

ART 307 UH Manoa

Advanced Camera and Lighting (3)

Emphasis on aesthetic and critical analysis. Techniques covered include large-format camera and studio lighting. Repeatable one time with consent. Pre: 207 and positive portfolio review or consent. DA

Wed/Fri 11:30am-2:15pm ART 337

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Student Learning Outcomes

Upon successful completion of Art 307 students will

- Understand and apply advanced photographic techniques such as large format camera operation and movements, studio set up and lighting in studio and on location, both in a fine art context and for basic commercial work.
- Understand and be able to discuss current and historic concepts in the practice of fine art photography.
- Acquire the theoretical skills to analyze photographic imagery and visual art in general.

Grading Criteria:

Project 1 - 15%
Project 2 - 15%
Project 3 - 15%
Project 4 - 30%
Class participation:
25% of semester grade*

IMPORTANT!!

*3 absents are allowed. If total exceeds 3 grade will be dropped accordingly. More than 15 minutes late to class or failure to complete assignments on time will be considered absents. Papers can be written to make up absents exceeding a total of three. However, this option is only available for special circumstances and no more than two make-up papers are allowed. Topics for make-up papers must be pre-approved by lecture instructor. A handout of make-up paper topics is available at the Photo Lab. All papers are due the same time as the final project.

Literature:

Reading assignments:

- John Berger: *Ways of Seeing*, Chapters 2 and 3. 1972
 - Richard Bolton: *In the American East: Richard Avedon Incorporated*. 1987
 - Victor Burgin: *Looking at Photographs*. 1977
 - Bill Jay: *The Thing Itself*. 1992
 - Martha Rosler: *In, Around, and Afterthoughts (On Documentary Photography)*. 1989
- Texts will be provided by instructor.

Technical texts:

- Jim Stone: *A User's Guide To The View Camera*, 1987
 - Steve Simmons: *Using The view Camera*, 1987
 - Harvey Shaman: *The View Camera*, 1991
 - Jon Tarrant: *The Practical Guide To Photographic Lighting*, 2001
 - Michael Freeman: *Light. Working with Available and Photographic Lighting*, 1988
- Excerpts will be provided by instructor.

Assignments & projects:

Shooting assignments -- due date (w/ minimum expected exposures/prints 8x10)

- 1 - Portrait -- week 4 (20/8)
- 2 - Still life -- week 6 (10/4)
- 3 - Landscape - week 8 (10/4)
- 4 - Architecture -- week 10 (10/4)
- 5 - Dream image -- week 12 (10/4)
- 6 - Personal project -- week 16 (30/12)

Demonstrations

- Camera operation
- Film handling and loading
- Film processing
- Printing
- Presentation
- Scanning for digital processing
- Printing from digital files

Presentations and lectures will include works by

- Nicholas Nixon
- Joel Sternfeld
- Edward Weston
- Minor White
- Imogen Cunningham
- William Eggleston
- Joel Meyerowitz
- Simon Norfolk
- Bruce Davidson
- Ansel Adams
- Irving Penn
- Frederick Sommer
- Stephen Shore
- Thomas Cooper
- Jerry Uelsman
- Edward Burtynsky
- Karl Blossfeldt
- Emmet Gowin
- Richard Avedon
- Linda Connor
- Jeff Wall
- Hiroshi Sugimoto
- Abe Morell
- Sally Mann
- Thomas Ruff
- Bernd & Hilla Becher
- August Sander
- Walker Evans
- Dorothea Lange
- Lewis Baltz

WEEK 1

W

1.14

- Exercise: Large format portrait, basic lighting
- Slide show: Evidence
- Formats and their dis/advantages, demo of LF detail and resolution
- Short demonstration of camera types: monorail vs. view camera

F

1.16

Please bring prints or other documentation of your best photographic project to date

- Introduction and discussion of previous projects
- Course overview - interests, expectations, backgrounds
- Lecture: Avedon, In the American West - discussion
- Reading assignment 1: - John Berger: Ways of Seeing, Chapters 2 and 3. 1972

WEEK 2

W

1.21

- Film processing (11:30-13:00)
- Discussion of results
- Lecture: Overview of Contemporary Photographic Practice

F

1.23

- Lecture: LF Portraiture in Fashion and Fine Art
- Group assignment (3 groups): Still life, shoot in studio, basic lighting
- LF film: types, loading, processing options
- Exercise: loading film holders
- Discussion: John Berger and conclusions for our own portrait work

WEEK 3

W

1.28

Students bring min. 10 contacts of project one (portrait) to class

- LF printing: process, focus, dodging, burning, paper grades in rel. to negative
- Review: Zone system from exposure to print and presentation
- Reading assignment: Richard Bolton: Richard Avedon Incorporated. 1987

F

1.30

- Supervised LF printing session

WEEK 4

W

2.4

Project 1 (portrait) due: Bring all contacts and min. 8 prints 8x10 to class

- Group critiques
- Lecture: Personal portraits (Nick Nixon, Sally Mann)

F

2.6

- Light and lighting
- Sources, qualities, manipulation
- Lighting ratios, contrast, and exposure
- Exercises

WEEK 5

W

2.11

- Discussion of reading assignment Bolton/Richard Avedon Incorporated.
- Conclusions for our own portrait work
- Lecture: LF still life in fine art practice and in commercial work

F

2.13

Bring objects of interest to class for still life

- Camera operation & exercise: focus, basic camera movements, Scheimpflug
- Basic Lighting set up and exercise (3 groups)

WEEK 6

W

2.18

Project 2 (still life) due: Bring all contacts and min. 4 prints 8x10 to class

- Group critiques
- Reading assignment: Victor Burgin: Looking at Photographs. 1977

F

2.20

- LF lenses, camera types and movements
- Analog vs. digital
- Workflow options analog and digital

WEEK 7

W

2.25

Bring all prints to date to class

- Lecture: LF landscape works
- Print discussion

F

2.27

no class

WEEK 8

W

3.4

Project 3 (landscape) due: Bring all contacts and min. 4 prints 8x10 to class

- Discussion: Burgin/Looking at Photographs. 1977
- Lecture: Modernism and "The Great American Landscape"
- Group critiques

F

3.6

- Outdoor exercise and demo: architectural photography
- Advanced camera operation & exercise: movements, Scheimpflug

WEEK 9

W

3.11

- Lecture: Architectural Photography
- Group exercise: Scheimpflug movements

F

3.13

- Interiors and interior lighting
- Group Exercises

WEEK 10

W

3.18

Project 4 (architecture) due: Bring all contacts and min. 4 prints 8x10 to class

- Group critiques
- Lecture: Surrealism and Abstraction

F

3.20

- Lecture: Analog image manipulation
- Darkroom demonstrations
- Reading assignment: - Bill Jay: The Thing Itself. 1992

WEEK 11 Spring Break

WEEK 12

W

4.1

Project 5 (dream image) due: Bring all contacts and min. 4 prints 8x10 to class

- Group critiques

F

4.3

- Discussion: Jay/The Thing Itself
- Development of personal projects,
- Assignment: write an initial statement for your personal project

WEEK 13

W

4.8

- Lecture: Documentary Traditions West
- Technical and procedural problems with personal projects, project development
- Reading assignment: Martha Rosler: In, Around, and Afterthoughts (On Documentary Photography). 1989

F

4.10 Goo Friday - no class

WEEK 14

W

4.15

Bring all contacts of personal project to date (min. 10)

- Group discussion: Martha Rosler
- Group critiques

F

4.17

- Lecture: Recent Chinese Documentary Works
- Discussion of project statements
- Presentation options
- Digitizing Large Format

WEEK 15

W

4.22

- Video: Elsewhere (N. Geyerhalter, Austria 2000), excerpts
- Discussion of documentary attitudes

F

4.24

- Digital workflow
- Printing from digital files

WEEK 16

W

4.29

- Project 6 (personal project) due: Bring statement, all contacts and min. 12 prints to class
- Group critiques

F

5.1

- Project 6: Bring statement, all contacts and all prints to class
- Group critiques cont.

WEEK 17

W 5.6

- Review and feedback.
- Outlook: Career options in Commercial and Fine Art Photography. Careers in academia and in the art market.