

ART4660: Special Topics in Photography: The Extended Image

Instructor:

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Office- KVA 323 (office hours M&W 10:30-11:00 and by appointment)

Objectives:

This studio class explores the photograph in contemporary art. Students will learn to extend the photograph through various ways including: installation, projection, collage and montage, public art, collaboration, mixed media, computer, and other means. Projects and readings will be given to cover various technical, aesthetic and conceptual issues. Students are expected to develop both a visual and verbal vocabulary around the theories and concerns surrounding photography. Field trips will be required for this course.

At the successful completion of this course students should demonstrate growth in the following DOVA Learning Outcomes:

Possess a basic knowledge of visual culture.

Demonstrate advanced abilities in generating innovative solutions to traditional and non-traditional problems in visual media.

Be able to demonstrate basic competencies in photography, and digital visual media and possess the knowledge and skills to be successful in their area of emphasis.

Possess skills in oral and written communication as they pertain to the visual arts.

Be able to think critically. Students should be able not only to analyze a work of art using traditional methods, but should also be able to develop thoughtful new interpretations.

Be able to express their personal thoughts, ideas, or emotions through visual media.

Assignments:

The course assignments are designed to allow you the opportunity to gain a working knowledge of this area of photography. You are encouraged to fulfill the assignments in the most creative and exciting way you possible can. The work you hand in is expected to be of the highest quality- work prints are not acceptable, etc. You are responsible for all assignments missed due to absences. Late assignments will not be accepted for full credit.

Attendance:

Attendance is very important to you success in this class; therefore, you are allowed 2 absence and 2 latenesses. Your final grade will be dropped a ½ grade per absence above the allotted 1. A lateness is treated like half an absence. Four absences will result in the grade of

E/F. It is the responsibility of anyone who misses a class to find out what was covered, whether or not he or she has a legitimate reason/excuse to be absent.

Absences due to religious observances are justified; please notify me of this occurrence. Anyone with special requirements for successful course completion should notify me as soon as possible so accommodations may be made.

Criteria For Evaluation:

You will be evaluated on the following:

- Prompt completion of project assignments.
- Depth, clarity, creativity and thoroughness of exploration for project possibilities.
- Technical competency.
- Participation in class discussions, lectures, demonstrations, lab sessions and critiques.
- Evidence of rigorous studio practice

Grading:

Projects:

15% - Time: Collapsed/Expanded

15% - Audio & Image

15% - Projection

15% - Body, Space, Image

10% - Un/Rest

15% - Public Art

Other:

5% - Participation

10% - Documentation of your work

Other:

Disability Accommodation: Any student requiring accommodations or services due to a disability must contact Services for Students of Disabilities (SSD) in room 181 of the Student Service Center. SSD can also arrange to provide course materials (including this syllabus) in alternative formats if necessary.

PPM 3-34 notes: "When students seek accommodation in a regularly scheduled course, they have the responsibility to make such requests at the Center for Students with Disabilities before the beginning of the quarter [semester] in which the accommodation is being requested. When a student fails to make such arrangements, interim accommodations

can be made by the instructor, pending the determination of the request for a permanent accommodation.”

Academic Dishonesty. As specified in PPM 6-22 IV D, cheating and plagiarism violate the Student Code. Plagiarism is “the unacknowledged (uncited) use of any other person’s or group’s ideas or work.” Students found guilty of cheating or plagiarism are subject to failure of a specific assignment, or, in more serious cases, failure of the entire course.

Emergency Closure: In the event of an extended campus closure I will continue to provide instruction and interaction via email. My email address is joshuawinegar [at] weber.edu; you can expect an email message from me on Monday and Wednesday of each week during the closure. The message may contain a file attachment that will provide a lecture substitute, directions for any assignments and readings, and any other relevant information. You are to complete the assignment by the given due date and submit it as an attachment to an email message back to me. Class critiques will most likely be postponed until students are able to return to campus.

It is imperative that you provide an email address linked to an email account that you plan to access on a regular basis and which has adequate storage capacity for transmitting documents. I will collect your email address and verify its availability during the first week of class. Please let me know by the end of the first week of the semester if you do not have access to a computer and/or the Internet from your home.

Core Beliefs. According to PPM 6-22 IV, students are to “[d]etermine, before the last day to drop courses without penalty, when course requirements conflict with a student’s core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student’s request must articulate the burden the requirement would place on the student’s beliefs.”

Cell phones texting: Cell phones should be set to “vibrate” during class, and you should not make calls or text while in class. If you must take a call (emergency or family issues) please step outside the classroom. All students should register their cell phone number with Weber State’s Code Purple alert system, to be informed of emergency University closures, etc.

Date

Details

Date	Details
Mon Jan 6, 2014	Introduction to course objectives and requirements
Wed Jan 8, 2014	Time and Photography: Sequencing, Collage, and Montage
Thu Jan 9, 2014	Last day to submit work to the student exhibition
Fri Jan 10, 2014	Visiting Artist Lecture
Mon Jan 13, 2014	Lab Session
Wed Jan 15, 2014	Photoshop Demo
Mon Jan 20, 2014	Martin Luther King Jr Day- no classes
Wed Jan 22, 2014	Lab Session UN/REST
Mon Jan 27, 2014	Lab Session
Wed Jan 29, 2014	Image & Sound Sound Recording Demo
Mon Feb 3, 2014	DUE: Time and Photography: Sequencing, Collage, and Montage (ART 4660 WSU Spr 14 31821)
Wed Feb 5, 2014	Critique- those we missed on Monday Lab Session
Mon Feb 10, 2014	Lab Session Work in Progress Critique: UN/REST
Wed Feb 12, 2014	Lab Session
Mon Feb 17, 2014	President's Day- no classes
Wed Feb 19, 2014	DUE: Image & Sound
Mon Feb 24, 2014	Image & sound critique 2 Projection
Wed Feb 26, 2014	Lab Session
Mon Mar 3, 2014	Lab Session UN/REST critique
Wed Mar 5, 2014	Marketing Photograph as object Public Art
Mon Mar 10, 2014	projection layout Spring Break 10th-14th
Wed Mar 12, 2014	Spring Break 10th-14th
Mon Mar 17, 2014	critique group DUE: Projection assignment

Date	Details
Wed Mar 19, 2014	Hikmet Loe Presentation Lab Session
Mon Mar 24, 2014	Projection Critique 2
Wed Mar 26, 2014	Lab Session Lydia Gravis Presentation
Mon Mar 31, 2014	Lab Session UN/REST final edit critique
Wed Apr 2, 2014	Lab Session
Sat Apr 5, 2014	UN/REST exhibition
Mon Apr 7, 2014	Free day
Wed Apr 9, 2014	Work in Progress Critique: Public Art
Mon Apr 14, 2014	Lab Session
Wed Apr 16, 2014	Visiting Artists: Lucia Momu DUE: Public Art
Fri Apr 18, 2014	BFA Thesis Show Opening
Sat Apr 19, 2014	Public Art Exhibition
Mon Apr 21, 2014	Free Day
Wed Apr 23, 2014	Last day to hand things in

Assignments:

Time and Photography: Sequencing, Collage, and Montage

Individual photographs give us a record of a single moment removed from the “march of time” without a before and after. Throughout the history of photography, photographers have pursued ways to overcome this “limitation” in a variety of ways such as sequential series and collage/montage. These techniques change the timeline of the image(s) and create, or secure, its meaning within the context of other images or additional visual cues.

This assignment will explore the ways in which meaning, narrative, and time can collapse and/or expand through the application of sequential images and collage/montage. You are to create multiple works using a range of techniques to examine the similarities and differences between them. They are:

A Sequence of Images: Use a minimum of four individual images to create a piece.

Seamless Collage/montage: Create a minimum of two seamlessly collaged images (digital or analog).

Collage/montage with obvious editing: Create a minimum of two analog montage images where the alterations are obvious.

Think about the relationship between the different techniques you will employ and the meaning of the images. How does the technique create, alter, or secure meaning? What is the difference between multiple single images vs fragments of many collapsed into one? How does the appearance of the alteration change the reading of the work (seamless vs obvious vs multiple)? What does the technique do to the timeline of the works (clarify, confuse, explain, lie, create, etc)? How is time measured (fraction of a second, decades, days)? How does the timeline influence the reading of the work? What does the technique do to the narrative of the work?

A slide lecture will be given to clarify the assignment.

UN/REST

For this project you are to create works for a collaborative themed exhibition titled UN/REST.

Rest can be defined as a bodily state characterized by minimal functional and metabolic activities, freedom from labor, a state of motionlessness, or repose of death. Unrest can refer to a disturbed or uneasy state. This exhibition will explore the dichotomies of the two words. The exhibition will not take place in a normal whitespace gallery but instead in the room(s) of a local motel. The motel room is thematically related and a metaphor for the ideas behind the exhibition. Motels are designed with the purpose of rest and are intended to be comfortable but they often fall short of their intent and fail at their purpose.

Beyond considering the theme and creating works specific to it, this project is designed to give you the experience of putting together a collaborative exhibition (you will work together to curate, edit, market, install, etc.). It will also give you experience in creating your own exhibition opportunities that are not reliant on the mainstream gallery system.

The exhibition date will be set later in the semester. Framing is not required but the works selected for the show should be exhibition ready. We will have several work in progress critiques before the exhibition (Check the calendar for those dates- those critiques are not optional).

Image & Sound

This assignment is designed to give you a basic introduction to sound recording and the possibilities of incorporating audio with your work.

You are to create a minimum of two still images or two continuous take videos that have limited (or no) camera movement and movement within the scene.

For each photo/video you will create a minimum of two sound recordings: To describe/explain the two different types of sound we will borrow from film theory and use the terms diegetic and non-diegetic. Diegetic sound is sound which emanates from the world of the visual (image of car peeling out – audio of tires squealing). Non-diegetic is sound whose origin is from outside the world of the imagery (for example the music soundtrack of a film). You must have a minimum of one diegetic and one non-diegetic sound element for each visual.

The length of the sound should be whatever you feel is appropriate for your works, but should not be an arbitrary decision. How the sound element is presented is also a choice you need to make (Should it be isolated with headphones or played through speakers? What volume? What direction? Etc.)

How the visual elements are presented is also a choice you need to make based on what you feel is appropriate for the work (Think about prints vs. projections. Think about scale. Etc.)

For critique we will view each visual (minimum of two) with the diegetic sound you captured, the non-diegetic sound you created, and silent. Be prepared to talk about the differences between them. How does the sound change the work? How does it change the viewing experience? Etc.

You must talk to me prior to the day of critique to let me know what equipment you will be using (or need) to present your work. You must also have all the technical aspects of the work figured out so critique goes smoothly and time is not wasted.

Your lab time should be used efficiently- edit images, get feedback, work on the audio, get help, ask questions, etc.

(To clarify, the minimum requirements are 2 visuals, each with a minimum of 1 diegetic sound element and 1 non-diegetic sound element for a minimum of 4 total sound elements)

Check the calendar for the due date.

Projection

For this assignment you are to use multi-channel projections to explore the relationship between images and create immersive environments.

"Multi-channel" is the art world term for work that contain multiple display devices (monitors, projectors, etc) in the same space. You are to use a minimum of display devices simultaneously for your piece. The arrangement of those screens should not be arbitrary, but rather a decision that is thought out and appropriate for your work (scale?, facing imagery? corner? adjacent? etc.). Think about the relationship between the images and how the placement can create, enhance or change meaning. You must show me an exhibition layout one week before the critique so we can plan accordingly.

You are free to use still or video imagery (or a combination of both). If you choose to work with still images, a minimum of six must be used. If you choose to work in video, a minimum of two are required. Think about how the imagery will cycle (timing, sequence, transitions, etc.) and what that does the meaning of the work. You are to format the works so they cycle automatically by creating a slideshow, video loop, etc.

Since one of our goals is to create immersive environments, sound should also be a consideration for this piece. This doesn't mean you need to have sound, but if there isn't any, silence must be a thought out decision which is most appropriate for the work.

If you have any questions or concerns, please talk to me. Please use your lab time efficiently and involve me in the process.

Check calendar for due date. Click on the due date description to view the grading rubric for this project.

Public Art

For this assignment we are going to make a public art exhibition using large scale digital projections. Outdoor projections in public environments are a great way to get your work and ideas before the eyes/minds of large audience. Because of this, it is a great tool to create dialog and raise awareness of overlooked social issues. For this project we will be exploring issues surrounding our consumer culture. We will have a discussion on the topic

where we will discuss project possibilities, resources for research, and artists who have explored related issues.

For our public exhibition we will be projecting the works on the exteriors of empty retail spaces. This will provide us with heavy traffic areas, and large projection surfaces that are thematically related to the ideas we will be exploring in the works.

We will have work-in-progress critiques for this project that you are expected to participate in. We will replace one of our class times with an evening where we will do the projections (because our class time is not ideal for outdoor projections) and you are expected to be there. Prior to the event, we will arrange the works all together in a movie or slideshow.