PHOTOGRAPHY, 150     Spring 2018
HARRIS 210, M W 8 – 10:50 AM
INSTRUCTOR: Julia Paull, jpaull@usc.edu
Office hours: M W 5:00 – 6:00, whenever possible please make an advanced appointment. Meetings during office hours are held in Harris 211
Email Office hours: M – TH I will get back to you as soon as possible during regular business hours. Unless you have a technical emergency, I am not available evenings or weekends.
Office location: IFT lab
Tel: 213 740-2787 (main office)
Harris Lab Tel: (213) 740-3389

COURSE DESCRIPTION
This course is designed to develop a working knowledge of black and white film and darkroom photographic practice. This course embodies the process of failure and success through trial and error. Students will be introduced to and utilize the photogram, 35mm cameras, black and white darkroom techniques, metering, film development, retouching, fiber printing and final presentation strategies. In addition, we will examine historic precedents and contemporary issues of art related photography through readings and informal lectures, discussion of ideas, experiments, and material developments, and the synthesize a self-organized final project.

COURSE OBJECTIVES
The goal of this course is to produce thoughtful, compelling and technically proficient black and white photographs. The first part of the semester will focus on the development of technical – camera, negative, darkroom, lighting, mounting and aesthetic skills. During this time you will be gathering the material for a 10 min. presentation on a photographic artist. For the remainder of the semester we will focus on the development of compelling subjects translating into compelling photographs. Photographic ideas will be discussed within the context of photographic theory and practice. There will be 5 photographic assignments starting out with the more technical and ending the semester with a longer self-designed project. In addition to darkroom time, each week will include reading, written assignments, discussions, critiques, individual meetings and photographic lectures.
While there is a fair amount of lab time during class, you will find it necessary to develop and print on your own time. Consult the darkroom calendar. **Expect to spend 10 hours a week on this course.** The better you plan your time the better you will do in this class. Expect to shoot a minimum of 15 rolls of film this semester (or more. The more you practice the better you will get.)

**Reading responses = Inquiries**

**Readings are available on Blackboard or link on syllabus**

You are required to print your readings, mark them up and write questions and comments on the article itself. These will be opinion based and should be able to function as a jumping off point for a class discussion. In other words write the questions comments as if you were going to lead a discussion on the article. The article must be brought to class on the day the syllabus indicates the inquiry is due. You will be required to turn in your printed reading for review at that time. The mark ups on the reading should include a **minimum of three in-depth comments and/or questions** that can be used in discussion and critique. Readings are useful to tune one’s own position on art making in a photographic context while working towards a well-developed individual artist point of view. Inquiries that fail to demonstrate working knowledge of the readings will be returned with no credit, undeveloped notations and questions may receive partial credit. Or if you do not want to print the article 1 page typed response. If your printer is broken you are welcome to hand write a 1 page brief summary and three in-depth questions and comments ONE TIME ONLY.

**CONTACT SHEETS aks Proof Sheets**

Students are required to show contact sheets for work in progress on dates indicated. Contact sheets should include at least 24-36 photographs per contact sheet and be legible for darkroom use. Turning in contact sheets on time has an impact on your grade.

**INTERVIEWS**

are time periods where one on one individual interviews are scheduled. They usually occur during LAB time. You are expected to bring all relevant materials, negatives, contact sheets, work prints, notes and fine mounted prints for discussion. It is very helpful to prepare a list of questions or topics you want to discuss.
PARTICIPATION AND GRADES:
During class you will practice the necessary skills to make quality work. Being in class, actively participating is essential and has an impact on your grade. All phones should be put away for the duration of class. In the darkroom your phone will fog your photographic paper. Having your phone out in class will result in a reduction of your participation grade, regardless of verbal participation. I will demonstrate equipment and introduce assignments via lectures once. These lectures and demos often take a 3-hour class session and thus there are no repeat performances. If you miss a class, it is up to you to acquire missed information. This may entail extensive library research or reading. Contact a classmate to learn what happened in class and consult your syllabus as we are most often on schedule.

No extra credit assignments are given. Students are welcome to redo an assignment from start to finish for a higher grade with permission of the instructor and within a relevant time frame as determined by the instructor.

GRADES:

B Work shows intellectual risk and consistent effort. Emphasis is placed on producing well-conceived, thoughtful and interesting work. Work is technically proficient (students work is of good quality), falls within the guidelines of assignments and produces work consistent with the content of the assignments given. Assignment is completed on time and student is present and on time for both critique days and participates fully in class discussions and critiques.

A Excellent in all capacities exceeds all requirements and expectations.

C May show inadequate technical skills, work may be conceptually underdeveloped. Lacks effort or may show inconsistent effort. Does not consistently participate in class discussions. May not turn in assignment on time. May be missing work.

D lacks effort necessary to show development of skills and ideas.
F missing/late work, Work lacks effort and development of skills and ideas.

BREAKDOWN:
#1 Photogram/Pinholes 10%
#2 Portrayal + contact sheets 10%
#3 Displacement + contact sheets 10%
#4 Documentary + contact sheets 10%
Proposal for self directed project 5%
#5 10 print self directed project includes proposal + contact sheets 25%
Slide Presentation 10%
Fiber Print 5%
Reading Responses & participation: 10%
Final statement/documentation 5%

_______________________________________________
100%

2 points Extra credit will be given for attending graduate lectures.

Course work will be evaluated on a 10-point scale. 9-10 will represent an A, 8-9 the B range, 7-8 the C range, 6-7 the D range, etc.

Photography is in many ways an eye motor skill in looking at and recording light. Active experimentation and physically making things without delay will produce the best results in this course even if at times the results initially fail. In the end it’s what you’ve made that will determine how much you accomplish in this class.

Lab days are not optional and the effective use of lab time is required. This means that you begin the process of editing your photographs outside of class time and come prepared to print. If you are unprepared for class and need to leave to get your materials or request to go shoot in the field, you are in effect absent.

ASSIGNMENT SUBMISSION POLICY Assignments are due for presentation at the beginning of each critique day. Late assignments are deducted 10 points per class meeting. If you are more than ten minutes late on critique day, your assignment will be considered late. Late assignments will be marked down one letter grade for each delinquent class.
While there is a fair amount of lab time built into the class, you will definitely find it necessary to develop and print on your own time. Check the darkroom calendar for access.

Your grade on late projects will be lowered by one grade for each day late. As written work is discussed on the day it is due, late inquiries will only be accepted on the first class following the due date. Don’t fall behind, if you do, make it your responsibility to catch up. If you know you are going to miss a class please email me ahead of time.

**GRADING TIMELINE**

Standard timelines for returning work and giving feedback is one week.

**EXTRA CREDIT**

Is given for attending specific talks listed on the syllabus and writing a one page typed response that discusses your thoughts about the work presented and the talk itself.

**PROPOSAL GUIDELINES For Final**

Tell the truth. Posing is transparent and you’ll never know when you get it right. Talk about your questions, not your answers. A good question is much more engaging than a formulated conclusion. Be specific even if you are working with abstract concepts. Describe the specific parameters.

Artist Proposal Skeleton to be typed (in this order)

1. Description of proposed project. This should be the title of the work, the media, genre, and subject.

2. One sentence that encompasses the main questions of your piece: This should define the parameters of the project. This is both to get people interested and to show that your piece has boundaries. What does your project include and what doesn’t it include? Be specific about the topic.

3. Narrative or linear description of the work – Create a pragmatic map of the mechanics of your project. Even in the most experimental work, there are structures. What are they?
4. Details of the working process that includes specifics of locations, access to locations, equipment you will work with, models (if shooting portraits), and who will work with you if another person is necessary to the work.

5. Camera, lighting, time of day, point of view, reasoning for formal choices.

6. Address general problems with your photographic work that this project will negotiate? This is important - .To have a sense of where your work fails to head towards a goal of change for the better.

7. Closing statement. Close up with a hopeful goal for your work, addressing the present tense. Example: I am truly excited about this project. I feel that (title) will give voice to ideas that touch us on a daily basis, a search for sanctuary and forgiveness for past failures.

SEMESTER CALENDER

Week I

M Jan 8  Introduction to the course and the phenomena of photography

Purchase starter kit for W Jan 10th & Bring student ID with valid library bar coding next class

Reading/viewing: Theaster Gates
https://www.nytimes.com/2017/03/14/arts/design/theaster-gates-national-gallery-of-art-chicago.html?_r=0
https://art21.org/artist/theaster-gates/
for Art 21 Chicago  skip forward to 39.48
RSVP Theaster Gates Visions and Voices for extra credit

W Jan 10  Bring valid USC ID card w/ Library code
Presentation and in class demo of photograms
Lab  - Hands on Experiments in photograms

Assignment #1  8 experimental prints Due Jan 24th
Prepare a sequence of at least 10 photogram and Pinhole camera images. Write your name on the back of each page submit in semester folder.

Bring camera to next class

Jan 12 – 13  Live Artists Live: Simultaneity RSVP Visions and Voices events
**Week 2**

M Jan 15  
**MARTIN LUTHER KING HOLIDAY**

W Jan 17  
**Demo film camera**
- Introduction Parameters for Artist
- presentation -library visit
- Lab prepare photograms/pinholes for Critique

**Readings (2):**
- An Interview with Collier Schorr, + PBS Art 21
- Collier http://video.pbs.org/video/1237723563/ Schorr,
- Inquiries due Jan 22

**Week 3**

M Jan 22  
**Inquiries Due**
- lecture & discussion portraits
- LAB

**Assignment #2**
- **4 portraits of one person + 2 contact sheets**

Choose a person to make a multifaceted portrait of using 2 rolls of film. If shooting indoors use a tripod. The photographs need to say something bigger about your subject than their surface appearance and should be taken in the subject’s environment. See Collier Schorr example
due on: Feb 7th

**First proof sheet due Jan 29th**

W Jan 24  
**Critique photograms and pinholes**
- **Demo** Film loading for development

**Bring exposed film and negative sleeves to next class**

**7 pm Working the Public with Theaster Gates visions and voices event**

**Week 4**

M Jan 29  
**Bring film and negative sleeve to class**
- **Demo & in class film development**

**Bring photo paper, negative in negative sleeve to next class**

**DUE:** Three photographers names emailed to **jpaull@usc.edu**
use the following header: Jane Doe 150/ Adams
Robert/Sherman Cindy/ (your name and the name of the three artists you are considering in order of 1st, 2nd and 3rd choices)

W Jan 31  
**Discussion quality of negatives, images, editing.**
- **Demo** contact sheet and image printing
- **2 contact sheet 2nd due Feb 5**
Week 5
M Feb 5
Due contact sheets
Technical quiz
Demo copy stand
Lab enlarging prints and filters
Burning and dodging, touching up prints

W Feb 7
Critique #2 Portraits, 4 prints due

Inquiry Due: Feb 12th

Field trip Saturday Feb 10th 11 am 6750 Santa Monica BLVD, LA 90038 Regan Projects (Catherine Opie exhibition) followed by LAXART Every Building in Baghdad, The Arab Image Foundation

Week 6
M Feb 12
Inquiry Due
Introduction Assignment #3 Displacement
Discussion compelling subject matter
Screen clip Sans Soliel
Assignment #3 Displacement 7 photographs 3 contact sheets that speak to displacement -that which represents something compelling, but visually absent, through other means. Due March 7th

Readings (2): What is a Document: an exchange between Thomas Keenan and Hito Steyerl, Sylvia Wolf The Photograph as Readymade,
Inquiries due Feb 28th

W Feb 14
Demo - Pushing and pulling film
Lighting demo - Shoot one roll of film using the flash. Proof sheet due Feb 26th

Week 7
M Feb 19
President’s Day

W Feb 21
Student Image Presentations

Week 8
M Feb 26
contact sheet due using flash
LAB / interviews displacement

EXTRA CREDIT:
Tues Feb 27 Patty Chang 6-8 pm Graduate Lecture Forum (IFT)

W Feb 28 Inquiries due
Lecture & Discussion The Document
Assignment #4 3 contact sheets & 7 + photographs based in ideas of evidence and truth on one compelling topic

Week 9
M March 5 LAB

T March 6 Tavia Nyong’o 6 pm Graduate Lecture Forum (IFT)

W March 7 Critique #3 Displacement 7 + prints

Readings (2): Leo Rubinfien, Investigations of a Dog, Hannah Whitaker and Matthew Porter, Blindspot Issue #45 Introduction,
Inquiries Due March 19th

Week 10
SPRING BREAK

Week 11
M March 19 Inquiry Due
Final and proposal writing introduced
DUE 2 Contact sheet due for # 4 assign
LAB / Interviews
Assignment #5 4 contact sheets & 10 self-directed photographs on the subject of your choosing. Proposal due March 26th.

T March 20 Minerva Cuevas 6 pm Graduate Lecture Forum (IFT)

W March 21 Lab prepare prints for fiber printing and work on assignment #4

Extra credit:
March 24, RACE/d: A Journal for You 7:00 - 9:00 p.m. CAAM with artists Theresa Hak Kyung Cha, Angel Dominguez, Phung Huynh, Tiffany Lin, Ari Laurel, Paul Pescador, Marton Robinson, and Karen Tei Yamashita.

Week 12
M March 26 Due typed 1 page proposal for Assign #5
LAB/ meetings
W March 28

Critique #4 Document 7 + prints

Week 13

During this week you should be shooting two rolls of film for the final project and develop them

Bring all negatives and prints to fiber printing day

M April 2

Fiber Printing at the advanced lab, Graduate Fine Arts Building (IFT) at 3001 S. Flower Street, on the corner of 30th St. and Flower St [http://finearts.usc.edu/roskigallery_map/]

Extra Credit:

April 3 Hamza Walker 6-8 pm Graduate Lecture Forum IFT

W April 4

Fiber Printing at the advanced lab, Graduate Fine Arts Building (IFT) at 3001 S. Flower Street, on the corner of 30th St. and Flower St [http://finearts.usc.edu/roskigallery_map/]

Week 14

M April 9

2 contact sheets due for Assignment #5

View The Nature of Photographs – Stephen Shore

Lab/meetings

W April 11

Final introduced Lecture Artist Statements

LAB/meetings

Week 15

M April 16

Demo on how to document your work

Lab/meetings

W April 18

Lab/ interviews

Extra credit

Wed Feb 18 Handtmann Lecture Leslie Hewitt 7:30 pm ICA 1717 E 7th St, LA, CA 90021

Week 16

M April 23

#5 Critique 10 + prints

W April 25

#5 Critique 10 + prints

FINAL DUE: Friday May 4th 8 – 10 am

Digital Documentation of all work and Artist statement due via email to Dropbox folder (an invitation will be sent)

NO FINAL WILL BE ACCEPTED AFTER THE ABOVE DATE AND TIME FRAME.
FACILITIES and EQUIPMENT  It is imperative that everyone observes the rules and good sense that make the lab workable. The incoming Photography Lab Specialist, Jon Wingo, is in charge of the facilities and his word goes. The lab assistants are here to maintain the facilities, and dispense equipment and chemicals; but they need your help, so clean up after yourself, and make sure that all equipment is returned properly. Let the assistants know of any problems or difficulties with the equipment so that something can be done about it.

NOTE: Whenever you are working in the lab closed toed shoes are required.

Recommended Books
Photography by Barbara London and Jim Stone - technical book with copies in the lab for reference. If you find you are falling behind technically, check out the book.
The Photograph as Contemporary Art Charlotte Cotton
The Nature of Photographs Stephen Shore
Why Photography Matters as Art as Never Before Michael Fried
Camera Lucida - by Roland Barthes
The Wretched of the Screen by Hito Steyerl
The Miracle of analogy or The History of Photography, Part 1 by Kaja Silverman
Towards a Philosophy of Photography by Vilem Flusser
Understanding Comics By Scott McCloud
The Civil Contract of Photography by Ariella Azoulay

MATERIALS:
ALL STUDENTS NEED TO GO TO THE BOOKSTORE AND PURCHASE THE STARTER KIT FOR 150.
35mm manual camera with manual focus, shutter speed and aperture. It is possible to borrow cameras from the beginning photo lab for three days at a time. Batteries for camera as necessary please check before second class. Camera manual is available
Film: ** Kodak Tri-X 400 speed 36 exposures 15 rolls
Photographic paper: 100 sheets Ilford Multigrade IV RC Deluxe pearl black and white paper. Minimum size 8 x 10 inches. If you are already an experienced printer, consider moving up in size.
Negative sleeves - 7 strips of 5.
Sealed notebook for your negatives. – such as Vue All Archival Safe-T Binder
Canned air or negative blower brush
Q-tips, Masking Tape
Color Grease pencil or red china marker
Loop or magnified glass
Folder to turn assignments in with
Closed toe shoes
Old t-shirt and Towel
Valid Library ID card for Lab Access – bring on Wednesday for registration www.freestylephoto.biz

PHOTOGRAPHIC SUPPLY STORES
Freestyle 5124 Sunset Blvd, L.A., CA  213.660.3460
www.samys.com  Samy’s Camera  431 S. Fairfax, L.A., CA  323.938.2420
B & H www.bhphotovideo.com they also sell equipment.

Select Exhibitions around town

LAXART
Every Building in Baghdad The Rifat Chadiriji Archives at the Arab Image Foundation Jan 7- Feb 17th

Regen Projects
Catherine Opie Jan 12 – Feb 17th

LACMA
Sarah Charlesworth: Doubleworld through Feb 4, 2018

CAAM – Gary Simmons: Fade to Black ongoing
No Justice, No Peace: LA 1992 through August 27, 2017

Vincent Price Museum- Laura Aguilar till Feb 10th

Gallery Luisotti
Pacific Standard Time: LALA Christina Fernandez: Prospect

The Getty
Photography in Argentina, 1850-2010: contradiction and Continuity Sept 16 – Jan 28
Harard Szeemann:Museum of Obsessions Feb 6-May 6
Cut! Paper Play in Contemporary Photography Feb 27- May 27th
Paper Promises:Early American Photography Feb 27- May 27th

The Mistake Room Eduardo Sarabia till Jan 20th

The Armory Center for the Arts Below the Underground
Ghebaly Gallery – The Pain of Others curated by Myriam Ben Salah jan 20 – Feb 24th

The Hammer Museum –
Stories of Almost Everyone Jan 28 – May 6th
Unspeakable: Atlas, Kruger, Walker: Hammer Contemporary Collection Jan 20 – May 13th

MOCA Geffen Contempoary
Zoey Leonard: Survey Nov 4 – March 25th
Adrian Villar Rojas: The Theater of Disappearance Oct 22 – May 13

MOCA Grand
Anna Maria Maiolino till Jan 22nd
Brassai, Arbus, Goldin Mar 4 – Sept 3

MOCA Pacific Design Center
Welcome to the Doll House Jan 20 – Apr 8th

The Underground Museum
Artist of Color through Feb 4th

Blum and Poe
Hugh Scott-Douglas Jan 6 – March 3

Hauser & Wirth
Mike Kelley till Jan 21
Ellen Gallagher Till Jan 28th
Mark Bradford Feb 17 – Apr 1

REDCAT –
Dave Hullfish Bailey: Hardscrabble feb 10 – April 29th

Also among others look up Overduin & Co, Cherry and Martin, Various Small Fires, Night Gallery, LA Louver, Honor Fraser, The Box, Michael Kohn, The Box.

Center for Land Use Interpretation (CLUI)
The Broad, Marciano Art Foundation

And for more LA galleries check out:
http://artforum.com/guide/country=US&place=los-angeles

ROSKI SCHOOL ATTENDANCE POLICY:

- After missing 3 classes (if the course meets twice per week) or 2 classes (if the course meets once per week) the student’s grade and ability to complete the course will be negatively impacted.

- For each subsequent absence (excused or otherwise), the student’s letter grade will be lowered by one full grade.
• Being absent on the day a project, quiz, paper, exam, or critique is due can lead to an “F” for that project, quiz, paper, exam, or critique.

• It is always the student’s responsibility 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.

• It should be understood that 100% attendance does not positively affect a final grade.

• Any falsification of attendance may be considered grounds for a violation of ethics before the University Office of Student Judicial Affairs.

• Tardies can accumulate and become equivalent to an absence.

• Attendance will be taken at the beginning of each class.
  - Any student not in class on time is considered tardy.
  - 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 a tardy for that class session.
  - Students will be considered absent if they leave without the instructor’s approval before the class has ended or if they take un-approved breaks that last longer than 30 min.

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” https://policy.usc.edu/student/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.

Discrimination, sexual assault, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the Office of Equity
and Diversity/Title IX Office [http://equity.usc.edu](http://equity.usc.edu) and/or to the Department of Public Safety [http://dps.usc.edu](http://dps.usc.edu). This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage [http://sarc.usc.edu](http://sarc.usc.edu) fully describes reporting options. Relationship and Sexual Violence Services [https://engemannshc.usc.edu/rsvp](https://engemannshc.usc.edu/rsvp) provides 24/7 confidential support.

**Support Systems**
A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute [http://ali.usc.edu](http://ali.usc.edu), which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs [http://dsp.usc.edu](http://dsp.usc.edu) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information [http://emergency.usc.edu](http://emergency.usc.edu) will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

**Roski Admissions Information**
For information and an application to become a Fine Arts minor, please visit [http://roski.usc.edu/minors/](http://roski.usc.edu/minors/) Please contact the art advisors at 213-740-6260 with any questions about a minor in the Fine Arts. To become a Fine Arts major, please visit [http://roski.usc.edu/undergraduate_programs/](http://roski.usc.edu/undergraduate_programs/) Please contact Penelope Jones at Penelope@usc.edu or 213-740-9153 with any questions about majoring in FA. Applications are due October 1st and March 1st every year.”