

FRESHMAN SEMINAR 2

Spring 2008, Parsons School of Design
2-4319-PUPH 1011-A
Friday 9am-2:40pm
6 E. 16th Street, room 703

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Office Hours: by appointment (flexible)

Description:

In part two of this year-long course, students will continue their exploration of photography's multiple modes and roles. Students will continue to explore the dialectic between form and concept and the potentialities of the medium. Students will utilize both traditional and digital image capture and output and will work in both black & white and color. Weekly assignments, lectures, and critiques will further the students understanding of picture making possibilities.

Course Outline:

Topics – B&W and color photography, both technical and aesthetic instruction
Activities – technical instruction, discussion of conceptual issues, field trips and critique
Assignments – readings and written assignments, exams, photography assignments and a final photography project

Course Objectives:

You should have an understanding color film exposure and color darkroom printing, digital capture, workflow, storage and printing output, ways of seeing photographically and aesthetic and conceptual concerns when you complete this course.

Required Reading:

Photography, by London & Upton (Eighth Edition)

Exploring Color Photography, by Robert Hirsch (Fourth Edition)

All other readings will be distributed via Blackboard as downloadable PDF files and are also available in Gimbel Library, 2nd floor, Building L. See below for specific titles.

Grading:

Evaluation and grading will be based on:

Attendance and participation in class discussions and critiques (20%), completion of readings and written assignments (10%), completion of photo assignments (40%), exam (10%), and final photography project (20%).

Attendance:

Students must attend classes regularly and promptly. Faculty members are expected to fail any student who is absent for a significant portion of class time – defined as three absences for classes that meet once a week.

Please be respectful at all times. Attend class on time, be prepared for each class session, listen while others are speaking, and turn off your cell phones. I reserve the right to ask any student to leave the classroom if they do not abide by these standards of behavior.

For further information on Parsons School of Design Academic and Attendance Policies, please refer to the Student Handbook.

CLASS SCHEDULE

WEEK 1

1/25 Color Review

The Body slide show

In class writing exercise:

Write for 20 minutes expressing your ideas about photography and it's relationship to representation and the body. How does photography contribute to and/or complicate an understanding of the body in our culture?

Photo field trip to Brooklyn Botanical Gardens

Shooting Assignment:

Insider/Outsider: Take two photographs during the class field trip of the person you are sitting next to in class today – one portrait and one full body, one roll minimum. Then take two self-portraits outside of class – one portrait and one full body, one roll minimum. Present four prints in class, one each of the four different “body” images.

B&W or color.

Daybook Assignment:

Make sketches of projects, ideas, and impressions. Make notes about films, gallery shows, books, music, performances, magazines. Start making notes for your final project – ideas, influences, phrases, etc.

Readings (due for the next class):

- Clarke, Graham. “The Body in Photography.” *The Photograph*. (Oxford: Oxford University Press, 1997), p.123-143.

WEEK 2

2/1 The Body

Slide lecture and discussion of articles

Review assignment

Film screening: *Blow Up* by Michelangelo Antonioni, 1966

Shooting Assignment:

Figurative and the Nude: Shoot two rolls of film of figurative work within a sociological, ethnographic, political, erotic, anthropological, conceptual, or abstract framework. Refer to ideas presented in lectures and readings. 4-6 prints that reflect an exploration of the same subject matter. B&W or color.

Writing Assignment: Write a one-page response to the movie *Blow Up* by Michelangelo Antonioni, 1966. Examine ideas of reality, representation and the body, and photography's relationship to truth as they are addressed in the film. Use examples, and be sure to investigate how these ideas are represented through filmic techniques and narrative plot.

Reading (due for the next class):

- “Blow Up,” by Bosley Crowther, *New York Times*, December 19, 1966

WEEK 3

2/8 Fashion

Slide lecture and discussion about movie

Review assignment

Studio Visit with Sarah Silver, Fashion Photographer

Shooting Assignment:

Stage a fashion series: Work in groups of three either in the field or studio. Collaborate on concept, set up, lighting, exposure, and break down. Communicate and work together. Present 6 or more prints for critique. Each student must print at least two of the photographs and turn in a written statement describing the concept of your shoot. Color.

Reading (due for the next class):

- Selections from: Kismaric, Susan and Respini, Eve. *Fashioning Fiction in Photography Since 1990*. (New York: Museum of Modern Art, 2004).
- Bright, Susan. "Face Value: The Contemporary Fashion Portrait." *The Face of Fashion*. (New York: Aperture, 2007).

WEEK 4

2/15 Fashion

Guest Lecturer: Tierney Gearon

Review Assignment

Magazine editorials: group discussions

Field Trip to Chelsea Galleries (see handout)

Shooting Assignment:

Create an alternative fashion shoot. Use concepts that are not conventional. You may work alone, or with 1 other person. You may use models, or create a still life style shoot. Present your images in pairs and in sequence, as in a magazine layout. 4-6 prints. Color.

Reading (due for the next class):

- *Photography*, by London & Upton, Chapter 12
- "The Directorial Mode: Notes toward a Definition", A.D. Coleman, 1976 (p.480-491)
- Interview with Helmut Newton, link in Blackboard
- Clarke, Graham. "The Photograph Manipulated." *The Photograph*. (Oxford: Oxford University Press, 1997), p. 187-205.

WEEK 5

2/22 Introduction to Digital

Fantasy

Slide Show

Color correction

Review Assignment

Shooting Assignment: Due 3/7

Back to the future. Make two self portraits. The first of yourself 10 years in the past and the second as you envision yourself ten years in the future. You may use props, collage techniques, and Photoshop. Print both (2) images digitally. Color.

Written assignment: Due 3/14

Write a review of a photographer who uses digital processes in his/her practice. Be sure to discuss why digital is a necessary aspect of the work, and how the processes used carry meaning. Research to find a photographer you respond to. 2 pages, typed, 12 point Times font, stapled. You must footnote quotes or paraphrasing. Include a photograph on a separate page.

Reading (due for the next class):

- Lipkin, Jonathan. “What is Digital Photography?” (p. 12-25), and “A Brief History of an Idea: Fax Machines, Halftones, Video Cameras, and Computers” (p. 116-126). *Photography Reborn: Image Making in the Digital Era*. (New York: Harry N. Abrams Publishers, 2005).

WEEK 6

2/29 Fantasy

Slide show

Introduction to the digital labs – computers, scanners, and printers

In Class Assignment:

Scan and color correct two color photographs of any subject matter. Be sure to use photos that have neutral tones and natural light in them, to make it easier for you to correct and print. Make 2 digital prints. Include prints of screen shots of each aspect of your color correction and printing process. Work on “Back to the Future” in class (2 prints).

Reading (due for the next class):

- MIT's Henry Jenkins on New Generation of "Content Creators", link on Blackboard

WEEK 7

3/7 Narrative

Slide Show

Review Assignments

Digital printing lab

Shooting Assignment:

Work in teams of two. Conceive and execute a digital slide show that together with text tell a story or relate an allegory. The narrative should make sense as a drama, comedy, or action thriller. B&W, color or both.

Presentation Assignment: Due in three-six weeks (sign up in class)

Students must develop a 10 minute presentation on a photographer or photographic movement. You should come up with your own ideas and interpretation about the work. You must use research and analysis in your presentation – description of life/work is not enough. Use PowerPoint to present images.

Reading (due for the next class):

- Q & A with Gregory Crewdson, link on Blackboard
- “Here I Am Taking My Own Picture,” by Alex Williams. *New York Times*. Feb 19, 2006. pg. 9.1

WEEK 8

3/14 Narrative

Review Assignment

Paper on a digital artist due

In class writing exercise – Narrative

Exhibition Visit – New Museum, *Unmonumental*

In Class Assignment:

Bring files to print in class.

Shooting Assignment:

Write a description of a visual memory in class, using a stream-of-consciousness approach where you keep writing for the whole 15 minutes. Create a photographic series that tells the story of your visual memory. It can be literal, descriptive, metaphorical, allegorical, include text, etc. Think about sequencing and display. 4-6 prints.

Reading (due for the next class):

- TBD

3/21 SPRING BREAK

WEEK 9

3/28 Conceptual Positions

Conceptual Strategies – photography in the hands of artists

Slide show

Introduction of Long Term assignment

Concept/project selection and development

The role of research and reflection

Review assignment

Shooting Assignment: Due 4/20 (in 2 weeks)

Pick a topic that interests you from these ones we have explored in class: The City, The Portrait, Still Life, Abstraction, The Body, Fashion, Fantasy, Narrative. Create a series of photographs that has a conceptual basis that you can define and discuss, and that goes beyond conventional understandings of the genre. You can use your series to question the traditions of the genre you've chosen and/or address specific issues you find to be relevant such as: the politics of representation, a consideration of audience, issues of display, collaboration or other methodologies, photography as a medium, art-making as a practice, etc. Choose a conceptual direction that is important to you, so that you will enjoy this assignment and get something out of it as well. 5-10 prints.

WEEK 10

4/4 Conceptual Positions

Guest Lecturer: Tim Barber

Discussion of articles

Student Presentations

Reading (due for the next class):

- The Last Picture Show by Douglas Fogle, pdf on Blackboard

WEEK 11

4/11 Conceptual Positions

Slide show and discussion

Student Presentations

Review assignment

Written Assignment: Exit Statement

Write an artist's statement that discusses your final project. Bring a draft to next class.

Shooting Assignment:

Work on final project – bring work in progress to class for critique

WEEK 12

4/18 Conceptual Positions

Slide show

In class interviews

Student Presentations

Review long term project – work in progress

Shooting Assignment:

Work on final project – bring work in progress to individual meetings

WEEK 13

4/25 Review for Exam

Student Conferences – discuss work in progress and exit statement

Darkroom Work Session

Open Shooting Assignment:

Work on final project

WEEK 14

5/2 Exam on Digital

Work Session – Digital or Darkroom

WEEK 15

5/9 Final Critique

Exit Statement Due