

2

A clock that is working will always be a disturbance on the stage.

-Walter Benjamin

Photography II Traditional; Exposure, Light and The Contrived Image

Art 3313 / 6313 – Tulsa Spring 2006 – Glenn Herbert Davis

Office Hours Tuesday thru Thursday 12:45 to 2:00 – Phillips Hall 314 – #631-3702 – glenn-davis@utulsa.edu

Course Documents: Davinci.cas / Art Classes / z - Photo Area / 3313 / Course Materials

Primer and Philosophy

This course comprises a second level of photographic study at the University of Tulsa. During this course you will engage in an intensive exploration of content, exposure and light using black & white and color negative materials; output using traditional fiber printing and digital inkjet printers.

This study will occur both in "the field" and in the studio. Each new problem will become increasingly difficult, both technically and conceptually, as you shift away from merely reacting to situations in the world and begin truly creating them in the studio.

This shift serves as an illustration of what has already been occurring each time you've made a "new" photograph anywhere; progressively you have sought to control the content and character of your images. Subsequently, this control is expressed thru contrivance. As you solve each problem in this course you should begin to realize these:

All images are contrived. An image is only reflected (or projected) light.

Mastery of photography can be described this way; each advance in skill is accompanied by the production of images which express that skill. A compounding of skills typically means an ability to control (within a photograph) that which is seen and that which is not. This compounding (or mastery) also provides the ability to control just how "the seen" is shown; or *in what light* it is seen.

Metaphorically (and practically) you determine what will be exposed.



Jean Baudrillard

The image content of your projects ~~will~~ *must* be determined by you.

Approach

This course utilizes the duplicability and overlap inherent to the photographic processes. (Photography is in fact a singular activity engaged in using varied technologies). Due to this overlap, this course will be undertaken as a simultaneous exploration of both color and black & white negative materials in three compound projects based primarily on a general set of lighting requirements. This course will be concluded by the submission of a final portfolio drawn from this work which will be graded according to its content/conceptual strength and its technical accomplishment.

Only the technical aspects of each project will be assigned by the instructor. Content must be designed and developed at the behest of each student and it is expected that this content is given equal attention in executing each project.

Original media in this course will be produced exclusively in "traditional" black and white and color negative materials. Black and white output, (duplicate media) will be produced using RC (working) and fiber (final) papers. Color printing will be achieved through scanning, basic Photoshop correction-formatting, and in-house (or personally-owned) inkjet printers.

Course projects will cover: advanced exposure, exposure-processing relationships, light-type mixing, field flash, studio lighting, fiber printing, toning, archival processing, analog and digital materials management, digital color management, and high-quality digital printing.

Each project will last four to five weeks and be worth 100 points.

All projects have requirements of both original and duplicate media. 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 perhaps the following class day – engaged in a group critique of your project and others.

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

(Degree of) Technical Competency:

Is Displayed Through Intentional: Focus, Depth Of Field and Exposure; Situational Complexity; and Lighting Complexity and/or Quality of Light and/or Technique and Appropriate Handling Of Camera And Media; Appropriate Archiving/Cataloguing; Negative and 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 Made/ Edit and Prints and The Narrative and/or Pictorial Strength Of Combined Images Used For Final Sets.

Projects – 100 Points each

Each Project Must Be Accomplished In Its Entirety Using Fully Manual* Operation of Camera, Exposure Systems and Light Sources. No Exceptions. **Auto-focus is fine.*

Project 1 / Field: Natural (existing) Light; **Day & Night, Alone & Enhanced– Due February 17**

- Black and White, Normal, Push, and Pull Processing
- C-41 Color, Commercial Processing, Ink Jet Printing

Project 2 / Field: Natural and Unnatural Light; **Day & Night, Tungsten & Strobe – Due March 10**

- Black and White, Normal and Pull Processing
- C-41 Color, Commercial Processing, Ink Jet Printing

Project 3 / Studio: Unnatural Light; **Tungsten & Strobe – Due April 21**

- Black and White, Normal and Pull Processing
- C-41 Color, Commercial Processing, Ink Jet Printing

Final Portfolio – 100 Points – Due at Last Class Meeting, During Finals Week; April / May __

This portfolio should have (as its ambition) a complete disguise of the fact that it was produced in a technically-based course. The portfolio's original content should be developed throughout each project, and possibly enhanced through further new images at semester's end. It should, at the very least, be a highly selective group of five to 15 images (and perfect prints) which reflect a provocative and visually stimulating concept.

This portfolio can ONLY include images you made this semester and YOU must make every print.

Other Course Components

Terminology and Technique Tests – 50 Points – February 17, March 10, April 14

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, based on all topics addressed in course demonstrations, critiques, and readings.

Complete lists of expected terms/techniques will be distributed well in advance of the test dates.

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, passionate and developed input will be necessary to excel here.

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.

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 five 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.

Direct and timely communication with the instructor in matters of attendance and absence is expected and essential to your success in this course.

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.



Dana Hoey

Graduate Students

There are special expectations regarding the workload and conduct of graduate students enrolled in this course. As a graduate student in this course the amount of process work, (quantity) and aesthetic/conceptual/technical success, (quality) of your work should significantly exceed the efforts of any enrolled undergraduate. In critique, your participation should be informed, consistent, and managerial to the degree that you are visibly directing your own inquiries, testing your ideas and developing your teaching abilities through the group. Grading for all course components will be assessed using these special graduate standards and a more rigorous application of the same percentages and general grading criteria applicable to undergraduates.



William Klein

Course Summary and Grading

Generating Projects	300
Final Portfolio	100
Terminology and Technique Tests	050
Dialogue Involvement	<u>050</u>
Total Points Available	500

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

A	92%	<i>*Final grades</i>
B	83%	<i>will 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 - general criteria -

*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

Required Texts

Beyond Basic Photography – Horenstein

The Photograph as Contemporary Art – Cotton

Supplemental / Review texts

*provided for 2-hour checkout via the Reserve Desk in McFarlin Library:

Photography and Digital Imaging – Rosen, DeVries

Photography, 7th Edit – London/Upton

Photography – Horenstein/Hart

Photography – Davis

Photography – Swedlund

Course Fees

The lab fee for this course is \$55. This fee will cover all black and white chemistry, miscellaneous lab supplies and safety equipment, digital inkjet printing costs, access to studio lighting supplies and equipment, access to limited digital and traditional cameras, and the computer lab.

Required Equipment

Fully Manual 35mm Camera

Portable Strobe (flash) with Manual Operation and 4-6' Synch Cord for off-camera use

Cable release, preferably 4' or longer, suitable for your camera

Handheld Light Meter, (two are available through Department) or Gray Card

Tripod, (two available through Department)

Required Materials

- Archival Storage Box / Archival Binder Box (With or) Without Rings
- Approx 15 Rolls 36 Exposure 100 or 200 ISO C-41 Color Negative Film; any brand
- Approx 15 Rolls 36 Exposure 400 ISO Black & White Negative Film; any brand
- 100 Pack 5 x 7" non-rapid RC Paper; any brand, any finish
- 50 / 2 x 25 Pack 8 ½ x 11" -or- 8 x 10" non-rapid RC Paper; any brand, any finish
- 50 Pack 8 x 10" -or- 11 x 14" double weight, variable-contrast Fiber Paper; any brand, any finish
- 50 Pack 8 ½ x 11" (or larger) heavyweight Inkjet Photo paper; any brand, any finish
- 25 Archival Negative Sleeves: 356HB / 6 x 6 (8 ½ x 11") -or- 35 7HB / 7 x 5 (8 x 10")
- Standard-size Canned Air
- Ultra Fine Tip Black Sharpie
- Fine Tip Black Sharpie
- 3-5 CDR / 1-2 DVD-R

I hope to do a gang purchase thru New York retailers but you may also purchase these supplies independently. You will probably need additional materials for the final portfolio.

Odd Materials: An Old T-shirt, An Old Medium-sized Towel, A Notebook, A Pencil, and A Padlock, Scrap foam-core in varied colors, (the bigger the better), large sheet materials; cloth, metal, etc.

(proposed) Schedule

January

- | | | |
|--------|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Friday | 13 | Course Introduction / Equipment & Material Review / Project 1 Introduction / Demo: Darkroom; Film Exposure-Processing Relationships, Chemistry Mixing Demo: Field; Exposure and Light #1 |
| Friday | 20 | Demo: Field; Exposure and Light #2
Demo: Darkroom; Print Exposure-Processing Relationships, Filtration |
| Friday | 27 | Demo: Digital; Scanning, Formatting And Color Management, Workflow, Inkjet Printing |

February

- | | | |
|--------|----|-----------------------------------------------------------------------------|
| Friday | 3 | Demo: Darkroom; Fiber Printing and Finishing |
| Friday | 10 | Open Studio |
| Friday | 17 | Project 1 Critique / Project 2 Distributed / Terminology Test 1 |
| Friday | 24 | Project 2 Introduction / Demo: Field; Strobe, Tungsten, and Lighting Ratios |

March

- | | | |
|--------|----|----------------------------------------------------------------------------|
| Friday | 3 | Open Studio |
| Friday | 10 | Project 2 Critique / Project 3 Distributed / Terminology Test 2 |
| Friday | 17 | No Class: Spring Break |
| Friday | 24 | Project 3 Introduction / Demo: Studio; Tungsten, Strobe #1 |
| Friday | 31 | Demo: Studio; Strobe #2; Advanced Exposure Issues; Color Management Review |

April

- | | | |
|--------|----|----------------------------------------------------------------|
| Friday | 7 | Open Studio |
| Friday | 14 | Project 3 Critique / Terminology Test 3 / Regular Meetings End |
| Friday | 21 | Open Studio |

April 27 thru May 4

One Final Meeting, TBA, Final Portfolio Critique



Muybridge