ART 302 Advanced Photography Spring 2017

Professor: Robert Knight  
Office Hours & Mailbox: Tues / Thur 10:30-12:00, or by appt.  
Instructional Technologist: Bret Olsen – bolsen@hamilton.edu  
Darkroom Monitor: Maura Torres – mtorres@hamilton.edu  
Kristen Keppler – kkeppler@hamilton.edu  
KTSA Operations Manager: John Powell – jdpowell@hamilton.edu

Art is the lie that tells the truth. — Pablo Picasso

Class Schedule: This class meets Wednesday from 1:00 PM to 4:00 PM in KTSA 133. Class will not be held on March 15th or March 22nd (Spring Break).

Description: This advanced photography class is centered around a student-initiated term project which provides opportunities for personal exploration and the refinement of technical skills. Materials presented will also encourage an aesthetic appreciation of the medium and a critical awareness of how images in our culture are produced and constructed. Student projects are continuously presented and discussed in a critical forum. The semester will culminate in a group exhibition in a location to be determined.

Technical topics covered will include analog darkroom fundamentals, digital scanning, Photoshop fundamentals, use of medium and large-format cameras, night photography, basic lighting techniques, and wide-format digital printing.

Objectives: The objective of this course is to further develop each student's ability to utilize photography as a means of personal and artistic expression. To that end, students will:

- Refine the technical aspects of analog and digital photography, including aspects of shooting, film processing, and printing
- Develop and focus your personal style towards making photographs
- Develop and focus your critical skills in regards to evaluating and critiquing photographs, both technically and aesthetically

These learning objectives will be achieved through photographic assignments, classroom lectures, field trips, group discussions, and readings.

Supply List:

- Analog and Digital SLR Cameras with manual aperture and shutter speed controls (available from Hamilton or your own)
- Film: Kodak Tri-X 400 & Kodak Portra 400 in 35mm, 120mm and/or 4x5”
- Negative Sleeves (size for your negatives, individual pouch for ease of scanning)
- 3-Ring binder for storing negatives (getting one designed for negatives is best)
- Darkroom Photo Paper: 50 sheets 8x10” Ilford Fiber Paper (Glossy surface)
- Digital Photo Paper: 13x19” Epson Premium Luster Photo Paper; Roll Paper
- Anti-static Cloth & Marking Pencil (can be shared)
- Cable release (Hamilton has some to loan)
- Canned air (available locally at Staples, Wal-Mart, Best Buy, etc.)
- You should plan on having a dedicated notebook and folder / binder for keeping exposure records and all your notes and handouts together. You will be frequently referring back to them over the course of the semester.
- Archival storage portfolio to store your prints (optional).
- You will be allocated 10 GB of server storage space for your files. It is also recommended that you acquire a portable hard drive for long-term storage of your files.
Buying Supplies: I have created a shopping list at B&H Photo with all the required supplies that you will need for this course. Go to: www.bhphotovideo.com/edu and click on “Find a School’s Supply List” at the bottom. B&H ships very quickly, but you should still order your supplies ASAP. There are no local sources for most of our supplies.

Texts:

A Short Course in Photography (9th Edition) by Barbara London and Jim Stone (@ Bookstore)
Adobe Photoshop CS6 for Photographers by Martin Evening (for advanced Photoshop techniques)
The History of Photography by Beaumont Newhall (@ Burke)
The Photography Reader, Liz Wells, Ed. (@ Burke)
The Negative by Ansel Adams (@ Burke)
Examples: The Making of 40 Photographs by Ansel Adams (@ Burke)
The Zone System Manual by Minor White (@ Burke)
After Photography by Fred Ritchin (@ Burke)
Bending the Frame by Fred Ritchin (@ Burke)

Readings:


Cotton, Charlotte. “Introduction”, and Brenner, Frederic. “Afterward”, This Place, MACK, 2014. Review and respond to artists in the This Place exhibition: www.This-Place.org

Assignment Values & Due Dates:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due Date</th>
<th>Grade</th>
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</thead>
<tbody>
<tr>
<td>Participation</td>
<td>Ongoing</td>
<td>10%</td>
</tr>
<tr>
<td>Reading Response A</td>
<td>1/25</td>
<td>2.5%</td>
</tr>
<tr>
<td>Reading Response B</td>
<td>2/22</td>
<td>2.5%</td>
</tr>
<tr>
<td>Reading Response C</td>
<td>4/5</td>
<td>2.5%</td>
</tr>
<tr>
<td>Artist Lecture Response</td>
<td>ASAP after the event you attend</td>
<td>2.5%</td>
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<tr>
<td>Camera Assignment #1</td>
<td>2/1</td>
<td>7.5%</td>
</tr>
<tr>
<td>Camera Assignment #2</td>
<td>2/15</td>
<td>7.5%</td>
</tr>
<tr>
<td>Camera Assignment #3</td>
<td>3/1</td>
<td>7.5%</td>
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<tr>
<td>Camera Assignment #4</td>
<td>3/29</td>
<td>7.5%</td>
</tr>
<tr>
<td>Critique #5</td>
<td>4/12</td>
<td>7.5%</td>
</tr>
<tr>
<td>Critique #6</td>
<td>4/26</td>
<td>7.5%</td>
</tr>
<tr>
<td>Final Project</td>
<td>5/7</td>
<td>35%</td>
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<tr>
<td>Total</td>
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<td>100%</td>
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HAMILTON PHOTOGRAPHY COURSE POLICIES

Class Participation: Class participation is essential in developing community and furthering your education. You must come to class prepared to engage with reading assignments, work that is presented during class, and any other assignments or discussions that are presented. Your participation is mandatory and will help you to develop a strong ability to articulate your ideas and interact with your Professors and your peers.

Critique: Critique is one of the most important processes that you will participate in during your education. It will allow you to demonstrate your technical proficiency, your ability to think critically, your desire to learn and your personal perspective. You are responsible for the completion of all projects prior to scheduled critique sessions. All students must participate by actively engaging with the work and offering constructive criticism. Critiques address both conceptual and technical execution of the work presented. Work that is incomplete will not be addressed during critique.

If you are unfamiliar with critique, I encourage you to review the excerpt from The Critique Handbook on Blackboard.

Technology: Students are responsible for the frequent and methodical back-up of their class work over the course of the semester. Data loss cannot be used as an excuse for late or missing work. Backing up of your work weekly via external hard drive and/or DVD-R is highly recommended.

Grading and Standards:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
<th>Description</th>
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<tbody>
<tr>
<td>A+</td>
<td>97 – 100</td>
<td>EXCELLENT: Comprehensive knowledge and understanding of subject matter; marked perception and/or originality; willingness to push yourself to do the very best work</td>
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<tr>
<td>A</td>
<td>93 – 96</td>
<td>GOOD: Moderately broad knowledge and understanding of subject matter; noticeable perception and/or originality; good growth and effort</td>
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<tr>
<td>A-</td>
<td>90 – 92</td>
<td>AVERAGE: Reasonable knowledge and understanding of subject matter; some perception and/or originality; meets the minimum course requirements for effort and quality of work</td>
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<tr>
<td>B+</td>
<td>87 – 89</td>
<td>POOR: Minimum of knowledge and understanding of subject matter; limited perception and/or originality; incomplete projects; poor quality, skill, effort and/or participation</td>
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<tr>
<td>B</td>
<td>83 – 86</td>
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<tr>
<td>B-</td>
<td>80 – 82</td>
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<tr>
<td>C+</td>
<td>77–79</td>
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<tr>
<td>C</td>
<td>73–76</td>
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<tr>
<td>C-</td>
<td>70–72</td>
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<tr>
<td>D+</td>
<td>67–69</td>
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<td>D</td>
<td>63–66</td>
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<tr>
<td>D-</td>
<td>60–62</td>
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<tr>
<td>F</td>
<td>&lt;60</td>
<td>Failing: Unacceptable level of knowledge and understanding of subject matter; severely limited perception and/or originality; absences in excess of limit; lack of projects; honor code violation</td>
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<tr>
<td>FF</td>
<td></td>
<td></td>
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<td>XF</td>
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Late Assignments: Late assignments will not be accepted. If you need to miss class, you should complete your work in advance and deliver it with a classmate.

Attendance: Attendance at each class meeting is expected. If there is work due during that class, you must make sure that it is turned in before the class meeting or it will not be accepted. Missing class is not an excuse for not turning in your work.

Accordingly, the absence policy follows:
1. Absence: No Grade Penalty
2. Absences: 1 Letter Grade Reduction (ie, A- to B-)
3. Absences: Failure

Scheduled lab / darkroom time means coming prepared with files to work on or new negatives to print. If you are not prepared with the necessary materials you will receive an absence for the day.

Lateness: Arriving late or leaving early from class is extremely disruptive and will result in your missing essential course material. It will affect your ability to succeed in the course and will negatively affect your grade.

Studio: Access: Students have access to the Darkroom and Digital Lab (DAL) Monday-Friday from 9AM to midnight, and on Saturday and Sunday from noon to midnight. Access is not available on College Holidays or breaks.
Etiquette: The DAL and the Darkroom are shared work spaces. You are responsible for cleaning up after yourself. Please respect the studio and your classmates. You must follow the Photography Studio Guidelines (see PDF on Blackboard) at all times. Repeated violations (after one warning) will result in your grade being lowered.

Hamilton custodial staff are excluded from handling student projects, work and related materials. This means staff cannot clean up after students and it is the responsibility of students to clean up after themselves and throw away unused or unwanted materials as necessary throughout the semester.

**Academic Progress:**
I will regularly post your grades on Blackboard throughout the semester. I will speak with you individually if your overall grade falls below a C+.

**Academic Integrity:**
It is the responsibility of all Hamilton students to know and adhere to the College's Honor Code and its policy on Academic Dishonesty. If you have any question concerning Hamilton's Academic Dishonesty policy and how it relates to work you produce in this course, please speak to me.

**Disabilities:**
If you believe you have a disability that may warrant accommodations in this class, please make an appointment to meet with me during the first 2 weeks of the semester. All discussions will be kept confidential. You should also contact Allen Harrison in the Dean of Students Office (Elihu Root House; ext. 4021), who coordinates services and verifies eligibility for students with disabilities.
## COURSE SCHEDULE

**Week 1 – Jan 18**  
Introduction to the course. Review syllabus. Analog Camera Refresher.  
Non-35mm Camera Overview. Studio Tour.  
**Assign Project #1:** *(In) Love with 35mm*, 4 prints due Week 3  
**Assignment:** 1) Review: London & Stone, Ch. 1 “Camera”, Ch. 2 “Lens”, Ch. 4 “Exposure” & Ch. 9 “Seeing Like a Camera”; 2) Read: Group A Readings; 3) Order supplies

**Week 2 – Jan 25**  
Discuss Group A Readings.  
Review Film Processing & Printing  
**Assignment:** 1) Review: London & Stone, Ch. 6 “Printing” & Ch. 5 “Developing the Negative”; 2) Finish Project #1

**FRIDAY, Jan 27**  
**Field Trip to Eastman Museum in Rochester, leave 12pm and return by 9pm**

**Sunday, Jan 29**  
Brett Story presents *The Prison in Twelve Landscapes*, FILM, 2pm, KJ AUD

**Week 3 – Feb 1**  
**Group Critique #1**  
Review DSLR Fundamentals, Offloading & Image Management  
Night Photography (Lecture / Discussion)  
**Assign Project #2:** *Night*, 4 prints due Week 5  
**Assignment:** 1) Shoot for Project #2; 2) Read: London & Stone, Ch. 8 “Digital Photography”

**Week 4 – Feb 8**  
Digital Workflow & Printing  
Scanning Negatives  
Video (Tim Davis / Greg Crewdson)  
**Assignment:** Finish Project #2

**Week 5 – Feb 15**  
**Group Critique #2**  
Medium Format Cameras  
Slide Lecture (Light)  
**Assign Project #3:** *Light*, 4 prints due Week 7  
**Assignment:** 1) Group B Readings

**Week 6 – Feb 22**  
Discuss Group B Readings  
Portable Flash  
Wide-format Printing (Epson 9900)  
**Assignment:** Finish Project #3
Week 7 – Mar 1  
Critique #3  
Large Format Camera Demo  
Slide Lecture (Detail)

Assign Project #4: “Detail”, 4 prints due Week 10  
Assignment: 1) Shoot for Project #4

Week 8 – Mar 8  
Studio Lighting  
Photoshop Techniques: Layers, Selections and Masks  
Assignment: 1) Go to Florida;

Mar 15 & Mar 22  
NO CLASS (SPRING BREAK)

Week 9 – Mar 29  
Group Critique #4  
Digital Negatives / Cyanotypes (?)  
Assignment: Read: 1) David Hurn, “Selecting a Subject”; 2) Draft Final Project Proposal (see separate handout); 3) Group C Readings;

Sunday, Apr 2  
Yance Ford ’94 presents Strong Island, FILM, 2pm, KJ AUD

Week 10 – Apr 5  
Discuss Group C Readings;  
Discuss Final Project Proposals;  
Lecture / Video / Wellin Museum (?)  
Assignment: Shoot and print for Interim Critique.

Wednesday, Apr 5  
Visiting Artist Janet Biggs, 4:30pm, KJ AUD

Week 11 – Apr 12  
Interim Critique  
Technical Open Topic (Student’s Choice)

Week 12 – Apr 19  
Lecture / Video / Bonus Field Trip  
Mounting / Installation Demo

Week 13 – Apr 26  
Interim Critique (with Artist Statement)  
Choose Final Critique Locations

Week 14 – May 3  
In-Class Work Session

May 7  
Exhibition Install 4-6pm  
SUNDAY

Week 15 – May 12  
Final Exam Period – 7-10pm  
FRIDAY  
Final Critique