



SART*4720 Photography IV

Winter 2020

Section(s): C01

School of Fine Art and Music

Credit Weight: 1.00

Version 1.00 - November 04, 2019

1 Course Details

1.1 Calendar Description

This course will emphasize research, problem solving, technical experimentation, and material and aesthetic project development. Students can choose to work with black and white, colour, non-silver, digital or hybrid photographic techniques in order to produce a body of work for exhibition. Opportunities for interdisciplinary approaches to photographic practice and independent and sustained research methodologies will be encouraged. The course will also cover professional skills, such as how to write an artist statement, how to apply for funding, and how to organize, curate and install a group exhibition.

Pre-Requisites:

SART*4700

Restrictions:

Registration is limited to students registered in the Art History or Studio Art specializations with an average of 70% in all ARTH and SART course attempts. This is a Priority Access Course. Some restrictions may apply during some time periods.

1.2 Course Description

This course will assist students in developing a professional studio art practice. The emphasis will be on conceptual project development, technical and aesthetic support, and exploring the relationship of formal and representational issues within the practice of photography. Classes will create an ongoing critical forum for 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.

1.3 Timetable

A detailed week-by-week timetable will be posted on CourseLink.

1.4 Final Exam

Critiques take the place of exams. They are scheduled at regular intervals during class time, and are listed on the detailed week-by-week schedule on CourseLink.

2 Instructional Support

Instructor Support: You can see me for extra help during all scheduled Work Periods. If you need to speak to me privately, come to my drop-in office hour on Wednesdays from 2:30 - 3:30 p.m. If I am with another student when you arrive, please knock so that I know that you are waiting. I will schedule other meeting times by appointment only for students who have class on Wednesday afternoon.

Office: Zavitz 409

Email: sdobson@uoguelph.ca

Technician Support: The photography technician is Paul MacDonald. His hours are Mo-Fri 8:30 a.m. - 4:30 p.m. Paul provides technical assistance, health and safety advice, equipment sign out, and printing services. The best time to ask Paul for assistance is on weekdays between 8:30 a.m. and 11:20 a.m., and all day on Fridays, as there are no classes running at these times. Paul's contact information is:

Office: Zavitz 406B

Phone: 519-824-4120 x53736

Email: pamacdon@uoguelph.ca

GSA Support: The class will have occasional support from a graduate student, who will be

introduced in class.

Extra Facility Access:

The labs will be open on some evenings and on Saturdays, usually beginning around the third week of the semester. An undergraduate photo monitor will supervise the space during these times. Exact times will be posted on the door of Zavitz 406 by the third week of the semester, and an announcement will be posted on CourseLink. Access ends after the last scheduled class.

3 Learning Resources

3.1 Required Resources

Readings and Videos (Readings)

These readings and videos are required and are all available on CourseLink:

Due January 20: Being: New Photography 2018	
Read:	<p>British Journal of Photography. "Being: New Photography 2018 at MoMA from 18 March", by Maisie Skidmore</p> <p>http://www.bjp-online.com/2018/03/momanewphotog2018/</p> <p>The New York Times. "What's New in Photography? Humanism, MoMA Says," by Arthur Lubow</p> <p>https://www.nytimes.com/2018/03/09/arts/design/museum-of-modern-art-being-new-photography.html</p>

	<p>The Brooklyn Rail. "Being: New Photography," by Graham W. Bell</p> <p>https://brooklynrail.org/2018/06/artseen/Being-New-Photography-2018</p> <p>ARTNEWS. "The Browser: MoMA's Gripping 'New Photography' Goes Behind the Lens," by Alex Greenberger http://www.artnews.com/2018/03/22/browser-momas-gripping-new-photography-goes-behind-lens/</p>
<p>Look at the images in the exhibition and listen to the audio of artists talking about their work</p>	<p>https://www.moma.org/calendar/exhibitions/3886</p>
<p>Due January 29: Ocean of Images and What is a Photograph? 2014/2015</p>	
<p>Read:</p>	<p>Ocean of Images, New Photography 2015, by Celia White, Published 26/11/2015, Studio International.</p> <p>What is a Photograph? Exhibition catalogue essay by Carol Squiers, publ. by Prestel, 2014. View samples of the exhibition here: http://www.icp.org/exhibitions/what-is-a-photograph</p>

Videos and Slides:	<p>Ocean of Images: New Photography 2015, Museum of Modern Art, NY</p> <p>https://www.youtube.com/watch?v=K60WkuN2uZg</p> <p>Slide show of images from the New Photography exhibition http://www.moma.org/calendar/exhibitions/1539#slideshow</p> <p>Erin Shirreff & Tony Smith Go Way Back</p> <p>https://www.youtube.com/watch?v=LL9ZNgkem8k</p> <p>Arts.21 Thomas Demand in the New National Gallery</p> <p>https://www.youtube.com/watch?v=UA2AdLo0rDQ</p> <p>Optional: Idris Khan (Artist Talk): Conversations with Contemporary Artists</p> <p>https://www.youtube.com/watch?v=suvGTEwEdZ4</p>
Due Feb 24: The Post Photographic Condition, Le Mois de la Photo 2015	

<p>Read:</p>	<p>Le Mois de la Photo: Making sense of the photograph in the web era, By Shaun Pett, The Guardian, Tuesday 15 September 2015</p> <p>The Post Photographic Condition. An interview with Joan Fontcuberta. Sep 16, 2015. https://anti-utopias.com/newswire/post-photographic-condition</p>
<p>Watch:</p>	<p>Catalan photographer Joan Fontcuberta delivered the keynote lecture for the international symposium "The Itinerant Languages of Photography" (November 21–23, 2013).</p> <p>https://www.youtube.com/watch?v=LV2_yMG-VI8</p>
<p>Due March 9: Post Internet Art and the Poor Image</p>	
<p>Read:</p>	<p>What is Post Internet Art? Understanding the Revolutionary New Art Movement, Ian Wallace, www.artspace.com, March 18, 2014.</p> <p>The Perils of Post-Internet Art, Brian Droitcour, Art in America, March 3, 2014</p> <p>Optional: In Defense of the Poor Image, Hito Steyerl, e-flux journal #10, 2009.</p>

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3.2 Recommended Resources

Online Tutorials (Website)

<http://www.linkedin.com/learning>

Guelph students have free access to this resource

3.3 Additional Resources

Tutorials (Website)

http://www.russellbrown.com/tips_tech.html

Technical tutorials (Website)

<http://www.reframingphotography.com/content/photo-tutorials>

4 Learning Outcomes

4.1 Course Learning Outcomes

By the end of this course, you should be able to:

1. This course seamlessly blends theoretical learning with Experiential Learning components. Students will develop employable skills as professional artists and apply theoretical learning to practical and applied workplace scenarios. Specifically, students will learn:
 - Literacy skills, by writing a project proposal in the form of an arts council application, and a professional artist statement.
 - Research skills - visual, textual, and material - as a basis for the independent

production and installation of a body of work for public exhibition.

- Organizational skills, through planning and mounting a group exhibition. This will include fundraising, promotion, hospitality, curation, installation and documentation.
- Advanced photographic and lighting techniques using equipment and software as found in professional workplaces.
- Critical thinking and analysis, through peer assessment and reflection in critiques, class discussions and in writing.

2. 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.

5 Teaching and Learning Activities

6 Assessments

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. Critiques are mandatory. They take the place of exams and are factored into each assignment grade. Late assignments will be marked down by 10% per day.

6.1 Assessment Details

Proposal/Arts Council Application (10%)

Date: Presentations on ideas: Jan 8; revised final plan: Jan 27.

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 project proposal, modelled on an arts council grant application.

Work-in-Progress Critiques (40%)

Date: Jan 22; Feb 3; Feb 12; Mar 2

Four work-in-progress critiques (10% each). There will be four in-progress critiques, scheduled approximately 10 days apart, for which students are required to bring a minimum of five 8.5 x 11 prints. Attendance and active participation will be graded.

Reading and Video Package Responses (20%)

Date: Jan 20; Jan 29; Feb 24; Mar 9

Four written responses to assigned reading and video packages (5% each)

Students will be assigned reading and video packages 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.

Body of work for exhibition and artist statement (20%)

Date: Artist Statement: March 18; Major Project: March 11 (mural files due to Paul for printing); March 22 (install work in gallery); April 1 (final critique)

A significant body of work for exhibition and an artist statement (20%).

This is a 1.0 credit course, so this project requires a significant amount of work both in class and outside of class. It is expected that students will produce 8-10 20" x 24" prints or an equivalent (consult with the instructor). 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.

Participation in a public group exhibition at the Boarding House in Guelph (10%)

Date: Ongoing

Participation in a public group exhibition at the Boarding House in Guelph (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 general gallery planning meetings is a required component of this course.

7 Course Statements

7.1 Safety

Safety in the studios and processing areas is a priority at all times. In order to insure the safety of all participants, the safety guidelines and technical procedures provided by the instructor and the technician must be followed without exception. It is the responsibility of each student to attend all safety orientation sessions that are provided. Students with sensitive skin and/or respiratory ailments should check the posted Material Safety Data sheets and consult with the technician.

7.2 Lab Fees

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. 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 for any extra charges, and will issue a receipt for any payment made. Do not make a payment without receiving a receipt.

7.3 Supplies

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 ten 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)
- 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.

7.4 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.

7.5 Area Coordinator

Any issues in the photography department should be reported to the photo area coordinator Susan Dobson, either in person during office hours or via email to sdobson@uoguelph.ca

8 University Statements

8.1 Email Communication

As per university regulations, all students are required to check their e-mail account regularly: e-mail is the official route of communication between the University and its students.

8.2 When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. The grounds for Academic Consideration are detailed in the Undergraduate and Graduate Calendars.

Undergraduate Calendar - Academic Consideration and Appeals

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml>

Graduate Calendar - Grounds for Academic Consideration

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

Associate Diploma Calendar - Academic Consideration, Appeals and Petitions

<https://www.uoguelph.ca/registrar/calendars/diploma/current/index.shtml>

8.3 Drop Date

Students will have until the last day of classes to drop courses without academic penalty. The deadline to drop two-semester courses will be the last day of classes in the second semester. This applies to all students (undergraduate, graduate and diploma) except for Doctor of Veterinary Medicine and Associate Diploma in Veterinary Technology (conventional and alternative delivery) students. The regulations and procedures for course registration are available in their respective Academic Calendars.

Undergraduate Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml>

Graduate Calendar - Registration Changes

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/genreg-reg-regchg.shtml>

Associate Diploma Calendar - Dropping Courses

<https://www.uoguelph.ca/registrar/calendars/diploma/current/c08/c08-drop.shtml>

8.4 Copies of Out-of-class Assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

8.5 Accessibility

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required; however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to book their exams at least 7 days in advance and not later than the 40th Class Day.

For Guelph students, information can be found on the SAS website
<https://www.uoguelph.ca/sas>

For Ridgetown students, information can be found on the Ridgetown SAS website
<https://www.ridgetownc.com/services/accessibilityservices.cfm>

8.6 Academic Integrity

The University of Guelph is committed to upholding the highest standards of academic integrity, and it is the responsibility of all members of the University community—faculty, staff, and students—to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff, and students have the responsibility of supporting an environment that encourages academic integrity. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

Undergraduate Calendar - Academic Misconduct
<https://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml>

Graduate Calendar - Academic Misconduct

<https://www.uoguelph.ca/registrar/calendars/graduate/current/genreg/index.shtml>

8.7 Recording of Materials

Presentations that are made in relation to course work - including lectures - cannot be recorded or copied without the permission of the presenter, whether the instructor, a student, or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

8.8 Resources

The Academic Calendars are the source of information about the University of Guelph's procedures, policies, and regulations that apply to undergraduate, graduate, and diploma programs.

Academic Calendars

<https://www.uoguelph.ca/academics/calendars>
