

ART PHOTOGRAPHY / DIGITAL – Syllabus

Tyler School of Art/ Department of Art & Art Education/ ART 2811

Class Meetings: Tuesdays & Thursdays 12:30 – 3:00 PM at the TUCC campus

Critiques and Lectures are held in the Critique Room 317

Demos and Production Work are done in the Digital Studio 318

COURSE DESCRIPTION

The basic goal of this class is to see the world in a new way. The next is to record how you interact with the world using this new vision. The third is to communicate your discoveries. Photography is the medium through which we will achieve these goals.

There are no specific assignments in this class. It is up to you to discover what really interests you, and then make photographs that will excite someone else.

There are two sides to making photographs -- the technical and the aesthetic, the how and the why you do what you do. Aesthetics are very important. Technique is very important. One cannot make good images without having a statement to be made and without having the technical proficiency to present that statement clearly.

COURSE OBJECTIVES

The student is expected to master the basic photographic skills quickly through the use of Lecture/ Demonstration, Independent Lab Work, and Group Critiques, and then concentrate on the use of photography as a fine art medium. The student is expected to demonstrate their full understanding of all tools and materials, produce a series of compelling photo projects that will cultivate a personal approach to the medium, develop the ability to use the vocabulary of photography to discuss their work, and understand the legacy of photography and how it affects digital photography today.

LECTURE/ DEMONSTRATION

The basic technical information will be discussed with the class during the first several weeks. Additional lectures slide talks, and discussions on various topics will be presented in classes throughout the term. Student participation is very important.

The main topics covered are:

Camera technique -	the body, the shutter (shutter speeds), the lens (aperture & depth of field)
Exposure -	light meters, how sensors respond to light
Editing -	selecting and organizing photos
Processing -	input, adjustments, greyscale conversion, toning
Printing -	test strips, printing
Presentation -	matting, digital portfolio

Attendance at all class meetings is imperative as the material is too extensive to be repeated. Always bring materials and be prepared to work.

INDEPENDENT LAB WORK

A portion of the semester will be spent in the Digital Studio in Workshop classes. It is expected, however, that most processing, printing, and finishing of photographs will happen outside of class time during Open Lab hours. 75 to 150 shots per week (the equivalent of 2 to 4 rolls of film) is the minimum to produce enough work to pass this course.

CRITIQUES

Student's photographs will be discussed during group critiques approximately every other week in terms of their subject/idea, technical execution, and solution of the problem. Do not make prints you think the teacher will like, make the prints you want to make. Concern yourself with producing good photographs rather than good grades.

ATTENDANCE

Attendance at all class meetings is imperative as the material is too extensive to be repeated. After 2 unexcused absences the grade will be dropped one full letter grade. After the 3rd absence you will fail the class. Lateness will also affect the grade, including coming in more than 15 minutes late or leaving more than 15 minutes early. Students should always have something to work on. If you do not, it indicates that you are not working hard enough. Always bring materials and be prepared to work. Not every lecture or demo will last the entire class. The phrase, "I forgot my files" will not be tolerated. This is equivalent to an absence.

CRITIQUES & REVIEWS

You are required to show work on your scheduled crit day. Lateness is not permitted. Imagine you are working for the Philadelphia Inquirer. If you have no prints by the publication date you lose your job. It is that simple. You should show whatever you have finished on the day of your crit. This is why it is important to be working on several groups of photos at the same time, just in case something falls through. Do not ever cut a Crit to go shooting or do printing because you do not have enough work for the crit. It is better to show up empty handed than to miss the exchange of ideas where most of the teaching and learning actually takes place.

Final Reviews take place during the week of written final exams. (There is a cleanup day preceding finals that all are expected to show up for). The basic requirements for finals are a minimum of thirty prints, of which at least ten are matted, and at least ten are new.

WRITTEN STATEMENTS

A typewritten statement explaining the perceptual, emotional, and intellectual motivations behind each of the three groups of photos being presented must accompany each critique. These must be handed in before the work is critiqued. This writing can be anywhere from nine words to nine paragraphs long. Include name, crit number, class, semester, and year.

SELF-PORTRAITS

It is required that the work for each critique be accompanied by at least two self-portraits. You may want to consider starting and ending each time that you shoot with a self-portrait, no matter where you are when you start or end. Another approach is to take a self-portrait immediately upon rising and just before retiring each night. Or shoot at exactly the same time every day. We are not interested in nice pictures that your mother would like. We are looking for evocative character sketches.

RESEARCH

The names of photographers and artists whose work relates to yours will be mentioned during critiques. The work of these people will be discussed at the next class session. You are expected to do research and come to the next class with a list of relevant web sites, a collection of 'borrowed' images from the web, and even a book or two that display this work. Any interesting strategies that you devise should also be written up, with example pictures and handed in for potential addition to the class web site.

PICTURES of the WEEK

The best photographs from each person will be selected at the end of each crit. These prints will be hung on the POW Exhibition Wall and will remain on exhibition until the next crit. These prints will be held for the Photo Archives, so make duplicates. Do not remove these prints from the wall.

VIRTUAL GALLERY

The POW Exhibition Wall will be duplicated online as a class web site. Your name and these web pages will be Googable within a couple of weeks.

The Pictures of the Week must be made into web-ready pictures and a thumbnail and copied to the appropriate folder in the Art Folder so they can be placed on the class web site. These web files are due by the end of the next class following the crit.

Lateness will not be tolerated. The page cannot be published until all photos are present. Failure to hand in the web files on time means you have not completed the critique and will not get credit for that crit. If you have 4 crits plus a Final, then each is worth 20% of the grade then missing one critique's web work drops an A/95 to a C/75. Not having the web work done embarrasses you, your class, your teacher, the Photo Area and Tyler School of Art in the public eye. This is unacceptable.

DIGITAL PORTFOLIO

Students are required to hand in a digital portfolio of your best work at the end of the year. An Artist's Statement will accompany the photos. The photographs must be formally labeled, and will be included in the TUCC Photo Archives and to shown to future students. Failure to hand this in on time will result in the failure of this class.

Do not wait until the end of the semester to start building this collection of work. It is best to select and organize your best work after each critique throughout the semester.

GRADING

If you attend all class meetings, talk at least once a week, and show the minimum number of prints required at each critique, then you will receive a grade of C. That is average. If you want a better than average grade then you need to do better than average and more than average work. This means participating in discussions, demonstrating an ongoing effort to produce quality work, and being on time for all class meeting. A portfolio of high quality photographs is required for final reviews.

ID CARDS

You will need your Temple University ID Card to gain access to the building – diligently show your ID every time you enter the building. Don't kvetch about doing this, even though you think the security people know who you are. That is not the point.

Any student who has a need for accommodation based on the impact of a disability should contact the instructor privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215-204-1280 at 100 Ritter Annex to coordinate reasonable accommodations for students with documented disabilities.

CONTACTS

TUCC Critique Room/ Room 317	204-1728
TUCC Digital Studio/ Room 318	204-0947
Department of Art & Art Education/ Tyler Building, Room 210J	777-9163
Steven Berkowitz/ Photo Area Head/ Associate Professor	berk@temple.edu
Web Site	www.berk-edu.com
Office Hours (by appt.)	Tuesday 4:00 – 4:30 PM TUCC 317

CLASSROOM & STUDIO ETTIQUE

No Smoking in the building.

No food in the Digital Studio.

Crumbs, let alone liquids, will destroy keyboards.

A drink may be kept on the table by the front door.

No cell phones. Turn cell phones OFF during scheduled class hours.

This means OFF, no text messaging!

Do not touch the screens!

Fingerprints on the glass interfere with the visibility of the images.

Clean the screen surface periodically with alcohol swabs.

Clean up any scraps of paper, even if they are not yours.

Clean the keyboards often with alcohol swabs.

Discard any unwanted test prints.

Clean up your area immediately upon arrival, and again before departure.

Double-check the functionality of your computer and all peripherals before you start working.

No Internet use during class. The internet may only be used *outside* of class time.

Technical Problems. It is inevitable that issues with the equipment will arise. The best solution is to keep a positive attitude and problem-solve by either contacting an experienced student, a lab tech, a professor or use the phone at the front of the classroom to contact Media Services in room 404 [x1-1521] to report any problems immediately.

Be aware that Media Services people do not know anything specific about the software use or about how the big printers work. They do know about general software and hardware issues.

Please be patient and always report any issues so they can be resolved for the next class coming in.

Log out when you are finished working, even if another class is coming in.

This keeps the computer better organized.

Turn off all scanners when finished working, even if you did not turn them on.

Put the white Backing Pad back into the scanner when finished scanning film.

Leave the printers on at all times.

Sign out any ink carts that get installed and write the date on the top of the cartridge.

Save the empty cart in the box at the front of the room.

LAB ACCESS

The TUCC Digital Studio is open for student use according to the published schedule, available online at www.berk-edu.com. Only students enrolled in a class this current semester are allowed in the Lab. Do not bring your friends to hang out.

Access to the Digital Studio is available through Media Services [x1-1521].

There is a house phone on the left side of the hallway, down the hall past the elevators.

Access to the Critique Room is available through the Security people at the front desk, not Media Services. Please be patient. The Security people have a lot to do and cannot necessarily leave their station at a moment's notice to open the room. But you will get in.

EQUIPMENT LIST

FILM DEVELOPMENT

- 35mm Film 400 ASA (36 exposure roll)
 Kodak TRI-X *Don't buy T-MAX*
 Ilford HP5 plus *Don't buy Delta, Don't buy XP2*
 Fuji NeoPan 400
- Plastic Negative Sleeves (Print File 35-7B, 7 rows of 5 frames)
 - ◆ Negative Storage Box (Print File WorkBox) or Loose Leaf Book

ENLARGEMENT PRINTING

- 8" x 10" Photo Paper -- ILFORD Ilfospeed Multigrade IV Deluxe,
 PEARL surface, MG44M *Don't buy Glossy surface. Don't buy Rapid.*
 DO NOT OPEN the box unless in the Darkroom under safelights!
- Canned Air, safe for the environment (Dust-Off or other environment safe brand)
- Micron Pigma or Sharpie Finepoint Permanent Marker (to write on the back of prints)
 - ◆ Small Notebook (to keep log of all your shots and prints)

TEXTBOOK

- "Black & White Photography, A Basic Manual" – Henry Horenstein
 Little, Brown ISBN 0-316-37314-1

CAMERA

35mm SLR, functional in full MANUAL mode, or
functional in AUTOMATIC mode, either Aperture priority or Shutter Speed priority
PROGRAM mode *only* is not acceptable
no Shutter Speed control is unacceptable
a restricted range of Shutter Speeds (1000-15) is not recommended

ID CARD & ACCESS

Temple University ID Card valid for current semester, to gain access to the Studio.
Any student who has a need for accommodation based on the impact of a disability
should contact the instructor privately to discuss the specific situation as soon as
possible. Contact Disability Resources and Services at 215-204-1280 in 100 Ritter
Annex to coordinate reasonable accommodations for students with documented
disabilities.

SELECTED VENDORS

WebbCam	241 N. 12th St. (below Vine)	923.8380
Calumet	1400 S. Columbus Blvd.	399-2155
Photo Lounge (CBOP)	1909 Chestnut Street	977-9970

CONTACTS

TUCC Digital Studio/ Room 318	204-0947
TUCC Critique Room/ Room 317	204-1728
Department of Art & Art Education/ Tyler Building, Room 210J	777-9163
Steven Berkowitz/ Photo Area Head/ Associate Professor	berk@temple.edu
office hours: Monday or Wednesday 3:00 – 4:30 PM	by appointment

INFORMATION and COMMUNICATION

PHOTOS & INFORMATION

	<u>SNAP</u>	<u>PRESS</u>	<u>MUSEUM</u>
<u>information</u>			
where is it ?	photographer	photograph	photographer, photo, perceiver
what is it ?	personal	public	philosophical
<u>communication</u>			
	nonologue no communication	monologue one way	dialogue an exchange of information

SNAP shots are images that trigger personal memory. If the viewer has no connection to the content of the image then no impact is made. The photograph is not interesting. Some snap shot style photographers use this "look", but put things that are universal into their pictures that which are accessible to most people.

PRESS shots are most interested in providing as much information as possible in as direct a way as possible. They do not want you to have to stop and ponder. These images provide answers to questions.

MUSEUM shots ask questions. They want you to stop and think and feel how they relate to your life. Successful images make you reach into your personal experience and compare your life with that in the image. The photograph is not an end in itself, but rather, serves as linkage to connect the viewer and the artist.

IMAGEMAKING

philosophy - to establish a personal point of view, to have something to say

problem - to define a particular set of points that can be discussed through images

process - to create a language, both aesthetic and technical, to discuss the problem

product - to present a body of work that articulates the philosophy of the artist

THE FOUR DISCIPLINES

hand - VISUAL

heart - EMOTIONAL

head - CONCEPTUAL

whole - SPIRITUAL

Images that present only the visual do not go far enough. If your photographs look nice and do nothing else, then you are just decorating the world, and that will not suffice. The point is to evoke a meaningful response from a viewer – one that evolves emotions and ideas. You have to feel something and think something about the subject, and then try to get this into the photograph. It does not have to be something pretentious or monumental. It just has to be honest. The visual is necessary to get you to this point, because it serves as the platform from which the content is presented.

MYSTERY AND LIGHT - Assignment #1

The widespread use of photography as a documentary medium presents photos that give it all to you without requiring a response. This is one-way communication. The goal is to impart information quickly and cleanly. These pictures will not keep the viewer's attention for very long. People are happy just to identify what it is a picture of and then move on. In Art School we are interested in two-way communication. It is important, therefore, to make images that raise questions that involve a viewer in a conversation. Meaningful images inspire their audience to compare their personal experiences with those of the photographer, using the photograph as linkage.

This end is achieved by creating images with a sense of mystery. Photographs that are filled with clues rather than facts are far more interesting. The artist must be clear about the questions their photos raise. If the motivation behind a photo is confused then the best one can hope for is a confused audience.

In general your assignment for the semester is to make photographs with **mystery, passion and intelligence**, using light as your paintbrush.

MYSTERY

Closeness and Fragmentation -

edit out all the unnecessary clutter from an image
cameras do not have the editing filters that your brain supplies for your vision
if you can step closer and remove unnecessary things from your image
and the image is no worse, it has been improved!
this is called "economy of means" - saying much with few words
This is the "What?" of the photograph.

Unique Angle of View -

much of our lives are spent looking at the world from 5' 6" off the ground
this is the most uninteresting angle to take pictures from
put a new perspective on things that may be somewhat ordinary
This is the "Where?" of the photograph.

Dramatic Lighting -

light is the bottom line, since you are using a box that captures light!
if you are shooting in flat light you will get a flat picture
look for great light
then eventually you will get the interesting part of the world into that light
This is the "When?" of the photograph.

PASSION

Relationships -

show connections between objects, the spaces they inhabit,
and the people with whom they interact
indicate active situations rather than passive
force people to compare their emotions with those of the photo
This is the "Who?" of the photograph.

INTELLIGENCE

Ideas -

put forth concepts not to prove a point
but to indicate other possible paths of thought
if something is "not right" in the picture, the viewer will have to figure it out
if a viewer has to think about the picture
they might realize that there is someone alive behind it
This is the "Why?" of the photograph.

MOVEMENT AND DEPTH OF FIELD - Assignment #2

EXPOSURE

For the time being we will assume that your meter is relatively correct in its suggestions of how to set your shutter speed and f /stop. Follow those suggestions for this assignment.

GENERAL CONDITIONS

Shoot outside in an average lighting situation.

Use ASA 400 speed film to shoot.

Write down the subject matter, shutter speed, and f /stop specs for all shots.

MOVEMENT

Find a scene or subject with *consistent* movement; get close enough so the moving part of the subject fills the viewfinder.

- Set shutter to the maximum (1/1000th sec.); set f /stop so the meter says okay; shoot one frame.
- Reset shutter speed one stop slower; reset f /stop to compensate for the loss of light; shoot again.
- Continue taking the same picture at every shutter speed until you run out of f /stops.

Find another scene with consistent movement and repeat the above procedure until you shoot all 36 exposures on your roll of film.

- For the 4th and 5th series, try starting with a slower shutter speed (maybe 125) to see how the really slow shutter speed appear.

DEPTH OF FIELD

Find a scene with depth, rows of things not too far apart; get close enough so the closest thing is only a foot or so in front of you; focus about one-third of the way back;

- Set your f /stop to maximum (smallest number); set shutter speed so the meter says okay; shoot one frame.
- Reset aperture one stop smaller; reset shutter speed to compensate for the loss of light; shoot again.
- Continue this process, taking the same picture at every f /stop on your lens.

Find another scene with depth and repeat the above procedure until you shoot at least 30 more exposures.

FOR NEXT CLASS

Contact sheets of these shots will be handed in to the instructor.

This is not stuff that you can learn by reading and listening. You can only learn it by doing. If you are confused after the lectures that explain the preceding material, that is okay. Technology does that. Even if while listening to the lectures you think everything makes sense, that is technology fooling you. It is easy for something to sound like it makes sense. Then when you go out to do it, it may get confusing again. That is okay. Photography is learning how to dance with your camera. Once you have learned how your camera deals with all these technical concerns, you can forget it all and work by instinct. This is the function of discipline. So stick with it, get used to it, learn it, and then forget it. Okay?

DARKS AND LIGHTS - Assignment #3

The first seven or so frames of each of these two rolls will produce an exposure test. The resulting negatives will all be one stop different from each other in exposure. Viewing these will give you a good idea of how your film and your meter interact.

Shoot outside in bright shade. Write down all the exposure information!
You can only do this assignment using your camera in fully manual mode.

DARKS

- find a very dark or black textured cloth
 - set yourself up so that the cloth completely fills the frame
- set f /stop to your middle f /stop
- adjust the shutter speed until the meter says the light is right
 - LEAVE SHUTTER SPEED AT THIS SETTING until you finish these exposures
- take one shot at every f /stop available, starting with the largest (smallest number)
 - use full f /stops
 - your meter will start yelling that you are over or under exposing
 - that is exactly what you want in this case
- take another 30 shots by taking three bracketed shots of each subject (-1, norm, +1)
 - shoot situations where 80% of the image is overly dark or black.
 - make sure to WRITE DOWN the data for every shot.

LIGHTS

- find a very light or white textured cloth
- using the same procedure as above, shoot a full range bracket of the cloth
- take another 30 shots by taking three bracketed shots of each subject (-1, norm, +1)
 - shoot situations where 80% of the image is overly light or white
 - make sure to WRITE DOWN the data for every shot.

AFTER the shooting is complete, go back to your notebook and write down the f /stop and shutter speed for each shot on the plastic below each frame. Do this carefully and make sure you have the right information under the right frame. This process is very important because these contact sheets will serve as reference sheets for all future shots.

PRESENT contact sheets of these two rolls plus contact sheets of the depth-of-field and movement shots from last week to the instructor. When returned, file the contact sheets in your loose-leaf book next to the appropriate negative file sheet. Remember to keep a log of every shot you take in a small notebook that you can keep with your camera. Write down the frame number, subject, f /stop, and shutter speed for each shot, and the type of film for each roll. It pays to be compulsive when doing photography.

BASIC CRITIQUE SEQUENCE

CRITIQUE 1 - INITIAL WORK

take the first steps toward learning to make good prints

take notice of the unexpected

consider proximity, attitude, and luminosity

6 prints minimum plus 2 self portraits

Crit 1 is usually in the second week after the printing demo

CRITIQUE 2 - DEVELOPMENTAL WORK

continue to experiment with what looks interesting to you

try to repeat your successes

use influences from other work you see in the lab

8 prints minimum plus 2 self portraits

Crit 2 is usually two weeks after the beginning of Crit 1

CRITIQUE 3 - SEMI-FINAL WORK

create groups of photographs that support each other

describe your inspirations for yourself and articulate them during the crit

establish strategies that support the content of your images

10 prints minimum plus 2 self portraits

Crit 3 is usually three weeks after the beginning of Crit 2

CRITIQUE 4 - RESOLUTION WORK

present at least 3 groups of photos representing different strategies

have at least 3- 11x14" or 2- 16x20" matted prints as part of your presentation

be able to verbalize the visual, emotional, and conceptual attributes of each group of photos

12 prints minimum plus 2 self portraits

Crit 4 is usually three weeks after the beginning of Crit 3

FINAL REVIEWS - REVIEW OF WORK

present final versions of your photographs

organized images so into groups that support each other

be prepared to make a statement about the growth of your work this semester

present a minimum of 30 prints

by this point you should have shown 36 prints plus 8 self portraits

edit these down to the ones that work together best

find the strongest prints and make more like them to add coherence and strengthen your portfolio

have at least 10 images matted

include at least 10 new photographs

make at least three copies of your strongest photographs

remember that several matted prints will be held for exhibition & slides

Final Reviews are usually three weeks after Crit 4

Check the printed Class Schedule for the current semester for the actual dates of all Critiques.

These dates are subject to change even during the semester. Always check you e-mail!

CRITIQUE DECORUM

Critiques are taken seriously here. A certain amount of respect is requested. There are some modes of behavior that are recommended and others that are unacceptable. Your body language is a reasonable indication of your attitude. It is in your best interest to send the right messages to your fellow students.

Arrive on time People who are showing work are expected to arrive 10 - 15 minutes before class time to hang their work. You are allowed to hang 5 minutes into class time only! Anything more than this takes away from discussion time. Everyone who is not showing should spend hang time examining the prints on the wall, picking their favorites, and formulating statements about them.

Say something The people showing will all pick their favorite print (other than one of their own) and comment on it, trying to choose a print by someone who has not been picked. Then everyone else will pick an unselected print to speak about. Finally, we will address everyone on an individual basis. Your comments are needed by each student. If you cannot find anything to say about someone else's prints, how can you expect them to say anything about yours?

Pay attention Direct your attention toward the prints that are currently being discussed. Looking or discussing other student's prints dilutes the focus of the crit. Do not, for any reason, engage in any other activities, such as reading magazines, even if they were brought in for the class to be looked at. There is a proper time for everything.

Sit up straight Slouching lazily is an indication of disrespect – toward the crit, toward your classmates, and toward your instructor. Don't put your feet up on other chairs or on the tables. This is not a convent, but it is not a bar. Body language is another way to communicate how much you care.

Keep conversations directed Nothing is more distracting than ongoing chit-chat between two or three persons on the side. Occasional comments are fine, but anything of merit should be directed toward the entire class.

Eat elsewhere Photographs and mayonnaise do not mix well. It is difficult to hold a conversation over the sound of crunching potato chips. For these reasons, please do not bring food into the crit room. Arrange your time so you will not starve through class. *Note: There are times when the preceding class runs over. The instructors teach on a very tight schedule. Sometimes they will be forced to consume food at the beginning of class rather than going out to eat and arriving late.*

Clean up After the crit is over, look around the room and discard any trash that you see lying around. Make sure you take all the push-pins out of the wall as well.

Go to the bathroom before class starts. Walking out in the middle of a conversation is disrespectful and disrupting. If you cannot hold liquids, do not drink before class.

Clear early departures with the instructor before class. If you cannot stay, you should have a good reason. A midterm exam tomorrow is not a good reason to abandon your classmates when they need your feedback tonight.

Be here Do not ever cut a crit, slide lecture, or any class, to work in the Lab.

Reciprocate The bottom line is to treat your classmates with the respect and attention that you would like to receive. How can you expect someone to give you what you will not give them. It's the golden rule, remember?