

Syllabus

ART 308B Advanced Photo Techniques: Color (3 credits)

Instructor: Klaus Knoll, PhD, Visiting Professor, UH Manoa

Class Meets: Wed/Fri 9:30am-12:15pm, (CIC Room ART 335) 08/24/09 - 12/18/09

Virtual Classroom: <http://www.transartinstitute.org/moodle/course/view.php?id=25>

Description:

Exploration of theory and techniques as applied to the photographic medium with emphasis on aesthetic and critical analysis for the union of process, conceptualization and expression.

Techniques covered:

Digital and analog capture, digitizing, processing, printing

Prerequisite:

2009: ART 207 and positive portfolio review.

2010: ART 202, ART 207 and positive portfolio review.

Student Learning Outcomes:

Upon successful completion of Art 308B students will

- understand and apply advanced photographic techniques in a fine art context and for basic commercial work such as:

digital and analog capture in color

digitizing and processing in color both for screen and print

printing with inkjet and with genuine photographic materials

studio set up and lighting in studio and on location,

- 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.

Course sections:

1. Contemporary Portrait

2. Critical Landscape

3. Fringes of the Documentary

Each five week section consist of lectures, demos, lab and studio time, a photo project and a 300 word response paper to a text discussed in class. Photo project results and response papers are published on a student blog to further transparency and exchange among students.

Assignment due dates:

1. Extended Portrait

12 images due September 2

Response paper due September 11

12 images due September 18

Final photo project due September 25

2. Culture:Nature

12 images due October 7

Response paper due October 14

12 images due October 21

Final photo project due October 30

3. Docu:Mocku

12 images due November 13

Response paper due November 13

12 images due November 25

Final photo project due December 4

Grading criteria:

1. Ability to formulate a concept for the assignment

2. Ability to develop the concept
3. Fulfillment of assignment and caliber of work
4. Quality of presentation (written, oral and visual)

Grading distribution:

- Project 1 - 20%
- Response 1 - 10%
- Project 2 - 20%
- Response 2 - 10%
- Project 3 - 20%
- Response 3 - 10%
- Class participation - 10%

Absences:

Three absences are allowed. Final grade will be dropped one half grade per absence beyond three absences. More than 15 minutes late to class or failure to complete assignments on time will be considered absences.

Literature:

- Richard Bolton: In the American East: Richard Avedon Incorporated. 1987
- Kelly Dennis: Landscape and the West: Irony and Critique in New Topographic Photography, 2006
- Martha Rosler: In, Around, and Afterthoughts (On Documentary Photography). 1989

Technical texts (available in class):

- Steven Bleicher: Contemporary Color. Theory and Use. 2005
- Jonathan Lipkin: Photography Reborn. Image Making in the Digital Era, 2005
- Jon Tarrant: The Practical Guide To Photographic Lighting, 2001
- Michael Freeman: Light. Working with Available and Photographic Lighting, 1988

Presentations and lectures will include works by Wolfgang Tillmans, Nan Goldin, Michael Janiszesky, Cindy Sherman, Philip-Lorca diCorcia, Joel Sternfeld, William Eggleston, Joel Meyerowitz, Simon Norfolk, Stephen Shore, Edward Burtynsky, Jeff Wall, Thomas Ruff, Idris Khan, Lena Cobangbang, An-My Le, Luc Delahaye, amongst many others.

1. CONTEMPORARY PORTRAIT

Week 1: August 26

Lecture: Contemporary Portrait 1

Lab+Studio: Portraits in Class, Intro to blogs

Photo assignment: Extended Portrait: — portray a person? without ever showing their face

Week 1: August 28

Lecture: Contemporary Portrait 2

Technical instruction: Digital workflow overview

Reading assignment: Richard Bolton: In the American East PDF

Topic: How does Avedon's portrait work "In the American West" differ from his fashion work? How do the two relate to each other? (300 words)

Week 2: September 2

Class discussion: Reading Richard Bolton

Technical instruction: Scanning from color slide: Film scanner + Flatbed

Critique: Extended Portrait (first results)

DUE: Photo assignment 1/3: Extended Portrait (12 images)

Week 2: September 4

Lecture: Contemporary Portrait 3

Technical instruction: Scanning from negative: Film scanner + Flatbed

Critique: Extended Portrait (first results) continues

Week 3: September 9
Lecture: Color Theory
Technical instruction: Cross processing
Lab+Studio
Individual project advisement

Week 3: September 11
Quiz: Color Theory
Lab+Studio
Individual project advisement
DUE: Reading assignment - Richard Bolton (300 words)

Week 4: September 16
Lecture: Contemporary Portrait 4
Technical instruction: Film types
Critique (final): Expanded Portrait

Week 4: September 18
Lab+Studio: Light and lighting
Critique (final): Expanded Portrait continues
DUE: Photo assignment 2/3: Extended Portrait (12 new images)

Week 5: September 23
Lecture: Critical Landscape 1
Technical instruction: Digital Capture
Lab+Studio: Lab time Expanded Portrait

Week 5: September 25
Student presentations: Expanded Portrait
DUE: Photo assignment 3/3: Extended Portrait (final edit)

2. CRITICAL LANDSCAPE

Week 6: September 30
Lecture: Critical Landscape
Assignment: Culture:Nature — explore issues of land use, romantization, utilisation etc.

Week 6: October 2
Lecture: Critical Landscape 2
Lab+Studio
Individual project advisement
Reading assignment: Kelly Dennis: Landscape and the West: Irony and Critique in New Topographic Photography, 2006
Topic: Discuss the role of irony in the New Topographics. 300 words.
<http://www.scribd.com/doc/7192609/Landscape-and-the-West-Irony-and-Critique-in-New-Topographic-Photography>

Week 7: October 7
Class discussion: Kelly Dennis: Landscape and the West
Technical instruction: Demo Drum Scanning
Critique: Culture:Nature (first results)
DUE: Photo assignment 1/3: Critical Landscape (12 images)

Week 7: October 9
Lecture: The Uncritical Landscape
Critique: Culture:Nature (first results) continues

Week 8: October 14

Technical instruction: Color correction in Photoshop
DUE: Reading assignment - Kelly Dennis (300 words)

Week 8: October 16
Technical instruction: Photoshop 1
Lab+Studio: Lab time culture:nature

Week 9: October 21
Critique: Culture:Nature
DUE: Photo assignment 2/3: Critical Landscape (12 images)

Week 9: October 23
Technical instruction: Photoshop 2
Critique: Culture:Nature continues

Week 10: October 28
Technical instruction: Photoshop 3
Individual project advisement

Week 10: October 30
Student presentations: Culture:Nature
DUE: Photo assignment 3/3: Culture:Nature (final edit)

3. FRINGES OF THE DOCUMENTARY

Week 11: November 4
Lecture: Documentary Art Making
Technical instruction: The larger format in color
Assignment: Docu:Mocku — documentary or mockumentary photo series

Week 11: November 6
Class discussion: Reading Martha Rosler: In, Around, and Afterthoughts
Lab+Studio
Individual project advisement

Week 12: November 11
No class (Veteran's Day)

Week 12 November 13
Lecture: Fringes of the Documentary 1
Critique: Docu:Mocku (first results)
DUE: Reading assignment - Martha Rosler (300 words)
Give two examples how and why documentary photography can be complicit with the system it seemingly criticizes.

Week 13: November 18
Lecture: Fringes of the Documentary 2
Critique: Docu:Mocku (first results) continue
Lab+Studio
Individual project advisement

Week 13: November 20, 10:00
Excursion to Contemporary Museum
Exhibition: "At 21"
2411 Makiki Heights Drive
City bus #15, meet there

Week 14: November 25

Lecture: Fringes of the Documentary 3
Lab+Studio
Individual project advisement

Week 14: November 27
No class (Non-instructional day)

Week 15: December 2
Lab+Studio: Editing

Week 15: December 4
Critique: Docu:Mocku (final)
DUE: Photo assignment 3/3: Docu:Mocku (final edit)

Week 16: December 9
Critiques: Docu:Mocku (final) continue
Review + feedback