



ART 321 - PHOTOGRAPHY II

Prof. D. Tyler

The contents of this booklet are meant only as a proposed selection of content for this course. The instructor offering the course reserves the right to make changes , alterations , additions or deletions to the content of the course and this guidebook at any time and solely at his discretion.

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without written permission from the author, except for the inclusion of brief quotations in a review.

© 2017 Holy Kow Press
Niles, Michigan

Warning and Disclaimer

Every effort has been made to make this book as complete and accurate as possible, but no warranty or fitness is implied. The information is provided on an "as is" basis. The author shall have neither liability nor responsibility to any person or entity with respect to any loss or damages arising from the information contained in this book.

Statement regarding students with disabilities Any student who is eligible for accommodations should contact Iris Giamo in the Disabilities Resource Office (103C Madeleva Hall, phone 284-4262, e-mail igiamo@saintmarys.edu) for an appointment to review documentation and arrange for appropriate accommodations. Students who suspect they may have a disability are also encouraged to contact the Disabilities Resource Office.

Academic Honesty: Students enrolled in this course are expected to comply with the College's Academic Honesty Policy as published in that **College Bulletin which is in effect** at the time of the student's enrollment in this course. Students who violate this policy will initially be warned and required to resubmit any coursework found to be deceitful in nature. Students who violate this policy for a second time will be failed from the course.

Course cancellation policy: In the event of your Professor's unanticipated absence from this course due to illness or some other unforeseeable circumstance your Professor will seek to notify you by email or by phone. Your Professor will attempt to reschedule time missed in a cancelled class or provide comparable learning activities to compensate for this cancellation.

As in any artistic pursuit, safety is a paramount concern for the contemporary artist. Increased awareness of health and safety issues in all work environments does not exclude the creative environment. Please review the list below.

ART 321/421 – PHOTO II and PHOTO III SAFETY GUIDELINES

The safe use and handling of materials is very important. Please adhere to the following safety guidelines.

1. **MSDS.** Material Safety Data Sheets are available in the studio for all the chemicals/materials we use in this class.

2. Personal Protective Equipment (PPE).

- **Chemical Splash Goggles:** Always use protective eyewear whenever employing cleaning agents, during pressure washing of your screen or any other instance which represents a hazard to your eyes/vision.

- **Ear Protection:** You must wear ear protection when washing out screens.

- **Nitrile Rubber Gloves:** Wear gloves to avoid skin contact with paints, inks, dyes, bases, emulsion, reclaimer or cleaning agents.

- **Apron/Smock:** Wear an apron or old clothes to protect yourself and your clothing.

3. Ventilation.

- Ventilation equipment must be in use whenever you are using a studio facility. Window fans should be on. Open windows when outdoor temperatures allow.

- In addition to the operation of window fans, the air cleaners located above the washout sink in room 143 should be running at the high setting when using Greased Lightning or Emulsion Remover.

- Avoid inhaling chemical vapors.

4. Splashes/Spills.

- If you get chemicals, solvents or inks on your skin flush the affected area with water immediately. A shower is located in rm. 143 when the tap is not sufficient. Avoid prolonged exposure of the skin to chemicals, solvents or inks. Remember that the skin is porous and actually absorbs some materials.

- If you accidentally splash chemicals or solvents into your eyes alert an instructor or classmate nearby to your predicament. Immediately rinse your eyes thoroughly with water at the eyewash station. If irritation persists after rinsing your eyes or if you have any further concerns go directly to the infirmary and report the incident to the staff.

- If you get photographic/screen print chemistry on your clothing you should remove the clothing as soon as possible to avoid exposure to the skin.

- Small chemical spills should be wiped up immediately with paper towel and you should be wearing gloves. In the event of a large spill you should contact your instructor or the Security Department.

5. **Electrical Hazards.**

Dry your hands before plugging/unplugging or turning on/off electrical equipment. Electrical devices should be plugged into the ground fault indicator/detector in room I43. The GFI is located near the center of the room.

6. **Handling Materials & Equipment.**

- Never pour chemicals in the vicinity of your eyes. Always pour chemistry below eye level and away from your face.
- Whenever you are diluting chemical concentrates be certain to pour the water first and then add the chemical concentrate. If your container has water in it a chemical concentrate is less likely to splash in concentrated form.
- Check all containers before handling them to be certain they are properly sealed.
- Never point the pressure washer at anyone.
- If you are uncertain about the proper use of any equipment or materials for this course you should always ask the instructor first for assistance.

7. **Storage and Labeling of Materials.**

- All containers must be labeled to identify contents.
- Re-seal all container lids well.

8. **Disposal of Materials.**

- Any rags or paper towels contaminated with oils, solvents or flammable liquids should be disposed of in the red, metal safety containers in the print shop area. Never discard solvent contaminated materials in regular trash containers.
- Save inks for later use. For proper disposal of inks, place ink in used ink bucket labeled for that purpose. Only trace amounts of ink/emulsion should go into trash or down drain.
- To assure that hazardous materials do not enter the water system via the sinks or waste disposal it is every student's responsibility to follow studio guidelines for legal and ethical reasons.

9. **Do not work alone in the studios after dark.**

- For security purposes, no student is permitted to work in the studio areas of the Art Department after 6:00 PM without a classmate or friend in the immediate vicinity.

10. **Be considerate and aware of others working near you.**

11. **Clean Studio.**

- Clean up completely after you have finished your work. A clean studio environment provides a safer working environment for everyone.

12. **Do not eat or drink in the studio** to avoid accidental ingestion of chemicals/materials.

IN CASE OF EMERGENCY, CONTACT SECURITY AT #5000.

COURSE OUTLINE: PHOTOGRAPHY II ART 321

*"There is nothing worse than a brilliant image
of a fuzzy concept."*

Ansel Adams

- Instructor:** Professor Doug Tyler
- Office:** 330 Moreau Hall
- Office Hours:** Monday/Wednesday 9:30 - 11:00 (I am often in my office or somewhere in Moreau Hall in the afternoons on MW. Phone to see if I am in or stop by.)
- Tues./Thurs. 8:00 - 8:30 and 1:00-1:30
- Friday By appointment or stop by/phone to see if I am in !
- Communications:** I am not at a computer as often as would be ideal. Please don't hesitate to call me on my cell phone, at home or in my office if you need to reach me. Please leave a message with your phone number if I am not in.
- Phone numbers:** Office: 284 - 4621
Home: 269 - 683 - 0934 (Niles) a local call
- Email:** dtyler@saintmarys.edu
- Lab assistants:** Mary Gring, Chief Assistant & Caitey Sosnowski, Assistant-to-the-Chief

Course Description: Please see description online on page 99 of the PDF at the following link:
<http://www3.saintmarys.edu/files/Bulletin-12-13-p87-309.pdf>.

Course Goals: Photography II will extend, as well as refine, those skills developed in Photography I. Continued and increasing emphasis will be placed on expanding the student's understanding of design and aesthetic principles relevant to black and white photography, especially with respect to lighting and its role in photographic imaging. In addition to this content the course will employ digital photographic tools and methodologies as expanded means of investigating photographic lighting (some color work may emerge during these investigations). These areas will be approached through work done on specific assignments as well as consideration of current trends in the field of contemporary photography. Attention will also be given to how these elements may be affected through increased technical familiarity with the medium.

Evaluation: The student's final course grade will be based upon the accumulation of achievement points received during the semester. Achievement points being awarded for evaluation may include, but shall not be limited to, points for: participation in course activities, special events attendance, written assignments, development of skill in the use of the photographic medium, attendance and scores from any tests or quizzes administered during the semester. In addition, each student will be required to submit a portfolio of their work at the end of the semester for which points will also be awarded. Criteria for the presentation of this portfolio will be provided in class.

Proposed point weighting

| | |
|----------------------------|------------|
| A. 5 - 8 photo assignments | 200 points |
| B. Class participation | 100 points |
| C. Attendance grade | 100 points |
| D. Papers/journal/quizzes | 100 points |
| E. Final portfolio | 500 points |

SAFETY: Any student enrolled in this course is required to observe the safety guidelines outlined for this course. Students who ignore the safety guidelines outlined for this course or employ improper safety practices may be dismissed from the course.

Attendance and Late Assignments: Late assignments will be **devalued 10 achievement points** for each day they are past due. Late assignments will be evaluated at midterm and during final portfolio evaluation or at the discretion of the instructor.

Attendance is mandatory and achievement points will be awarded for each class meeting you attend. Achievement points may also be awarded for attending events / exhibitions specified by your instructor.

Attendance at all critiques is also MANDATORY. Unexcused absence from any critique will result in the **loss of 50 achievement points**.

MY GENERAL GRADING SCALE:

You tried and made primarily **thoughtful** decisions:

A (90 - 100% of possible achievement points)

You tried and made **some** thoughtful decisions

B (80 - 90% of possible achievement points)

You tried but **didn't make** many thoughtful decisions

C (70 - 80% of possible achievement points)

You tried somewhat and made **some bad** decisions

D (60 - 70% of possible achievement points)

You didn't try and you didn't **think**

F (0 - 59% of possible achievement points)

FINAL GRADE POINT SCALE:

900-1000 POINTS = A

800-900 POINTS = B

700-800 POINTS = C

600-700 POINTS = D

600 POINTS OR LESS = F

LIST OF PHOTO SUPPLIERS:

1. Gene's Camera Store
502 Lincolnway West
South Bend (Downtown) 234-2278
2. Gary Camera & Video
6750 Broadway
Merrillville, IN (219) 769-2451
3. Central Camera Company
230 South Wabash Avenue (near Jackson Blvd.)
Chicago, Illinois 60604
800-471-1899

SUPPLIES NEEDED:

- A. Textbook: Photography; The Essential Way by London, Stone and Upton (1st Edition)
(optional - available in bookstore)

Analog: (you should have much of this from Photo I)

- B. Darkroom Towel (mandatory)
C. Plastic negative sleeves
D. Dusting device (brush, ear syringe or canned air)
E. Printing paper - you will use various sizes of paper in this course. We will discuss your needs as the course develops.
F. Film - (1 100' roll of Kodak Plus-X or Tri-X film – do not purchase until instructed to do so)
G. Spotting brush (if the lab brush disappears)
H. White mat board - for mounting photo assignments
I. X-acto knife with a No. 11 blade
J. Snap caps
K. Dry mount tissue (Seal Colormount 8 x 10 and 11 x 14 and larger)
L. Assignment folder - must have two pockets in it
M. 18" Metal straight edge (ruler) and 1" roll of masking tape
N. Dark room key (available at the Cashier's Window at the Business Office in Lemans Hall. A \$15.00 deposit is required.)
O. An operable flash for your camera

Digital:

- P. 2-4 gigabyte USB or portable hard drive data storage device
Q. Lab key.
R. 35mm Digital SLR, compact digital camera or camera phone
S. 1 pack (20 sheets) 8.5"X11" Espon Ultra Premium Photo Paper Luster (split with class)
T. \$30 - \$50 for large format and book printing charges

In addition to purchasing these supplies you will need to select a storage locker. These lockers are located on the basement level near the darkrooms. Please select a locker for storing your personal property and materials (remember that your assignment drawer is for that only - assignments!). You will need to provide your own lock for this locker.

ASSIGNMENT NO. 1: (End of term Presentation Project):

TITLE: My S(He)ro

A critic who feels no anguish in relating to artists is a prostitute. A critic who never relates to artists, fearing contamination, is a virgin. Neither knows a thing about love.

-Peter Schjeldahl

Problem: Since the earliest days of photography, women have made a considerable contribution to the aesthetic and artistic growth of the medium. Unlike painting, sculpture and other more traditional media, the names of many women figure prominently in the history and contemporary milieu of the medium. Unfortunately, because of some historical biases toward the medium, these women have seldom received the broader recognition which they deserve. As artists, it is necessary that you learn more about and better understand the rich heritage upon which you build your present education.

Assignment: Undertake a broad survey of the contribution of women to the field of photography, then select one whose work most excites you. This may be a well known contemporary figure or an artist from the past. (Please do not select commercial photographers, i. e. Annie Liebowitz, et al, unless you are prepared to defend the artistic contributions of their work.) After making your selection, you will prepare the following:

A. A typed, THREE page (that's three full pages), **single spaced** synopsis about the artist, including:

1. Location and date of birth (if known)
2. Whom the artist worked or studied with (general educational background)
3. Whom the artist was influenced by (both inside and outside photographic circles)
4. Critical response to her work (this may involve your personal points of view as well as the opinions of professional critics and historians)
5. Whom the artist influenced
6. A brief bibliography citing three sources on the artist (This portion should be done in standard bibliographic form - you may use the bibliography at the conclusion of your text for examples or consult a writing style sheet).

B. A brief in-class Powerpoint presentation (max 5 minutes) on your s(he)ro that provides information cited above to the entire class. For this presentation, you will need to locate good quality illustrations of your artist's works in books, magazines, web, etc. (We will learn how to prepare slides/powerpoint presentations in class and will prepare the materials necessary for your presentation).

DUE DATES: February 14, 2017 - artist selection by this date.

March 23, 2017 - Outline of presentation - submit materials for duplicating

April 20, 2017 - Gala Powerpoint presentation ceremony, complete with snacks and celebrity guests.

ASSIGNMENT NO. 2: THE FABRICATED PHOTOGRAPH / SKULLS

"In photography there is the old point-of-view, the angle of vision of a man who stands on the ground and looks straight ahead, or as I call it, makes belly button shots"

Aleksandr Rodchenko

"If you let the machine determine what you do, then its not going to be very interesting. The machine has to become an instrument".

Rudolph Arnheim

The Problem: Many photographers operate under the assumption that photography is primarily a process of "capturing" images. By this I mean that the photographer essentially explores her environment to discover images that have significance and relies largely on natural light sources. The historical record however shows that this limited interpretation of photography is a more recent phenomenon. In the earliest days of photography, both for aesthetic and technical reasons, artists often invented / constructed the subjects which they photographed. This is true of images from the 19th Century and continues as a popular mode of photographic exploration today.

Assignment: Create two photographic images with the following parameters.

A. ONE LIGHT SKULLS – A 3 X 3 MATRIX. Using digital tools and only one (key) light arrange this light to enhance the expressive interpretation of your subject. Consider the examples we have discussed and the creative issues involved. Prepare a 15" X 15" (estimated size) digital/electronic proof of your image. We will enlarge this to a final print image size of approximately 20" X 20" to complete the assignment. We will discuss mounting and presentation options in class (hung, mounted, floated, etc.)

B. SKULL SAMPLER. Using the same skull sources as above (or any additional skull forms you may be able to access), create a suite of 7 images of your assigned subject that employ multiple lighting arrangements. Consider how these images relate both stylistically and conceptually with regard to lighting. Your final 7 images will be printed on 11" X 14" paper and presented in a portfolio.

C. Xerox/print out three photographic images from any source you choose which demonstrate unique lighting effects. On a separate sheet of paper write a one paragraph statement stating why you have selected these images from amongst those available. Complete each statement on a separate sheet of 8 1/2" X 11" paper. You will also identify several examples of outstanding contemporary cinematic lighting following the instructions that will be given in class.

D. We will review basic lighting concepts through lecture, discussion, video and on-line materials.

E. You will receive an electronic copy of your **Lighting Terms** and a printed copy of your **Lighting Journal** that we will work with throughout the semester.

Recommended Readings:: I will place several textbooks in the classroom for your reference and consideration. Review Chapter 11 in **Photography** (the text we used in Photo I). This chapter provides some very good discussions of lighting fundamentals. Be prepared for possible quizzes on the technical dimensions of studio lighting. Remember that you will have a technical quiz on lighting at the semester end.

Objectives:

1. To initiate an exploration into the use of artificial lighting sources (vs. natural light sources) in the creation of photographic artworks. There will be a brief discussion of what is entailed in setting up a lighting studio
2. To extend the students knowledge of the tools, concepts and theories involved in artificial lighting for photography. We will discuss continuous sources as well as flash sources but will work primarily with continuous sources on this assignment.
3. To examine the work of various artists who have taken up the issue of fabricating the subjects of their photographs.
4. To return to the issue of light as medium

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Evidence of a commitment to quality execution of your work. At this stage you are aware of what is good technique and how the absence of appropriate technique may distract from the effect you wish to achieve in your image. Follow through and "do it right".
2. I am constantly in search of originality and creativity. Does the work that you have submitted demonstrate to me that you have sought original solutions to the problem posed in the assignment. Have you used your knowledge and skills to explore new possibilities, taken risks and so forth.
3. Your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that.
4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.
5. Evidence of consistency in the quality of work submitted for this assignment.

DUE DATE: _____ (at the beginning of the class meeting time)

ASSIGNMENT NO. 3: THE FABRICATED PHOTOGRAPH (Part 2)

In the final analysis do not measure your success by what you have accomplished, but what you should have accomplished with your ability.

-Kathleen Woodward

The Problem: In this assignment we will expand on the general theme of artificial vs. natural lighting but extend the image and number of lighting sources and lighting instruments used in our constructed photographic fantasies. Fabricating subject matter for a photographic image is widely popular in contemporary photography. Synthesizing this constructed imaging modality with fabricated artificial lighting extends the expressive range of the artist. For the many photographers who operate under the assumption that photography is primarily a process of "capturing" images this redefined photographic experience can be a revelation.

Assignment: Create two photographic images on the required paper with the following parameters.

D. Silhouette portrait/Rim lit portrait of a significant other. You must employ either a significantly overexposed background or a scantily defined "rim" lighting effect for this image. The subject in your final image will be featureless. Prepare an 8 X 10 electronic proof of your image. We will print the final image at 11 X 14 or 16 X 20 size to complete the assignment and it will be mounted on 16 X 20 or 20 X 24 board - so handle the processing and the final negative carefully.

E. Re-staged Portrait – Locate an ultra famous photographic portrait from the annals of photographic history. Restage/re-enact the photograph in order to make a comment on a contemporary social problem or issue. For example, you might restage a portrait of a famous man but replace him with a woman and comment on women's rights, etc. Proof as in A and B above.

F. Create a subject-to-be-photographed (still-life) which employs another photographic image as part of the subject. You must use real objects in combination with this photographic image and it must be illuminated using artificial light. Print an 8 X 10 proof of this image. For the final assignment you will print an 11" X 14" copy of this image and mount this on 16 X 20 matboard.

G. Using a single garment and the manipulative qualities of artificial lighting, construct a statement about domestic abuse. You may manipulate the garment in any manner which you choose but the only subject appearing in the photograph will be the single garment. Using the artificial lighting sources supplied in class as well as any unique forms you desire, light your subject in a manner that creates the form and mood you are seeking and then photograph it. You will submit this image as a 20 X 24 print and it may be mounted on 30 X 40 matboard.

H. Traditional studio lighting sources are only one type of artificial light source - there are many others. Use one of the following sources to construct a set of two images with a subject matter of your choosing. These two images must relate to one another as a set:

1. Night scene - artificial lights abound in our illuminated night world. These sources may create unique lighting arrangements serendipitously or by your special design (obviously you should exercise caution when working at night and be certain to work with a partner, let others know where you are and do not work in unsafe social surroundings).

2. The candle - artists like the 17th Century French painter De Latour made a whole career of painting candle lit scenes. Such a light source can provide unique qualities for the photographer - especially in color photography. Obviously any time you employ fire in any creative process you should exercise caution and discretion.

3. Glo-in-the-dark materials, glo sticks - These are very subtle sources and may require considerable exploration in order to achieve good exposures.

4. Flash lights, pen lights and the like may provide some highly directional light sources. These very directional sources could be modified by using diffusers, etc.

5. Consider sources of light energy not traditionally related to lighting. A television puts off a good deal of light, and might make an interesting source. Are there other options you might explore in this regard?

Recommended Readings: **TEXT:** Continue to review Chapter 11 (lighting). You should also review the information on Exposure & Metering (Chapter 5) that we covered in Photo I. Be prepared for possible quizzes on the technical dimensions of studio lighting. I will continue to place textbooks in the classroom for your reference.

Objectives:

1. To continue exploring the use of artificial lighting sources in the creation of photographic artworks. Some emphasis in this assignment will be placed on the use of multiple light sources and passive light sources.

2. To continue exploring the relationship between lighting in cinematography and still photography. View video presentations describing the lighting of popular films.

3. To examine the work of various artists who have taken up the issue of fabricating the subjects of their photographs. To investigate the evolving sphere of fabricated photographic content and aesthetics.

4. To further investigate unique lighting sources and their technical parameters/challenges. To begin employing flash sources of lighting in the studio and distinguishing flash lighting sources and accessories. To begin extending the definition of artificial light sources to the issue of light as medium.

Evaluation: Your work will be evaluated by the same criteria as those listed in Assignment Number 2 above.

DUE DATE: _____

ART 321 PHOTO II

ASSIGNMENT NO. 4 PROJECTIONS (Memories: Traces)



If you see something . . . Krzysztof Wodiczko (2005?)

“Memory is the diary that we all carry about with us”

Oscar Wilde

“Reminiscences make one feel so deliciously aged and sad”

George Bernard Shaw

Memory, of all the powers of the mind, is the most delicate and frail

Ben Jonson

The problem: There are significant expressive opportunities for lighting that incorporate images into the light source itself. In the 19th century many artists presented their work not as prints on paper but rather as “transparencies” or “slides”. Some artists employed projected images as an early form of animation. The projected slide makes an interesting light source still worthy of exploration. In the newer technologies such sources as LCD video projectors afford similarly interesting options. We will look at the work of various photographers employing projected imagery in their work.

Assignment: The ethereal and transparent nature of memory is personified in some measure by the ethereal and transparent nature of light. The photograph itself as a codeless message constituted of light is a transcendent experience. In this assignment we will do some short readings on memory and recollection as well as viewing several videos on cinematic lighting and the work of artists using projection imagery as a critical component of their imagery.

A. The Projected Figure – I hope to secure a figure model for the class. It is difficult these days for various reasons. Using slide projectors, LCD projectors and any other available image projection light sources we will illuminate the figure. Using the content of the projection and the figure create an image which addresses the concept of memory and recollection.

B. Projected Environments – You will create a small environment using image projections ala Laurie Novak, Krzysztof Wodiczko, et al. Your environment will be based upon the theme of memory/recollection. You may use appropriated imagery in this work or your own original images for the projection. The final environment will be photographed in B/W and this image will be printed 11” X 14” and mounted on a 16” X 20” board for submission.

Recommended Readings: **TEXT:** Take a look at Chapter 15 in your text “The Zone System.” Understanding more about exposure and light will be immensely helpful in improving the overall quality of your negatives.

Objectives:

1. To continue exploring the use of artificial lighting sources in the creation of photographic artworks especially the use of light sources as forms of content or content carriers (VIDEO PROJECTORS, SLIDE PROJECTORS, ETC.)
2. To further investigate the potential for photographic content becoming further content (photo in photo) and how this content may be employed expressively.
3. To examine the work of various artists who have taken up the issue projection imaging and photo-in-photo content in their photographs.
4. To continue extending the definition of artificial light sources in relationship to the issue of light as medium.

Evaluation: Your work will be evaluated by the same criteria as those listed in Assignment Number 2 above.

DUE DATE: _____

ASSIGNMENT NO. 5 SILENT MOVIE STILLS

"The United States should be proud of its films, because the motion picture is America's art form -"

Sidney R. Yates
Congressman. Illinois

The problem: In this course we have explored the subject of cinematic lighting as a learning resource for the artist/photographer. In a similar vein, the subject of cinema (especially the silent film) may be a valid model for the artist photographer - a film is, after all, a compilation of still images. Artists like Duane Michaels have used the sequential image as an expressive format while Cindi Sherman, Gregory Crewdson and others have made the film still an absolute model as well as a *modus operandi* for their image constructions in the past. We will explore this tradition in this assignment.

Assignment: In preparation for this assignment you will view several videos on cinematic lighting. In addition I recommend that you review your notes on artificial lighting and look at the work of other artists using artificial lighting in their works as a primary expressive tool. Another magnificent source for film stills are the various periodicals offering film reviews - these often offer film stills to illustrate the text of the review. Lastly, the many great silent films offer an unmatched source of powerful images consider watching the films of Eisenstein (*Battleship Potemkin*, *October*) or D.W. Griffith or even old slapstick comedy like the keystone cops.

A. The Screenplay - Prepare a written outline of an imagined motion picture. You need to describe the main characters and the events that bring them together - you need not provide dialogue for them however. Your outline should offer a conclusion to the events presented. Consider some of the genres of film to inspire your screenplay - there are documentary films, dramatic films, science fiction films, artist's films, etc. Your screenplay outline must be submitted typewritten and be at least one full page (single spaced) and no more than two pages (single spaced).

B. Movie Stills - Create three to five photographic images which convey the essential content (or high points if you choose) of your imagined filmic work. These images will be printed on 11" X 14" paper and mounted on 16" X 20" board.

C. Film Analysis - Select one of the films that you have written about in your journal and in which you feel the character of the photography and the lighting is exceptional. Select five scenes from this film which you feel distill the essence of the story, action and characters involved. Bring a copy of the tape/DVD with you to class to share these scenes with your classmates.

D. Large format print - We will begin printing your large format prints (16" X 20" and larger) from the previous assignments if we haven't begun already. We should

be printing your mural size image from a negative/file of your choosing at this time as well.

Objectives:

1. To introduce students to recognition of the powerful connections between the arts of photography and that of filmmaking.
2. To introduce the student to the tools, concepts and theories involved in artificial lighting for filmmakers and how these might be of use in photography. sources.
3. To examine the work of various artists who have taken up the issue of sequential imagery in their photographs.
4. To enlarge the physical parameters of prints in order to better understand the impact of scale in photographic prints

Evaluation: Your work will be evaluated by the same criteria as those listed in Assignment Number 2 above.

DUE DATES:

PART A : Screenplay _____ (at the beginning of class).

PART B: Prints _____ (at the beginning of class for critique)

PART C: Analysis _____ (at the beginning of class for to share)

ASSIGNMENT NO. 6: LIQUID LIGHT / LIGHT, FORM AND SCIENCE



" In America, the photographer is not simply the person who records the past, but the one who invents it."

Susan Sontag

Weegee (Arthur Felig) at a murder 1942

The Problem: Throughout Photo1 emphasis was placed on the use of light as the medium of photography. Frequently the younger photographer associates the considerations of lighting with the natural sources with which they are most commonly familiar, i.e. the sun. In assignment 3 we began to broaden our interpretation of possible light sources for the photographic image maker. One special arena in which this has occurred is with respect to science and photography. In past decades numerous artists have turned to the explorations of science or simply its tools to expand their photographic repertoire. Artists such as Berenice Abbott, Carlotta Corpron, et al have done significant visual research in this area.

Assignment:

A. Liquid Light Forms. Using the specially designed water tanks and other equipment elements available to you explore the possibilities for lighting liquid materials (dyes, food colorants, etc.) dripped into the water. Consider what light sources you will use for background lighting (only studio lighting - no natural light please). Create ten individual images of your choosing. You might use the ten images to symbolize ten specific human emotions, convey the multi-cultural nature of the human species, chronicle the aging process of humans, etc. We will discuss various means of presenting these images together as a set.

B. Out of Focus. Light is often thought of as a precise phenomenon revealing its subjects with great clarity and precision. When constructing or fabricating images it is also possible for the artist to exaggerate this property of the photographic image. Record an image in which you purposely employ an out-of-focus effect as an expressive and integral aspect of your image. Your entire image will be out-of-focus, to what degree will be determined by you. You are free to select your own subject matter. If you are uncertain what direction you may wish to take this see me so that we may discuss some alternatives. Your final image will be printed as a large format digital print

C. Night Flash. We are accustomed to the use of flash lighting in interior settings where the light is controlled but less so in outdoor settings after dark. In the outdoor context flash has a very fleeting power since much of the light energy of the flash dissipates rapidly into the darkness. The resulting contrasts between illuminated and un-illuminated can be stark, bold and disconcerting (witness the old crime scene photographs of Arthur Fellig (aka "WEEGEE"). Your final image will be generated as a medium format digital print.

Recommended Readings: The Less than Sharp Show TR 646 .U5 C72 (although dated, this exhibition catalog contains some very compelling work)

Carlotta **Corpron** : designer with light TR 647 .C82 S3

Mastering Flash **Photography** by Susan McCartney TR 606 .M38

Objectives:

1. To begin to explore the expressive opportunities afforded by the use of lenses, focus and the like.
2. To investigate the opportunities afforded by large-format digital images and to continue considering the opportunities afforded photographers by non-traditional lighting situations.
3. To examine the work of various artists who have taken up the issue fabricating the subjects of their photographs.
4. To return to the issue of light as medium

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Evidence of a commitment to quality execution of your work. At this stage you are aware of what is good technique and how the absence of appropriate technique may distract from the effect you wish to achieve in your image. Follow through and "do it right".
2. I am constantly in search of originality and creativity. Does the work which you have submitted demonstrate to me that you have sought original solutions to the problem posed in the assignment. Have you used your knowledge and skills to explore new possibilities, taken risks and so forth.
3. Your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that.
4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATES: _____ (due at the beginning of class).

ASSIGNMENT NO. 6 In my VIEW

The Problem: You have now had the opportunity to greatly expand your awareness of the visual options available to the artist choosing to work in the medium of photography. During this semester you have begun to extend the physical size in which you are capable of working. In addition to this you have enhanced the depth of your knowledge of lighting and how critical light is to the photographic image. You are now reasonably familiar with the tools available to the photographer for lighting their subject and have a greater understanding of the aesthetic and technical differences between natural and artificial lighting sources.

Assignment: 5 Photos - In my VIEW

Create a set of five photographs which clearly present a specific theme, genre, concept or shared content and which display your unique expressive concerns as presented through the medium of photography. You are free to return to approaches employed in previous assignments or to extend out into unexplored territory.

You will discuss the final format (size) of your images with me as well as the final mode of presentation.

Recommended Readings:: **TEXT:** Review Chapter 11 (lighting) and all the materials covered in lectures, demonstrations and videotapes presented to you in class. Your **TECH QUIZ** is planned for May 2, 2017.

Objectives:

1. To offer an opportunity for personal exploration building upon the preceding information and assignments presented in this course.
2. To explore the complexities of developing a theme or concept within an allied group (set) of images.
3. To examine the work of various artists whose artistic production may be related to the issues and ideas of central concern in your personal work.
4. To maintain sensitivity to the issue of light as medium

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Evidence of a commitment to quality execution of your work. At this stage you are aware of what is good technique and how the absence of appropriate technique may distract from the effect you wish to achieve in your image. Follow through and "do it right".
2. I am constantly in search of originality and creativity. Does the work that you have submitted demonstrate to me that you have sought original solutions to the problem posed in the assignment. Have you used your knowledge and skills to explore new possibilities, taken risks and so forth.
3. Your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that.
4. Evidence of the awareness an application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE:

Email proposal due _____ (by 12:00 noon).

Contact sheets due _____. (at the beginning of class)

Final assignment is due **May 4, 2017** at the end of class - submitted with your semester portfolio (unless otherwise .

NOTE: ALL PHOTO LABS WILL BE CLOSED AS OF 4:30 PM on the FINAL CLASS DAY of the semester - NO EXCEPTIONS. Your lab key must be returned to the Cashier's window in the Business Office no later than 4:00 PM of the last class day of the semester in which you are enrolled in this course. If your lab key is not submitted by the deadline you will receive an incomplete for the course. All personal property must be removed from the lab by 4:00 PM of the last class day of the semester in which you are enrolled in this course. Any property left beyond this time will become the property of the Department of Art and will be disposed of at the Department's discretion.

No lab work is permitted after the last official class meeting.