Art 4745 - Advanced Digital Photography

Policy Statement and Syllabus
Spring 2014; M W 2:00 5:00 pm;
Art Department, Room 258
Instructor: Edward Bateman; Assistant Professor
Office: Art 269; Office Hours: See posted hours/by appointment
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Prerequisites:
First-Year Studio Program, Art 3700, Art 4740

Course Description
Digital technology has affected every aspect of the photographic process. Historically, new tools have led to new forms of expression. Using the tools learned in the preceding classes, students will explore visual issues unique to digital photography through a series of projects based on questions about the nature of contemporary photography designed to help them develop their personal vision and explore the extended possibilities of the medium. This class assumes that students are well grounded in technical skills and are prepared to use digital tools to explore aesthetic issues and advanced concepts.

I believe that you can already take a good photograph. I want you to be able to make work that will astound, move, intrigue, baffle, and be meaningful to yourself and your viewers. This involves going beyond the ordinary. In this class, we will experiment, ask questions, take risks and explore creativity as artists. This class ultimately aims for you to become a better artist.

Projects in this class will be based on questions:
• Does the way you make the photograph create the photograph?
• Can a photograph make you see the world differently?
• Is an interesting photograph simply a photograph of something interesting?
• Is your body a battleground?
• How does a photographer see differently from an artist using a pencil?
• What can’t you photograph?
• Is a photograph the print?
• When does a photograph cease to be a photograph?

Some of the projects to be explored include the following (subject to time):
• We will explore three-dimensional computer generated imagery including the creation of wire-frames, developing textures, and rendering. This is becoming a growing practice in photography and allows for the incorporation of objects and locations only limited by the artists imagination. Students will incorporate these objects into their own digital photography.
• Students will explore processes that go beyond the traditional print, including moving/video images.
  • Based on the provided text: David Hockney on Photography (From a lecture at the Victoria and Albert Museum), students will create a work incorporating multiple viewpoints.
• Students will explore the concept of site-specific photographic works. For this project, students will choose a location and develop a work that specifically addresses its aesthetic possibilities and comments on the chosen environment.
• Students will explore the human form as subject matter, with an eye to expressive the possibilities afforded by digital tools.
• Students will explore how “process” informs photography and how different working methods can create images that go beyond the ordinary.

Students will explore incorporation of ideas in their work based upon a creative writing project

Materials
USB micro drive and/or Hard Drive
Access to a color printer or a print card for the darkroom printer
High quality ink-jet compatible paper for printing projects
A digital camera (preferably one with the ability to capture files in RAW format) - and possibly video.
Additional materials specific to student’s individual projects

Required and/or Recommended Books
These books and texts will be referred to in class, but are not required:
• Pandora’s Camera; Photography after Photography; Joan Fontcuberta; MACK
• A Field Guide to Getting Lost; Rebecca Solnit; Viking
• Photography Reborn: Image Making in the Digital Era; Jonathan Lipkin; Abrams Studio
• Face: The New Photographic Portrait; William A. Ewing, with Natalie Herschendorf; Thames and Hudson
• David Hockney on Photography – A Lecture at the Victoria and Albert Museum; David Hockney; André Emmerich Gallery Inc
• The Transfiguration of the Commonplace; Arthur C. Danto; Harvard University Press
• Vitamin Ph; New Perspectives in Photography; Tij Demos; Phaidon Press
• The Photography Book; Text by Ian Jeffery; Phaidon Press Limited

Basic Course Requirements
In this class, you are required to make new images, not recycle old images made previously. I do check metadata for images files – to make sure this information is correct, please make certain the date and time on your camera is set correctly (read your owner’s manual if you are uncertain of how to do this). There are some usages of previous or “found” images that are permitted – elements in composite images and where the student is exploring concepts of historical imagery or appropriation.

In-Class Instruction and Discussions
This consists of demonstrations where students are expected to follow along using files provided by the instructor. Students are expected to use these files outside of class to practice with and gain competency in the techniques that are introduced in class. Like most skills, practice is necessary for mastery.

This class will also have in-class discussions on assigned readings and videos. Students are expected to study these documents and to understand the ideas and concepts so as to be able to contribute in a meaningful way in a class dialog.

Exercises
Exercises are short-term projects, generally due the next class period. They are designed to focus on specific skills, but students are expected to use them as opportunities for creative expression. They are basically graded on a five point scale based on student exploration of the subject with extra consideration for creativity.

Unless prior arrangements have been made, exercises will not be accepted after the due date.

Creative Writing, Quizzes & Presentations
Students will have one creative writing projects where they will produce a fictional artist statement for an historical photographer. This will serve as the basis for one class project. There will also be two in-class presentations – one individual where students develop and lead the class in a creative experiment and one group presentation based upon a given text on the nature of photography. A handout will be given detailing these activities. Most of the assigned class readings will have a quiz as a way to evaluate student comprehension of the material.
Projects
Projects are designed to explore aesthetic concepts discussed in class. We will also use these projects as a way to understand what makes an effective and engaging work of art. Each project will have a handout stating project goals and evaluation criteria. This handout will also discuss due dates for the assignment. Late assignments that are not presented during the critique will have lowered grades. Unless prior arrangements have been made, projects will not be accepted after one week from due date. Evaluations will be based on meeting the assignment goals, demonstrating skills, formal mastery, and development of conceptual metaphors. Projects must meet or exceed the minimum evaluation criteria. Assignments are subject to change. Any changes will be announced in class. You are responsible for being aware of them. If you have a problem with a deadline, please contact the instructor before the due date to make arrangements for turning in the assignment.

Project Points and Grading
10 = Perfect in every way or huge extra effort where the student demonstrates significant growth in their skills. Exhibition ready.
9.5 = Extremely well done with only of few changes needed for perfection. Student substantially pushed to the limits of their abilities
9.0 = Very strong conceptually with good craftsmanship, but not yet at a fully professional level or ready for exhibition.
8.5 = Good solid work meeting all project technical objectives but lacking in deep formal or conceptual richness.
8.0 = Good work but may have missing or incomplete elements, or done without complete and total concern for craftsmanship. "One session" work (meaning you just sat down and did it in one brief sitting).
7.5 = Meets all project criteria and shows basic effort and understanding of project criteria.
7.0 = Done only to complete an assignment. Work done with little effort — looking to the computer for creativity. Not following all of the project parameters (not reading the handout).

Participation, Critiques, and Attendance Policy
ART 4745 is considered a studio class. This means that in-class exploration and work time is an important part of this class, but please note that outside work time will be necessary to practice the demonstrations and to work on projects and exercises. Another practice in studio classes is critiques. Not attending a critique will lower your grade on that project.

All students are required to attend the full class period and be prepared to work on projects and exercises, and to participate in discussions and critiques. Attendance is crucial since there are no formal textbooks for this class. Attending lectures, studio work time, interacting with the instructor and other students, as well as participating in critiques are essential parts of this class. Participation in these activities will be one way of demonstrating an understanding of class information.

It is important that this class starts on time. Try to be considerate of your fellow students. More than three absences will lower your grade one half step with additional absences continuing to lower your grade. Three unexcused late arrivals or early departures will be marked as the equivalent of one absence. Unless prior arrangements have been made, six consecutive absences will result in failure. Absence from a class is not an excuse for skipping a lecture, exercise, or project. You are fully responsible for following up on missed work and obtaining missed handouts. Please contact me immediately if an attendance problem arises. We can often resolve problems if caught early enough — if you wait until the end of the semester, it is generally too late.

Extra Credit and Assignment Re-dos
These will be dealt with on an individual basis. One excellent possibility for extra-credit is getting work accepted to a juried statewide or national competition. All work (excluding the final project), including Re-dos must be completed one week, prior to the end of each unit. Please note policies on late projects and exercised detailed above.

Cell phone use, texting, web surfing and social media:
Because there are computers in front of each student, it is a great temptation to try to multi-task by texting, emailing, and using social media during class time. This can be very disruptive to the flow of the class and can distract other students. Please try to refrain from this. When I have to help you individually because you weren’t engaged in class activities, it takes time away from other students that really need my help. (We take breaks so you may check your email, etc. at this time.) Cell phone use, texting, emailing and web surfing, during critiques, class presentations, and discussions is not permitted. If you must engage in outside communication, please quietly leave the classroom without disturbing others.

Final Grade Percentages:
• Projects (40%)
• Exercises (35%)
• Presentations, Writing, and Quizzes (25%)

A = Excellent. Generally awarded to the strongest and most dedicated students who have produced work that addresses technical, conceptual, and formal issues.
B = Good. Work reflects technical competency with improved sense of formal and conceptual skills.
C = Fair. Problems with attendance, effort, and quality.
D = Poor. Inconsistent attendance and effort. Missing many of the class’s objectives.

Keep in mind that all Art and Art History courses must be passes with a C- or better to graduate. In the photography program, if a student receives less than a C- in a photo course, they will need to repeat that course prior to graduation. Note that you may have to wait a year until the class is offered again.

Additional Information:
ADA Statement
The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (VTDO). SDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.” (www.hr.utah.edu/oee/ada/guide/faculty/)

Faculty and student responsibilities:
"All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XII) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee."

“Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning;” PPM 6-316. “Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning;” PPM 6-400.

Note: The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification.

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Schedule (Subject to change based on class needs and interests)
All changes will be announced in class.

Week 1
Jan 12  (Day 1) Review class schedule and syllabus.
"The Magic of Mystery" - J. J. Abrahms.; "On Being an Artist" - Brian Eno
Read John Barth "About Aboutness" for Quiz Wednesday Jan 21
Listen to: What It Really Takes to Be an Artist: Teresita Fernández for next class
Bring camera (tripod optional) for next class.

Jan 14  (Day 2) Process: Does how you make the photograph create the photograph?
Contact DVD - John Hilliard DVD presentation
Blur exercise - have your camera
Read John Barth "About Aboutness" essay QUIZ Jan 21
Next class - bring in three new blurred images

Announce Project 1: The Indirect Photograph

Week 2
Jan 19  Holiday - Martin Luther King Day

Jan 21  (Day 3) Present best of Blur.
Introduction to 3D Modeling
Announce Project 6: Photographing the impossible: 3D Modeling
QUIZ and discussion: Discuss John Barth "About Aboutness" essay

Week 3
Jan 26  (Day 4) Announce Project 2: Installation - Place as Context
Discuss "Locations - inside/outside" and Style
Mounting with PMA demonstration
Videos on place: Toshi Shibata (Japan), Xing (China)
JR - "Use Art to Turn the World Inside Out", Lin Tianmiao & Wang Gongxin; Here? or There?
3D Modeling Demos and exercises

Jan 28  (Day 5) Critique: Project 1: The Indirect Photograph
Announce Project 3: Body is a Battleground

Week 4
Feb 2   (Day 6) Present About Face document
Videos: Francesca Danieli
Connie Imboden
Read "About Face" document for QUIZ next class
3D Modeling Demos and exercises

Feb 4   (Day 7) 3D Modeling Demos and exercises
Class discussion and Guest: Creativity and a Zen Monk
Videos: Art 21 Season Two: Collier Schorr
Taryn Simon (Ted Talk)

Week 5
Feb 9   (Day 8) The Language of the Body Exercise: Dance
(wear appropriate clothes and bring a camera)
Art 21 Season One: Ann Hamilton - face to face - pinhole photo portraits

Feb 11  (Day 9) Critique Project 2: Installation - Place as Context Critique

Week 6
Feb 16  Holiday - Presidents Day

Feb 18  (Day 10) Demos + Exploration
3D Modeled Room Exercise Due
Creative Experiments
Week 7
Feb 23  (Day 11) **Announce Project 4: Artist Statement Image**
see video Carie Mae Weems video (Art 21 Season 2)
Tools - Channel Blending
Creative Experiments

Feb 25  (Day 12) Video Demos + Exploration
Announce Project 5: Photographs the Move

Week 8
Mar 2  (Day 13) **Critique: Project 3: Body is a Battleground**

Mar 4  (Day 14) Video Demos + Exploration
Creative Experiments

Week 9
Mar 9  (Day 15) Video Demos + Exploration
Creative Experiments

Mar 11  (Day 16) **Artist Statement (for Project 4) Due**
Announce Group Presentations - Choose texts and groups
Read Hockney Essay - Quiz Mar 25
Creative Experiments

Week 10
Mar 16  Spring Break - No class

Mar 18  Spring Break - No class

Week 11
Mar 23  (Day 17) **Announce Photo Recipe Photo Exercise**
Creative Experiments

Mar 25  (Day 18) Ed traveling for exhibition
**Shoot Recipe Photo Experiment - Bring Camera**
Hockney essay quiz
Work on 3D and Moving Pictures Projects

Week 12
Mar 30  (Day 19) Look at Recipes Images - put favorites on display.
Creative experiments

Apr 1  (Day 20) Demos and Exercises and work time
Creative Experiments

Week 13
Apr 6  (Day 21) **Prepare Group Presentations**

Apr 8  (Day 22) **Critique: Project 4: Artist Statement Image**

Week 14
Apr 13  (Day 23) **Group presentations 1:**
The Photographer’s Eye by John Szarkowski
On Photography by David Hockney

Apr 15  (Day 24) **Group presentations 2:**
What is the Point of an Index? or, Faking Photographs by Tom Gunning
The Abuse of Beauty by Arthur C. Danto

Week 15
Apr 20  (Day 25) **Critique: Project 5: Photographs the Move Critique**

Apr 22  (Day 26) Work on 3D Projects and Creative Experiments

Week 16
Apr 27  (Day 27) **Last day of Class**
Critique: Project 6: Photographing the impossible: 3D Modeling