

DESCRIPTION

This fine arts studio course explores the dynamic relationship between digital technology and photography. Through a series of structured studio problems, students learn a variety of methods for working with photographic images, images created with light, within a digital “dry” darkroom environment. Students should have access to a digital camera, have completed Design II (required) and Photography 1 (highly recommended) .

The course will begin with the enhancement and manipulation of preexisting photographic images. We will scan film and prints and study a range of techniques, tools for image capture, and study the structure of the digital image. Our primary software application for image enhancement and manipulation will be Photoshop CS3.

Simultaneous to the study of image capture methods will be the exploration of output methods and processes. Students will investigate different printing processes and outputs from laser printers , medium and large format ink jet printers, archival and standard inks, and direct film output. Everything possible will be done to keep costs down but students should be prepared to fund four print based projects and the necessary paper, printing, and presentation materials. The final project will involve three different service bureaus and an output fee of \$20. Please budget for these expenses and the remember that the project presentation is part of your grade.

In addition to our studio based investigation of digital photography, readings, exhibitions, lectures, and field trips will be integrated into the classroom. These events will be scheduled during our class time as much as possible but students should be prepared to spend as much time outside of class as within and be ready to participate in a range of activities. Please add the list of events to your calendar now.

READINGS

Required Text: Adobe Photoshop CS3 for Photographers, by Martin Evening.

MATERIALS

USB Jump Drive (1GB) or external fire wire hard drive

CD - R or DVD - R Disks

Variety of Paper, sizes and surfaces

Matting & Mounting supplies

Digital Camera

* Wacom Graphics Tablet highly recommended

REQUIREMENTS

- 100% effort and participation
- Attendance, 2 absences permitted. If more classes are missed it is the responsibility of the student to schedule a conference. General policy is to deduct 1/3 a letter grade for every additional absence.
- Completion of all projects on time. Students must present finished work to participate in critiques and be credited as present for the class session. Late work will be accepted with a 10% or full letter grade penalty.
- Access to the art department digital studios is a privilege. Abuse or neglect of any studio equipment or disregard of the studio rules will result in loss of access to the studios outside of class and possibly result in withdrawal from the course.
- Students are encouraged to resubmit final projects for new evaluations and grades. Only final projects are eligible and resubmissions should occur as promptly as possible. Preliminary Projects are due as assigned and will not be accepted late.

EVALUATION AND GRADES

- 4 Section Grades: 25 %each
- Each section grade will reflect: 80% final project , presentation, & critiques
20% preliminary projects and participation

Every project will be evaluated with a numerical grade based upon the scale:
90 - 100 = A, 80 - 89 = B, 70 - 79 = C, 65 - 69 = D, 64 & Below = F.

I will write a brief evaluative report on each project and return this to the student with the project grade in a timely manner. The report will elaborate upon ideas raised in the critique session and will address additional observations.

Two absences are permitted without grade penalty. If you are absent more than 2 times please schedule a conference with me ASAP (see attendance policy above).

CRITIQUES AND EVALUATION

Late and Absent Artists

Students who do not have completed work to present in scheduled formal critiques will be considered absent for the day and will not be permitted to participate. They are welcome to listen. They will receive a 0 for presentation/participation when work is submitted, - 10%. Artists must present their own work; no surrogates or absentee artists.

Preliminary Projects

Throughout the semester, students will respond to preliminary assignments designed to introduce concepts and techniques relevant to the project focus. Preliminary projects are due as assigned and will not be credited if late. These projects will be discussed and presented in class but will be turned in along with the final project in an organized contained project folder.

- Preliminary projects are due as assigned and will not be credited if late.
- Students who do not present/complete preliminary projects will be counted absent.
- Preliminary projects must be printed (when possible).

Final Projects

Final projects should be matted / mounted and presented in a finished and professional manner (exhibition ready) Final projects will be discussed and evaluated in a class critique session. Everyone will participate in the discussion and evaluation of work and present their own work to the class. On the following class meeting, the final projects will be turned in for grade evaluation and must be submitted along with their digital source files and preliminary projects in an organized folder. Written Peer critiques will also be turned in within the folder.

The final project folder should contain:

- printed references to preliminary projects/exercises
 - printed artist statement
 - printed peer critiques (2 copies of 2 critiques)
 - CD /DVD of project files
- * all of the above clearly named, labeled, and signed

The Artist Statement

Every project must include an Artist Statement which address two elements, one the technical description...The How..., and a Statement of Intent...The Why. .. My assumption is that if you can not retrace your steps in making an image you don't really understand the image or the process. It is important to understand the impact of tools, media, and methods along with the sequencing or the production/creation process. The Technical statement should include a listing of media along with central elements/steps in the creation process. The Statement of Intent should address your ideas about the piece and can be personal or formal.

The Written Peer Critique

Each student is required to write critiques of two other student's work presented for each project. These critiques should be thoughtful but concise as the length should not exceed one page. Two copies of each critique should be turned in, one for records and the other will be given to the artist who created the work discussed. The critiques should be signed and written in a constructive and thoughtful manner.

PROJECT OUTLINE

1 • Scanning and Photoshop/ Image Enhancement

This section of the course will emphasize the Scanner as an image capture tool. Students will be introduced to scanning techniques and processes for a flatbed scanner, reflective and transmissive, and dedicated film scanners. We will begin a structured introduction to Adobe Photoshop CS and the digital work flow which we will continue throughout the course. We will focus on retouching, enhancement and a “Straight” photographic approach.

The final project will include 2 sections. For the first section we will be crafting images for inclusion in an exhibition and research project on the Lowenstein Legacy – Greensboro Modernism. The images are from the archives of the Lowenstein family and research of Patrick Lucas of the Interior Architecture Department. A multi site exhibition is planned for November – March 2008. The second section will be a creative response to these images.

Patrick Lucas lecture: Thursday September 6, 2pm
Image Enhancement Due Date: September 18
Creative Response Critique Date: September 25
Folders Due: September 27

2. Beyond Limits / Photo Expansion

Traditionally the photographic frame has been defined by the lens. Photographers could composite within the frame or crop the frame but it was rare to add to the frame. In this project we will combine several images to build one, the constructed panorama and composited image. Our goal will be seamless blends, selections, and composites through accurate and well crafted adjustment and capture. Skills and techniques learned in project 1 will be refined and expanded.

For this project we will have several field trips to the Lowenstein home (s) and the opportunity incorporate our final project images into the Lowenstein Legacy exhibition in November.

Photo field trips:
October 9 & 11

Critique Date: October 23

3 • Manipulation and Translation/ The new Pictorialism

In this section of the course we will create images which include photographic images with a pictorial sensibility. The logic of the photograph will be challenged and subverted to a pictorial goal and approach. The graphic and painterly tools in photoshop CS will be explored along with theatrical staged photography and constructed images. Students will expand their knowledge of printing and how to prepare images for press/ service bureaus specialty prints/output. Additionally, the mixed media processes of collage and photographic montage will be investigated as we survey print media and techniques.

Critique Date: November 15

4 • Film Output, Screen Presentations, & Portfolio Prints

As a final project students will select several image files and output the images to 35mm film. These negatives and slides will be integrated into a final presentation of the semester work as an on-screen portfolio. The final portfolio preliminary projects will be the creation of slides, web based presentation, and print oriented work. We will generate “artist” proofs and archival ink jet prints.

The final project is an opportunity for students to reflect upon the course projects and their newly acquired knowledge and skills. The project is to create a work (series) that is portfolio worthy, something independantly structured and presented with the highest standards of self representation and presentation.

Critique Dates: December 4 Required Outputs
December 6 Individual Portfolio Projects

