

INSTRUCTOR: Susan Dobson
TIME: Monday and Wednesday, 2:30 p.m. – 5:20 p.m.
LOCATION: Room 412, Zavitz Hall
OFFICE: Room 409, Zavitz Hall
PHONE: x56112
E-MAIL: sdobson@uoguelph.ca
OFFICE HOURS: Wednesdays 10 a.m. – 11 a.m., or by appointment

PREREQUISITES: ARTH*1220, ARTH*1520, SART*1050, SART*1060, SART*2610

CALENDAR DESCRIPTION:

This course is an initiation into non-silver and digital processes as an expansion of photographic concepts introduced in SART*2610. These techniques will serve as the basis for aesthetic investigation into the formal, conceptual, technical and theoretical issues related to historic and new technologies in photographic practice.

COURSE DESCRIPTION:

The focus of this course will be to further develop students' photographic skills and their understanding and appreciation of historical and contemporary practices, with an emphasis on analogue and digital materials. Students are encouraged to develop new ways of merging analogue and digital practices, and to think about the image and its support as two separate, but related concerns.

The course will also introduce new technical information, such as digital imaging using Photoshop, non-silver and alternative processes, and large-format photography. Through lectures, discussions, and exercises, students will explore new, traditional and alternative materials and processes in order to better appreciate each approach as an equally valid instrument of personal expression.

Note (1): *This is an art course, so commercial photography techniques are not covered.*

Note (2): *This is a 0.5 credit course. Each week, students are expected to spend approximately 4–6 hours outside of class on related course work. Technical workshops, presentations, critiques, lectures, and discussions will happen during class time, and will not be repeated.*

LEARNING OUTCOMES:

Students will learn to:

- Make a non-silver print using hand-coated emulsion (Palladium or Van Dyke).
- Assess and compare the effects of scale by making very large and very small works.
- Compare, contrast, and critically assess assigned readings.
- Position art production in relation to photographic discourse.

- Explore the conceptual interface between digital and material-based modes of production by using both digital and historic, non-silver printing techniques.
- Construct an image, digitally and materially, using photographs and found imagery.
- Mount and frame a non-silver print.

Students will learn to use the following tools and techniques:

- Large format cameras
- Black and white film processing
- Non-silver hand-coated emulsions and UV light vacuum printing tables
- Scanners (flatbed and Imacon)
- Photoshop (Precise retouching; Masking and Collaging; Colour Profiles; Density and Colour Correction with Levels and Curves; Colour Space)

UNIVERSITY LEARNING OUTCOMES:

The five approved outcomes, both undergraduate and graduate are:

1. Critical and Creative Thinking
2. Literacy
3. Global Understanding
4. Communicating
5. Professional and Ethical Behaviour

These five Senate-approved learning outcomes serve as the basis from which to guide the development of degree programs, specializations and courses; as a framework to ensure outcomes are clear to students and to support their achievement; and to inform the process of assessment of outcomes through institutional quality reviews of programs and departments.

COURSE DELIVERY:

- Lectures, slides and digital presentations.
- Demonstrations in the studio and in the digital, photography, and non-silver labs.
- Group critique sessions.

COURSE REQUIREMENTS:

Students will be expected to read and respond verbally and in written form to assigned articles. Active participation in group critique sessions forms an important course component. Critiques should be treated like exams. Two multi-part major projects will be assigned. Participation in all aspects of the course is expected. Attendance at all in-class demonstrations is mandatory, as they will not be repeated. Students who miss in-class demonstrations will be unable to complete the required assignments.

GRADES:

Assignments will be graded on thoroughness and originality of thought. This means a successful demonstration of intent, appropriate use and control of materials in terms of intent, and consideration of presentation and format. Comments will be made during class critiques. *Late assignments will be marked down by 10% per day. Assignments, contact sheets, and reading*

responses will not be accepted via email. Late assignments must be date stamped at the office (Zavitz 201) and left in my mailbox. Please do not slide assignments under my door.

The breakdown of the total grade is as follows:

	Value	Due Date
1. Participation, use of class time	10%	NA
2. Written review of assigned readings.	20%	Jan 11; Feb 27
3. Major Project #1, digital testing		Jan 25
Major Project #1, Part A (4x5 negatives)	20%	Feb 15
4. Major Project #1, Part B (final mounted non silver print)	20%	March 6
5. Major Project #2, Part A (maquettes)	15%	Mar 20
6. Major Project #2, Part B (final mural print)	15%	April 5

A = 80% - 100%	superior understanding of course material and quality of execution
B = 70% - 79%	good to thorough understanding of course material and quality of execution
C = 60% - 69%	competent understanding of course material and visual application
D = 50% - 59%	poor to modest understanding of course material and visual application
F = 40% - 49%	weak understanding of course material and visual application
Below 40%	incomplete submission

LAB FEES:

A compulsory lab fee of \$150 will be charged for materials provided in support of required course projects. This lab fee will be invoiced by and payable at the Office of the Bursar. THE LAB FEE WILL NOT BE REFUNDED AFTER THE THIRD WEEK OF CLASSES. (Refer to Classification Changes, Undergraduate Calendar, 2016-2017).

The lab fee covers the following:

For tests and maquette prints	25 sheets 8.5x11 inkjet luster paper.
Major Project #1, Part A (maquettes) <i>Looking Forward by First Looking Backward</i>	Use supplied inkjet luster paper
Major Project #1, Part B (final) <i>Looking Forward by First Looking Backward</i>	8 sheets B&W 4x5 film, 2 negative sleeves, traditional darkroom chemistry for processing, non-silver chemistry for 2 tests and 2 prints; darkroom paper (3 pieces of paper for contact sheet; 5 pieces of paper for 8x10 enlargement; 8 pieces of paper for grain enlargement); half sheet Arches 120 Hot Press paper for non silver printing. Also Scotch tape, green painter's tape and cotton gloves.
Major Project #2, Part A (maquettes) <i>Photography is Magic</i>	Use supplied inkjet luster paper
Major Project #2, Part B (final) <i>Photography is Magic</i>	1 large print (printed on roll paper: 42 inches wide)

Note: You are entitled to all of the above materials. Unused materials from each assignment can be used for other purposes (such as personal photography projects) during the semester, but any materials that have not been picked up from Paul are forfeited *after the last day of classes*. Students will be charged for any extra sheet film or paper and ink they request beyond the allotted amount covered under the lab fee. Extra digital prints beyond the allotted number will be charged a fee of \$3.50 per square foot to cover extra ink and paper costs (\$2.50 for an 8.5"x11" print). Please discuss extra requests with the technician. **The technician will provide a written quote via email from digital@uoguelph.ca for any extra charges, and will issue a receipt for any payment made. Do not make a payment without receiving a receipt.**

Students supply:

SLR camera (film or digital) and related equipment, such as lens cleaning tissue, batteries, tripod, etc. Tripods and cameras can also be signed out from the department for 24-hour periods, or over the weekend.	Respirator mask P95 or N95 (available at the bookstore for about \$10 – required for Palladium printing)	USB-drive or other media to back up files
Mounting and Framing items as required (To be discussed at the framing demonstration. 5"x7" frame, magnets, mount board, etc. – frames can be bought cheaply at Victor gallery in Toronto)		

PHOTO DEPARTMENT PRINTING:

Self-printing is available Mo – Fri and Saturday when the lab is open (schedule to be posted on the door of Room 406). Paul MacDonald requires a minimum of 2 business days for printing services, so plan projects accordingly. Please see the weekly schedule for printing submission due dates.

TEXT:

No course text. Course materials will be posted on CourseLink.

FACILITIES:

The School of Fine Art & Music has its own facilities, including a digital lab with Macintosh computers, a black and white group darkroom, a graphic arts darkroom, a dry-room, a studio and a non-silver print area.

SAFETY:

Safety in the studio, etc. is a priority at all times. In order to ensure safety of all participants, the safety procedures/guidelines provided by the instructor must be followed. It is the responsibility of each student to attend any safety orientation that is provided.

ACADEMIC MISCONDUCT:

The university takes a very serious view of academic misconduct. Included in this category are such activities as cheating on exams, plagiarism, misrepresentation and submitting the same

material in two courses without written permission. Students should be familiar with the section on Academic Misconduct in the Undergraduate Calendar, and be aware that expulsion from the University is a possible penalty. If an instructor suspects that academic misconduct has occurred, that instructor has the right to examine the student orally on the content or any other facet of the submitted work. Moreover, in the College of Arts it is expected that unless a student is explicitly given a collaborative project, all submitted work will have to be done independently.

For Reference

Batchen, Geoffrey. *The Art of the Cameraless Photograph*. New York: Prestel, 2016.

Barthes, Roland. *Camera Lucida: Reflections on Photography*. New York: Hill and Wang, 1981.

John Berger (author) and Geoff Dyer (ed.). *Understanding a Photograph*. New York: Aperture, 2013.

Cotton, Charlotte. *Photography is Magic*. New York: Aperture, 2015.

Cotton, Charlotte; Klein, Alex (Alex P.). *Words Without Pictures*. New York: Aperture, c2009.

Editors of Phaidon Press. *Vitamin PH*. New York: Phaidon Press, 2006.

Fried, Michael. *Why Photography Matters as Art as Never Before*. New Haven: Yale University Press, 2008.

Rexer, Lyle. *The edge of vision: the rise of abstraction in photography*. New York: Aperture: 2009.

Squiers, Carol. *What is a Photograph?* New York: Prestel, 2014.

FOR REFERENCE:

- Cameraless resource at the Victoria and Albert Museum (<http://www.vam.ac.uk/content/articles/c/camera-less-photography-artists>)
- Aperture Foundation (<http://www.aperture.org/>)
- The New Museum (www.newmuseum.org)
- Photography portfolios and links: (<http://tinyvices.com/links/>)
- Hasted Kraeutler Gallery (www.hastedhunt.com)
- Yossi Milo Gallery (www.yossimilo.com)
- International Center of Photography (<http://www.icp.org/>)
- George Eastman House (<http://www.eastmanhouse.org/>)
- Picture Past Future Perfect research site (<http://www.picturedpastfutureperfect.com>)
- Stanford Encyclopedia of Philosophy (<http://plato.stanford.edu/>)
- Internet Encyclopedia of Philosophy (<http://www.iep.utm.edu/>)
- Artlex – Art Dictionary (<http://www.artlex.com/>)
- Tate Glossary (<http://www.tate.org.uk/collections/glossary/default.htm>)

SUPPLIERS AND LINKS:

B&H www.bhphotovideo.com	Photography supplier. Ships to Canada.
www.photoformulary.com	Non silver printing supplies
Bostick & Sullivan PO Box 16639 Santa Fe, NM 87506-6639 www.bostick-sullivan.com	Chemistry, paper, tools and advice for platinum printing.
Nymoc 24 McGee Street, Toronto, Ontario Tel: (416) 465-1929	Chemical supplier: potassium oxalate, sodium sulfite, EDTA and others. Call ahead and order by phone.
www.pictorico.com	Premium OHP Transparency Film
Victor Gallery 799 Queen Street West Toronto, ON M6J 1E4 416-504-1659	Inexpensive, good quality wood frames, in a wide variety of sizes and finishes.
Toronto Image Works 80 Spadina Avenue, Suite 207, Toronto 416-703-1999 www.torontoimageworks.com	Photography supplies and equipment
Henry's Locations in Toronto, Cambridge and Waterloo. www.henrys.com	Photography supplies and equipment

- Tips on digital negative printing and experimental processes: www.danburkholder.com

Dick, Arentz, *An Outline for Platinum Palladium Printing*. Second Edition, Dick Arentz, 1640 N. Spyglass Way, Flagstaff, AZ. 86004.