

ART 303

Advanced Photography: Alternative Processes

Spring 2020

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	Office Hours & Mailbox:	Mon / Thur 10:30-12:00	KTSA 107
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Art is the lie that tells the truth. — Pablo Picasso

Class Schedule: This class meets Fridays from 1:00 PM to 4:00 PM. Class will not be held on March 19th or March 26th (Spring Break).

Description: This advanced photography class is centered around a student-initiated term project which provides opportunities for personal exploration and the refinement of technical skills. Materials presented will also encourage an aesthetic appreciation of the medium and a critical awareness of how images in our culture are produced and constructed. Student projects are continuously presented and discussed in a critical forum. The semester will culminate in a group exhibition in KTSA and in the creation of individual student Wordpress sites to showcase our work.

Technical topics will be focused on alternative processes, but will include the use of analog and digital techniques. Topics covered will include pinhole cameras, cyanotypes, tri-color separations, and image transfers.

**Objectives /
Educational Goals:**

The objective of this course is to further develop each student's ability to utilize photography as a means of personal and artistic expression [**Communication & Expression**]. To that end, students will:

- Refine analog and digital technical aspects of alternative process photography [**Disciplinary Practice**]
- Develop and focus your personal style towards making photographs [**Creativity**]
- Develop and focus your critical skills in regards to evaluating and critiquing photographs, both technically and aesthetically [**Aesthetic Discernment**]

These learning objectives will be achieved through photographic assignments, classroom lectures, field trips, group discussions, and readings.

Supply List:

- Analog and Digital SLR Cameras with manual aperture and shutter speed controls (available from Hamilton or your own)
- Film: Kodak Tri-X 400 & Kodak Portra 400 in 35mm, 120mm and/or 4x5"
- Negative Sleeves (size for your negatives, individual pouch for ease of scanning)
- 3-Ring binder for storing negatives (designed for negatives)
- Digital Photo Paper: Pictorico OHP Transparency Paper, Epson Premium Luster Photo Roll
- Anti-static Cloth & Marking Pencil
- Cable release
- You should plan on having a dedicated notebook and folder / binder for keeping exposure records and all your notes and handouts together. You will be frequently referring back to them over the course of the semester.
- Archival storage portfolio to store your prints (optional).
- 32GB Flash Drive or equivalent for storing digital files (required).
- You will be allocated 10 GB of server storage space for your files. It is also recommended that you acquire a portable hard drive for long-term storage of your files.

Buying Supplies: All supplies except the 32GB Flash Drive will be provided by the Art Department. You must return your binder and any unused supplies at the end of the semester. Should you need additional film or paper beyond what is provided, you can purchase additional supplies at B&H photo (www.bandhphoto.com). The Bookstore also sells Kodak Tri-X 35mm film.

Texts: A Short Course in Photography (9th Edition) by Barbara London and Jim Stone (@ Bookstore)
Adobe Photoshop CC for Photographers by Martin Evening (for advanced Photoshop techniques)
The Photography Reader, Liz Wells, Ed. (@ Burke)
After Photography by Fred Ritchin (@ Burke)
Bending the Frame by Fred Ritchin (@ Burke)

Readings:

A: **Why Alternative Process Photography?**
Rexer, Lyle. "Undisclosed Images," Introduction, The Edge of Vision, Aperture, 2009.
Cotton, Charlotte. "Physical and Material," Ch. 8, The Photograph as Contemporary Art, Thames & Hudson, 2009.

B: **Barthes, Roland.** Excerpts from Camera Lucida, Hill and Wang, 2010.
Solnit, Rebecca. "The Annihilation of Time and Space," Ch. 1, River of Shadows, Penguin, 2004

C: **Additional Reading TBD**

Assignment Values & Due Dates:

Assignment	Due Date	Grade
Participation	Ongoing	10%
Reading Response A	1/29	2.5%
Reading Response B	3/16	2.5%
Reading Response C	4/9	2.5%
Artist Lecture Response	ASAP after the event you attend	2.5%
Camera Assignment #1	2/7	8%
Camera Assignment #2	2/21	8%
Camera Assignment #3	3/6	8%
Camera Assignment #4	4/3	8%
Interim Crit #5	4/17	8%
Interim Crit #6	5/1	8%
Wordpress Site	5/17	8%
Final Project	5/10	26%
Total		100%

HAMILTON PHOTOGRAPHY COURSE POLICIES

Class Participation: Class participation is essential in developing community and furthering your education. You must come to class prepared to engage with reading assignments, work that is presented during class, and any other assignments or discussions that are presented. Your participation is mandatory and will help you to develop a strong ability to articulate your ideas and interact with your Professors and your peers.

Critique: Critique is one of the most important processes that you will participate in during your education. It will allow you to demonstrate your technical proficiency, your ability to think critically, your desire to learn and your personal perspective. You are responsible for the completion of all projects prior to scheduled critique sessions. All students must participate by actively engaging with the work and offering constructive criticism. Critiques address both conceptual and technical execution of the work presented. Work that is incomplete will not be addressed during critique.

If you are unfamiliar with critique, I encourage you to review the excerpt from [The Critique Handbook](#) on Blackboard.

Technology: Students are responsible for the frequent and methodical back-up of their class work over the course of the semester. Data loss cannot be used as an excuse for late or missing work. Backing up of your work weekly via external hard drive and/or DVD-R is highly recommended.

Grading and Standards:

A+ = 97 – 100 A = 93 – 96 A- = 90 – 92	EXCELLENT: Comprehensive knowledge and understanding of subject matter; marked perception and/ or originality; willingness to push yourself to do the very best work
B+ = 87 – 89 B = 83 – 86 B- = 80 – 82	GOOD: Moderately broad knowledge and understanding of subject matter; noticeable perception and/or originality; good growth and effort
C+ = 77–79 C = 73-76 C- = 70-72	AVERAGE: Reasonable knowledge and understanding of subject matter; some perception and/or originality; meets the minimum course requirements for effort and quality of work
D+ = 67–69 D = 63-66 D- = 60-62	POOR: Minimum of knowledge and understanding of subject matter; limited perception and/or originality; incomplete projects; poor quality, skill, effort and/or participation
F = <60 FF XF	FAILING: Unacceptable level of knowledge and understanding of subject matter; severely limited perception and/or originality; absences in excess of limit; lack of projects; honor code violation

Late Assignments: Late assignments will not be accepted. If you need to miss class, you should complete your work in advance and deliver it with a classmate.

Attendance: Attendance at each class meeting is expected. If there is work due during that class, you must make sure that it is turned in before the class meeting or it will not be accepted. Missing class is not an excuse for not turning in your work.

Accordingly, the absence policy follows:

- 1 Absence: No Grade Penalty
- 2 Absences: 1 Letter Grade Reduction (ie, A- to B-)
- 3 Absences: Failure

Scheduled lab / darkroom time means coming prepared with files to work on or new negatives to print. If you are not prepared with the necessary materials you will receive an absence for the day.

Lateness: Arriving late or leaving early from class is extremely disruptive and will result in your missing essential course material. It will affect your ability to succeed in the course and will negatively affect your grade.

Studio: Access: Students have access to the Darkroom and Digital Lab (DAL) from 8AM to midnight. Access is not available on College Holidays or breaks.

Etiquette: The DAL and the Darkroom are shared work spaces. You are responsible for cleaning up after yourself. Please respect the studio and your classmates. You must follow the Photography Studio Guidelines (see PDF on Blackboard) at all times. Repeated violations (after one warning) will result in your grade being lowered.

Hamilton custodial staff are excluded from handling student projects, work and related materials. This means staff cannot clean up after students and it is the responsibility of students to clean up after themselves and throw away unused or unwanted materials as necessary throughout the semester.

Academic Progress: I will regularly post your grades on Blackboard throughout the semester. I will speak with you individually if your overall grade falls below a C+.

Academic Integrity: It is the responsibility of all Hamilton students to know and adhere to the College's Honor Code and its policy on Academic Dishonesty. If you have any question concerning Hamilton's Academic Dishonesty policy and how it relates to work you produce in this course, please speak to me.

Disabilities: If you believe you have a disability that may warrant accommodations in this class, please make an appointment to meet with me during the first 2 weeks of the semester. All discussions will be kept confidential. You should also contact Allen Harrison in the Dean of Students Office (Elihu Root House; ext. 4021), who coordinates services and verifies eligibility for students with disabilities.

Library Support: Start with the Art and Art History Research Guide
<http://libguides.hamilton.edu/ArtArtHistory>

Contact Lynn Mayo [lmayo@hamilton.edu] for personalized assistance.

Consult with experts from the Research & Design Studio for guidance with academic research and digital media technologies.

[Research & Design Studio](#), 1st Floor Burke Library, askus@hamilton.edu or call 315-859-4735.
<https://my.hamilton.edu/offices/lits/research-design-studio>

COURSE SCHEDULE

Week 1 – Jan 24	<p>Introduction and logistics. Making a pinhole camera. Slide lecture: "Pinhole Photography"</p> <p>Assign Project #1: "A Window on History: The Pinhole Camera." 4 prints due Week 3 <i>Assignment:</i> 1) Read: Group A Readings [Blackboard] and prepare 1-2 page response to turn in; 2) Finish your pinhole camera and bring to class.</p>
Week 2 – Jan 31	<p>Pinhole explorations. Film Processing Review; Making the print (darkroom review). Discuss Group A Readings.</p> <p><i>Assignment:</i> 1) Finish Project #1.</p>
Week 3 – Feb 7	<p>Group Critique Project #1 Slide lecture: "From BW to Color"</p> <p>Assign Project #2: "From BW to Color: Tri-color separations," 4 prints due Week 5 <i>Assignment:</i> 1) Shoot for Project #2</p>
Week 4 – Feb 14	<p>Digital Workflow: Scanning film, Creating tri-color images, Printing MF Cameras</p> <p><i>Assignment:</i> 1) Finish Project #2</p>
Week 5 – Feb 21	<p>Group Critique Project #2 Slide lecture: "The Art of Cyanotypes"</p> <p>Assign Project #3: "Cyanotypes" 4 prints due Week 7 <i>Assignment:</i> 1) Read: Group B Readings [Blackboard] and prepare 1-2 page response to turn in; 2) Shoot for Project #3</p>
Week 6 – Feb 28	<p>Digital Negatives Making Cyanotypes Discuss Group B Readings</p> <p><i>Assignment:</i> Finish Project #3</p>
Week 7 – Mar 6	<p>Group Critique Project #3 Hand coating (Cyanotypes and Gel Emulsion)</p> <p>Assign Project #4: "Gel Emulsion Transfers", 4 prints due Week 9 <i>Assignment:</i> 1) Shoot for Project #4; 2) Group C Readings</p>
Week 8 – Mar 13	<p>Discuss Group C Readings Gel transfer process</p> <p><i>Assignment:</i> 1) Finish Project #3; 2) Go to Florida (or other warm weather locale);</p>

Mar 20 & Mar 27	NO CLASS (SPRING BREAK)
Week 9 – Apr 3	Group Critique Project #4 Assignment: Read: 1) David Hum, “Selecting a Subject” (PDF on Blackboard); 2) Draft Final Project Proposal (see separate handout)
Monday, Apr 6	Visiting Artist Wendy Red Star, 4:30pm, Wellin Overlook [TBC]
Week 10 – Apr 10	Digital Workflow: Flatbed scanning, Wordpress Overview <i>Assignment:</i> Shoot and print for Interim Critique.
Week 11 – Apr 17	Interim Critique
Week 12 – Apr 24	Field Trip TBD / Technical Workshop
Week 13 – May 1	Interim Critique (with Artist Statement) Mounting / Installation Demo Choose Final Critique Locations
Week 14 – May 8	In-Class Work Session / Wordpress
May 10 SUNDAY	Exhibition Install 4-6pm
Week 15 – May 17 SUNDAY	Final Exam Period – 7-10pm Final Critique / Wordpress Site Due