

The Neil Olson family  
May 1948

John the  
egg man

## Recognize and Utilize

The distinction between the picture and the paper it's printed on.

Many assumptions are made in establishing the authority of a photograph. While content, technical qualities and authorship are visible actors in this process, the relevant functions of the photographic object, its condition, location, and greater context are generally transparent, and typically ignored. How much authority is drawn directly from these forces, regardless of the photographs content or author? Where does the image end and the paper begin? Where does the paper end and the context begin?

A torn print declares something that its image can merely depict.

This course is an exercise of these concerns, designed to assist the artist in recognizing, adapting, and exploiting the inherent strengths of both object and context in their use of the photograph. An awareness and incorporation of these forces and "other" materials is both expected and allowed in executing course projects, and the only overarching requirement is that every project include photographic images.

The specifics of most projects will be largely designed by the individual student, with the instructor acting mostly to set certain parameters and deadlines.

There will be four exploratory projects and a final project. What will be expected in each exploratory project is an experimental and increasingly informed use of photographs as objects and/or within environments. It is further expected that exploratory works will begin to intelligently reflect or utilize the visible content of their photographs in making these choices. The final project is expected to be a highly informed, provocative, and fully realized work reflecting an informed and selective use of the forces examined in the exploratory works, suitably matched with specific images according to their content, and the ultimate intent of the artist.

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This course is "in-the-making". You are nearly the first. The experience, knowledge and energy you bring to the problems, the inquiries you pursue and the solutions you produce will steer and help design this course. It will be expected that you assume this challenge, and a portion of your "Dialogue and Involvement" grade will be based on it.

No example solutions will be given.

This responsibility also comprises a portion of your general work load for the course. Due to this role and the time constraints and breadth of the course, all works with the exception of the final project may be executed "crudely", provided that the general concept is clearly maintained. There will be no default penalties for modest craft.

## **Project 1: basic media, (re)condition, and (re)position – 50 Points – Sept 12 & 14**

Match three photographic images with three different media and media conditions. Present the work using three different viewing positions within the provided critique space.

### *Discussions*

Where does the image end and the print / screen / wall / room begin?

What does a decaying photograph say (with easy authenticity) that a pristine one cannot?

(Why) is it important that the image be highly viewable?

(Why) is it important that the print itself be protected?

## **Project 2: basic (re)context and (re)semblance – 50 Points – Oct 3 & 5**

Create or appropriate three photographic images that resemble those typically found in three distinct contexts. Present these images using mock-ups of those contexts within the provided critique space.

Condition and position should also be employed in this effort.

### *Discussions*

The look of authority; currency, the institutional portrait, propaganda, etc.

The look of evidence; law enforcement, insurance, surveillance, etc.

The look of (visible/invisible) truth; eye contact, journalism, the "decisive moment", etc.

The look of seduction; advertising, pornography, etc.

The look of the everyday; the snapshot, etc.

The look of eBay.

## **Project 3: basic (re)location – 50 Points – Oct 24 & 26**

Match at least one photographic image (or type) to a distinct location. Critique the work at this location. If desired, modify the location to suit, and / or design specific mechanisms through which the viewer will engage the work.

Condition, position, context and resemblance should also be employed in this effort. Consider using photographic documentation to experiment with varied locations first.

### *Discussions*

Where are photographs seen in rooms?

What types of photographs are only seen in specific types of rooms?

How should the photographic image (print) function in a photographic installation?

Should it function as itself? (Is this authenticity?)

Should it function as something else? (Is this falsity?)

How does one construct a viewing device for specific images?

How does one construct an environment for specific images?

(Again), is it important that the image be always viewable?

(Again), is it important that the print itself be protected?

## Project 4: basic material (re)mixing – 50 Points – Nov 14 & 16

Match each of three photographic images with (at least) two distinctly non-photographic materials, (including sounds or smells) and/or objects. Critique the work at the provided location or at specific locations you arrange.

Condition, position, context and resemblance should also be employed in this effort, perhaps based more specifically on the chosen material mix. Location may be used but is not required.

### *Discussions*

The photographic print as groundsheet.

The photographic print as building material.

Photographic prints as added or inserted material.

The print as virus. The print as bandage. Etc.

## The Final Project – 100 Points    **\*\*end of semester\*\***    **\*\*SEE ADDENDUM**

~~Match any number of photographs with any number of selective photographic media, conditions, positions, contexts / resemblances, locations and non-photographic materials. Use any desired combination BUT utilize a selective and informed use of (at least) every force explored in this course— suitably matched with specific images according to their content, and your ultimate intent.~~

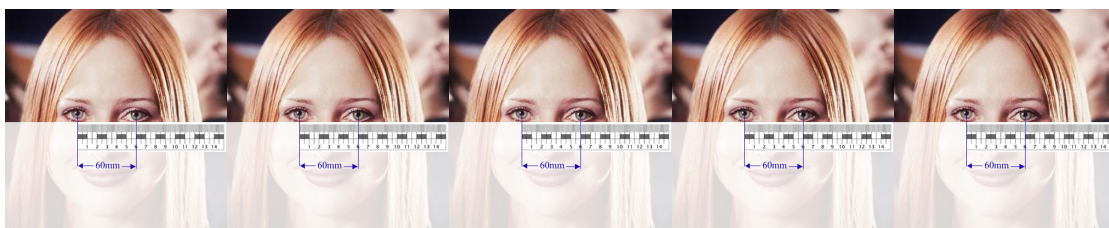
~~Critique this work at a location you arrange. These locations may include any photography area. You may critique this work day or night in a group critique or in a private review with the instructor. If appropriate, you may critique at multiple times.~~

~~Review of these works will occur during the final weeks of the semester at specifically arranged times both during and outside of class time.~~

~~This work should be ambitious and the result of your strongest efforts.~~

## The Dialogue & Involvement Component – 100 Points

Classroom dialogue is an essential component of this course. As a student in this course you are expected to participate in critiques, discussions and planning sessions. If this is a “show”, you’re in it too. To enrich the course dialogue, there are assigned readings. Ultimately, these readings should inform your work but all that is required is that you read these short texts during the semester and cite them in critique. You are not expected to become an authority on them or to submit reports. Use them as sources of inspiration and share your response with the group. Failure to show evidence of the reading-citing requirement will result in an extremely low dialogue point total and a maximum course grade of B. This component will be assessed regularly and a grade distributed following each project.



## Course Point Summary

Projects 1-4	200 Points	/ 50 points each
Final Project	100 Points	
Dialogue	100 Points	
Total	400	

## Grading

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.

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## 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.*

## 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.

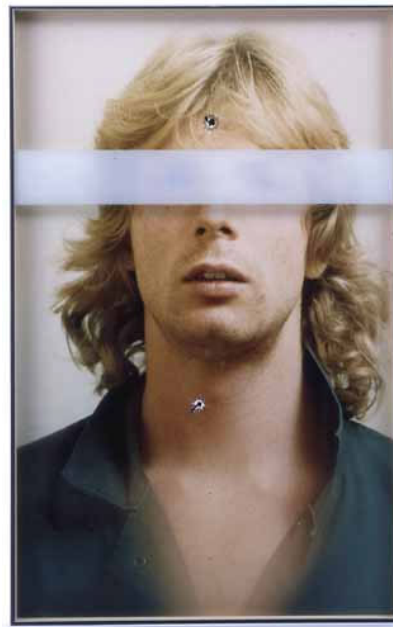
Direct and timely communication with the instructor in matters of attendance and absence is expected and essential to your success in this course.

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This page: UCLA Auto crash experiment document.  
Page 3; pupillary distance illustration.  
Front cover; scan image inspired by the work of Krista Smith, CAA 2001.  
Rear inside cover; Sophie Calle.  
Rear cover; Arnulf Rainer.



## 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.



## (Proposed) Schedule

### August

Monday	22	Course Introduction
Wednesday	24	Lecture - Discussion: <i>basic media, (re)condition, and (re)position</i>
Monday	29	Open Studio
Wednesday	1	Discussion: Reading #1 / Open Studio

### September

Monday	5	No Class
Wednesday	7	Open Studio
Monday	12	Project 1 Critique
Wednesday	14	Project 1 Critique / Lecture - Discussion: <i>basic (re)context and (re)semblance</i>
Monday	19	Lecture - Discussion: <i>basic (re)context and (re)semblance</i>
Wednesday	21	Open Studio
Monday	26	Discussion: Reading #2 / Open Studio
Wednesday	28	Open Studio

### October

Monday	3	Project 2 Critique
Wednesday	5	Project 2 Critique / Lecture - Discussion: <i>basic (re)location</i>
Monday	10	Open Studio
Wednesday	12	Discussion: Reading #3 / Open Studio
Monday	17	Open Studio
Wednesday	19	Open Studio
Monday	24	Project 3 Critique
Wednesday	26	Project 3 Critique
Monday	31	Lecture - Discussion: <i>basic material (re)mixing</i>

### November

Wednesday	2	Open Studio
Monday	7	Discussion: Reading #4 / Open Studio
Wednesday	9	Open Studio
Monday	14	Project 4 Critique
Wednesday	16	Project 4 Critique
Monday	21	No Class
Wednesday	23	No Class
Monday	28	Meet in Hogue Gallery
Wednesday	30	Open Studio

### December

Monday	5	Open Studio
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### December 8 thru 15

Final Critiques / Final Critique in Hogue Gallery, December 14, 4 p.m.??

## The Final Project – 100 Points

This work should be ambitious and the result of your strongest efforts.

### Opt In

This class group has a special opportunity this semester - to utilize the Hogue Gallery as an installation space for our final critiques. As an additional opportunity, selected works from this course, (including non-final projects), will remain in the gallery over the Winter Break and be included in the invitational exhibition: *Use of the Photograph*, opening January 12, 2006.

We will keep constantly aware of this opportunity throughout the semester, and it is expected that each student will spend time in the gallery space - both indoors and out - sketching, considering, dreaming and scheming of the work they will create and install in this space. Each work must follow the following guidelines, with the exception of the "location" component, which is largely predetermined by the provided critique / gallery space:

*Match any number of photographs with any number of selective photographic media, conditions, positions, contexts / resemblances, locations and non-photographic materials. Use any desired combination BUT utilize a selective and informed use of (at least) every force explored in this course – suitably matched with specific images according to their content, and your ultimate intent.*

Review of these works will occur in one long critique session during finals week -or- they may occur during finals week at specifically arranged times. You may critique this work day or night in an invitational group critique or in a private review with the instructor. If appropriate, you may critique at multiple times.

All works not selected for exhibition must be de-installed by 5 p.m., December 15.

### Opt Out

Students who chose not to utilize the Hogue Gallery for their final projects must follow these guidelines:

Match any number of photographs with any number of selective photographic media, conditions, positions, contexts / resemblances, locations and non-photographic materials. Use any desired combination BUT utilize a selective and informed use of (at least) every force explored in this course – suitably matched with specific images according to their content, and your ultimate intent.

Critique this work at a location you arrange. These locations may include any photography area but these areas should be considered (and understood as) the least desirable choice under most circumstances. You may critique this work day or night in a group critique or in a private review with the instructor. If appropriate, you may critique at multiple times.

Review of these works will occur December 5-13 at specifically arranged times.

