

<b>INSTRUCTOR:</b>	Susan Dobson
<b>TECHNICIAN:</b>	Paul Macdonald <a href="mailto:pamacdon@uoguelph.ca">pamacdon@uoguelph.ca</a> , ext 53736
<b>CLASS TIME:</b>	Mo/Wed 11:30 a.m. - 2:20 p.m.
<b>LOCATION:</b>	Zavitz Hall, Rm. 412
<b>OFFICE:</b>	Zavitz Hall, Rm. 409
<b>PHONE:</b>	ext. 56112
<b>E-MAIL:</b>	<a href="mailto:sdobson@uoguelph.ca">sdobson@uoguelph.ca</a>
<b>OFFICE HOURS:</b>	Wednesdays, 10:00 a.m. – 11:00 a.m. or by appointment.

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**LAB FEES:**

A compulsory lab fee of \$130 will be charged for materials and services 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).

**CALENDAR DESCRIPTION:**

Through close consultation with the instructor, students will continue advanced black and white, colour, mural printing, non-silver or digital photographic investigations towards producing an independent body of work. Opportunities for interdisciplinary approaches to photographic practice and the awareness of personal working methodologies will be encouraged.

***Prerequisite(s):*** SART\*4700

***Restriction(s):*** Registration is limited to students registered in the Art History or Studio Art specializations of the Bachelor of Arts program with an average of 70% in all ARTH and SART course attempts.

**COURSE DESCRIPTION:**

This course intends to further develop the students' conceptual and photographic skills towards a professional studio art practice. The emphasis will be on conceptual and project development, technical and aesthetic support, and exploring the relationship of formal and representational issues within the practice of photography. Classes will function to create an ongoing critical forum for the students with the purpose of developing a comprehensive body of work that will be exhibited in a professional gallery setting at the end of the term. As well, a strong emphasis will be placed upon the written responses to assigned readings and the completion of a fully developed artist statement.

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

***Note (2):*** This is a 1.0 credit course. **Each week, students are expected to spend approximately 8–12 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 OBJECTIVES:**

*Students will learn:*

- To conduct research - visually, textually, and materially - as a basis for the independent production of a body of work for public exhibition.
- To identify recent theory and terminology in relation to hybrid and digital forms of photography, such as post-photography, the post-medium condition, and post-internet art.
- Organizational and research skills by planning and mounting a group exhibition. This includes fundraising, construction, promotion, hospitality, and curatorial duties.
- Advanced photographic techniques, as required for individual projects.
- Literacy skills, by writing an Arts Council funding application and an artist statement.

**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.

**METHOD OF EVALUATION AND DUE DATES:**

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. Repeated absence from class, failure to participate or to observe due dates could result in a failing grade. Due dates are listed on the weekly schedule. *Late assignments will be marked down by 10% per day.*

<b>Assignment</b>	<b>Value</b>	<b>Due Date</b>
Proposal/Arts Council Application	10%	Presentations on ideas: Jan 11 and 16; full Arts Council Application is due Jan 30.
Mid-term Portfolio and Critique	20%	March 1 (files due to Paul for printing); Mar 6 (critique)
Written reading responses/vocabulary lists and participation in discussions	20%	Jan 18; Feb 2; Feb 27; Mar 13 (5% each)
Work in Progress (7.5%) and Maquette Critiques (7.5%)	15%	Work in progress must be shown to the instructor three times, at 2-3 week intervals. Maquette critiques: Feb 13; Feb 15.

Major Project (20%) and Artist Statement (5%)	25%	Artist Statement: March 22 Major Project: March 15 (files due to Paul for printing); March 22 (pre-install critique); April 5 (final critique)
Exhibition Planning	10%	Ongoing

### **COURSE REQUIREMENTS:**

- 1. Major project proposal and art council application (10%).** Students must present their project idea for the course with supporting visuals and research during scheduled class-time. Classmates will initiate a question and answer session in order to provide feedback. Based on feedback provided, students will then write a complete arts council application.
- 2. Mid-term portfolio (20%).** Students will produce a mid-term portfolio of at least 5 finished prints (16x20 or 20x24 or equivalent – please consult with the instructor) on the topic outlined in their arts council application.
- 3. Written responses to assigned readings and vocabulary list (20%).** Students will be assigned nine readings and seven video viewings based on contemporary photographic issues, to which they must write four short responses and develop a vocabulary list. This information will assist students in developing and defending the work that they make during the semester. Participation in discussions will be factored into the grade.
- 4. Work in Progress and Maquette critiques (15%)**  
Work in progress (maquettes) for the final exhibition prints must be discussed with the instructor at least three times at 2-3 week intervals throughout the course. Participation in maquette critique sessions is an important course requirement.
- 5. A significant body of work for exhibition and an artist statement (25%).** This is a 1.0 credit course, so this project requires a significant amount of work both in class and outside of class. Visual work must be based on visual, textual, and material research, and be well defended at critiques. Final work must be presented and mounted or displayed to professional standards. Regular participation in critiques is expected. The artist statement must detail the conceptual and aesthetic framework for the work. *Critiques should be treated like an exam and must not be missed.* (Artist Statement: 5%; Final Project and its critique: 20%)
- 6. Participation in critiques and in planning a public group exhibition (10%).** Students will present their final projects (or part of their final projects, as space permits) at the Boarding House Gallery in Guelph, and must form committees to organize, fundraise, and plan for the exhibition. Participation in critiques and in general gallery planning meetings is a required component of this course.

### **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.

**SUPPLIES COVERED BY THE LAB FEE:**

The \$130 lab fee covers basic B&W chemistry, inks, bulbs for studio lights, and other incidentals. The lab fee also covers the following supplies in support of specific projects:

Mid-term Assignment and Final Project	\$100 in printing (any size; any surface we have in stock. If your project does not involve printing, please discuss your project and a possible material substitution your instructor).
Maquettes and tests	25 sheets high quality 8.5" x 11" lustre inkjet paper

**Note:** You are entitled to all of the above materials for the duration of the course. 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 or printing that has not been used is forfeited after the last day of classes*. Lab fees cannot be redeemed for cash. 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 cost \$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 and with your instructor. **The technician will provide a written quote via email from [digital@uoguelph.ca](mailto: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.**

**SUPPLIES PROVIDED BY THE STUDENT:**

- Supplies, as required, above what is supplied under the lab fee. Projects may make use of digital, analogue, non-silver, or installation techniques, so it is not possible to list all supplies a student might choose to use. Students should budget for a final project of approximately 10 16x20 or 20x24 prints, mounted and hung to professional standards. Students can ask Paul MacDonald to print their exhibition prints (\$100 is covered under the lab fee. Additional printing costs \$3.50 per square foot for standard photo quality inks and paper), or they can outsource their work to Toronto for printing. Toronto Image Works and Pikto offer discounted rates for students. Bulk printing options at Toronto Image Works are particularly cost effective, as they offer student discounts. Students can mount their own work (they should budget for mount board, tissue, and an X-acto knife), or have their work mounted in Toronto or by Paul MacDonald. Some students choose to work with alternative processes and installation. They should discuss potential costs for their planned project with their instructor and technician in advance.
- Students often choose to host an opening event for the exhibition, send out invitations, and sometimes even print a book showcasing student work. In the past, students have organized fundraisers to help cover these costs.

*Other items students might need:*

- A manual DSLR camera (the department also has some available for student sign out), spare camera batteries, and camera manual
- Tripod (the department also some available for students sign out)

- Medium or large format film in colour or black white (can be purchased from the department)
- Negative sleeves for 35mm, medium, or large format film (department can supply these by the sheet at cost)
- Professional processing for 35mm, medium format and 4x5 colour film (B&W film can be hand processed on site).
- *Darkroom/digital lab kit*: Scissors, pen, pencil, masking tape, USB key or hard drive for backing up files.
- Black and white fibre-based darkroom paper for students working with B&W analogue materials.

#### **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.

**TEXTBOOK:** No textbook is required for this course. Required and optional readings will be supplied on Course Link.

#### **TECHNICAL REFERENCE:**

For online tutorials: [http://www.russellbrown.com/tips\\_tech.html](http://www.russellbrown.com/tips_tech.html)  
<http://www.reframingphotography.com/content/photo-tutorials>

#### **READINGS:**

<b>Due January 18: Hybrid Forms</b>	
<b>Read:</b>	<p><i>Ocean of Images, New Photography 2015</i>, by Celia White, Published 26/11/2015, Studio International.</p> <p><i>Depth of Focus</i>, by Chris Wiley, Frieze Magazine, 01/11/11</p>
<b>Videos and Slides:</b>	<p>Ocean of Images: New Photography 2015, Museum of Modern Art, NY  <a href="https://www.youtube.com/watch?v=K60WkuN2uZg">https://www.youtube.com/watch?v=K60WkuN2uZg</a></p> <p>Slide show of images from the New Photography exhibition <a href="http://www.moma.org/calendar/exhibitions/1539#slideshow">http://www.moma.org/calendar/exhibitions/1539#slideshow</a></p> <p>Erin Shirreff &amp; Tony Smith Go Way Back  <a href="https://www.youtube.com/watch?v=LL9ZNgkem8k">https://www.youtube.com/watch?v=LL9ZNgkem8k</a></p> <p>Arts.21   Thomas Demand in the New National Gallery</p>

	<p><a href="https://www.youtube.com/watch?v=UA2AdLo0rDQ">https://www.youtube.com/watch?v=UA2AdLo0rDQ</a></p> <p>Idris Khan (Artist Talk): Conversations with Contemporary Artists  <a href="https://www.youtube.com/watch?v=suvGTEwEdZ4">https://www.youtube.com/watch?v=suvGTEwEdZ4</a></p>
<b>Due February 2: What is a Photograph?</b>	
<b>Read:</b>	<p><i>Nine Years, A Million Conceptual Miles</i>, by Charlotte Cotton, 2013, <a href="http://aperture.org/magazine">http://aperture.org/magazine</a></p> <p><i>What is a Photograph?</i> Exhibition catalogue essay by Carol Squiers, publ. by Prestel, 2014. View samples of the exhibition here: <a href="http://www.icp.org/exhibitions/what-is-a-photograph">http://www.icp.org/exhibitions/what-is-a-photograph</a></p>
<b>Watch:</b>	<p><i>New Directions in Contemporary Photography</i>  Charlotte Cotton, Anne Hardy, Clarisse D'Arcimoles and Aaron Schuman in conversation  7.30pm, Monday 17 January 2011  <a href="https://www.youtube.com/watch?v=rSugcQg4jpM">https://www.youtube.com/watch?v=rSugcQg4jpM</a></p>
<b>Due Feb 27: The Post Photographic Condition, Le Mois de la Photo 2015</b>	
<b>Read:</b>	<p><i>Le Mois de la Photo: Making sense of the photograph in the web era</i>, By Shaun Pett, The Guardian, Tuesday 15 September 2015</p> <p><i>The Post Photographic Condition</i>. An interview with Joan Fontcuberta. Sep 16, 2015. <a href="https://anti-utopias.com/newswire/post-photographic-condition">https://anti-utopias.com/newswire/post-photographic-condition</a></p>
<b>Watch:</b>	<p>In honour of the exhibition <i>The Itinerant Languages of Photography</i>, Catalan photographer Joan Fontcuberta delivered the keynote lecture for the international symposium "The Itinerant Languages of Photography" (November 21--23, 2013).</p> <p><a href="https://www.youtube.com/watch?v=LV2_yMG-VI8">https://www.youtube.com/watch?v=LV2_yMG-VI8</a></p>
<b>Due March 13: Post Internet Art and the Poor Image</b>	
<b>Read:</b>	<p><i>In Defense of the Poor Image</i>, Hito Steyerl, e-flux journal #10, 2009.</p>

	<p><i>What is Post Internet Art? Understanding the Revolutionary New Art Movement</i>, Ian Wallace, <a href="http://www.artspace.com">www.artspace.com</a>, March 18, 2014.</p> <p><i>The Perils of Post-Internet Art</i>, Brian Droitcour, Art in America, March 3, 2014</p>
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