

Course: **AR2350 Photography I**

Session: **January 6, 2010- April 14, 2010**

Monday and Wednesday 2:30 – 5:20 p.m.

Credit/Hours: (3-0-3) U.T. 6 Deliver Lecture/lab

Transfer:

Prerequisite: AR 1370 (Visual Fundamentals II) and DD 1380 (Design Fundamentals).

Instructor: Laura St.Pierre Office 102 (Studio B)  
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Calendar

Description: An introductory studio course investigating the technical and conceptual aspects of digital photography as a contemporary art medium. Students will learn to use basic digital photographic equipment and to manipulate images.

Course Content: This studio course introduces the fundamental principles and techniques of digital photography. Lectures will address the historical and theoretical underpinnings of photography as a creative medium and present a survey of contemporary photographic practices. Students will gain technical skills in the operation of a digital SLR camera, RAW capture and conversion, file management, lighting, image manipulation with Adobe Photoshop, and output. Assignments will challenge students formally, technically, and conceptually, and will require a high degree of autonomous research, experimentation, and problem solving.

During this course students will:

1. Develop a basic understanding of digital SLR cameras and how to use them, including exposure, focus, and white balance.
2. Further develop Photoshop skills, especially those pertinent to digital photography and the manipulation of RAW files.
3. Demonstrate and discuss their knowledge of the basic elements and principles of art and design as they pertain to photography, including balance, rhythm, repetition, dominance, contrast and variety, and develop a more advanced understanding of compositional strategies.
4. Acquire a basic understanding of the history, theory and contemporary practice of photography, and develop a

common vocabulary to discuss and critique both their own assignments and the work of other artists.

Evaluation: **CRITERIA FOR EVALUATION**

1. The level of creativity and craftsmanship demonstrated.
2. The degree of knowledge and understanding of the technical aspects of digital image capture and manipulation, and a demonstrated ability to apply the basic principles of two-dimensional design to photography.
3. Portfolio presentations will be required throughout the duration of this course.
4. Participation grade is established by your level of enthusiasm, commitment, involvement and flexibility in both studio and individual/collective critiques.

**ASSESSMENT AND GRADING:**

**Midterms 1 and 2:**

Midterm portfolios will be evaluated at the end beginning of February and the beginning of March. Marks obtained at midterms constitute 50% of the final grade (25% in February and 25% in March).

**Final Portfolio:**

**\*includes all work from the beginning of the semester\***  
40% of the final grade

**Participation**

10% of the final mark is allocated to attendance and participation during class activities and critiques.

\*Overdue portfolios will be penalized a minimum of one letter grade per late day.

Timeline: Studio based activities in addition to home assignments to be determined by the instructor. Fieldwork may require visits to museums and galleries. Students will be expected to invest a minimum of three hours a week outside of class.

Required Materials: List of materials will be supplied by the instructor on a weekly basis. No text is required.  
Total cost for materials- maximum \$250.00.

Additional Costs: NA

Attendance: MORE THAN 20% ABSENTEEISM MAY CONSTITUTE A FAILURE EXCEPT FOR MEDICAL OR EXTENUATING CIRCUMSTANCES IN WHICH CASE A DOCTOR'S LETTER MAY BE REQUIRED.

Plagiarism: Plagiarism is cheating. The instructor reserves the right to use electronic plagiarism detection services. See P. 33-43 of the Calendar for more details, and for explanation of many other policies and regulations

## **STUDIO PROCEDURES**

Absolutely NO cell phones or text messaging during class.

Students are responsible for booking equipment to use outside of class time. Students are responsible for equipment while it is signed out to them, and will be asked to cover costs associated with repairs or replacement of any lost or damaged equipment.

Students are expected to have their supplies and necessary equipment with them at the beginning of class.

Students are expected to set up work prior to class commencing, so that lectures and demonstrations can proceed uninterrupted. These will not be repeated for latecomers. Many students will be using the studio, so it is important to maintain care in setting up and cleaning of the space you use, and to exhibit consideration towards workspace, materials and other students.

If there is any doubt as to the safety of the work being undertaken while the instructor is absent the students will consult with the technician before continuing the work.

## **AR 2350 Photography I Digital Photography Instructor: Laura St.Pierre Syllabus (Draft)**

### Week 1

Lectures: Subject and Content: How to read a photograph  
Contemporary Photography: Overview

Demos: Equipment overview  
Camera Basics: exposure, aperture, ISO, shutter speed

General Info: Course outline, equipment care and sign-out procedures

Assignment 1: Take 10 photographs of similar subjects but varying content  
Experiment with exposure

### Week 2

Lecture: A Concise History of Photography, Part I

Demos: Importing and converting raw images into Photoshop  
Lossless vs lossy file formats  
Workflow Basics  
Basic Photoshop adjustments using layers

Assignment 2: Self portrait in a significant place, adjusted in Photoshop using layers

### Weeks 3 + 4

Lectures: Compositional Strategies (subtractive composition)  
Objects and Interiors: Narrative Possibilities  
Gabriel Orozco, Fishli and Weiss, Richard Wentworth, Nathalie Gosselin, Douglas Coupland, Edward Burtynsky, Alain Paielement, Steve Payne, Olga Chagaoutdinova, Thomas Kneubuhler, Karin Bubas, Alec Soth, Katharina Bosse, Nigel Shafran, Laura Letinsky...

Demos: Controlling depth of field  
White balance  
More advanced adjustments using Photoshop (Curves)

Assignment 3: Four object studies with narrative (2 found, 2 staged), exploring compositional strategies and depth of field

Midterm I Portfolio due

### Weeks 5+6

Lecture: Landscape/ Cityscape: Human Intervention on the Land  
Alfred Stieglitz, Ansel Adams, the New Topographics, Robert Adams, Lewis Baltz, Stephen Shore, Richard Long, Robert Smithson, Hamish Fulton, Joel Sternfeld, Jitka Hanzlova, Andreas Gursky, Justine Kurland, Walter Niedermeyer, Edward Burtynsky, Jocelyn Philibert...

Demos: Sharpening  
Resizing, resampling, printing  
Using masks in Photoshop  
Photomerge

Assignment 4: Series of landscape/cityscape photographs, experimentation with formats (triptych, split compositions, panorama, scale)

### Week 7 + 8

Lecture: Portraiture: self-portraits, staged portraits, snapshot portraits, THE GAZE  
Edward Sheriff Curtis, Walker Evans, Cecil Beaton, August Sander, Martin Parr, Cindy Sherman, Philip Lorca diCorcia, Shizuka Yokomizo, Rineke Dijkstra, Albrecht Tubke, Evergon, Bettina Voh Zwehl, Thomas Ruff, Gillian Wearing, Joel

Sternfeld, Jitka Hanzlova, Helen Van Meene, Sam Taylor-Wood, Katy Grannan, Zwelethu Mthethwa, Nan Goldin, Robert Maplethorpe...

Demos: Continuous lighting equipment and techniques

Assignment 5: Mimic your favorite portrait artists' methods and strategies: series of 10-20 photographs of yourself, another person or people

Midterm II portfolio due

### Week 9 + 10

Lectures: The Staged and the Constructed

Janieta Eyre, Jeff Wall, Thomas Demand, Vic Munoz, Sandy Skoglund, Gregory Crewdson, Diana Thorneycroft, Silvie Laliberte, Adad Hannah, Mathieu Brouillard, Laurie Simmons, James Casebere, Yinka Shonibare...

Assignment 6: Photograph a construction or staged scenario, full-scale (1) or miniaturized (2)

### Week 10 + 11

Lecture: Photomontage and Combination Printing: Before and After the Digital Age

John Heartfield, Hannah Höch, Kurt Schwitters, Raoul Hausmann, Johannes Baader, Richard Hamilton, Nigel Henderson, Robert Rauschenberg, Isabelle Hayeur, ChenLingyang, Pierre et Gilles, Nancy Burson, Tibor Kalman, Daniel Lee, Jason Salavon, Aliz and Cucher, Jeff Weiss, Oliver Wasow, Pedro Meyer, Simen Yohan, Barry Frydlander, Jeff Wall.....

Demos: Photoshop tools and methods for combining photographs (review of layers and masks, extreme color management, blending, stamp/clone, free transform, etc)

Assignment 7: Photomontage/ Combination assignment using your own images or a combination of found and your own images.

### Week 12-13

Assignment 8: Independent project, to be discussed with instructor.