

PHOTOGRAPHY 1A
07:081:261, 4 credits
Spring 2016, Tuesday 9:50-4:10
CSB room 335

Mason Gross School of the Arts at Rutgers
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Course Description

This studio-based course places a strong emphasis on the basics of camera technique and photoshop editing. In addition, a critical and historical consideration of the ubiquitous and fluid nature of the medium serves as the back bone of this course. Digital skills will be taught through studio demonstrations and one-on-one instruction, while a survey of historical and critical concepts will be studied through slide presentations, lectures, readings and class discussions. Students will complete weekly creative assignments which address artistic, aesthetic and technical merit, followed by group critiques. A PDF copy of this syllabus, as well as readings and slideshows can be found at sharksenesac.com under Photo 1A.

Projects

Throughout this class students will complete a series of projects designed to establish a technical understanding of the digital process while developing a critical and artistic approach. An artist presentation, creative response to an artist and the development of a personal statement will set the foundation for thinking and writing about your art practice.

Weekly projects 35 Points (5 each)

There are 7 weekly assignments, starting with basic technique exercises which overlap and advance into concept-driven projects.

Artist Presentations 10 Points

On the first day of class each student will be assigned one artist to research and present to the class in the coming weeks. The research should focus on central ideas surrounding the artist's career, approach to photography and the impact he or she has had among the art world. On the day of each student's presentation a 1 page (500 words, quotes do not count) response as well as 20 digital files from the artist's career will be due at the beginning of class. Please refer to the Class Meeting Schedule below for specific dates.

Dialogue with History 20 Points

Students will select one artist covered throughout the in-class slideshows to form a creative response around. The artist's work should serve as a springboard for personal reflection which clearly and effectively informs the student's work in a way that furthers, challenges or refutes the artist's intentions. Once an artist is selected, students will present their ideas along with supporting material in week 9 for approval. A 1-page (500 words, quotes do not count) essay, brief presentation and a series of 5 printed photographs will be critiqued on the due date.

Final Project 20 Points

This is a self-directed project which should take into consideration the material covered throughout the semester and manifest into 12 photographs and a 250-word artist statement. A brief two paragraph proposal will be submitted for review at the beginning of class in week 12. To ensure students are on track and clearly articulating their ideas, a working critique as well as a reading of artist statements will be held in week 13. The final critique will be held in week 14, on the last day of class.

Grading

Final grades will be based on a 100 points scale. All assignments, point values and deadlines are listed below in the Class Meeting Schedule. Grades are evaluated on the student's ability to demonstrate competence in covered material, quality of work and participation in group critiques. Completed work is to be submitted at the beginning of class on the day it is due. Digital files should be turned in on a USB flash drive, while small photographs need to be in a manilla folder, and large photographs in a portfolio case. Work turned in late may be submitted up to one class period late and will be graded down one letter. Work turned in later than one session will not be accepted. Critiques are an incredibly important part of self reflection and peer review within studio courses. In short, this is how we learn. All students are expected to attend and engage with the group, as this participation and attitude accounts for 15% of the final grade.

A+ 100-95 **A** 95-90 **B+** 89-85 **B** 84-80 **C** 79-70 **D** 70-65 **F** 65-0

Attendance Policy

This course only meets once a week, which means we only have 14 sessions. Full attendance is crucial and will be observed at the beginning of every class. If an absence is expected, students are asked to register it with the University's absence reporting website <https://sims.rutgers.edu/ssra/>. This does not necessarily account for an 'excused absence', however it allows me to email supplemental material so students do not fall behind. It is the student's responsibly to obtain a letter from the Office of The Dean of Students for any absence that qualifies as excused. More than 1 unexcused absence will result in the lowering of the student's final grade by one letter.

General Studio and Lab Guidelines

Cell phones and tablets are not permitted during presentations, lectures, discussions or critiques. If a student is seen using a mobile device, it will be reflected in their critique grade. The photographic labs and studios are full of potentially dangerous materials and expensive equipment. Students should follow all displayed safety rules and are responsible for damaged equipment. Food and drinks are never allowed into any lab.

Required equipment and supplies

Camera with the ability to shoot RAW files

External hard drive

Thumb drive with at least 8 GB capacity

Vello White balance card set (medium)

Vue-All archival safe binder and 8.5x11" Clear sleeves

Manilla folders

Portfolio case big enough to hold 16x24 prints

All supplies can be found on bhphoto.com. For used and refurbished cameras please check keh.com first.

Spring 2016 Class Meeting Schedule

Week 1: January 19

In class:

Slideshow- Context and Ethics: An Introduction

Lecture- Basic camera techniques, natural light, file management, computer account access, lynda.com, supplies list and student presentations

Out of class:

Order class supplies

Shoot 10-20 photographs demonstrating basic functions

Week 2: January 26

In class:

Slideshow- Manipulation

Lecture- Introduction to digital files, camera RAW, Photoshop, Bridge, color management and workflow

Critique- Camera basics (**5 Pts**)

Out of class:

Reading- Brian Ulrich from *Photographs Not Taken*

Shoot and edit 20 new images corrected in Photoshop

Week 3: February 2

In class:

Slideshow- Object Economy

Group discussion- *Photographs Not Taken*

Lecture- Introduction to digital printing and demonstration

Critique- Retouched images (**5 Pts**)

Out of class:

Reading- Sheena Wagstaff- *Jeff Wall A View from an Apartment*

Shoot and edit 10 new images

Select and print 5 8x12"s

Week 4: February 9

In class:

Artist presentations- Katherine Borino, Xijun Chu & Nicole Ferrailo (**10 Pts**)

Slideshow: Landscape

Discuss *A View from an Apartment*

Lecture- Actions, selections, masks and resizing in Photoshop

Critique- Printed images (**5 Pts**)

Out of class:

Reading- TBA

Shoot and edit 10 new images focusing on landscape

Print four 8x12s and one 16x24

Week 5: February 16

In class:

Artist presentations- Michael Gallagher, Christine Hughes & Ciera Jones (**10 Pts**)

Slideshow- Portraiture

Discuss- TBA

Lecture- Introduction to studio lighting and portraiture

Critique: Landscape (**5 Pts**)

Out of class:

Reading- Andy Grunberg *Global Breach: The Photos of Andrea Robbins and Max Becher*

Shoot and edit 20 images focusing on portraiture

Print four 8x12s and one 16x24

Week 6: February 23

In class:

Artist presentations- Jocelyn Lee, Sarah Montini, Jocelyn Orante & Michael Perez

Slideshow: Typology and Collection

Discuss- *Global Breach*

Lecture- Typology and Collection

Critique- Portraiture (**5 Pts**)

Out of class:

Reading- TBD

Shoot, edit and print 10 images focusing on either a typology or collection

Week 7: March 1

In class:

Artist presentations- Aleksandra Prokup, Markus Robinson-States, Anthony Sena & Jaimee Tiu (**10 Pts**)

Slideshow- Snapshot aesthetic

Discuss- TBD

Lecture- Sequence in Time (narrative), Introduce Dialogue with History

Critique- Collection/ Typology (**5 Pts**)

Out of class:

Reading- TBD

Begin working on Sequence in Time

Prepare 10 working images

Begin working on Dialogue with History

Week 8: March 8

In class:

Slideshow- Constructed Photography

Discuss- TBD

Work on Sequence in Time

Individual meetings- Sequence in Time progress review and initial Dw/H approval

(bring 5 supporting images)

Out of class:

Reading- TBD

Finish 10 8x12s for Sequence in Time

Continue work on Dialogue with History

Spring Break—No Class Tuesday, March 15

Week 9: March 22

In class:

Slideshow- Photography in the Expanded field

Discuss- TBD

Lecture- Visual literacy within photography

Critique- Sequence in Time (narrative) (**5 Pts**)

Out of class:

Reading- TBD

Shoot, edit and print 1 16x24 singular image

Continue work on Dialogue with History

Week 10: March 29

Field Trip- TBA

Week 11: April 5

In class:

Slideshow- Photography now

Discuss- TBD

Lecture- Final project, in class reading Vilém Flusser *The Photographic Universe*

Out of class:

Continue work on Dialogue with History

Prepare a 2 paragraph final project proposal outlining a clear conceptual direction as well as the general aesthetic, size and scope of project. This will be individually presented the following week for approval.

Week 12: April 12

In class:

Individual meeting- Final project proposal

Critique- Dialogue with History (**20 Pts**)

Lecture- Artist's Texts, group reading and discussion

Out of Class

Reading- TBD

Begin work on final project

Print 10 8x12 working prints

Week 13: April 19

In class:

Discuss- TBD

Critique- Final project work in progress

Work on Final Project

Out of Class

Finish Final Project

Week 14: April 26

In class:

Critique- Final project (**20 Pts**)