Art 151 - Digital Photography

Spring 2018
33863R    T/TH 2:00 – 4:50 PM

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Office Hours: By email appointment only 5-6pm T/TH

Course Description
151 Digital Photography: An introductory course exploring the processes and practices of digital capture, imaging and printing. Includes idea development, camera, imaging, digital workflow, printing, large-scale printing, and installation.

Course Objectives
This class will acquaint students with the computer, digital camera, Photoshop and digital printing from a fine art standpoint. Theoretical lessons and readings will help establish a strong fine art platform from which students will consider how and in what way they can progress and experiment in this area of art making and conceptual thinking. Students will formulate creative solutions for their class projects through the marriage of technical skill, conceptual originality and aesthetic interests. The student will come to understand the digital photographic process as a tool for art making while learning a critical and interdisciplinary framework for evaluating both traditional and digital photography.

Required Materials: Materials 1 and 2 must be brought to all classes.

1  External Hard Drive: (to be discussed in class)
2  ART 151 Course Instructional Materials found on Blackboard
3  The Nature of Photographs: A Primer by Stephen Shore
   Publisher: Phaidon Press (September 22, 2010)
4  17 x 22 inch print storage box: https://www.adorama.com/fsbp17221.html
5  Recommended: The Photograph as Contemporary Art by Charlotte Cotton
   Publisher: Thames & Hudson; 3rd Edition (March 17, 2014)
Grading and Attendance Policy

Attendance will be taken at all meetings and is mandatory.

Your final grade will be lowered 1/2 letter grade if you miss 3 classes. Your final grade will be lowered 1 full letter grade if you miss 4 classes.
2 late arrivals to class will be equal to 1/2 absence.

- Any student not in class after the first 5 minutes is considered tardy.
- 6 absences will result in a failing grade.
- Please note an absence cannot be considered for excuse if notification of the absence does not precede the scheduled class and the required work is not made up in a timely manner.
- 100% attendance does not positively affect the final grade.
- Late assignments will have one full letter grade deducted per class tardy.
- Each missed critique will drop your grade by one full point and will also count as an absence.
- Your grade will be lowered if you do not actively and constructively participate in critiques.
- Your grade will be lowered if you do not come to class prepared to productively work on projects during open studio times.

The student is responsible to seek means (if possible) to make up work missed due to absences, not the instructor’s, although such recourse is not always an option due to the nature of the material covered. Please do not email asking to be excused for absences. The student is entirely responsible for informing themselves of the material missed by reviewing the syllabus and confirming with fellow students. Do not email the instructor with these questions.

After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in an absence for that class session.

Lab days are not optional and the effective use of lab time is required. Plan accordingly. If you are unprepared for class, do not have the required project work, are not ready for discussion, or do not have your materials, you are in affect absent.

Grade Breakdown

5% - Project 1 - Seeing Photographically Assignment
15% - Project 2 (Project Development/Final Project)
25% - Project 3 (Project Development/Final Project)
25% - Project 4 (Project Development/Final Project)
15% - Camera Assignments, museum, gallery, or lecture write up & Quizzes
15% - Participation In Discussion Of Readings And Critiques, Written Assignments for readings.
Grading:
A to A- 95 to 90: Excellent work, all due dates fully met, fully prepared for all classes and actively engaged in class.
B+ to B- 89 to 80: Very good work, all due dates met, prepared for all classes and actively engaged in class.
C+ to C- 79 to 70: Average work, some late work and ill prepared for classes.
D+ to D- 79 to 70: Poor work, late work, and ill-prepared for class.
F: 59 or below

Explanation of Grading
Projects are graded on the conceptual and aesthetic quality of finished work, technical/craft expertise, and conceptual and technical investment of time. Grading for projects includes project development and project analysis. There will also be proposals and reflections due throughout the semester. These should reflect a significant investment of time and thought.

Project grades are determined based on your attention to and investment in the overall process of art making. While the final product of your work will be the focal point of critiques your process will also be a major component of your grade. You must satisfy other criteria as well:

Conceptual merit: your projects should be interesting and well thought-out. They will be evaluated in terms of degree of ambition and complexity, and should also reflect a growing understanding of the art historical and theoretical concepts discussed in class. Process, written self-analyses handed in with completed projects and written critique analyses will be considered in this component of your grade.

Technical execution and effort: in addition to the overall level of skill you bring to your projects, they will be evaluated for the degree to which they answer the technical requirements of the assignment, your idea, and the amount of in-class and out-of-class effort evident in the project.

Planning and organization: because the overall process is often the most challenging and innovative aspect of art-making, your project grade will take into account the level of thought and preparation of your work at each stage: from initial proposal, through the stages of work, to the presentation of the final piece. Reshoots for projects are often needed and will be required. On-time and thorough presentations and written analysis are a significant aspect of your final project grade. Your project proposals and written analysis will also be considered in this component of your grade (see below).
Written Reading Response Guidelines (Projects 2, 3 and 4):

Responses should be a minimum of 2 pages, double-spaced, and contain detailed restatements or summaries of the author’s key points. The key is to convince me in your response that you read and thought critically about the reading. Be as specific as possible in discussing ideas from the reading.

Use direct quotations if you need to. These responses are not meant as platforms for you to share your personal philosophy on the meaning of art or photography, however you are encouraged to agree/disagree/respond (and state why) with specific passages from the text.

Following each reading, there will be a class discussion requiring your involvement. To prepare for the discussion you will need to include three questions that you have formed while reading the assigned texts. In addition, you will be required to bring a 2-paragraph answer to one of your questions. You will be asked to present this question and answer in the class discussion. Reading responses that fail to demonstrate a working knowledge of the readings will be returned without credit.

Project Proposal And Project Presentation Guidelines, Project 3 and 4:
These are written presentations to the class. They provide an opportunity for you to test your work or concept on your colleagues in the class, and to consider and articulate your goals so that our feedback can be as useful and appropriate to your needs as possible. Your proposal should address:
1) What is the idea of the project or what are the ideas that form your thinking? Why are you interested in these ideas? Please explore these questions about ideas in depth.
2) What formal considerations will you be making in shooting and realizing images? How do these considerations relate to and realize your conceptual concerns?
3) How you will technically accomplish the project? For this you should consider your shooting method and other practical concerns such as location, subjects and a schedule for production.
4) Explain how you are considering the artists listed for this project. In the process of creation it’s entirely likely that your ideas and practice will shift. Address these proposal questions and communicate your thinking at each stage of your project’s evolution.

Written Project Reflection Guidelines, Project 3 and 4:
Following your first meeting with the instructor to review your camera raw images for Projects 3 and 4 you will be asked to write your reflections on the development of your project. Address your ideas for the project and how your ideas have evolved in relationship to the images you have shot. Discuss how you intend to continue the development of your project.
Project Stages Guidelines: Projects 2, 3 and 4.

You will have due dates at particular stages in your project. These stages include proposals, initial shooting, presentations, reshooting, refinement in Photoshop, and test prints. On these due dates be prepared to discuss your work by reviewing and thinking about your images and ideas prior to class. During class be prepared to both discuss your work and use the lab time by working on and advancing your project.

These stages are meant to help you to develop your ideas, develop your process, and realize your projects.

Sign up for a discussion slot on the day the stages are due to discuss your work with the instructor. If you do not have the work, do not sign up for discussion, or are absent, you will not have met the project stage requirement.

Quizzes / Lab Homework
There are 3 technical lab homework assignments. Save the Photoshop homework as a .psd files with all layers. There are 2 quizzes in this class that will confirm your understanding of the technical aspects of Photoshop, the camera and printing. These quizzes will be open book, open research.

Museum/Gallery/Lecture write up – Due Tuesday, April 10

To receive full credit for this you must attend at least 2 exhibits or lectures from the list on Blackboard. One of them must be off campus. Turn in a 1 page response for each event along with a phone self portrait that you print out. Describe one photographic work that was exhibited or discussed in as much detail as you can. Discuss what the artist or photographer did, when they did it, what materials they used, what were their motivations. If it is an exhibit at a museum or gallery write about how the work was framed or displayed. If it is a lecture compare and contrast the visual work and what the speaker said. Write down the most interesting question that was asked during the q and a. You may petition to include an off campus photo related exhibit or lecture not from the list but you must clear it with me first.
Project 1  Seeing Photographically

Goal: The goal of this first assignment is to understand the visual relationship between the actual world and a picture of the world.

Brief Description: Because our pictures in this class are photographs made with a digital camera we need to understand how our use of the camera translates the 3 dimensional world into a 2 dimensional print. To do so, we need to understand the relationship between what we actually see, what we want to see, and how the camera sees. We will be exploring the formal properties of making pictures with the realization that these formal properties create content by establishing relationships to the subjects we photograph.

Assignment: After checking out a camera from the Roski Equipment Cage make the photographs listed on the next page. After photographing and before the next class you will need to download your photographs, label, prepare and organize them for on screen viewing and class discussion.

Details:
1. Check out a camera from the Roski Equipment Cage and set up camera to Intermedia Preferred Settings.
2. Make the photographs listed on the next page.
3. Download camera raw files in Bridge.
4. Open files into Camera Raw
6. Click open to bring into Photoshop.
7. In Photoshop go to File > Save As.
8. Set format to jpg
9. Name files: 001_lastname_a.jpg

Files must be saved and labeled correctly to fulfill assignment.

Final Project: 16 jpg files to be copied to the instructor station.

Project 1 Seeing Photographically

001 Make a photograph that has a sensation of deep space.

002 Make a photograph that has a sensation of shallow space.

003a-b Photograph the same subject under two different lighting conditions.

004a-d Photograph the same subject matter from 4 very different perspectives, distances and framings. Although you are photographing the same subject, each photograph should consider a different angle of your camera to the subject, how close or far away the camera is from your subject, and different cropping and composition of each image.

005 Photograph someone that is aware of the camera.

006 Photograph someone that appears to not be aware of you photographing them.

007 Make a photograph paying close attention to how your distance from the subject influences how we see and understand the subject.

008 Make a photograph wherein the frame functions passively.

009 Make a photograph wherein the frame functions actively.

010a-b Make a photograph of a subject with the camera lens turned to wide angle filling the frame with the subject, then photograph the same subject with the camera lens zoomed all the way in, but change your distance to include the same subject again, filling the frame again.

011 Make a photograph without looking through the camera.

Files must be saved and labeled correctly to fulfill assignment. Label saved files to correspond to above numbering: 001_lastname.jpg, 003_lastname_a.jpg, 003_lastname_b.jpg.
Project 2    Subject, Form, Content, Meaning

**Goal:** To explore the relationship between subject, form, content, and meaning by making photographs and talking about them.

**Brief Description:** After viewing and discussing the lecture “Subject, Form, Content, Meaning” you will make photographs that explore their relationships to each other. This will be done by making several photographs of a particular place, of a particular person, and of a particular thing. The places, people, or things that you choose to photograph are up to you. You can decide in advance what to photograph or you can walk around with your camera until you find something of interest. What is important is that you approach each chosen subject by photographing it in as many ways that change both our view and perception of the subject. You should be thinking how a change in perception (by changing the photographs form) transforms both the content and meaning of the picture.

**Critique:** Due on the day of the critique will be a set of 6 photographs of a chosen place, a set of 6 photographs of a chosen person, and 6 photographs of a chosen thing. These will be turned in as jpegs. In addition to the jpegs you will select and print 3 photographs to show and discuss in class. Each print will be made on 17 x 22 inch paper printed in the Galen Lab. You will also turn in your written analysis describing your thoughts about the 3 printed photographs in relation to their subject, form, content, and meaning.

**Final Project:**
3 Prints: Each print printed on 17 x 22 paper at 13 x 20 inches”, 360ppi.  
Borders: Consider and cut the boarders of the paper prior to critique.  
Display of prints: Consider the placement of the prints on the wall prior to critique.  
18 jpg files, 6 from each set, in a folder named “lastname_project2”:  

**Note:** 3 prints is the minimum requirement. As you work, you might find that your project necessitates more prints. As you develop your ideas, and experiment with size, you may find your work needs to be printed larger or smaller. Prior to critique also consider how you will arrange and space the prints for our critique.

**Readings:**
Mark Wyse, *Subject, Form, Content, Meaning*.  
Note: This handout, written by 210 instructors, is meant to help you in developing a means to look at photographs critically, and as such will inform the following reading, and our discussions and critiques.

Frampton, Hollis. *Words on Photography*. 1965
Project 3 Subject / Place

Goal: To further develop and explore the complex relationship around photographic meaning.

Brief Description: Meaning in photographs is often elusive. Our goal with this project is to explore why this is so and to make photographs that reflect an engagement with the issues at play. In our examination, we will look and think about photographs that directly speak to a subject as well as photographs that seem to be an indirect reflection of a thought or idea. In this sense, we will discuss how meaning in photographs can be both literal and direct as well as abstract and metaphorical. The paradox that we encounter is that often the most representational photographs have abstract meanings.

To understand these concerns in more detail there will be several components to Project 3. The first is to choose a subject or place that you would like to photograph. You will then write a project proposal that outlines your subject or place and the content you want to explore in your photographs. You will have a week to make photographs of your chosen subject or place.

During the second week of Project 3 you will have open class time to present your photographs to the instructor, and other classmates if you choose, to reflect on your results. After discussing the photographs with the instructor you will further reflect on your photographs in a short paper that discusses the relationship between what you intended and what you got. The point of the paper, and the photographs, is not to see your intentions perfectly aligned with your results, but to see the process of how meaning is reflected in photographs both intentionally and unintentionally, and to understand how those meanings intersect with a larger cultural, social and art historical dialogue. With new insight regarding your process and approach you will make a set of new photographs that you will present for critique.

Final Project: The final project will be 2-3 prints, each printed on paper sized 17x25”. Due on the day of critique will be 2-3 photographs that work as a project. Borders: Consider and cut the boarders of the paper prior to critique. Display of prints: Consider the placement of the prints on the wall prior to critique.

Note: 3 prints, each printed on paper sized 17 x 25 is a minimum requirement. As you work, you might find that your project necessitates more prints. One of the goals of this project is to understand how larger prints look. However, as you develop your ideas, experiment with size. Prior to critique also consider how you will arrange and space the prints for our critique.
Details
1. Choose a subject or place to photograph.
2. Project proposal outlining content.
3. Present photographs in class to instructor.
4. Reflections
5. New photographs
6. Test Prints 8½ x11”
7. Project Analysis, Critique, Critique Analysis

Readings:
Gronert, Stefan. Reality is not Totally Real. Excerpted from Great Illusions: Gursky, Demand and Ruscha. MOCA Florida. 1999
Artists and Screenings: Announced in class
Project 4: The Constructed Still Life

Goal: to make a contemporary still life picture that reflects our present moment

Brief Description: using the tumblr page http://arrangedstilllife.tumblr.com/ as a jumping off point, as well as the examples shown in class and discussed in the readings, present a cohesive installation of pictures where the subject isn’t moving. Attempt to emphasize and make visible the complexity of image circulation today. Use of controlled lighting, customized backdrops, and surfaces that reflect contemporary popular culture are encouraged. Consider how you can complicate notions of the terms ‘genre’ and ‘trope’ within the photographic image itself.

Final Project: The final project will be a minimum of 6 prints, each printed on paper sized 17x22” or larger using the Epson Large Format Printer. Borders: Consider and cut the boarders of the paper prior to critique. Display of prints: Consider the placement of the prints on the wall prior to critique. Note: 6 prints, each printed on paper sized 17x22 or larger is a minimum requirement. As you work, you might find that your project necessitates more prints or would be better at a larger scale. Prior to critique, also consider how you will arrange and space the prints for our critique.

Details
1. Project proposal outlining content.
2. Present photographs in class to instructor.
3. Reflections
4. Continued work
5. Test prints 8½ x11”
6. Critique, Project Analysis, Critique Analysis
7. Load jpegs of Projects 3 +4 on instructor station. Flatten all layers, resize to 1200 pixels on long side, jpeg quality 9.

Readings:
Fineman, Mia. The Cypress in the Orchard. From Gabriel Orozco: Photographs. 2004
Beshty, Walead. Skin Flicks. From Torbjorn Rodland: The Touch that Made You. Serpentine Gallery 2017
Artists and Screenings: Announced in class
Statement on Academic Conduct and Support Systems

Academic Conduct:
Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in Scampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in Scampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Support Systems:
Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255
Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center
For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086
Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support
Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs
Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710
Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC
Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information
Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu
Calendar
Calendar subject to change.

**Week 1**

**T 1/9** Course introduction and overview
Intermedia lab introduction: Lab use and protocol
Screen: previous student work.
Student survey

**Th 1/11** Loan Agreement forms and Loan Guidelines
Artists / Camera Lab
Introduction Digital Workflow: Camera settings, Downloading, Camera Lab
01, LR Lab 01

**Week 2**

**T 1/16** In-class individual shooting exercise- **Hard Drive required**
Review histogram pdf
Camera Basics, LR Lab 02 and 03
Discuss Project 1 and review properly saving and labeling files for Project 1.
HW: Read Shore, *The Nature of Photographs*

**Th 1/18** **Due: Reading Response 1** *The Nature of Photographs: A Primer* by Stephen Shore
Lecture: Shore, *The Nature of Photographs*
Discuss Shore Reading
HW: Shoot Project 1. Properly label and save jpegs for Project 1. (If you are unfamiliar with Photoshop do camera lab 01 on your own before next class)

**Week 3**

**T 1/23** Due: Project 1
Copy properly labeled and organized jpegs onto instructor station.
PS Lab 03: Image Adjustments
View Project 1

**Th 1/25** View Project 1
PS Lab 04: Selection Transform
HW: Project 2 Reading and Reading Responses
**Week 4**

**T 1/30**  
Due: Project 2 Reading Response (See Reading Response Guidelines)  
Lecture and Discussion: “Subject, Form, Content, Meaning”  
Discuss: Project 2  
PS Lab 05: Masks  
HW: Read Camera Terms  
HW: Shooting Project 2

**Th 2/1**  
Due: Camera Terms Reading  
PS Lab 06: Advanced Camera  
HW: Finish Lab 05: Masks, Finish Lab 06: Advanced Camera  
HW: Shooting Project 2

**Week 5**

**T 2/6**  
Due: Project 2 Camera Raw images (min 40 different pictures)  
Due: Lab 05 Homework and Lab 06 Home work  
Individual meetings with instructor  
Use class time to work on Project 2.  
HW: Continue work on Project 2-Reshoots  
*Make sure you have your USC card set up to test print.*

**Th 2/8**  
Basic Printing Demo  
Due: Test Prints. Three 8.5 x 11 test prints due by the end of class.  
HW: Continued work on Project 2

**Week 6**

**T 2/13**  
Due: Project 2  
Critique: Project 2

**Th 2/15**  
Critique: Project 2 – continued  
Photoshop Lab 07: Healing and Cloning  
HW: Project 3 Reading and Reading Responses

**Week 7**

**T 2/20**  
Due: Reading Response Project 3  
Lecture and Screening Project 3  
Discussion of Reading  
HW: Write Project 3 Proposal

**Th 2/22**  
Strobe lighting demo  
Due: Project 3 Proposal: Hand in Proposal and Present proposal to class.  
PS Lab 08: Advanced Healing and Cloning  
HW: Shoot Project 3
Week 8
T  2/27  Due: Project 3 Camera Raw images (8 hours of shooting)
Individual meetings with instructor
Work on Project 3
HW: Project 3 Written Reflections and Reshoots

Th 3/1  Due: Project 3 Written Reflections
PS Lab 09: Advanced Masking
PS Lab 10: Advanced Adjustment Layers
Work on Project 3: Meetings with instructor to review work
HW: Continued Project 3 work

Week 9
T  3/6  Printing Demo: Adj Layers and multiple test prints on single paper
Due: Project 3 Project 3 Reshoots and Refinement
Meetings with instructor Review work, Work on Project 3
Due: Lab 09 Advanced Masking HW
Quiz: Camera Knowledge
HW: Continued Project 3 work

Th 3/8  Due: Test prints 8.5 x 11
Work on Project 3: Meetings with Instructor to review test prints
Quiz: Camera Skills

3/15 + 3/18 Spring Break

Week 10
T  3/20  Due: Project 3: Critique
Due: Project Analysis Project 3

Th 3/22  Due: Reading Response Project 4
Discuss Project 4 Reading
Lecture Project 4

Week 11
T  3/27  Due: Project 4 Proposal: Present proposal
Project 4 Screenings and examples
HW Shoot Project 4

Th 3/29  Lab 11: Compositing for Greater Resolution
**Week 12**

**T 4/3**  
no class meeting. Museum Visit/social homework.

**Th 4/5**  
Due: Project 4 Camera Raw images  
Meetings with Instructor: review camera raw images  
Quiz: Photoshop Knowledge  
Work on Project 4  
HW: Project 4 Written Reflections

**Week 13**

**T 4/10**  
Due: Museum/lecture/gallery exhibit write up  
Sign up for discussion with instructor  
Work on Project 4

**Th 4/12**  
Due: Test prints  
Meeting with Instructor: Review Project 4 Development  
Review Printing 9900  
Work on Project 4  
Quiz: Digital Printing

**Week 14**

**T 4/17**  
Meeting with Instructor: Review Project 4 Development and Test prints  
Work on Project 4.

**Th 4/19**  
Printing for Final Project

**Week 15**

**T 4/24**  
Due: Project 4: Critique (group 1)  
Due: Project Analysis Project 4

**Th 4/26**  
Project 4 Due: Critique (group 2)  
Turn in or email jpegs optimized for screen of projects 3+4 no later than Thursday, May 3 by 4pm.

Final exam meeting scheduled meeting time: Thursday, May 3 from 2-4 pm.