Effort, time and progress, along with participation, are the best factors in determining a grade for the class. Attendance and accomplishment of the minimum requirements are considered an average achievement and will receive a grade of C. To earn more than a C, the quality of your work and your engagement, combined with significant progress made throughout the semester, must be above average.

While projects are graded, skill based exercises are not but must be repeated until completed satisfactorily. You will be graded after each project. The grades will be based on your ability to tackle technique and concept in a serious and inventive way and to participate in the evaluation of those aspects of your work in group critiques.

#### 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

#### WEIGHT OF INDIVIDUAL COURSE REQUIREMENTS

Projects 40 % A (4) – Exceptional

Journal 10 % B (3.25) – Clearly Above Average

Presentation 15 % C (2.5) – Satisfactory: All assignments, quizzes,

Participation 15% and portfolios meet basic requirements

Final Portfolio 20 % D (2.0) – Below Average

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.

#### 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 off. NO texting in class! If working in a computer lab, 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.

#### WORKING HABITS AND LAB POLICIES:

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 ever 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- There is no substitute for seeing an original work of art. Keep apprised of opportunities, those in the Lehigh Valley as well as Philadelphia and beyond. There will be required field trips as well.

Internet- The web is a fantastic resource for finding the works of photographers of the past and present -- new emerging artists as well as the more established figures in the field.

The Media- Pay attention to articles in newspapers and magazines and how people and events are portrayed to learn and develop your understanding of the vocabulary of photography and how it is used to inform and influence the perception and purchases of the audiences they are targeted at. Photographic images are EVERYWHERE. Be observant and critical of what you see. Bring to class any interesting examples!

#### SELECTED NOTABLE CONTEMPORARY ARTIST/PHOTOGRAPHERS:

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

#### MAGAZINES/ ON-LINE PUBLICATIONS/ BLOGS:

- |                 |                                 |                            |                                   |
|-----------------|---------------------------------|----------------------------|-----------------------------------|
| • Aperture      | • Flak                          | • NPR Picture Show         | • Square Magazine                 |
| • Blind Spot    | • Foam Magazine                 | • New York Time Photo Blog | • Super Massive Black Hole        |
| • Blink         | • Fototazo                      | • PDN                      | • Visura Magazine                 |
| • Burn Magazine | • Fraction                      | • Plates to Pixels         | • 1000 Words Photography Magazine |
| • Conscientious | • Incandescent                  | • Photo-eye                |                                   |
| • Contact Sheet | • Lay Flat                      | • reframingphotography.com |                                   |
| • Diffusion     | • Le Journal de la Photographie | • Seesaw                   |                                   |
| • EXIT Magazine | • Lensculture                   | • SPOT                     |                                   |
| • Eye Mazing    | • Lenscratch                    |                            |                                   |
| • F-stop        | • Light Leaked                  |                            |                                   |
| • Feature Shoot |                                 |                            |                                   |

#### RECOMMENDED READING:

##### TECHNICAL

- A Short Course in Digital Photography
- The Adobe Photoshop CS6 Book for Digital Photographers, Scott Kelby
- The Adobe Photoshop Book for Digital Photographers, Scott Kelby
- The Digital Negative: Raw Image Processing in Lightroom, Camera Raw, and Photoshop, Jeff Schewe

#### INSPIRATION:

- Photography Reborn, Image Making in the Digital Era
- Reframing Photography, Theory and Practice
- The Art Spirit
- The Artist's Way
- Art and Physics:  
Parallel Visions in Space, Time and Light
- Ways of Seeing
- Secret Knowledge
- Dime Store Alchemy:  
The Art of Joseph Cornell
- How to Practice
- Instruments and the Imagination
- Zen and the Art of Motorcycle Maintenance
- On the Road, The Subterraneans
- Dharma Bums
- The Autobiography of William Carlos Williams
- Of Human Bondage
- Madame Bovary
- **Remembrance Of Things Past**
- **Lady Chatterley's lover**
- Sons and Lovers

Jonathan Lipkin  
Rebekah Modrak with Bill  
Anthes  
Robert Henri  
Julia Cameron  
  
Leonard Shlain  
John Berger  
David Hockney  
Charles Simic  
  
His Holiness the Dalai Lama  
T. Hankins and R. Silverman  
Robert Pirsig  
Jack Kerouac  
Jack Kerouac  
  
W. Somerset Maugham  
Gustave Flaubert  
**Marcel Proust**  
**D.H. Lawrence**  
D.H. Lawrence

#### SUPPLIES AND MATERIALS:

CAMERA: STUDENTS SHOULD HAVE THEIR OWN DIGITAL SLR.

\*\*\*ALL STUDENTS ENROLLED IN DIGITAL MEDIA COURSES ARE REQUIRED TO HAVE AN EXTERNAL HARD DRIVE FOR STORAGE OF WORK.\*\*\*

- A notebook is required to take notes and write down assignments. You must always have something to write with.
- 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
- Digital Gray Card

#### OPTIONAL

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

## DIGITAL PHOTOGRAPHY III- FALL 2013 SCHEDULE

### WEEK 1 – 8/27

- REVIEW: COURSE OBJECTIVES, REQUIREMENTS AND SUPPLIES
- DIGITAL & ANALOG PHOTOGRAPHY: TERMS OF ENDEARMENT
- SAMPLES OF PAST STUDENT WORK
- PRESENTATION OF ARTIST'S WORK
- VIDEO
- HOMEWORK: IDEAS FOR PROJECT/ 5 INFLUENCES
- **9-3 TUESDAY 4:30, HUB, RECEPTION FOR MATTHEW SHELLEY'S EXHIBITION**

### WEEK 2 – 9/3

- Bring in working "sketch" images for series 1
- Start a resource Folder and proposal for project
- Tutorial on Adv. Color Correcting

### WEEK 3 – 9/10

**9-12 THURSDAY** INFOCUS CONVOCATION WILL TAKE PLACE MID-MORNING ON NORTH CAMPUS; STUDENTS ARE REQUIRED TO GO

- Resource Folder and Proposal due
- OPEN LAB
- **PAYNE GALLERY OPENING, 6:30 – WORKS FROM THE PERMANENT COLLECTION, CURATED BY STUDENTS FROM ART 310, ART HISTORY WORKSHOP, SPRING 2013**

### WEEK 4 – 9/17

- WORKING CRITIQUE 5 Images

**10-23 WEDNESDAY 4:30 HUB – RECEPTION FOR ALUMNI ARTIST HEATHER (MCGARVIE) COREY.**

**9-26 THURSDAY** OPENING FOR "FORGING OUR FUTURE – K-12 STUDENT ART EXHIBITION", PART OF THE PENNSYLVANIA ART EDUCATION ASSOCIATION CONFERENCE – SEE ALSO OCTOBER 19.

### WEEK 5 – 9/24

- OPEN LAB

**9-26 THURSDAY** OPENING FOR "FORGING OUR FUTURE – K-12 STUDENT ART EXHIBITION", PART OF THE PENNSYLVANIA ART EDUCATION ASSOCIATION CONFERENCE – SEE ALSO OCTOBER 19.

### WEEK 6 – 10/1

OPEN LAB

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

### WEEK 7 – 10/8

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

### WEEK 8 – TUES 10-15 - FALL BREAK!

- Shoot Series 2
- Work on Presentations

**10-19 SATURDAY PAEA (PENNSYLVANIA ART EDUCATORS ASSOCIATION) CONFERENCE** AT MORAVIAN, 6 TO 9 PM. ORGANIZED BY KRISTIN BAXTER. MORE INFO WILL BE COMING, BUT WE ARE EXPECTING OVER 100 ART EDUCATORS FROM THROUGHOUT THE STATE. GREAT WORK WILL BE ON DISPLAY IN THE HALLS, CLASSROOMS SHOULD BE ORGANIZED AND NEAT . . . WE WILL BE IN TOUCH ABOUT MORE WAYS STUDENTS CAN BE PART OF THIS EVENT TO SHOWCASE MORAVIAN AND OUR ART DEPARTMENT.



WEEK 9 – 10/22

- PRESENTATIONS 1
- PRESENTATIONS 2
- Proposals due for Series 2

**10-23 WEDNESDAY 4:30 HUB – RECEPTION FOR ALUMNI ARTIST HEATHER (MCGARVIE) COREY.**

**10-24 THURSDAY HUB – DIANE RADYCKI WILL SPEAK AT LUNCH ABOUT PAULA MODERSOHN-BECKER, THE FIRST MODERN WOMAN ARTIST.**

**PAYNE GALLERY OPENING, 6:30 – AFGHANISTAN WAR PHOTOGRAPHY**

**10-24 TO 10-26 ANGIE FRALEIGH WILL BE HAVING AN OPEN STUDIO IN NY. POSSIBLE ART CLUB TRIP FRIDAY, TBA.**

WEEK 10 – 10/29

- PRESENTATIONS 3
- OPEN LAB

WEEK 11 – 11/5

- PRESENTATIONS 4
- PRESENTATIONS 5
- CRITIQUE: Portrait Project

**11-5 TUESDAY 4:30, HUB, RECEPTION AND ARTIST TALKS FOR INVISON PHOTO SHOW, FINDERS/KEEPERS.**

WEEK 12 – 11/12

- OPEN LAB

WEEK 13 – 11/19

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

WEEK 14 – 11/26

THANKSGIVING

WEEK 15 – 12/3

- CRITIQUE: Series 2 with artist statement

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

SCHEDULE SUBJECT TO CHANGE IN THE EVENT OF ILLNESS, CLASS CANCELLATION DUE TO WEATHER, OR OTHER UNFORSEEN CIRCUMSTANCES.

**SOURCES FOR MATERIALS:**

**LOCAL:**

FISK CAMERA, 2117 BIRCH STREET, EASTON, PA 18042 (610) 253-4051

Dick Blick, 3152 Lehigh Street, Allentown, PA (610) 791-7576

Dan's Camera City, 1439 W. Fairmont Street, Allentown, PA 18102 (610) 4342313

**Philadelphia / New York:**

Calumet, 1400 S. Columbus Boulevard Philadelphia, PA 19147 (215) 399-2155

B & H PHOTO, 420 NINTH AVENUE, NEW YORK, NY 10001 1-800-947-9970 OR (212) 444-6777