

First (affixed) Photograph, 1826



(Photograph of) First TV image, 1925



First Digital (Scan of) Photograph, 1957

davis

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Class Folder: (mac) `afp://art.cas.utulsa.edu/Art/z-Photo Area/Fall09 Art 2153`
(pc) `afp:\\art.cas.utulsa.edu\Art\z-Photo Area\Fall09 Art 2153`
User: Art, Password: Art

Art 2153 – Tulsa 2009 – Glenn Herbert Davis

Photography 1v5 / digital redress

Philosophy & Approach

This course comprises the first level of photographic study at the University of Tulsa. During this course you will engage in a hybrid, contemporary exploration of photography, not simply as a craft, commercial, or art form but as a complex and culturally omnipresent phenomenon.

Projects begin with the everyday digital camera and the computer screen image, then work through manual exposure, 35mm film and the chemical print. This course will utilize the duplicability and overlap inherent to these photographic processes. Photography is in fact a singular activity engaged in using varied technologies, each with their own advantageous use. One technology does not replace another. The digital process, for example, cannot produce the same result as the chemical process, it can merely mimic it.

Course projects will introduce you to the unique characteristics of both the digital and analog processes, and to the common character of the *photographic* through an intensive yet generalized exposure to a full range of basic photographic techniques. Relatively small assignments will stress the basics of each technique, each commonality, and then push you to learn and apply more advanced techniques such as image editing, sequencing and arrangement.

Art 2153 will provide you with the necessary tools to collect, generate, edit, duplicate, process, manipulate, archive, catalogue, and output visually charged and technically competent images of the world; of your *other* artwork, (even the work of others), regardless of equipment type.

Photography is not new to you. Though you may have never studied photography, you have probably made pictures in some manner since you were a child. Certainly you have appeared in many photographs, and seen millions of them in your lifetime. This course will begin and build from this already established relationship.



Anna Gaskell

The image content of your projects will be largely determined by you.

Projects

We will be using both the digital and film imaging processes. Projects begin with digital imaging, the easiest* and most common, first for screen viewing and then for printing, continue with black and white film and chemical processing and printing, then return to digital, (creating analog conversions) and finish with a project of choice that may include absolutely any and every non-photographic media. Each project will last approximately three weeks and be worth 50-100 points.

Projects 1-4 will have multiple "process" requirements, including specific labeling and organization. All materials used to produce these projects must be appropriately labeled, catalogued and turned in at your critique for the project to be considered on-time and ready to grade. Assume that all projects will be due at the beginning of studio on the assigned day, and that you will spend that day – and probably the next – engaged in a group critique of all projects.

General Project Descriptions

Project 1: Digital Imaging and Image Sequencing for the Screen

50 Points

Covers basic digital camera setup; exposure, color balance and focus controls; light types; computer image/file management and manipulation; archiving; editing and sequencing "top-down" image sets.

Project 2: Digital Imaging and Print Sequencing / Arrangement on a Table

50 Points

Covers intermediate level of Project 1 topics with additional introduction on color management and automated file processing; editing and sequencing / arranging "side-by-side" image sets.

Project 3: Black and White Film, Print and Image Sequencing / Arrangement on a Wall

50 Points

Covers basic film camera setup and use; intermediate film exposure practices; film and print processing; archiving and storage; and further work in editing and sequencing / arranging "side-by-side" image sets.

Project 4: Analog to Digital Conversion and Output

50 Points

Covers two approaches to analog to digital conversion, using both the standard digital camera in a controlled studio environment and reflective and transmissive scanners. Project may include advanced topics such as uniform color management, data compression, inkjet printing and/or video.

Project 5 / Final Project

100 Points

This project is designed by each student and can be comprised of anything "plus" photographic imagery of some type. It must be ambitious and the result of your best efforts.

Technical competency and the degree of visual interest generated will serve as the two primary and equal components of each grade you receive.

(Degree of) Technical Competency:

Is Displayed Through Intentional: Focus, Depth Of Field and Exposure; Situational Complexity; and Appropriate Handling Of Camera And Media; Appropriate Archiving/Cataloguing; File, Negative and/or Print Quality.

Degree of Visual Interest Generated:

Is Generated Through: Composition/Framing and/or Content and/or Timing and/or Quality of Light and/or Technique/Special Effects of All Single Images/Prints and The Narrative and/or Pictorial Strength Of Combined Images Used For Final Sets.

*These definitions vary slightly according to project requirements.

**See also: "Course Summary and Grading"



Boris Mikhailov

Other Course Components

The ¼ Second Project – 50 Points

(The Research / Immersion / Collusion / Collection Component)

As an essential part of photographic study, and in recognition of the photographic mass and our role in it, each student will be required to collect and creatively organize at least one-quarter second's worth of worldwide photographic production = 675 images in the form of web gathered digital files.

Terminology and Technique Tests – 50 Points

Complete knowledge of all technical course components is expected and will be tested, in writing, following the conclusion of each project. These tests will be undertaken in diagrammatic and/or short answer form, and based on all topics addressed in course demonstrations, critiques, and readings.

Course Dialogue Component – 50 Points

Classroom dialogue is an essential component of this course. As a student in this course you are expected to participate in critiques, discussions, planning sessions and demonstrations. If this is a "show", you're in it too. Informed and developed commentary in critique will be necessary to receive a high point total, (something very much beyond, "I like it.")

These points are available based upon the positive contribution you make to the studio environment. Speaking is one way to make a contribution. Other types of contribution include: sharing visual samples you've discovered, assisting others with techniques, doing a special dance, providing printed matter to the group, etc., etc., etc. These contributions add to the breadth of the course, making it both more relevant to you, the *rest* of the world and more enjoyable to experience. Through you we learn more. This component will be assessed regularly and a grade distributed following each project.

**Critique and/or demonstration absences will significantly reduce this grade.*

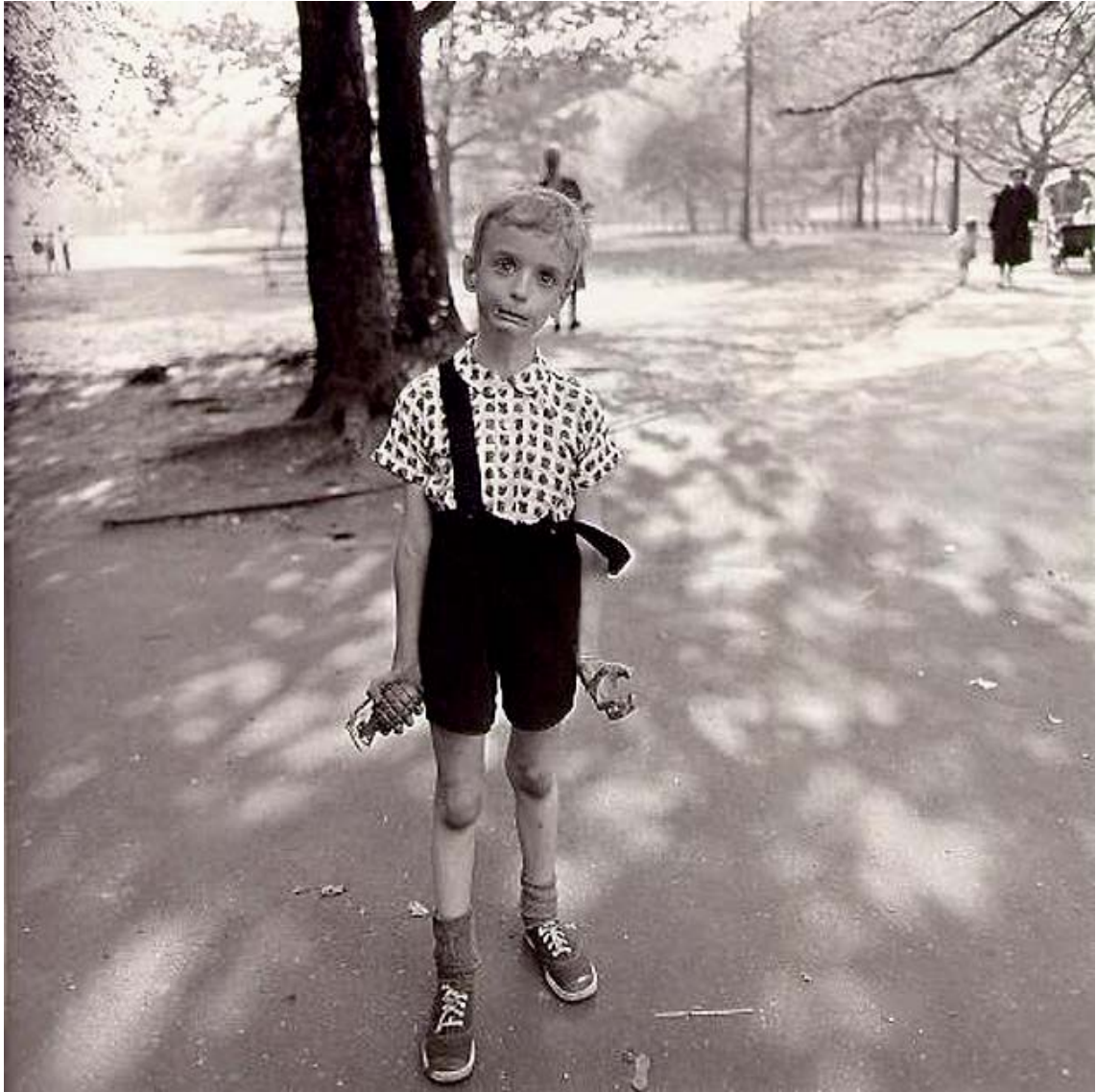
Attendance

Being in studio on time and for the duration of each class is required. Frequent tardiness will reduce your dialogue grade as deemed appropriate by the instructor. Two absences will be allowed for any reason. Every absence beyond these two will reduce your available participation points by 5 (points). After seven absences, a failing grade will be issued for the course. Documented medical absences will be acceptable up to a reasonable point at the discretion of the instructor, but their total still cannot exceed seven course meetings.

Technical demonstrations and group critiques are primary elements of this course. Be sure to attend every one. These sessions will not be repeated and cannot be made-up.

Due Dates

Project due dates are subject to modest change, depending upon the circumstances of the group. Any changes, (should they necessarily occur), will be decided well in advance of the due date and announced during a required class period or via email. Once established, these dates are concrete. Projects must be submitted in full at the beginning of that class period to be eligible for all available points. Any work submitted after this time, in part or in full, will incur a 5 point deduction per day. Exceptions will be made only for documented medical occurrences, which will be acceptable up to a reasonable point at the discretion of the instructor.



Diane Arbus

Course Summary and Grading

Generating Projects	300
¼ Second Project	50
Terminology Tests	50
Dialogue Involvement	<u>50</u>
Total Points Available	450



Arnulf Rainer

In general these percentages will be used to determine final grades:

A	91%	<i>*Final grades</i>
B	83%	<i>can also</i>
C	73%	<i>be affected</i>
D	63%	<i>by your</i>
F	59-%	<i>in-class attitude</i>
		<i>and attendance.</i>

You may also use these percentages to assess a letter grade for each point total you receive.

Letter Grades

Letter grades received in this course reflect "mastery of content", not effort. Grades are not used to motivate or penalize students and every attempt is made to apply the grading criterium evenly.

To receive an **A** for any course component you must exceed its stated and implicit expectations. You must ambitiously personalize, develop, and communicate your efforts using an exceptional degree of creative sensitivity, intellectual thought, and *appropriate* craft.

To receive a **B** for any course component you must meet and in some category exceed its stated and implicit expectations. You must convincingly personalize, develop, and communicate your efforts using an elevated degree of creative sensitivity, intellectual thought, and *appropriate* craft.

To receive a **C** for any course component you must meet its stated and implicit expectations. You must fulfill the component completely, and make some effort to personalize, develop, and communicate your efforts using some measure of creative sensitivity, intelligent thought, and *appropriate* craft.

Not fulfilling the stated and implicit expectations of any component will result in a grade of D or F.

Respect and a constructive attitude are essential.

Everything Else

Texts

Regular readings will be assigned for this course. The essential information you'll need to know, (for the topics and for the terminology tests) is covered in all of the following texts, which are being provided for your use. These texts are available for two hour checkout via the Reserve Desk in McFarlin Library. If you'd prefer to purchase a book, I'd recommend the titles marked with asterisks.

A Short Course In Photography – London/Stone

Photography, 7th Edit – London/Upton*

Photography – Horenstein/Hart*

Course Fees

The lab fee for this course is **\$55**. This fee covers all black and white chemistry, archival sleeves and CD's, some digital laser printing, and access to film and digital cameras and scanners.

Required Equipment and Materials

Project 1: Consumer digital camera; no material output or costs

Project 2: Consumer, Prosumer, or Professional digital camera; some printing costs via drugstore or equivalent printing facility

Projects 3 and 4: SLR film camera (some available through instructor)

Four Rolls of 36 Exposure 400 ISO Black & White Negative Film*

Two 25 Packs of 8 x 10" Resin Coated Black & White Printing Paper (in any finish)*

I'd also advise: an old t-shirt, an old towel, a pencil, a padlock and a couple of twist-ties

6 Archival Negative Sleeves: 35 7HB / 7 x 5, (provided by instructor)

¼ Second Project: Consumer, Prosumer, or Professional digital camera;

Reflective & Transmissive Scanner and Two blank CDRs, (provided by instructor)

Project 5: as needed according to your project design

Recommended Materials

4+ GB USB2 "Pen" Drive

More and faster storage media ("cards") than you currently own

Compact, portable card reader

Archival Storage Box / Archival Binder Box With or Without Rings, (11 5/8 x 10 1/4")*

Ultra Fine & Fine Tip Black Sharpie

Canned Air

***Specialty** photographic supplies are available through:

Apertures Photo, 1936 Harvard, #742-0500.

<http://www.aperturesphoto.com/>

Camera Gallery, 8172 E. 68th St, #252-3652

<http://www.cameragallery.com/>

Art 2153 – Photography 1 – Tulsa Spring 09 – Glenn Herbert Davis

(Proposed) Schedule

January

Tuesday	13	Course Introduction / ¼ Second Project Introduction [Phillips 310]
Thursday	15	Project 1 Introduction / Demo #1; Digital Imaging [Phillips 310]
Tuesday	20	Demo #2; Photoshop Formatting #1 [Phillips 311]
Thursday	22	Demo #3; Photoshop Formatting #2 / Image Sequencing [Phillips 311]
Tuesday	27	Open Studio [Phillips 311]
Thursday	29	Project 1 Critique / Test 1 Distributed / Project 2 Distributed [Phillips 311]

February

Tuesday	3	Project 1 Critique / Terminology Test 1 Due [Phillips 311]
Thursday	5	Project 2 Introduction / Digital Demo [Phillips 311]
Tuesday	10	Digital Demo / Open Studio [Phillips 311]
Thursday	12	Open Studio [Phillips 311]
Tuesday	17	Open Studio [Phillips 311]
Thursday	19	Project 2 Critique / Test 2 Distributed / Project 3 Distributed [Phillips 310]
Tuesday	24	Project 2 Critique / Test 2 Due [Phillips 310]
Thursday	26	Project 3 Introduction / Analog Demo #1 [Phillips 310]

March

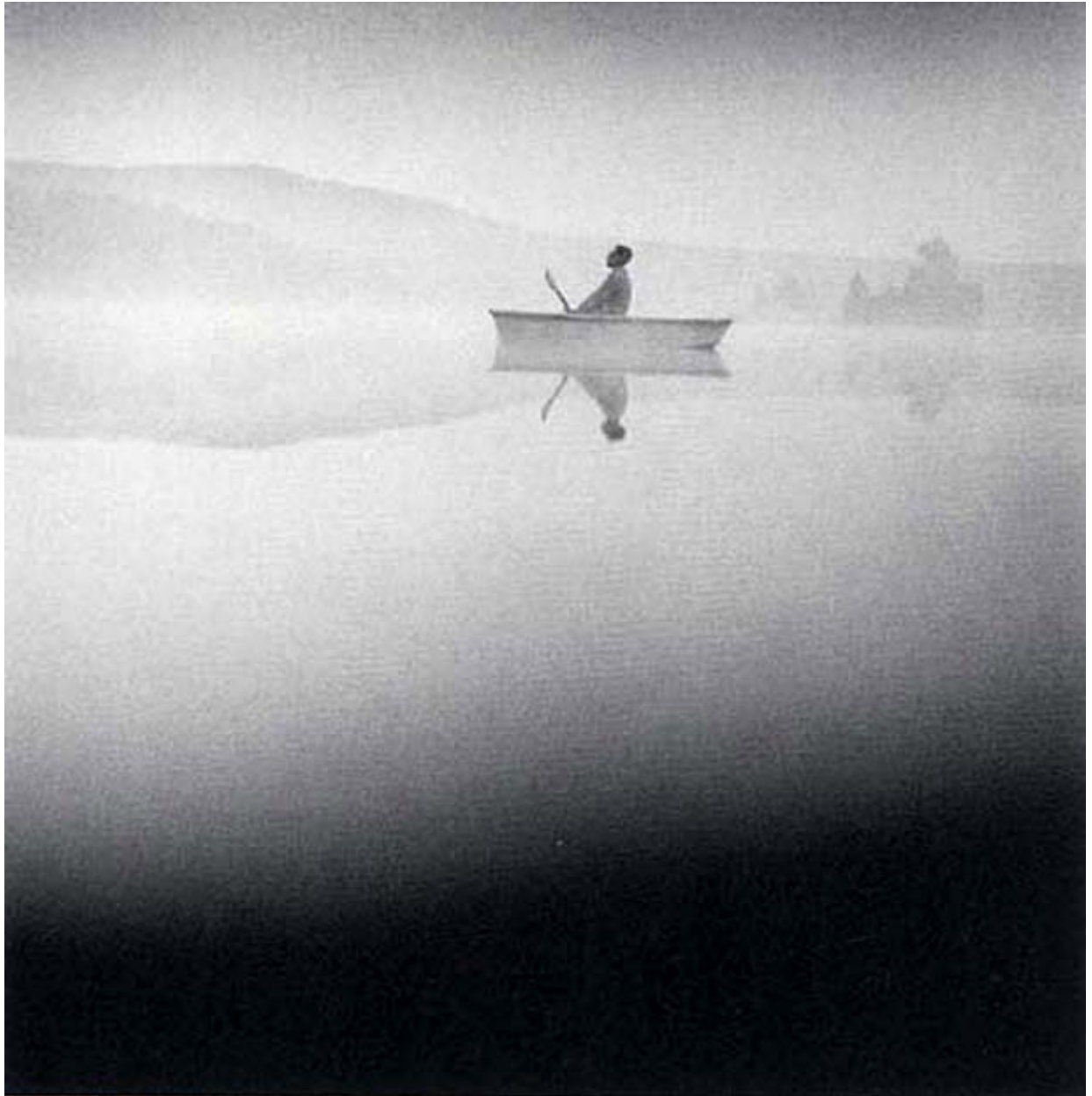
Tuesday	3	Demo #2; Film Processing [Kendall 122]
Thursday	5	Open Studio [Kendall 122]
Tuesday	10	Demo #3; Print Processing [Kendall 122]
Thursday	12	Demo #4; Finish / Open Studio [Kendall 122]
Tuesday	17	No Class: Spring Break
Thursday	19	No Class: Spring Break
Tuesday	24	Open Studio [Kendall 122]
Thursday	26	Open Studio [Kendall 122]
Tuesday	31	Project 3 Critique / Terminology Test 3 Distributed [Phillips 310]

April

Thursday	2	Project 3 Critique / Test 3 Due [Phillips 310]
Tuesday	7	Project 4 Introduction / Demo #1; Copy Work [Kendall 122]
Thursday	9	Demo #2; Scan / Advanced Topics / Test 4 Distributed [Phillips 311]
Tuesday	14	Open Studio [Phillips 311]
Thursday	16	Project 4 Critique / Test 4 Due / Project 5 Introduction [Phillips 311]
Tuesday	21	Open Studio [Instructor in Office]
Thursday	23	¼ Second Project Critique [Phillips 311]

April 30 thru May 7

One Final Meeting, TBA, Project 5 Critique



Tseng Kwong Chi

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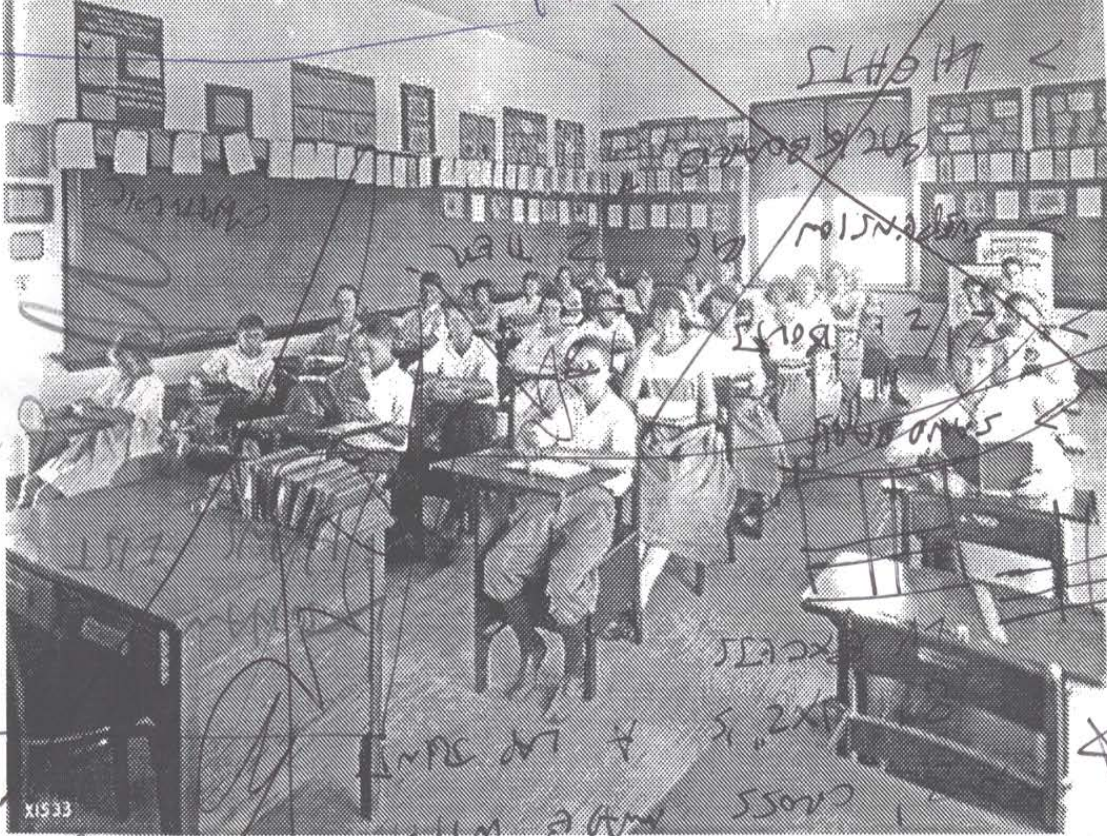
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HEIGHTS

STATE BOARD

UNIVERSITY

2 F. BOYS

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2 F. BOYS

2 F. BOYS

2 F. BOYS

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Hand cars (rail)

Water barrels

15MS

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Disability Status:

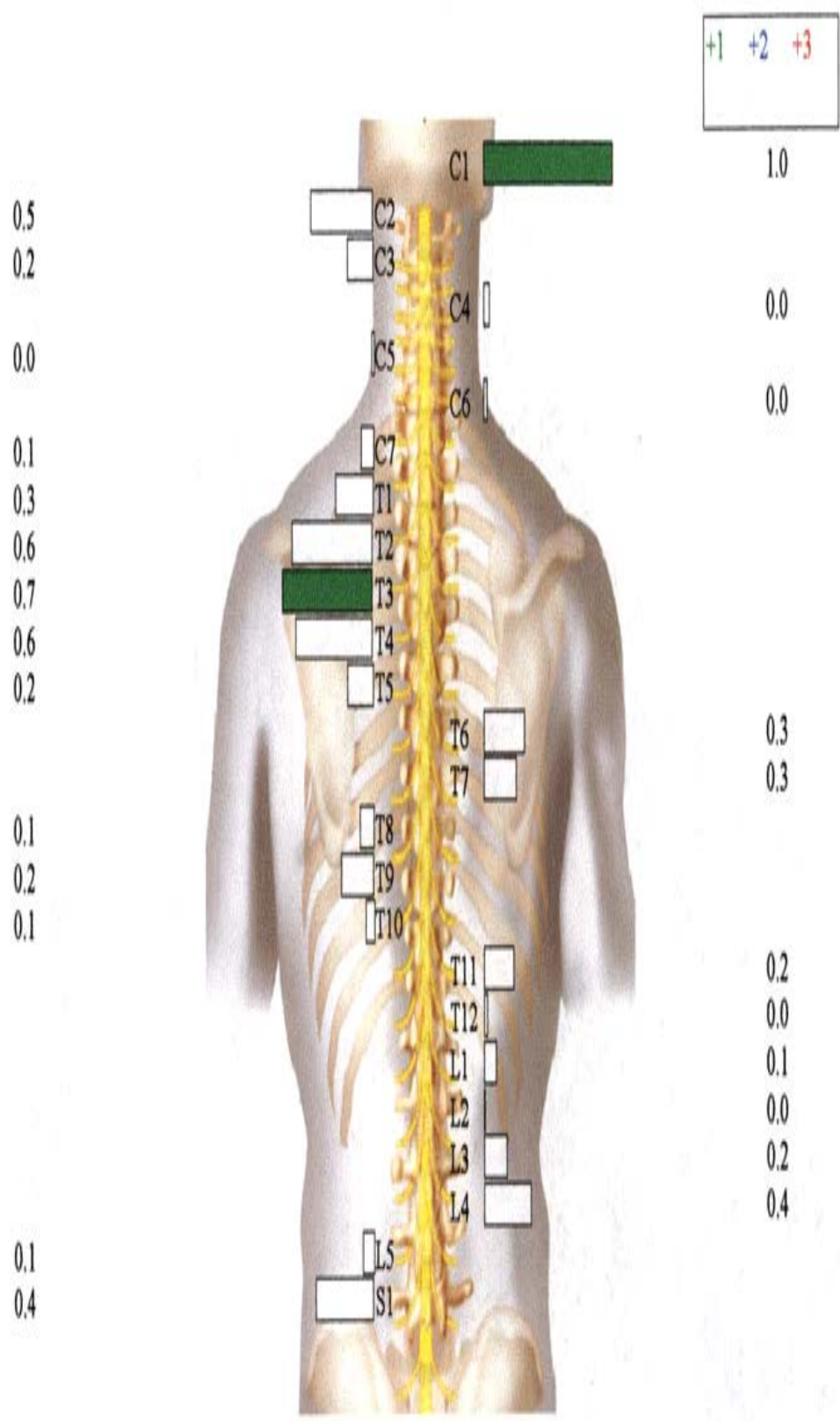
Students with disabilities should contact the Center for Student Academic Support to self-identify their needs in order to facilitate their rights under the Americans with Disabilities Act. The Center for Student Academic Support is located in Holmes Student Center Room 59.

All students are encouraged to familiarize themselves with and take advantage of services provided by the Center for Student Academic Support such as tutoring, academic counseling, and developing study skills. The Center for Student Academic Support provides confidential consultations to any student with academic concerns as well as the students with disabilities.



Untitled Student Photograph by Tim Rucker, Tulsa 2007

**First (affixed) Photograph; Joseph Nicéphore Niépce, 1826
(Photograph of) First TV image; John Logie Baird, 1925
First Digital (Scan of) Photograph; Russell Kirsch, 1957**



OPTICAL BURN