

## Introductory note

The following materials correspond to the beginning black and white darkroom curriculum I developed while teaching *APH261: Introduction to Art Photography* at Syracuse University (Fall 2011-Spring 2014). The course had 3 primary learning goals:

- 1) For students to understand the interaction between light and our course tools (camera, film, light meter, enlarger, etc.) to the extent that they may use that knowledge to make well-exposed negatives and well-printed enlargements in the black and white darkroom. When/if this process is in hand, to increase the sophistication of the students' image construction.
- 2) To build the students' ability to talk about/respond to physical presence verbally and in writing.
- 3) To introduce to students historical and contemporary ideas and practitioners in art photography, with a particular focus on black and white 35mm work.

>>Camera work and image construction elements I placed a focus on through the learning design: exposure, lighting, the frame, composition and layering, the role of the background relative to the subject matter/s

>>Issues in photography/art I placed a focus on: truth, mimesis, seriality, subjectivity, appropriation, beauty

Overall structure: Students gain technical skills attendant to the black and white darkroom and then mobilize those skills to investigate ideas of interest to them.

Pfohl, *APH261: Introduction of Art Photography* teaching materials packet

Prepared Friday, June 6, 2014

**Table of contents:**

1. Pre-semester letter to students
2. Common student misconceptions I encountered in APH261 (not shared with students)
3. APH261 Spring 2014 syllabus
4. *Getting to know you* sheet (used on first day of class)
5. Assignment 1 sheet: Photograms
6. *Print traits for mastery* sheet
7. Assignment 2 sheet: Getting to know your camera and the darkroom
8. Lesson plan for class 2: Getting to know your camera and exposure basics
9. PPT for class 2: Exposure and some things the camera tool is particularly good at
10. *Notes on your camera* sheet (I help students fill it out relative to their own cameras during class 2)
11. PPT for class 4: Printing
12. Assignment 3 sheet: Portraits, the frame, and light
13. Midterm research project assignment sheet
14. Assignment 4 sheet: Final project proposal
15. Assignment 5 sheet: Non-traditional project (I've never figured out the right framing for this one... this is the closest yet but still not right.)
16. Final portfolio requirements (sometimes I require final portfolios, sometimes I don't)
17. Some texts I use:
  1. Paul Graham
  2. diCorcia
  3. Doug DuBois
  4. Jess T. Dugan
  5. Chris Wiley
  6. Foer (short story)
  7. Chan
  8. Sultan
  9. Rodland
18. A few teaching things
  - r. 6 continua for assessing thinking (don't share it with students but has been useful for me)
  - s. Collaborative Assessment Conference (what I base my crits off of, one of my teachers designed it)
  - t. Some advice

Hello folks,

I wanted to get in touch to introduce myself and share some important information about supplies for the Spring 2014 *Introduction to Art Photography* (APH261) course at Syracuse University you are currently registered for.

My name is Sarah Pfohl and I will be your teacher. I'm a Master of Fine Arts graduate student in Art Photography at SU and look forward to our work together making, thinking about, and talking about photo this fall.

In an effort to hit the ground running, please start gathering some supplies for APH261 before the semester begins. For our first class meeting on Friday, January 17th try to get some photo paper. If the facilities are ready, we will jump right into the darkroom and start making images.

For our second class meeting on Friday, January 24th you will need **a camera, batteries for your camera, a copy of the manual for your camera, and some film**. Below please find some information I hope will be helpful to you as you gather these items. *If you have any questions as you get your materials together, don't hesitate to e-mail me at [shpfohl@sy.edu](mailto:shpfohl@sy.edu)*. Please note I will be traveling from January 2-9 and will have very limited access to e-mail during this time, I will try to get back to you as soon as possible. We will discuss this more during our first class meeting on Friday, January 17th but, in general, if you don't already own or have access to a 35mm SLR film camera you can expect to spend approximately \$300 on APH261.

## WEEK 1

### Photo paper:

- 1 box of RC (**not fiber**) black-and-white photographic enlarging 8 x 10" variable/multigrade wet darkroom paper. 100 sheet box suggested. RC is an abbreviation for resin-coated. Three very important notes:

1. **DO NOT OPEN YOUR BOX OF PAPER WHEN YOU GET IT!** The paper is light sensitive and will be unusable (destroyed) if you open it.
2. Don't buy paper that says 'inkjet' on it.
3. You will notice the paper has different finishes (matte, pearl, satin, glossy etc.). I suggest buying pearl or satin, do not buy matte or glossy. (I will explain all of these directives later!) A box of paper will cost around \$60-70. One paper that will be perfect: [http://www.bhphotovideo.com/c/product/79228-REG/Ilford\\_1771318\\_Multigrade\\_IV\\_RC\\_DLX.html](http://www.bhphotovideo.com/c/product/79228-REG/Ilford_1771318_Multigrade_IV_RC_DLX.html) Paper is also available at MQ camera in Syracuse (more about MQ below).

## WEEK 2

### The camera:

For our course you will need a 35mm single lens reflex (SLR) film camera with manual controls. If you are the fortunate owner of a 35mm SLR film camera with manual controls, this is great! If not, here are some suggestions about finding one over the course of the next couple weeks:

>Ask friends and family if they have a working camera you could borrow for the semester. Oftentimes someone has a camera tucked away he or she isn't using.

>Go to your local camera shop (if your area has one) and see if you can buy a new or used camera for a price that fits your budget. Let the shop owners/salespeople know you are a student looking for a camera for a introductory black-and-white film course and they should be able to point you in the right direction. If you are in the Syracuse area, our awesome camera shop is MQ camera on Hawley Street: <http://www.mqcameracenter.com/>

>Buy a new or used camera over the Internet. I most frequently shop for new and used camera supplies through either [www.keh.com](http://www.keh.com) or [www.bhphotovideo.com](http://www.bhphotovideo.com) . Both shops have lots of helpful staff and are very responsive if your newly received gear breaks and needs replacement. Many, many types of cameras fit our course needs, popular brand names you may be familiar with include Nikon, Pentax, and Canon. Used cameras appropriate for APH261 can be found on the B & H website at this url: <http://www.bhphotovideo.com/c/buy/35mm-Cameras/ci/3017/pn/2/N/4294247087> . **Make sure you buy a camera that comes with both a camera body and a lens.** Last semester, several of my students decided to buy one of these two cameras new from B&H: [http://www.bhphotovideo.com/c/product/232175-REG/Vivitar\\_59880\\_V3800N\\_35mm\\_SLR\\_Camera.html](http://www.bhphotovideo.com/c/product/232175-REG/Vivitar_59880_V3800N_35mm_SLR_Camera.html)  
[http://www.bhphotovideo.com/c/product/232176-REG/Vivitar\\_59890\\_V3800N\\_35mm\\_SLR\\_Camera.html](http://www.bhphotovideo.com/c/product/232176-REG/Vivitar_59890_V3800N_35mm_SLR_Camera.html)

>Again, if you buy a camera, make sure it comes with both the body (the rectangular part with the viewfinder) and the lens (the cylindrical part). Bring both the camera body and lens to our second class.

>If you decide to shop for a camera and are totally lost or think you have found something great but aren't sure about it, e-mail me a link to the camera you are considering (or the brand name and model number of your camera if you know it or a picture of the camera you found and hope to use, etc.) and we can chat via e-mail about whether it is a good idea/the right camera for our course.

Your camera manual:

- A physical copy of your camera's manual. If you don't have the original manual, google the camera make and model--99% of the time you will be able to find a free .pdf download for the camera manual on the Internet, oftentimes the manual will be located on the manufacturer's website. Alternatively, if you don't have a hard copy of your manual but have a smartphone that you will have with you while you shoot and in class, download the manual to your phone (or other mobile device). This is a prime piece of literature for the course because, while I broadly know how to use many 35mm film camera models, every semester at least one camera pops up in class that does something I haven't seen before or am not very familiar with.

Battery:

- A working battery for your camera. Check your camera manual to figure out what type of battery you need. If there is a battery in your camera check and make sure that it works. Your manual should have directions for how to perform a battery check. Let me know if you have questions about this (e.g. aren't sure where to buy the batteries, aren't sure what type of battery you need). I've had good luck in the past buying batteries at stores like Target.

### Film:

- I recommend Tri-X ISO 400 black-and-white 35mm print film. Here is a link to the film on the B&H website: [http://www.bhphotovideo.com/c/product/29170-USA/Kodak\\_8667073\\_TX\\_135\\_36\\_Tri\\_X\\_Pan.html](http://www.bhphotovideo.com/c/product/29170-USA/Kodak_8667073_TX_135_36_Tri_X_Pan.html) Over the course of the semester you will use 15 rolls of film, 20+ if you really get into shooting. For our 2nd class, bring 2 rolls of film. **Make sure you don't buy black-and-white film that says 'C-41' or 'C-41 processing' on it--you cannot process it in the darkroom we use.**

### Books:

Two texts are required for this course, both should be available at the bookstore. Here are amazon links as well.

- 1.) **Harry Horenstein, *Black & White Photography: A basic manual***. Try to get the most recent 2004, 3rd edition, revised. Here is a link to the text on amazon.com : [http://www.amazon.com/Black-White-Photography-Revised-Edition/dp/0316373052/ref=la\\_B001IGUW4Y\\_1\\_1?ie=UTF8&qid=1345162733&sr=1-1](http://www.amazon.com/Black-White-Photography-Revised-Edition/dp/0316373052/ref=la_B001IGUW4Y_1_1?ie=UTF8&qid=1345162733&sr=1-1)
- 2.) **Stephen Shore, *The Nature of Photographs*, 2010**. Here is a link to the text on amazon.com : [http://www.amazon.com/Nature-Photographs-Primer-Stephen-Shore/dp/0714859044/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1345162839&sr=1-1&keywords=shore+nature+of+photographs](http://www.amazon.com/Nature-Photographs-Primer-Stephen-Shore/dp/0714859044/ref=sr_1_1?s=books&ie=UTF8&qid=1345162839&sr=1-1&keywords=shore+nature+of+photographs)

Ok, that's it for now. I hope that isn't totally overwhelming. You'll learn over the course of the semester that I tend to ere on the side of too much information rather than too little. As I said

before, feel free to be in touch if you have any questions/concerns. I hope you all have had a lovely restful and/or productive break and that you are excited for the beginning of the Spring 2014 semester.

Best, peace, and see you in a few weeks,

Sarah



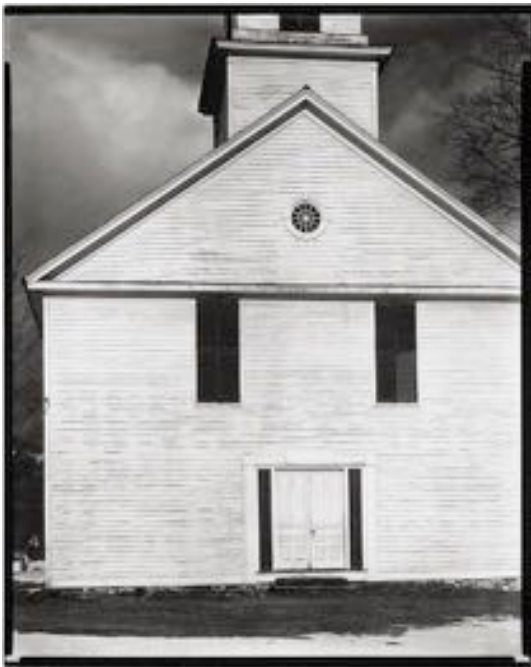
**Common APH261 misconceptions (that indicate either a lack of procedural knowledge or deep misunderstanding of the photographic process):**

- confusion of the aperture ring and the focusing ring and/or the zoom lens scoping component//  
interchanging them
- not knowing how to focus the camera
- processing two roles of film together with completely different developing times (e.g. Ilford F5 and Kodak TMax 400)
- exposing light sensitive materials to light (unexposed film, exposed film, photographic paper)
- believing aperture ring manipulations on the enlarger change the depth of field that appears on the negative/in the enlargement
- confusing lens width, lens length, and zoom capabilities
- believing in/asking for scene/genre-specific average exposure settings
- not understanding camera modes (if camera has them)
- deciding on exposure settings in response to aesthetic interpretation of a scene without using/  
disregarding the light meter reading
- paying attention to the light meter, but not knowing how to read it
- not setting the ISO on the camera to match film ISO
- on less-automatic/older model film cameras - loading film and not winding the take-up leader  
through to ensure film is attached correctly and advancing
- referring to value as color or not understanding what value is more broadly
- knowing (rather than understanding) that light is important in photography, but having no idea  
how or why

- not knowing where the battery holder is or what battery type the camera uses

**Common beginning ideas about photography:**

- the goal of a photograph is to capture a memory, a special moment (like a wedding), or a vacation
- art = black and white, rather than color images
- the “truest” type of photograph is happened upon and captured fortuitously in a single image, it is not constructed at all, construction is a type of cheating and is not true
- editing an image or intervening on it in some way is counter to photography and inauthentic
- the vehicle of photography is the camera rather than the individual using it and/or light



## **APH261: Introduction to Art Photography**

Spring 2014 syllabus

Teacher: Sarah Pfohl, [shpfohl@syr.edu](mailto:shpfohl@syr.edu) NOT [spfohl@syr.edu](mailto:spfohl@syr.edu)--this is not me!

Friday 8:30-12:30, 14 sessions, Shaffer, room 221B

Department of Transmedia, College of Visual and Performing Arts, Syracuse University

Dear APH261 student,

Welcome to *APH261: Introduction to Art Photography*, an introductory-level, black-and-white film, wet darkroom photography course. In this course we make photographs, analyze examples of contemporary art photography, and engage in dialogue about the two.

Our course-long learning goals follow below. Please read through them carefully.

- **Making:** Students will understand the relationship between our course tools and light. (How do our course tools translate my subject matter into an image? What are some actions our course tools are particularly good at?)
- **Looking carefully at and talking about physical presence:** Students will articulate with greater precision and clarity their thoughts and feelings in response to objects. (How can I talk about what I see?)
- **Learning about the field of art photo:** Students will analyze the work of professional artists to identify strategies for making established artists use. (What have others done that I might try myself?)



**Getting in touch with me:**

Office hours: Tuesday 2:00-3:00PM **by appointment**, e-mail me to schedule a time. I am happy to meet outside class time, especially if you want to go over a technical procedure. E-mail received Monday-Friday will receive a response within 24 hours. E-mail received Saturday or Sunday will receive a response within 48 hours.

**This syllabus is separated into 2 sections: Class content and logistics.**

## SECTION I: CLASS CONTENT (pp.3-9)

**Schedule:**

This is a broad outline of our work together that includes critique and assignment due dates and is subject to change based on darkroom/equipment availability or at the instructor's discretion.

The basics:

- 5 photography assignments over the course of 14 weeks
- 1 mid-term presentation on an artist/photographer (presentation format your choice)
- 1 final portfolio (save the all the work you make over the course of the semester!)
- 3 full-group critiques of your work (at least)
- Additional demonstrations, hands-on mini-assignments, readings, and group discussions

Week	Date	In-class	Homework
1	1/17	<b>Talking about art, course tools I</b> Assignment 1 introduction	Gather supplies Read your syllabus
2	1/24	<b>Measuring light, course tools II</b> Assignment 1 critique Assignment 2 introduction Case study 1: Susan Worsham Using your 35mm SLR camera	Due: Assignment 1 Due: Bring your camera and 2 rolls of film to class
3	1/31	<b>Reading negatives</b> Introduction to mid-term assignment Processing film Case study 2: Sally Mann	Due: 2 rolls of exposed film Due: One-page review of Aspen Mays' <i>Newspaper Rock</i> show

Week	Date	In-class	Homework
4	2/7	<b>Multiples and photography</b> Making contact sheets and enlargements Case study 3: David Hilliard	Due: 2 additional rolls of processed film Due: Mid-term subject and format
5	2/14	<b>What you represent</b> Case study 4: LaToya Ruby Frazier Open lab	Due: 4 contact sheets
6	2/21	<b>The frame and precision</b> Assignment 2 critique Assignment 3 introduction	Due: Take-home quiz Due: Assignment 2
7	2/28	<b>Gathering strategies</b> Mid-term presentations Open lab (if time)	Due: Mid-term artist/photographer presentation
8	3/7	<b>Dimensionality; Text</b> Assignment 3 critique Case study 5: Carrie Mae Weems Assignment 4 introduction and assignment 5/6 introductions	Due: Assignment 3
	3/14	<b>No class, enjoy your Spring Break</b>	
9	3/21	<b>Wrong photographs</b> Case study 6: Rebecca Norris Webb Film: <i>Brief Encounters</i>	Due: Assignment 4
10	3/28	<b>The artist and research</b> Assignment 5 critique	Due: Assignment 5
11	4/4	Film: <i>The Mother Project</i> or <i>Wasteland</i> Individual meetings/open lab	Due: Assignment 6 development
12	4/11	<b>Symbolism: What does a photograph express?</b> Film: TBD (likely <i>Stories We Tell</i> )	Due: Assignment 6 process critique

Week	Date	In-class	Homework
13	4/18	<b>Production with limited means</b> Art21 videos Tying up loose ends	
14	4/25	Critique of final projects and final portfolios	Due: Assignment 6 due for critique Due: Final portfolios

Please note the black solid line above. By week 7 you should feel broadly oriented to the darkroom and should have processed at least 4 rolls of film and printed at least 4 contact sheets and 4 well-crafted prints.

Some more specific information about major assignments (you will receive information sheets for each new assignment as it is introduced):

**Learning the tools, looking at practitioners:**

Assignment 1-The darkroom/Photograms, (minimum 4 images, 1 week)

Assignment 2-The camera/Elements of the camera, paying close attention to your immediate environment, (minimum 4 contacts and 4 prints), 4 weeks

Assignment 3-The frame/Portraits of objects and/or people with close attention to light and the frame, (minimum 4 contacts and 4 prints), 2 weeks

**Putting your learning to work:**

Assignment 4-Your question (written statement that frames your final project), 2 weeks

Assignment 5-The surface/Multiples, dimensionality, the photo object, (output variable), 3 weeks

Assignment 6-A response to your question, (minimum 4 contacts and 4 prints), 7 weeks

Note: Most assignments additionally require an artist's statement.

**Two texts are required for this course:**

1.) **Harry Horenstein, *Black & White Photography: A basic manual*.** Try to get a copy of the most recent 2004, 3rd edition, revised.

2.) **Stephen Shore, *The Nature of Photographs*, 2010.**

The Horenstein is a technical manual with great image curation. Use it to support your learning in the darkroom and prepare for quizzes/exams as necessary. You may wish to read prior to class, in preparation for the demonstration, or you may learn best if you read after class. Shore's text is

not a technical manual and could probably be literally read from cover-to-cover in an hour, understanding its beauty and depth though, I think, requires a bit more time, thought, and digestion of the concepts. Expect a few short additional readings to supplement these 2 texts.

**Assessment:**

All right-hand column values represent the maximum possible total points you may earn on the assignment or task. I reserve the right to award points beyond the maximum for exceptional work.

Quiz:	5
Mid-term presentation:	10
Assignment 1:	5
Assignment 2:	10
Assignment 3:	15
Assignment 4:	10
Assignment 5:	10
Assignment 6:	15
Participation and attendance:	10
Final portfolio:	10
	100 possible total points

The **quiz** will be a take-home. You will have 1 week to complete it.

Our **mid-term exam** consists of you delivering a presentation in the format of your choice on an artist/photographer. You will choose the artist/photographer you would like to research from the individuals represented in your 2 course texts and the list posted on Blackboard. Start digging through the books and list to find folks that resonate for you sooner rather than later. Choose a subject by week 4. More guidelines and a rubric to come.

**Participation and attendance** encompasses both your physical presence in class and your cognitive and affective engagement in class. Sleeping, constantly texting during class, watching the game on your phone discreetly during a lecture or film, talking on the phone to register for spring courses, leaving for break and not returning for an hour, etc. does not earn participation/attendance points. This category also includes preparedness and respect for others and the studio equipment. Each of our 14 classes you will either earn or not earn slightly more than 1 participation point.



**For everything else:** I pass out guidelines for all assignments when I introduce them. These guidelines include a rubric through which I assess your work. If you are concerned about your grade or would like to discuss my assessment more in-depth, feel free to contact me at any point.

**You may always shift an aspect of the rubric if you find that the rubric I design will not address your interpretation of the assignment in its fullness.** Be in touch with me regarding this at least 3 days before the assignment is due. I reserve the right to award points beyond the rubric parameters for above and beyond work.

**Extra credit:**

If you want to do extra credit or need extra credit work feel free to approach me during office hours or get in touch via e-mail.

**A note for students with prior experience in our course content:**

I do my absolute best to make sure class is exciting and challenging for each student in the room. If you find yourself bored by the material I present because you previously learned it (or, really, if you are disengaged from class for any reason, especially if this occurs repeatedly), please let me know via individual conversation during office hours or e-mail. Some students enjoy the opportunity to revisit a skill or technique they have already learned from the perspective of a different teacher, others do not. Let me know your preferences so that we can work together to find appropriate work for you.

If you have prior experience with the course content you must complete the following before I am willing to discuss the possibility (not the guarantee) of altering some aspects of the assignments to better meet your needs and capabilities:

- Schedule an office hours meeting with me during the first 3 weeks of class (before 2/7).
- Bring with you to this meeting 10 sheets of processed black-and-white negatives and a 12-15 image black-and-white print portfolio that evidences your mastery of our course technical skills. Prints must be executed to the standard outlined on the 'Print Traits for Mastery' handout available on the course website.
- Complete a 1-page outline of the ways in which you would like to modify our course of instruction to better meet your needs. You may not alter the research assignment component (Assignments 4 and 6) or the mid-term presentation on an artist/photographer. Everyone will complete these requirements.

- Be prepared for a written and verbal quiz that tests your understanding of darkroom processes, exposure, lens focal lengths, and the role of light in photography.

**Supplies:**

This course can quickly become costly. You can expect to invest approximately \$250-400 in your work this semester, your investment will probably fall on the higher end of the scale if you do not already own or have access to a 35mm SLR camera, a primary tool required for the course. Bring a notebook or paper, the appropriate course text, and a writing tool with you to class every week. Refer to the letter I sent you prior to the beginning of the semester (posted on BlackBoard) for most of our supply-buying information.

**Supply stores:**

Local:

MQ camera: 226 Hawley Ave., Syracuse, NY 13203, 315-471-3103 (in the vicinity of the Art Store). Do business at MQ to keep the shop in our community!

Online:

B & H: [www.bandhphotovideo.com](http://www.bandhphotovideo.com)

KEH: [www.keh.com](http://www.keh.com) KEH is a very reliable used camera/photography supplies store.

Bring on the noted week. On open lab days bring all supplies below listed.

- Week 1: Box of RC (not fiber) black-and-white photographic enlarging 8 x 10" variable/multigrade paper (wet darkroom paper), 100 sheet box suggested. Three very important notes: DO NOT OPEN YOUR BOX OF PAPER WHEN YOU GET IT! The paper is light sensitive and will be unusable (destroyed) if you open it. Don't buy paper that says 'inkjet' on it. You will notice the paper has different finishes (matte, pearl, satin, glossy etc.). I suggest buying pearl or satin, don't buy matte or glossy. A box of paper will cost around \$60-70. One paper that will be perfect: [http://www.bhphotovideo.com/c/product/79228-REG/Ilford\\_1771318\\_Multigrade\\_IV\\_RC\\_DLX.html](http://www.bhphotovideo.com/c/product/79228-REG/Ilford_1771318_Multigrade_IV_RC_DLX.html)
- Week 2: 35mm film SLR camera with manual controls
- Week 2: At least 15 rolls of Kodak Tri-X black & white negative film ISO 400, 36 exposure (bring 2 rolls with you for Week 3). Do not buy a bulk film or film for bulk loading! Bulk film often comes as 100' of film you load yourself into reusable film holders called cassettes.

- Week 3: 35mm plastic negative sleeves. A packet of 25 sleeves costs around \$6. PrintFile is the most common brand: [http://www.bhphotovideo.com/c/product/42992-REG/Print\\_File\\_PF357B25\\_Archival\\_Storage\\_Page\\_for.html](http://www.bhphotovideo.com/c/product/42992-REG/Print_File_PF357B25_Archival_Storage_Page_for.html)
- Week 3: 3-ring binder or film storage box for negative sleeves
- Week 3: Scissors
- Week 3: Permanent marker
- Week 4: Canned air

**Reading list:** A tip-of-the-iceberg list of resources for those looking to extend our course discussions. Art Photo majors in particular should begin familiarizing themselves with resources below, if you haven't encountered them already.

Portfolio competitions (for an overview of emerging art photographers and art photo projects):  
[http://www.visitcenter.org/reviews/overview/review\\_santa\\_fe\\_2012](http://www.visitcenter.org/reviews/overview/review_santa_fe_2012)  
[http://www.photolucida.org/cm\\_winners.php?pl=24c49351a4f016a5883c5fc7bb4f5932](http://www.photolucida.org/cm_winners.php?pl=24c49351a4f016a5883c5fc7bb4f5932)

Blogs & online photography magazines:

<http://www.excerptmagazine.com/>  
[www.ahornmagazine.com](http://www.ahornmagazine.com)  
<http://actualcolorsmayvary.com/>  
[www.fractionmagazine.com](http://www.fractionmagazine.com)  
[www.flakphoto.com](http://www.flakphoto.com)  
<http://newlandscapephotography.com/>  
<http://www.littlebrownmushroom.com/blog/>  
[www.horsethink.com](http://www.horsethink.com)  
<http://cphmag.com/>  
<http://politicstheoryphotography.blogspot.com/>

Printed matter (magazines, publishers, photobook stores):

Aperture

Blindspot

Dashwood Books, in New York City

<http://www.photoeye.com/>

Hassla

## SECTION II: LOGISTICS (pp.10-13)

**First, some important notes:**

- We rarely, if ever, get out of class early. Our time together as a group with exclusive access to the darkroom and one another's ideas is premium.
- Absolutely no eating in the photo lab. There are nasty chemicals in lab you don't want to ingest. Drinks are allowed in the lab but may only be kept on the table in the center of the dry work area.
- We will always, even on open lab days in the darkroom, meet first in 221B at 8:30 to check-in, go over announcements, etc. On open lab days we work as a group in Shaffer, not at Light Work.
- Do not miss critique. If you have not completed your assignment for a critique come to class to contribute your ideas to the development of your peers' work. Bring your assignment to class as far as it is completed. If the group has time, we will discuss your work in progress. Critique absences without a doctor's note will result in a 50% grade reduction on the assignment we are critiquing.
- Keep all the work you do for this class until the end of the semester. The final portfolio requirement consists of a selection of photographs made for your assignments, at least 10 contact sheets, notes and sketches, and images you have collected through research.
- Come to class prepared to work. Most of your shooting and printing will be done outside class. Plan on spending a minimum of 4 hours per week outside class on work related to APH 261.
- Photography equipment (tripods, DSLRs) can be checked out from the cage on the 2nd floor of Shaffer. The cage posts its hours on the cage door. Don't return equipment late, you will accrue fees!
- No medium-format plastic (Holga, Lomo, etc.) cameras/negatives unless you can clearly and convincingly argue to me verbally or in writing 1) why you can't produce the same effect in the darkroom with a 35mm negative and 2) what the camera type specifically brings to your work that enhances your final product's content.
- Don't forget to sign the course attendance sheet each week. You are counted as absent when your signature is not on the sign-in sheet.
- This syllabus counts as a contract between the student and course instructor. You, the student, are responsible for reading through it and meeting the course requirements. For the first 3 weeks of the course you may contact me if you would like to discuss further any

points in the syllabus. Thereafter, I will assume you agree with and understand the course requirements.

- This course is very front-loaded and, over the course of the first 6 weeks, very much builds on content week to week. If you miss an early class that includes a technical skill demonstration it is **imperative that you meet with me or a generous classmate to learn the skill before the next class to avoid the frustration of falling behind.** I am fortunate to be teaching APH261 for the 6th time this semester. Reflecting back on the experiences of students in prior semesters I recently realized student success in APH261 is strongly impacted by 2 things, one of which is the number of classes a student misses during our first half. (The second factor is technical difficulties like your camera breaking.)

### **On that note, what do I do if my camera breaks?**

- It goes without saying, try not to drop your camera or spill water on it.
- Try to keep all the parts (levers, tiny screws, etc.) that may be falling off of it.
- **Sign a camera out of the cage to complete your assignment.** A broken camera is not a valid excuse for late work.
- Borrow a camera from a friend or me to complete your assignment.
- Consult your camera manual for troubleshooting advice.
- Make sure your battery isn't dead. Buy a new battery and load it to see if the problem is fixed.
- E-mail Sarah with the problem to see if I can help virtually or at office hours.
- Take the camera to MQ to see if they can fix it.
- Some injuries sadly spell the end for your camera. It happens and is really disappointing.

### **Syracuse University Statement on Academic Integrity:**

Syracuse University sets high standards for academic integrity. Those standards are supported and enforced by students, including those who serve as academic integrity hearing panel members and hearing officers. The presumptive sanction for a first offense is course failure, accompanied by the transcript notation "Violation of the Academic Integrity Policy." The standard sanction for a first offense by graduate students is suspension or expulsion. Students should review the Office of Academic Integrity online resource "[Twenty Questions and Answers About the Syracuse University Academic Integrity Policy](#)" and confer with instructors about course-specific citation methods, permitted collaboration (if any), and rules for examinations. [The Policy](#) also governs the veracity of signatures on attendance sheets and other verification of

participation in class activities. Additional guidance for students can be found in the Office of Academic Integrity resource: ‘What does academic integrity mean?’”

**More explicitly:**

Do not turn in work as yours that you did not make, you will fail the class. Do not plagiarize any texts you submit for this course, you will fail the class. If you are not sure what plagiarism is, get in touch with me. I will immediately report any plagiarism that does occur. Collaborative completion of course projects is acceptable in this course if and only when you complete the following 2 tasks:

- 1) You let me know in writing at least 1 week before the project deadline that your project will be collaboratively completed.
- 2) You submit with your project a paragraph-long statement from each collaborator outlining the work each individual completed toward the finished product.

**Important information for Art Photo majors:**

Art Photography majors and minors must maintain a cumulative GPA of 2.666 (B-) or above in their APH classes. Students’ cumulative GPA will be calculated at the end of freshman year and thereafter on an annual basis. Any student who has a cumulative GPA lower than 2.666 in their APH classes will receive an email during the summer requesting that they meet with their academic advisor during the first two weeks of the fall semester to discuss their GPA deficiency and strategies for improvement. If the student fails to raise their GPA above a 2.666 by the end of the fall semester, he or she may be removed from the program pending a faculty review of their course work and grades.

**Attendance policy:**

**3 unexcused absences from this course will result in course failure.** Attendance in every class for all 4 hours is mandatory, no unexcused absences. Absences are excused when I receive documentation from Syracuse University that lets me know you may or will miss class. Three late arrivals to class (arrivals after 8:30) equal one absence. Leaving class early during Open Lab time equals one absence. *Not returning from a 15-minute break for 30 minutes or the like also equals an absence.* To repeat from above, do not miss critique. If you miss class, it is your responsibility to contact the instructor or a classmate to find out what you have missed. Open Lab is an opportunity for you to work in the darkroom and to receive feedback on your prints

from your classmates and I--don't duck out early and think I won't notice! A note from a parent or guardian never counts to excuse absences.

**Disability:**

Students in need of disability-related accommodations must register with the Office of Disability Services (ODS), 304 Univ. Ave., Room 309, 315-444-4498. Students with authorized disability-related accommodations should provide a current Accommodation Authorization Letter (AAL) from ODS to the instructor and review those accommodations with the instructor. If you have an AAL please schedule an office hours appointment with me as early in the semester as possible. Accommodations are not provided retroactively; therefore, planning for accommodations as early as possible is necessary. If you have a disability and need support in our course but choose not to self identify with ODS see me during office hours to discuss your options.

**Cover page images:**

Top left: Zeke Berman

Top right: Cindy Sherman

Bottom left: Paul Strand

Bottom right: LaToya Ruby Frazier

**Images, page 2:**

Top left: Henri Cartier-Bresson

Top right: Viviane Sassen

Bottom left: Walker Evans

Bottom right: Lee Friedlander

**Permission to Reproduce Student Work:**

Unless permission is revoked by a student in writing, each student in APH261 gives permission for instructor Sarah Pfohl to reproduce the projects, formal, or informal writing (either with or without instructor's comments) produced for *APH261: Introduction to Art Photography* without student name included. No other person will be credited with producing any student's work. Reproduced work may be used for in-class examples, teaching portfolios, or any other appropriate use.

Preferred name: \_\_\_\_\_ Major: \_\_\_\_\_

Where are you coming from? \_\_\_\_\_

Number of classes you are taking this semester including APH261: \_\_\_\_\_

Help me get to know you. What are one or two things that you love to do? What have you been up to before coming to Syracuse or over the break?

What are some of your preferences as a learner? What advice do you have for me that will help me help you do your best learning?

Please circle any techniques that help you learn best:

Individual, quiet work

Writing essays

One-on-one instruction

Learning vocabulary

Readings

Lectures

Worksheets

Short answer questions

Large group discussion

Research projects (with citations/sources)

Hands-on work

Socratic method

Written reflections

Small group (2-4 person) discussions

Oral presentations

Poster presentations

Watching films/video clips

Multiple choice questions

---



Have you taken photography previously? If yes, let me know a bit about the learning experience.

Anything you are particularly excited or nervous about in this class?

## Assignment 1: Interrupting light

APH261, Spring 2014

Assigned: Friday, January 17, 2014

Due: Friday, January 24, beginning of class. No exceptions.

Value: 5 points

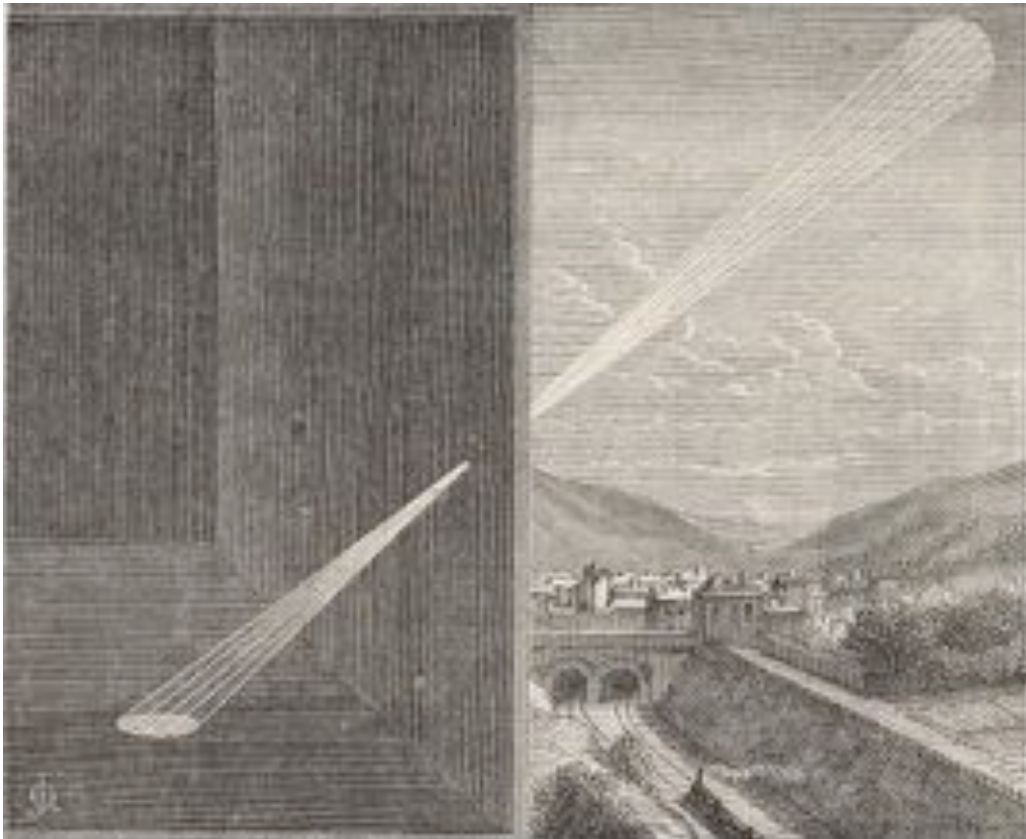
*What are some ways you can intervene in the relationship between the light and the paper to make something?*

>Using an enlarger and your photo paper, create 4 responses (images, works) to this question. Be sure to clean up after yourself in the darkroom. Refer to the 'photogram' section in our Horenstein for technical assistance if necessary.

### Assessment:

Item	Point value
<b>Work evidences thoughtfulness and/or planning.</b> Qualities: >Compelling and/or surprising subject matter. >Innovative use of the frame. Put another way-use of the frame, enlarger, paper, or photogram-making process that goes beyond the given.	2 points
<b>Technically well-executed work.</b> Qualities: >Images are fixed on the paper. >No chemical stains, no rips or folds in the photo paper, no fingerprints, etc. >Easel is properly used to create an even print border. <b>No print trimming.</b> >Image has the appropriate value structure/enlarger exposure and chemical bath developing times.	2 points

Item	Point value
<p><b>Artist statement. Qualities:</b></p> <p>&gt;Clearly articulates your thinking in response to the above question. <b>What qualities of our two tools (the enlarger and the light-sensitive surface) did you consider in making your work?</b></p> <p>&gt;Lets me know what your goal was (if you had one) and if you achieved it. If you didn't, why not? What didn't work out for you?</p> <p>&gt;How did your thinking about photography or photograms change or develop while you were working? e.g. "I used to think... Now I think..."</p>	1 point



Atkinson, Edmund. *Independence of the Shape of the Aperture*. In: *Atkinson, Edmund: Natural Philosophy for General Readers and Young Persons*. Translated and edited from Ganot's *Cours élémentaire de Physique*. 2nd ed. London 1875, p. 382, Fig. 305.

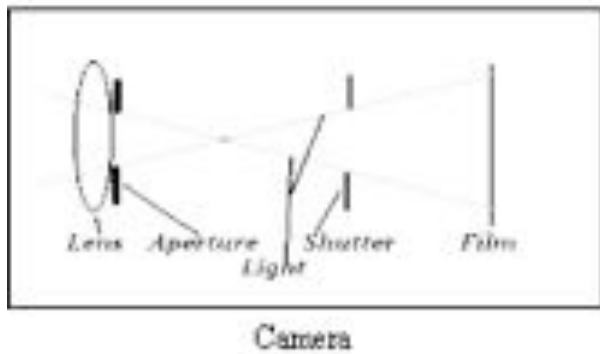
APH261, Friday morning section, Pfohl

Spring 2014

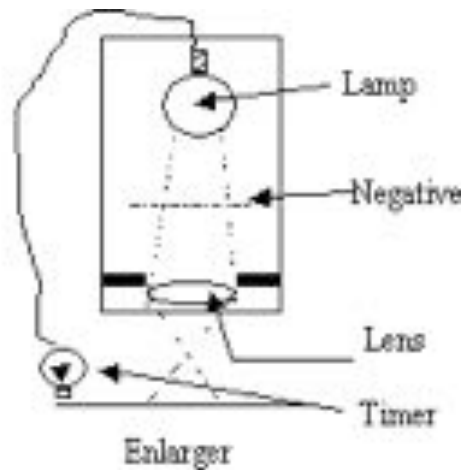
Your prints will be technically evaluated on the following:

<b>Beginning B &amp; W wet darkroom printing technical mastery traits</b>	<b>What you manipulate to get this:</b>
<ul style="list-style-type: none"><li>• Image is in focus (whatever that means for the image)</li></ul>	<ul style="list-style-type: none"><li>&gt;focusing dial on the right-hand side of the enlarger</li><li>&gt;use grain focuser to check your focus if you need to</li></ul>
<ul style="list-style-type: none"><li>• You have a full tonal range: Photo black, pure white, a range of midtones, detail in the highlights and shadows</li></ul>	<ul style="list-style-type: none"><li>&gt;filters</li><li>&gt;dodging</li><li>&gt;burning</li><li>&gt;increasing or decreasing the amount of time you apply light to the paper</li><li>&gt;opening up or closing down the enlarger aperture</li><li>&gt;moving your exposed paper through the developing chemicals for the specified time, don't rush!</li><li>&gt;agitating your chemicals (gently)</li></ul>
<ul style="list-style-type: none"><li>• Paper is pristine- not folded, ripped, no holes, no scratches in the image, etc.</li></ul>	<ul style="list-style-type: none"><li>&gt;protect your prints when you transport them- in a folder, a print box, etc.</li></ul>
<ul style="list-style-type: none"><li>• No chemical residue remains on the front or back of the paper</li></ul>	<ul style="list-style-type: none"><li>&gt;wash your print for the full 5 minutes, allow them to dry thoroughly. Again- don't rush!</li></ul>
<ul style="list-style-type: none"><li>• Image is on the paper with an even border</li></ul>	<ul style="list-style-type: none"><li>&gt;use your easel</li><li>&gt;<b>do not trim your prints, 1 pt. off your assignment per print</b></li></ul>

<b>Beginning B &amp; W wet darkroom printing technical mastery traits</b>	<b>What you manipulate to get this:</b>
<ul style="list-style-type: none"> <li>• Dust doesn't obscure the image</li> </ul>	<ul style="list-style-type: none"> <li>&gt;protect your negatives when you aren't using them in a negative sleeve</li> <li>&gt;use canned air or pressurized air to blow dust off your negative before placing it in the enlarger</li> <li>&gt;if, during enlarging, you see dust on your negative remove it from the enlarger and clean it off with a dust-free cloth or canned air</li> <li>&gt;don't leave your negatives in the drying closet for longer than necessary</li> <li>&gt;in some cases it will be necessary to rewash and re-dry your negatives</li> </ul>



Camera



Enlarger

## Assignment #2- **Getting to know your camera and the darkroom process**

APH261, Spring 2014

Assigned: Class 2, Friday, January 24th

Critique date: Class 6, Friday, February 21st (4 weeks)

Due: *Minimum* 4 contact sheets, 4 prints

Assessment: 10 possible points maximum (see reverse)

### **For critique prepare the following:**

- 2 images that show me what you are interested in in the world around you
- 2 images that contain a compelling light/shadow interaction

**Your negatives need to be sharp and well-exposed for ideal printing/darkroom use. To achieve both qualities when shooting, remember to be conscious of the following camera controls:**

- Your light meter reading (exposure)
- Focus (sharpness)
- Aperture setting (can impact both sharpness and exposure)
- Shutter speed setting (can impact both sharpness and exposure)

> The primary goal of this assignment is getting to know your camera controls and the darkroom processes while paying closer attention to your immediate environment.

>No photographs on campus or at the Warehouse unless they are intentionally, thoughtfully made. I shouldn't look at your contact sheets and notice that you are basically photographing a pathway between the library and Shaffer to use up a roll of film.

>Please remember that at some point as we learn the relatively complicated processes one moves through to harness, record, and fix reflected light patterns on the surface of not just 1 but 2 media (your film and then your photo paper), it is highly likely something technical will go wrong and you might lose some supplies. Do your best to view these disappointments as learning.

>Have fun!

## Assignment 2- Rubric

Maximum possible points: 10

The grade for your first assignment will be based on predominately technical criteria. We will discuss both technical and conceptual aspects of your work during critique.

<b>Requirement</b>	<b>Maximum points</b>
4 contact sheets present	0.5
Contacts are printed to photo black, do not evidence chemical residue, and are not creased	0.5
4 prints present	0.5
Prints are not creased, folded, nicked, etc. You have been careful in handling/transporting them.	1
At least a 4 value tonal range in images as appropriate, images are in focus (whatever that means for your image)	4
All images have an even border, you have used your easel properly	1
No chemical residue remains on front or back of paper	0.5
Images submitted correspond to assignment: >2 images of what you are interested in >2 light/shadow interplay images	2

Lesson plan, APH261: Introduction to Black-and-White Darkroom

Class 2: Course tools II, Light and the camera

**Overview:** During our first class students were introduced to the black-and-white darkroom (chemistry, enlargers, light sensitive surface/photo paper) by making photograms. In this class, students will learn how to use their cameras and be introduced to how their cameras work relative to light.

**Learning goals:**

- Procedural: Students will learn appropriate vocabulary related to course content and tools including light meter, exposure, aperture, depth-of-field, and shutter speed.
- Procedural: Students will learn the 4 factors that impact exposure and their attendant aesthetic impacts.
- Conceptual: Students will speculate about and articulate interconnections between the photogram-making process and negative-making process to think more about how light operates across and in relation to multiple tools in photography.
- Conceptual: Students will begin to be able to articulate the interrelated and multiple translations of light that occurs within the photographic process, the tools attendant to these translations, and how light and the tools operate in dialogue with one another.

**At this point students should understand:**

- That in the photo process as more light hits a light sensitive surface (film, photo paper, digital sensor) that surface becomes darker.

**Challenges:**

- new, unfamiliar vocabulary (f-stop)
- intricate, expensive, breakable tool
- extended feedback loop disruption-there is a long gap between when students fire the shutter to make an exposure and realize an enlargement from that exposure.



- students must imagine aperture/shutter speed/ISO interrelationships that are not intuitive and, for some students, operate counter-intuitively (e.g. the larger the aperture/f-stop #, the less light enters the camera)

**Agenda:**

1. Students individually reflect back on photogram-making process with the following question:  
What parts/things make up the photogram-making process and how do they interconnect?
2. Group discussion in response, outline student responses on whiteboard
3. Ask students to predict how the introduction of the camera will impact the process we learned last week: Given what we know about photography already, how might a camera work?
4. Facilitate discussion featuring and revisiting repeated/necessary ideas, asking clarifying questions
5. Lecture with students taking notes: Camera tool, how it works (see enclosed PPT slides)
6. Introduce assignment #2: Working with camera properties.

Some things the camera tool can be really good at:

- highly representational, intricate, detailed renderings of subject matter
- replicating light and atmospheric conditions
- collapsing 3-dimensional space into 2-dimensional surface
- making images quickly
- holding the world still and allowing for extended attention toward the fleeting

## Class 3: Light and the camera

### Light sources:

- o The sun
- o Lamps
- o Fire
- o Phone
- o Flashlight
- o Glowstick
- o Bioluminescence-firefly, jellyfish
- o Lava
- o Moon
- o Stars
- o Lightening



Aspen Mayes, *Untitled (Fireflies inside the body of camera, 8:37-8:39PM, June 26, 2008)*

## Photogram gallery walk

- o 3 things you notice
- o 2 questions you have
- o Your favorite of the 4 images and why. What specifically in the image draws your attention?

### Getting acquainted with your camera:

- o How a 35mm SLR works
- o On/off switch, lock switch
- o Shutter release
- o Opening the camera
- o Viewfinder and focus
- o Loading/unloading film
- o Camera modes
- o Locating and reading your light meter
- o Setting aperture (depth-of-field)
- o Setting shutter speed
- o Setting ISO
- o 3 ways light enters your camera

### What does one need to make a photograph?

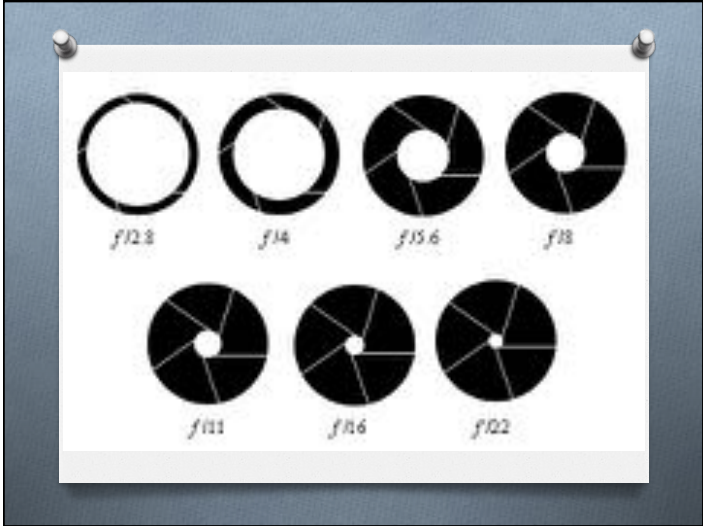
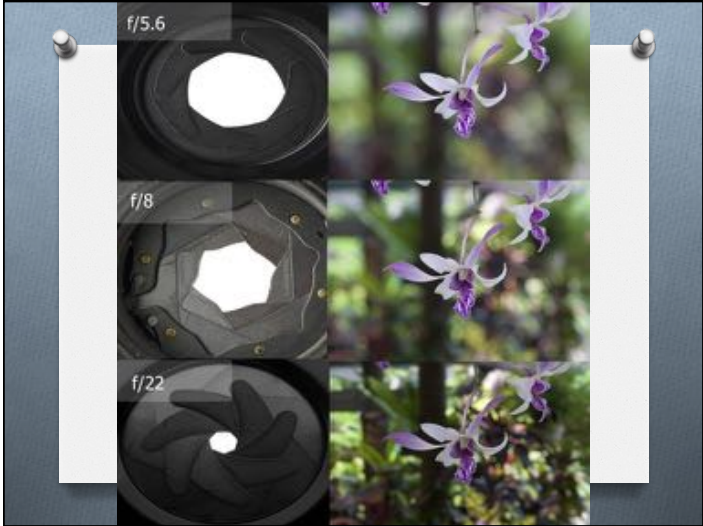
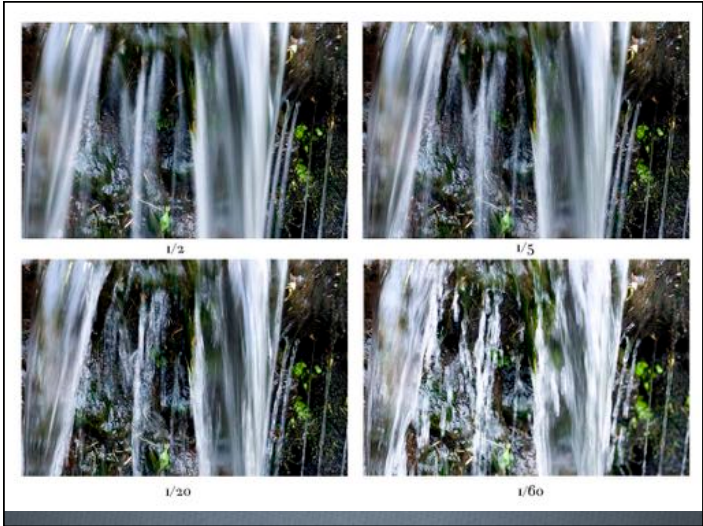
Element	Variable
Subject matter	Concept, idea, place
Light, some sort of light	1) Illumination (or not) of the scene you aim to record, read by your light meter
A camera, but a camera can be a lot of different things (lens, shutter)	2) Shutter speed 3) Aperture
A medium to receive the image- something to record the light/ information (film/sensor)	4) Film speed/ISO

### 4 factors that effect the information you record on your film:

- o Illumination (or not) of the scene you aim to record, read by your light meter
- o ISO/film speed
- o Shutter speed
- o Aperture

And finally: The impact of ISO, shutter speed, and aperture settings on your images:

Setting	Image impact
ISO	Appearance (or not) of grain
Aperture	Depth-of-field
Shutter speed	Appearance (or not) of blur. 1/125 and faster reliably stops motion.



## Notes:

- You won't always have enough light to take a picture at 1/125/handheld, even with your aperture at the smallest number/largest opening.
- Conversely, you may sometimes have so much light at 1/125 that even with your aperture closed down completely (f/22 or the like) you will still have too much light entering your camera to make an image.



What are some actions a camera tool is really good at?



**Claude Monet, *Le Parlement, Effet de Brouillard***  
(*Parliament, Effect of Fog*), 1904, oil on canvas,  
82.6 × 92.7 cm (32.5 × 36.5 in)



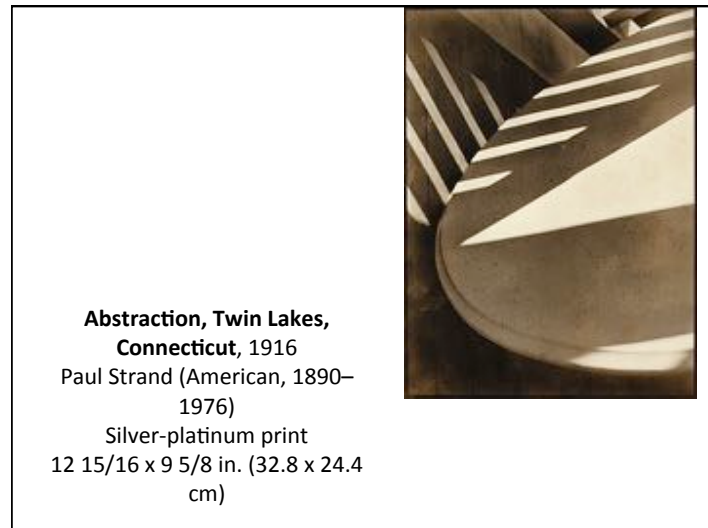
**Claude Monet, *Le Parlement de Londres, ciel orageux,***  
*Houses of Parliament, stormy sky*, 1904, oil on  
canvas, 81.5 × 92 cm (32.1 × 36.2 in)



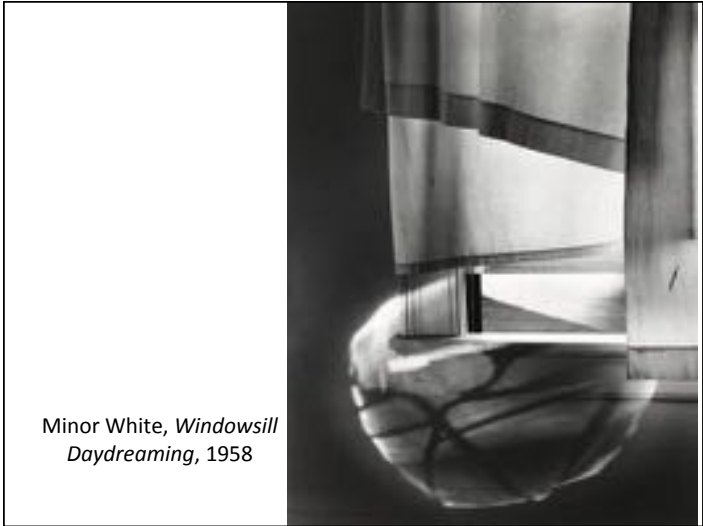
Gregory Crewdson



Doug Dubois



**Abstraction, Twin Lakes,  
Connecticut, 1916**  
Paul Strand (American, 1890–  
1976)  
Silver-platinum print  
12 15/16 x 9 5/8 in. (32.8 x 24.4  
cm)



Minor White, *Windowsill Daydreaming*, 1958



Henri Cartier-Bresson, *Behind the Gare Saint Lazare*, 1932



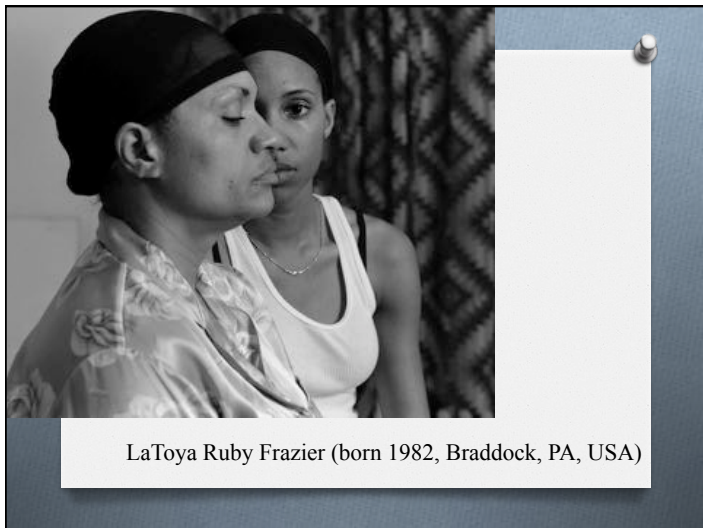
Martin Parr



The camera can collapse 3-d into 2-d generatively, and not so generatively/intentionally. Or, make sure nothing is unintentionally sticking out of your subject's head.



- Light meter reading. Generally, if your camera is flashing at you something is awry with your aperture/shutter speed settings.

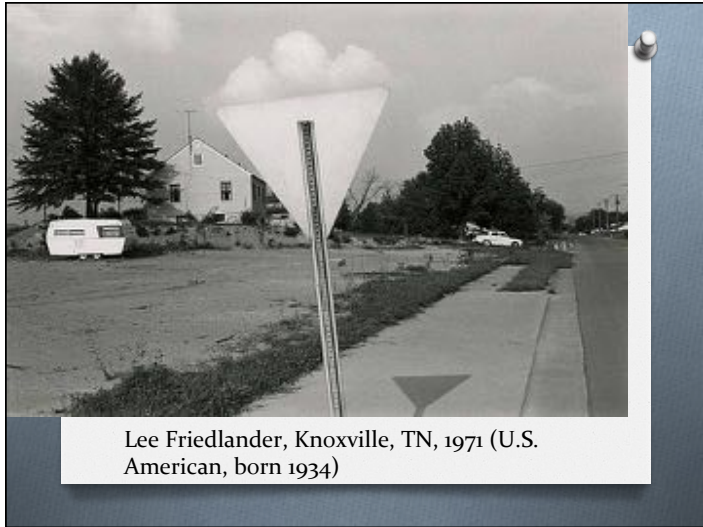


LaToya Ruby Frazier (born 1982, Braddock, PA, USA)

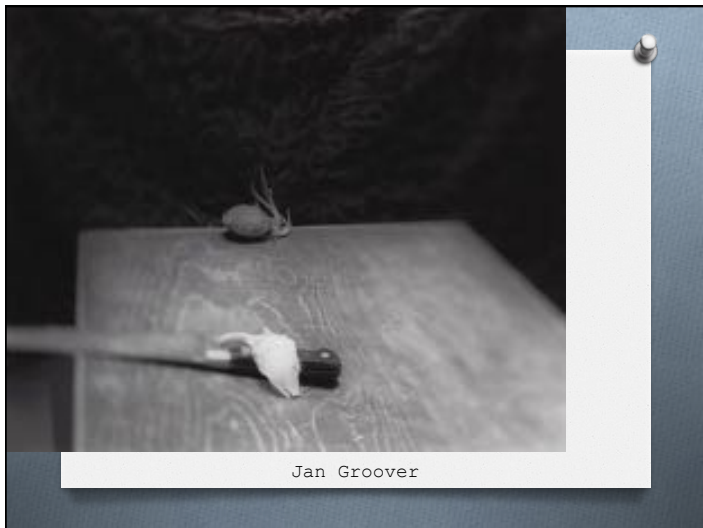


Viviane Sassen (Dutch, born 1972), *Alpha* from the project 'Parasomnia', 2011

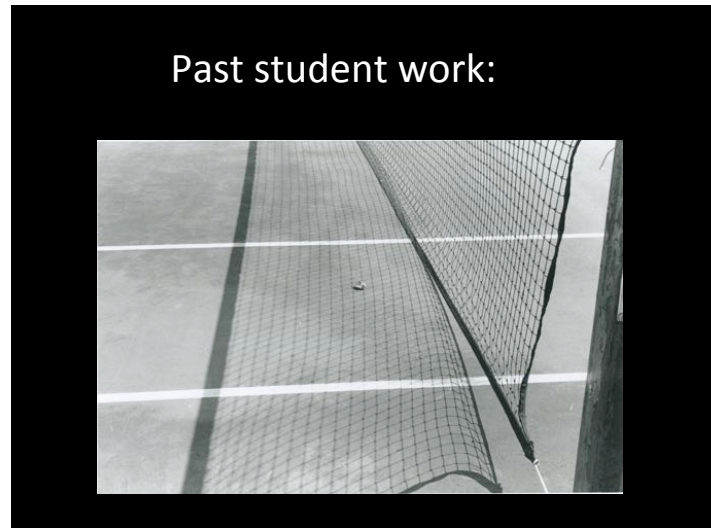




Lee Friedlander, Knoxville, TN, 1971 (U.S. American, born 1934)

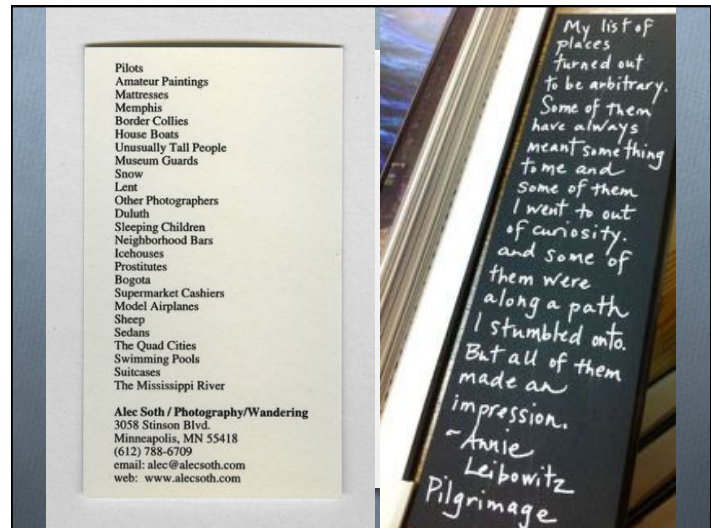


Jan Groover



Past student work:





**Notes on your camera:**

Brand:

Model:

Circle one:

- Automatic film loading and rewind
- Manual film loading and rewind (**depress bottom button to rewind!**)

Battery type:

Lens type:

- fixed; zoom
- wide; normal; telephoto

Metering type:

Focusing type:

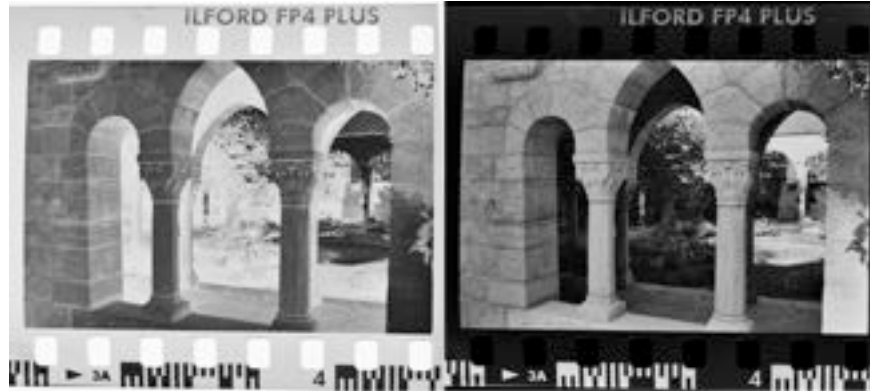
Lens diameter:

Lens focal length/s:

widest:

longest:

Camera modes:



## Class 4: From negative to positive

Printing contact sheets and enlargements

Horenstein text: pp.161-207

- ⌘ Contact sheets/contact prints: A print that is the same size as your negatives. For 35mm film, a contact sheet represents almost a whole roll of film.
- ⌘ Enlargements: A print of a magnification of one of your negatives.
- ⌘ Today's goal: Each student completes at least 1 contact sheet and 1 enlargement by the end of class.

## Definitions

## Contact sheet



- ⌘ Use goal: To make a positive record of your negatives to help you decide what to print/enlarge.
- ⌘ Printing aim: Film sprockets should disappear into photo black or be close to it.
- ⌘ Start with a test strip!
- ⌘ Make a contact sheet for every roll of film you process.
- ⌘ **Don't expect a perfectly exposed contact sheet every time—single frame exposures will probably vary**
- ⌘ Leave your negatives in their negative sleeve to protect them.

## Contact sheets

- ⊗ New supplies: Negative holder, blower, grain focuser, contact frame, filter packs/filters
- ⊗ Enlarger review
- ⊗ Making a contact sheet using a contact frame
  
- ⊗ Loading your negative in the negative holder
- ⊗ Loading/setting filters on your enlarger
- ⊗ Loading your negative holder
- ⊗ Using the grain focuser
- ⊗ Choose a well-exposed negative to work with for your first print.

## In the darkroom

<b>If your overall negative appearance is really...</b>	<b>...this will result in an overall print appearance that is...</b>	<b>In photo-speak, your negative is referred to as:</b>
Light	Dark	Thin, underexposed
Dark	Light	Overexposed, dense, "bulletproof"

## Reading negatives



## Enlargement

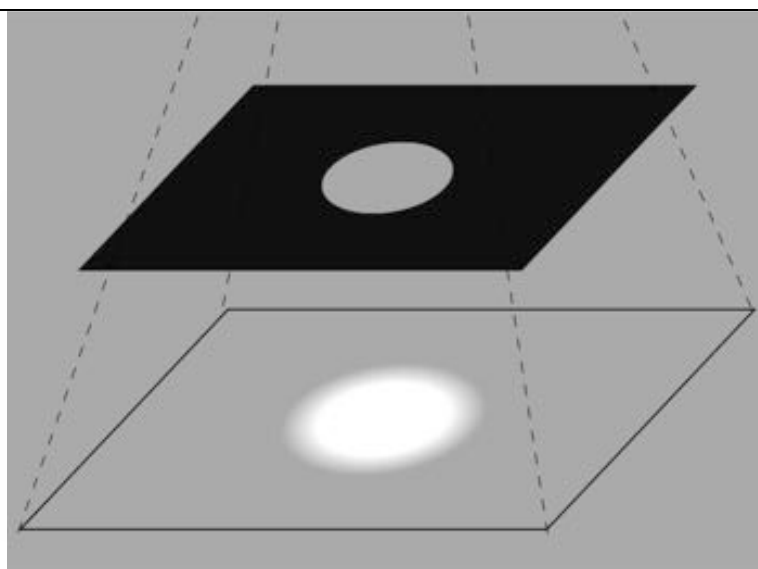
- ⌘ Use goal: Awesome art replete with your choices.
- ⌘ Printing aim: Good density and contrast relative to the photographed subject matter. Sharp, well-focused images, with crisp, even print borders.
- ⌘ Density: Overall brightness or darkness of the print.
- ⌘ Contrast: Overall range of lights and darks.
- ⌘ Work toward appropriate density first, then work toward appropriate contrast.
- ⌘ Start with a test strip!
- ⌘ Manipulate density via:
- ⌘ Manipulate contrast using filters.
- ⌘ For fine-grained adjustments: Dodging and burning.

## Enlargements

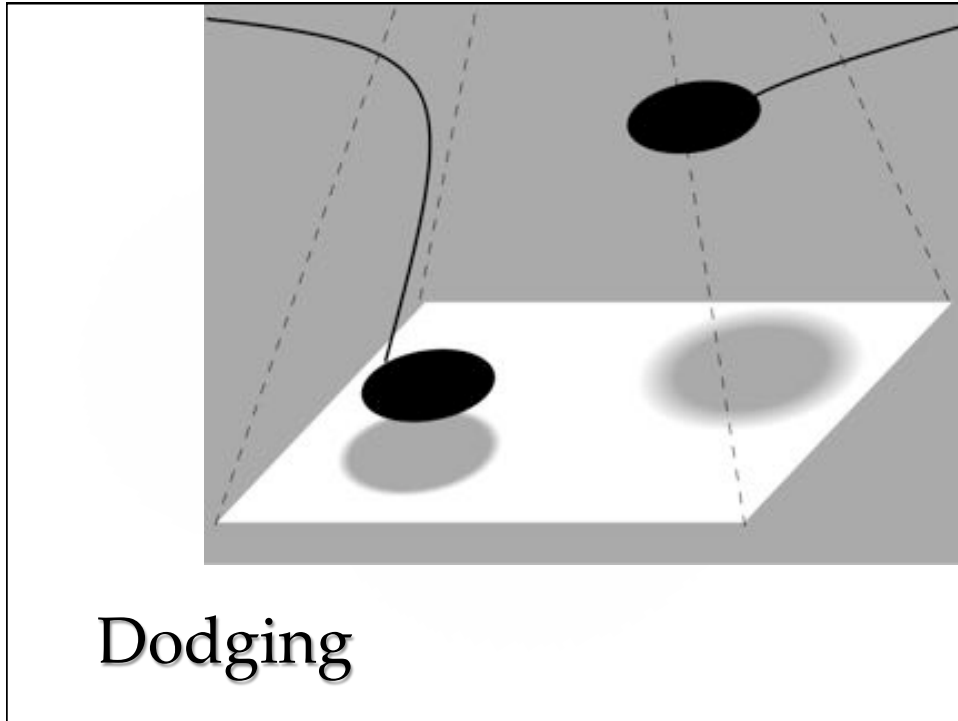


- ⌘ 0-1.5: Decreases contrast
- ⌘ 2: Neutral filter
- ⌘ 2.5-5: Increases contrast

## Filters



## Burning



- ⌘ f/16 at 32 seconds =
- ⌘ f/11 at \_\_ seconds =
- ⌘ f/8 at \_\_ seconds =
- ⌘ f/4 at \_\_ seconds, etc.

**Remember your exposure  
equivalences!**

APH261, Spring 2014, Assignment #3

**Toward greater precision: Portraits of people or objects with close attention to the frame and light**

Assigned: Friday, February 21 (week 6)

Due: Friday, March 7 (week 8), minimum 3 contacts and 4 prints

15 points

How can you use a combination of light and composition to make an image that represents your subject matter in a compelling, visually interesting way?

The subject matter you photograph for this assignment is your choice. Your approach to photographing your chosen subject matter is the primary work of this assignment.

Goals and things to keep in mind:

- **The frame:** To build the habit of paying attention to your edges while photographing. Notice where the edges of your image fall. Try composing from the outside in. Decide intentionally which wholes to capture and which wholes to cut up.
- **Light:** Position your subject matter relative to your light source/s with care. Notice the different ways a small change in the position of your subject matter can alter the appearance of the person or object relative to the light source. Different aspects of the subject matter will be emphasized when lit in different ways.
- Try doing the “wrong” or “weird” thing as you are working to locate new strategies.
- Shoot variations.

**Rubric (15 point assignment):**

*5 points: Camera work.* Appropriate sharpness, exposure

*5 points: Printing/darkroom work.* Good craft, tonal range, shadow and highlight detail (refer to 'Print Traits for Mastery' handout)

*5 points: Criteria of your designation.* Submit with your assignment a short (4 sentences, at least) text that

- 1) explicitly names the criteria,
- 2) points out where you were with your chosen criteria when you started the assignment,
- 3) names at least 1 way you challenged yourself to grow relative to where you wanted to be,
- 4) and finally, articulates where you are now relative to the designated criteria.



Abelardo Morell (American, born Cuba, 1948), *Pencil*, 2000. 22 7/16 x 18 1/8"

## Midterm artist/photographer research presentation, APH261

Due: Week 7, February 28, 2014

Assigned: Week 4, February 7, 2014. You have 3 weeks to work on this assignment.

Value: 10 points

Choose an artist/photographer represented on the list posted to our course website that you would like to investigate further. You may choose the format in which you present your learning on the artist/photographer (short video, poster, presentation, paper, etc.).

Whatever format you choose you must share at least 5 images/works by the artist/photographer). No matter what form your work takes, you must address **all** of the following:

1. Biographical information (birth and death dates, training, important places or exhibitions related to the artist/photographer, etc.)
2. Work examples, at least 5 (e.g. via PowerPoint, a book from the library, or print-outs)
3. Foreground at least 3 major themes and/or ideas at play in the artist/photographer's work. How does the artist/photographer explore those themes/ideas? What methods do they use? What content do they convey?
4. Foreground at least 3 major influences/life events in the artist/photographers work. What was the influences or event? How does it manifest in the individual's work?
5. What artistic strategies does this artist/photographer use?

Midterm assignment rubric: 10 points

Item and criteria	Value
<b>Effort</b> -Your presentation is polished/you appear to have practiced and prepared in advance. Your text is well-put together, free of grammatical errors, and does not look slap-dash.	3 points
<b>Content</b> -Your content is well-organized and presented in a logical way. Your audience can follow your ideas. The information you choose to highlight is relevant and logical. The portrait of the artist/photographer you present is well-rounded, evidencing thorough engagement with the individual. You not only present facts but engage with the factual material to support your ideas about the artist's work.	6 points
<b>Following directions</b> -Your work includes all of the components listed on the reverse side.	1 point

Suggested 3-week work timeline:

Weeks 1: Research your subject. Locate at least 5 sources of information.

Week 2: Read and analyze your materials.

Week 3: Prepare your presentation while refining your ideas.

Output expectations and limitations:

Verbal presentation: Minimum 6 minutes, maximum 8 minutes

Paper: Double-spaced, 1" margins, 12-point font: 5 pages

Video: Minimum 5 minutes, maximum 8 minutes

Please consult with me for output expectations in additional formats.

#### **Assignment 4: Framing your final project with a proposal**

10 points, APH261, Spring 2014, Friday morning section

Assigned: Friday, March 7th (week 8)

Due: Friday, March 21st (week 9), feedback returned: Friday, March 28th (week 10)

*Please submit this proposal as a hardcopy!*

You will design your own final project assignment. Based on your interests (within and beyond photography) and the work and technical processes you have learned more about this semester, what would you like to investigate further?

**Goal:** Your fourth assignment is the completion of a proposal that outlines or articulates in some way the work you want to do for your final project/sixth assignment.

**The format of your proposal is open-ended based on your needs.** Use this as a space to organize and make visible your thinking. Your proposal may include any combination of the following elements or other elements (as your needs require):

- Framing question/s
- Written rationale
- Visual components (e.g. sketches, film stills, photographs from your phone, archival images, images from magazines, historical/contemporary art photography examples)
- Expected form your final product will take
- Content/themes you would like to explore

**If you prefer more defined parameters:** One framing question, a written paragraph (4 sentences), and the expected form your final product will take.

#### **Assessment:**

Following directions (completed on time and submitted as hardcopy): 2 points

Content (proposal is substantive enough to allow for feedback, proposal evidences time spent via craft and attention to detail): 8 points

**A selection of past student project topics:**

- Imitating the work of an artist or photographer you like (e.g. photographs made in response to Cartier-Bresson's work)
- The absurd constructed moment
- Diptychs in which the student photographed a person (image 1) and an object that person chose that defined her/him (image 2)
- Photographing in response to a short story or poem (e.g. student chose *Gulliver's Travels* and focused on setting up images that played with scale)
- Photographing in a particular place or setting
- Overlapping negatives
- Masking negatives
- Combining photographs and text
- Installing particular photographs in a specific site
- Documentary-style projects (Jersey Shore after Hurricane Sandy)
- Focusing on a particular formal element (e.g. line, shape, light, reflection, etc.)
- Making a series of photograms in response to a theme
- Investigating what it means to photograph one's family while physically separate from them
- Working with still life and studio/set-up photography

**If you choose not to design your own project, you can do this project:**

Create 5 photographs. Each photograph should evoke, in a way that is *not* cliché, 1 of the following 5 emotions: happiness, sadness, fear, love, curiosity

I look forward to receiving your proposals!



**Assignment 5: Do something different for a thoughtful reason**

15 points, APH261, Spring 2014, Friday morning section

Assignment: Friday, March 21st (week 9)

Due: Friday, April 4th (week 11). You have 2 weeks to work on this assignment.

Following the example of Letha Wilson, craft a work that both incorporates a photograph (or photographs) and challenges traditional ideas of photography.

In our class we often print photographs from 1 negative in the darkroom on a single side of a single sheet of a 2-dimensional, light-sensitive surface. We try to keep the negative and surface as pristine as possible. We hang our photographs on a wall at eye-level in the basement critique room for presentation.

For this assignment you must challenge (work against) at least 1 of these conventions (printing, presentation, context). The deviant gestures you make will build meaning into your work-- capitalize on these opportunities.

You are welcome to shoot new images for this project. You may also use found images, produce new photograms, or use negatives you made with previous projects in mind.

**Assessment:**

Craft: 5 points

Statement and ability to articulate your work, fullness of concept: 10 points

Final portfolio, APH261, 10 points

Instructor: Pfohl, Mondays, 1:30-5:30

Due on December 2, 2013: A portfolio of your work from this semester including all of the following **in this order**:

1. At least 10 photographs you have crafted this semester. Follow the ‘print traits for mastery’ sheet in crafting your images. Choose your strongest images and sequence them in your portfolio beginning with your favorites. Don’t hesitate to include more than 10.
2. 3 images from artists/photographers that influence you, labeled with the artist/photographer’s name
3. 3 images from visual culture more broadly that influence you (posters, advertisements, book covers, maps, diagrams, menus, etc.)
4. All of your contact sheets

\*\*\*\*\*

## **PAUL GRAHAM: “Photography is Easy, Photography is Difficult” (2009)**

*Photography is Easy, Photography is Difficult* by [Paul Graham](#)

(The text was written for the Yale MFA photography graduation book – [Yale MFA Photography 2009: We Belong Together](#))

By Paul Graham

It's so easy it's ridiculous. It's so easy that I can't even begin – I just don't know where to start. After all, it's just looking at things. We all do that. It's simply a way of recording what you see – point the camera at it, and press a button. How hard is that? And what's more, in this digital age, it's free – doesn't even cost you the price of film. It's so simple and basic, it's ridiculous.

It's so difficult because it's everywhere, every place, all the time, even right now. It's the view of this pen in my hand as I write this, it's an image of your hands holding this book, Drift your consciousness up and out of this text and see: it's right there, across the room – there... and there. Then it's gone. You didn't photograph it, because you didn't think it was worth it. And now it's too late, that moment has evaporated. But another one has arrived, instantly. Now. Because life is flowing through and around us, rushing onwards and onwards, in every direction.

But if it's everywhere and all the time, and so easy to make, then what's of value? which pictures matter? Is it the hard won photograph, knowing, controlled, previsualised? Yes. Or are those contrived, dry and belabored? Sometimes. Is it the offhand snapshot made on a whim. For sure. Or is that just a lucky observation, some random moment caught by chance? Maybe. Is it an intuitive expression of liquid intelligence? Exactly. Or the distillation of years of looking seeing thinking photography. Definitely.

“life's single lesson: that there is more accident to it than a man can admit to in a lifetime, and stay sane”

- Thomas Pynchon, V

Ok, so how do I make sense of that never ending flow, the fog that covers life here and now. How do I see through that, how do I cross that boundary? Do I walk down the street and make pictures of strangers, do I make a drama-tableaux with my friends, do I only photograph my beloved, my family, myself? Or maybe I should just photograph the land, the rocks and trees – they don't move or complain or push back. The old houses? The

new houses? Do I go to a war zone on the other side of the world, or just to the corner store, or not leave my room at all?

Yes and yes and yes. That's the choice you are spoiled for, but just don't let it stop you. Be aware of it, but don't get stuck – relax, it's everything and everywhere. You will find it, and it will find you, just start, somehow, anyhow, but: start.

Yes, but shouldn't I have a clear coherent theme, surely I have to know what I'm doing first? That would be nice, but I doubt Robert Frank knew what it all meant when he started, or for that matter Cindy Sherman or Robert Mapplethorpe or Atget or... so you shouldn't expect it. The more preplanned it is the less room for surprise, for the world to talk back, for the idea to find itself, allowing ambivalence and ambiguity to seep in, and sometimes those are more important than certainty and clarity. The work often says more than the artist knows.

Ok, but my photography doesn't always fit into neat, coherent projects, so maybe I need to roll freeform around this world, unfettered, able to photograph whatever and whenever: the sky, my feet, the coffee in my cup, the flowers I just noticed, my friends and lovers, and, because it's all my life, surely it will make sense? Perhaps. Sometimes that works, sometimes it's indulgent, but really it's your choice, because you are also free to not make 'sense'.

“so finally even this story is absurd, which is an important part of the point, if any, since that it should have none whatsoever seems part of the point too”

- Malcolm Lowry, Ghostkeeper.

Ok, so I do need time to think about this. To allow myself that freedom for a short time. A couple of years. Maybe I won't find my answer, but I will be around others who understand this question, who have reached a similar point. Maybe I'll start on the wrong road, or for the wrong reasons – because I liked cameras, because I thought photography was an easy option, but if I'm forced to try, then perhaps I'll stumble on some little thing, that makes a piece of sense to me, or simply just feels right. If I concentrate on that, then maybe it grows, and in its modest, ineffable way, begins to matter. Like photographing Arab-Americans in the USA as human beings with lives and hopes and families and feelings, straight, gay, young, old, with all the humanity that Hollywood never grants them. Or the black community of New Haven, doing inexplicable joyous, ridiculous theatrical-charades that explode my preconceptions into a thousand pieces. Or funny-disturbing-sad echoes of a snapshot of my old boyfriend. Or the anonymous suburban landscape of upstate in a way that defies the spectacular images we're addicted to. Or... how women use our bodies to display who we believe we should be, Or...

“A Novel? No, I don’t have the endurance any more. To write a novel, you have to be like Atlas, holding up the whole world on your shoulders, and supporting it there for months and years, while its affairs work themselves out...”

- J. M. Coetzee, Diary of a Bad Year.

And hopefully I will carry on, and develop it, because it is worthwhile. carry on because it matters when other things don’t seem to matter so much: the money job, the editorial assignment, the fashion shoot. Then one day it will be complete enough to believe it is finished. Made. Existing. Done. And in its own way: a contribution, and all that effort and frustration and time and money will fall away. It was worth it, because it is something real, that didn’t exist before you made it exist: a sentient work of art and power and sensitivity, that speaks of this world and your fellow human beings place within it. Isn’t that beautiful?

[text from: <http://www.americansuburbx.com/2009/07/theory-paul-graham-photography-is-easy.html> ]

FEBRUARY 11, 2011, 10:44 AM

## **Q & A: Philip-Lorca diCorcia**

By *CATHY HORYN*

On Thursday night, at the start of [Fashion Week](#), several hundred people came to the David Zwirner Gallery to see an exhibition of Philip-Lorca diCorcia's photographs. Originally published in *W* magazine, between 1997 and 2008, the images are a remarkable record of a free-spirited period in publishing that seemed to come to an end with the recession and, as well, the Internet. They speak directly to the eye of Mr. diCorcia, with their capacity to excite and disturb, and to seek truth about human behavior in the most banal of scenes. These photographs were also the result of a fortuitous collaboration between Mr. diCorcia and Dennis Freedman, the former art director of *W*, who gave the artist carte blanche to shoot fashion stories in places like Havana, Cairo and New York. They have collected all 11 shoots in a new book, "Eleven" (Damiani Editions).

Are they fashion stories? In a way, yes, although you rarely notice the clothes. They are really about a vacuum in the middle of contemporary life, of which fashion has been a key element. That is one interpretation anyway. I spoke to Mr. diCorcia - or PL, as he is universally known - about the work then and now. Young artists should feel gratified when he said of the creative process: "It's exactly what it's always been. It's just hard work."

**Cathy Horyn: In the 90s, your pictures of hustlers in Los Angeles influenced a number of fashion photographers. Yet you weren't necessarily interested in working for fashion magazines. You lived for a while with your family in Naples, Italy. Then you got a call from Dennis Freedman of *W*.**

Philip-Lorca diCorcia: It was in 1997. I didn't know Dennis at all. I never had an agent, and I didn't really need one. When I got back from Italy there were suddenly a bunch of demands on me, so I went to Leslie Simitch, a friend since college, who was working as an agent. Without Leslie I'm not sure I would have talked to Dennis, or anyone else for that matter, or would have even known what was going on. I wasn't actually doing anything at the time but there was sort of this competition to get me to do something, and Dennis stepped into that. Basically he said, 'You can do what you want.' One of *W*'s virtues then was its size and the degree to which they would give the photographer full license. Dennis had the capability to assure you that your pictures were not going to be cropped. That was not something that you could get from anyone else.

**Still, did you have concerns?**

I had always worked for magazines, but fashion magazines were kind of a different thing. They

were asking you to make photographs that looked as much as possible like your other work. And I really didn't know if I was going to be biting my own tail. And I was still trying to establish myself in the art world. I had only had a gallery since 1993, and I had had some success, but I don't think people really realize how much momentum you need to overcome professional inertia in the art world. It's not like a person gives you a show and you're on a roll. It just doesn't work that way. I wasn't very active about advancing it.

### **So Dennis got in touch.**

Leslie was, like, "You should do this. I'll be honest, it's partly because you could make some money because people will see this." The usual equation between low-paying editorial and high-paying advertising would kick in. Which I have to say never really happened [laughs].

### **How did you and Dennis discuss a shoot?**

I think we both know it changes once you get there. Even he says the stories seemed kind of silly as they were outlined in the beginning. They're jumping-off points in terms of choosing the clothes. But, in truth, back in the day, the stylists didn't make too many decisions beforehand. They just brought everything. It was ridiculous how much stuff they brought! It seemed like this massive expedition - and greatly complicated by the fact that you were bringing in and out of countries like Cuba lots of expensive stuff.

**But the clothes never seemed the point anyway. Not in the Havana series, with the incredible picture of the girl at the bar, or in Cairo. You were telling stories about these places and the people: Wealth. Class. Very structured lives. A happiness that wasn't. Of course, fashion is essential to the perception of success and happiness. I particularly like the images done in New York and the country called "A Perfect World." And you included these cityscapes that look so one-dimensional and depopulated.**

It's strange that the cover of the book is of the World Trade Center and the first image in the book is Cairo on fire. All that we're hearing now about what has been happening in Egypt under Mubarak was happening then. If I was absolving my conscience of something it was to suggest that not everything is perfect and fashion isn't just about clothes and beautiful people.

### **The New York images**

They were so retouched [by Pascal Dangin of Box Studios], to take out logos and signs, people in the intersections. It was all made perfect. And the models are the kind of models who work in catalogs or they're soap opera extras. Picking those clothes was as easy as it got. Start with Ralph Lauren and fill in the rest.

**The photographs of the male prostitute on display in an affluent living room, presumably on the Upper East Side, are disturbing. I remember they were disturbing at the time. He was just a pretty object. I'm not sure you could tell a story like that today in a fashion magazine, because maybe the clothes don't**

## **inspire stories. The focus is bluntly on products.**

I kind of saw it as the obvious class conflict and also that the fashion world is to no small degree gay. The male photographer objectifies the female as the standard way of projecting the audience's desire onto the image. But I saw it as an opportunity to do something different. This is an object of desire but not completely different from the aspirational desires that led people to suddenly start paying \$30,000 for a handbag.

## **It was an interesting time, and very creative.**

I consider the experience lucky in three ways. I met someone like Dennis who is more or less atypical of art directors. You don't find many like him who can actually get something done. And then I kind of caught the first stage of the digital revolution and had access to Pascal Daignin, who is extremely ambitious about the use of that technology. Then, maybe as a result of the affluence of the '90s, nobody was asking questions about spending the money and having no fashion credits in magazines. I mean, credits are now the biggest motivations of the decisions made in fashion photography. They weren't at all then.

## **You moved away at some point from these highly constructed-looking scenes.**

I didn't feel I had to protect that way of working anymore. And I wasn't the only exponent of the style. Also, you wind up saying the same thing over and over. I mean, the more you control things, the more you limit yourself to what you already know. And what you already know is not going to be that much different than what anybody else might know. You're either the perfect illustrator of a commonly held belief or you let yourself be susceptible to whim or circumstance. And that is probably one of the more effective ways to be both valuable to yourself and anyone else who wants to put in the time.

## **What kind of camera do you use?**

I started out using the kind of camera that I used when I worked on the hustler images, a Linhof Technika 23. It's very cumbersome. You couldn't burn up the film fast enough. Then I switched to a camera that I could use with a motor drive and a large film-back - a Mamiya RZ. I use that quite a lot.

## **So, did you get advertising work from fashion houses?**

I did do a couple of campaigns. I did Fendi one year. It was just after 9/11, and, of course, they didn't sell anything that year. I mean, my timing can be almost spooky. I think the first fashion show I went to was the night before 9/11. It was a guy who eventually lost his company

## **Miguel Adrover?**

Yeah, he called and invited me to the show. He said he'd like to do something with me at some point. I remember he had models in Bedouin outfits, with sheep on the runway.

## **His boss ended up chasing a sheep down the runway. One photographer who**



**seems to have a lot of freedom with his advertising work is Juergen Teller.**

Not to diminish Juergen's ability but the reason the Marc Jacobs's campaign is so successful is that it doesn't look like anybody else's. It's not even close. He's certainly not about showing the clothes, he's about creating attitude. But, in general, I think it's a pretty hard sell these days. Even in the best ads it's like the size of the pocketbook in relation to the rest of the image has increased exponentially. You'd have to be a complete idiot to miss it. And there's got to be a reason for that. I don't know if there's a calculated decision not to be a little less aggressive and simple-minded about the ads because it's less effective, or a new generation has taken over and doesn't know the difference.

**What are you working on now?**

I'm trying to get my attention wrapped around a project called East of Eden, which I started three years ago. It's a return to setting up images. It was kind of provoked by the collapse of everything, which seems to me a loss of innocence. People thought they could have anything. And then it just blew up in their faces. I'm using the Book of Genesis as a start.

**I recently had a conversation with Pascal about the state of fashion advertising - he's a little discouraged, given the lack of creativity at the moment. He said he could conceive of a time when big luxury houses might have their own photographic departments, run by technicians.**

I think there will always be a place for fashion photographers, if they're even called that. I don't think corporate minds have the capability of creating autonomous desire for a product that has no connection to practicality. I'm not sure it's necessarily the photographer who has that ability, but I'm sure it's not going to be the subdivision of a corporate world. And good photographers are always looking at things.

But I think everything looks digital now. Two-thirds of my career happened before there was digital. I don't like it for other reasons. I don't like the way it renders spaces. It's a technical thing, but I am a little bit off the perfection that comes with it. These new cameras make images that are so sharp, so crisp. I think hyper-realism can only exist in contrast to a kind of realism that is fairly flawed. When everything is hyper there is no hyper. To me that's not interesting at all.

# Photographer Doug DuBois's best shot

It took five hours to set this up. I was so angry, I only took one shot. That's madness!



**Andrew Gilchrist**

guardian.co.uk, Wednesday 17 June 2009 17.00 EDT

**A** [larger](#) | [smaller](#)



'It looks like something's over: a childhood maybe, or even a life' ... My Sister's Bedroom by Doug DuBois

One day in 2004, I was at my sister's in upstate New York and noticed that her son Spencer had laid out his toy dinosaurs in a herd. I was captivated. They reminded me of a shot I love: a child's-eye view of toys taken by the great French photographer Jacques Henri Lartigue.

## All the Days and Nights

by Doug DuBois

[Find this on the Guardian bookshop](#)

Search the Guardian bookshop

It took me about five hours to set up. I kept moving the toys to get the light perfect and to echo Lartigue's composition. I taped a load of Spencer's books into a pile and put my camera on top, but it kept moving. By the time I got it right, I was so angry I only took one photograph. That's madness! You never do that – not as a professional photographer.

I use a 4x5, one of those big, heavy cameras with a black hood. The results are incredibly detailed, but there are drawbacks. Whenever you come out from under the hood, people think you've taken the picture – and they move.

This shot makes me feel sad. It just looks like something is over: a childhood maybe, or

even a life. Something. It's also a reference to the march of the dinosaurs in Disney's Fantasia; they were marching towards extinction. The chair is very important, too, for scale, balance and a feeling of emptiness.

My photography is about the dissolution – and the disillusion – of family. There's something of that in these dinosaurs. People look at it and think: "Oh, that's nice." Then they look more and see it's actually a dark, disturbing shot. Spencer loved it, though. He had a big print of it in his bedroom, which was kind of nice. But then I sold it, so I owe him another.

---

## Curriculum vitae

---

**Born:** Michigan, 1960.

**Studied:** San Francisco Art Institute.

**Inspirations:** "Jacques Henri Lartigue, and Larry Sultan, for his family photos."

**High point:** "Fifteen years ago, I took a shot of a Pennsylvania family. I went back recently; they recognised me and showed me their family album. My shot was in there."

**Low point:** "My father accusing me of exploitation when the New York Times magazine published some photographs I took of my mother during their divorce. He was right."

**Dream subject:** "To travel the world taking people's photos in return for food."

© 2011 Guardian News and Media Limited or its affiliated companies. All rights reserved.



Doug DuBois's My Sister's Bedroom, Ithaca, NY 2004 Photograph: Doug DuBois/Doug DuBois



Jess T. Dugan

[www.jesstdugan.com](http://www.jesstdugan.com)

617.642.4001

---

### *Every breath we drew (2011- )*

*Every breath we drew* explores the power of identity, desire, and connection through portraits of myself and others. Working within the framework of queer experience and from my actively constructed sense of masculinity, my portraits examine the intersection between private, individual identity and the search for intimate connection with others. I photograph people in their homes, often in their bedrooms, using medium and large format cameras to create a deep, sustained engagement, resulting in an intimate and detailed portrait.

I combine formal portraits, images of couples, self-portraits, and photographs of my own romantic relationship to investigate broader themes of identity and connection while also speaking to my private, individual experience. The photographs of men and masculine individuals act as a kind of mirror; they depict the type of gentle masculinity I am attracted to, yet also the kind I want to embody. Similarly, the photographs of relationships speak to a drive to be seen, understood, and desired through the eyes of another person; a reflection of the self as the ultimate intimate connection.

By asking others to be vulnerable with me through the act of being photographed, I am laying claim to what I find beautiful and powerful while asking larger questions about how identity is formed, desire is expressed, and intimate connection is sought.



Jess T. Dugan

[www.jesstdugan.com](http://www.jesstdugan.com)

617.642.4001

---

### *Transcendence (2005-2012)*

In our society, it is assumed that there are only two genders, both of which come with very specific expectations and roles. I aim to challenge that assumption by portraying people whose identity falls outside of these preconceived notions. *Transcendence* is a collection of portraits within the transgender and gender variant community. These photographs show that there are an endless number of gender identities, specific to each person, while illustrating that gender identity and biological sex are two distinct constructs. More broadly, they call into question societal expectations about gender roles and how these expectations affect everyone, including those who are not a part of the transgender community.

Through sharing individual experiences, this work honestly and openly portrays a community that is often overlooked, fetishized, or misrepresented. It raises a dialogue about the fluidity of gender and the ways in which our current societal structure does not allow for variations outside of the mainstream. In an effort to increase understanding, these images portray issues unique to the transgender community while also highlighting the shared experience of being human.

April 14th – June 3

<http://www.nicellebeauchene.com/>

I came to make these photographs by way of distrust. Distrust in the photograph's beguiling resemblance to the real, distrust in our tendency to read photographs discursively, and, above all, distrust in the ability of the photograph to speak broadly about the state of the world. This is not a unique distrust, I know, and it often acts as a blockade, rather than a starting point. After all, how can one bring themselves to make a photograph when they are such slippery, unruly beasts, seemingly hell-bent on telling us false tales and transmuting the fluid stuff of life into a clunky rattlebag of reified signs? These are problems, obviously. But, in the face of these problems and the strictures they imply, I set myself the modest goal of simply making pictures, ones that did not attempt to exceed what I calculate to be the event horizon of photographic meaning.

This is not, perhaps, as straightforward as it sounds. It meant, first and foremost, jettisoning the analogical model of the photographic frame as a window onto the world, and replacing it with the model of the box, in which the world is arranged. The photograph then becomes a composition, rather than a view. This is a funny thing, spatially: rather than allowing for the illusion of real, live, walking-around space, this analogical shift requires the reigning in of space so that it approaches a kind of flatness, or at the very least a rigorous boundedness.

Then, there is the question of time. The photograph is not a good storyteller, in part, because it is not durational. The snapshot, that decisive moment ripped from time, suggests the presence of times both before and after its making, but the hope of grasping these illusive temporal bookends is necessarily frustrated—the snapshot is caught in a doomed revolt against its stillness. Better, then, if one wants to avoid spurious narrativization, to embrace photography's petrified time, to allow the moment of the shutter click to become a monument.

Making a picture with this in mind renders the photograph into a still and quiet object, one that ossifies a moment of attention. Not attention that refers, pointedly, to anything beyond itself, but merely one that begs an awareness of its very attentiveness. The picture exists to say: look.

Chris Wiley received an MA in contemporary art theory from Goldsmiths College, University of London, UK in 2006. As a writer, he is a regular contributor to Frieze, ArtForum.com, and Kaleidoscope, where he also acts as Associate Editor. As a curator, he has worked on numerous projects at the New Museum of Contemporary Art, and served as an Assistant Curator on the 8th Gwangju Biennial in Gwangju, South Korea. His most recent curatorial project, "Towards A Warm Math" will open at On Stellar Rays gallery on April 22nd. He lives and works between Brooklyn and Los Angeles.

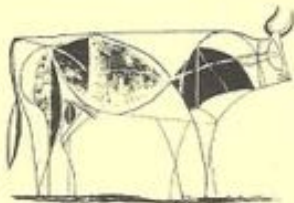
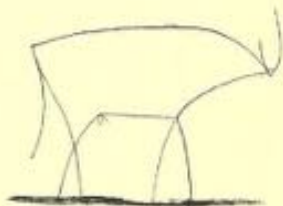
to roll  
to cease  
to fold  
to store  
to bend  
to shorten  
to twist  
to topple  
to crumple  
to shove  
to tear  
to chip  
to splat  
to cut  
to sever  
to crop  
to remove  
to simplify  
to differ  
to rearrange  
to open  
to mix  
to splash  
to smother  
to spill  
to droop  
to float

to curve  
to lift  
to unlay  
to impress  
to force  
to flood  
to concur  
to rotate  
to swirl  
to support  
to hook  
to suspend  
to spread  
to hang  
to collect  
of omission  
of gravity  
of indigence  
of nature  
of grouping  
of hammering  
of jelling  
to grasp  
to tighten  
to bundle  
to heap  
to gather

to scatter  
to arrange  
to repair  
to discard  
to pair  
to distribute  
to surfeit  
to compliment  
to enclose  
to surround  
to encircle  
to hide  
to cover  
to wrap  
to dig  
to tilt  
to bond  
to weave  
to join  
to match  
to harmonize  
to bond  
to range  
to make  
to expand  
to dilute  
to light

to modulate  
to distill  
of waves  
of electromagnetic  
of inertia  
of conception  
of polarization  
of refraction  
of simultaneously  
of edges  
of reflection  
of equilibrium  
of symmetry  
of friction  
to stretch  
to bounce  
to erase  
to spray  
to systematize  
to refer  
to force  
of mapping  
of location  
of context  
of time  
of carbonization  
to continue





Picasso

## Here We Aren't, So Quickly

I was not good at drawing faces. I was just joking most of the time. I was not decisive in changing rooms or anywhere. I was so late because I was looking for flowers. I was just going through a tunnel whenever my mother called. I was not able to make toast without the radio. I was not able to tell if compliments were back-handed. I was not as tired as I said.

You were not able to ignore furniture imperfections. You were too light to arm the airbag. You were not able to open most jars. You were not sure how you should wear your hair, and so, ten minutes late and halfway down the stairs, you would examine your reflection in a framed picture of a dead family. You were not angry, just protecting your dignity.

I was not able to run long distances. You were so kind to my sister when I didn't know how to be kind. I was just trying to remove a stain; I made a bigger stain. You were just asking a simple question. I was almost always at home, but I was not always at home at home. You were not able to cope with a stack of more than three books on my bedside table, or mixed currencies in the change dish, or plastic. I was not afraid of being alone; I just hated it. You were just admiring the progress of someone else's garden. I was so tired of food.

We went to the Atacamama. We went to Sarajevo. We went to Tobey Pond every year until we didn't. We braved thirteen inches of snow to attend a lecture in a planetarium. We tried having dinner parties. We tried owning nothing. We left handprints in a moss garden in Kyoto, and got each other off under a towel in Jaffa. We braved my parents' for Thanksgiving and yours for the rest, and how did it happen that we were suddenly at my father's side while he drowned in his own body? I lay beside him on the bed, observed my hand reaching for his brow, said, "Despite everything -" "What everything?" he asked, so I said, "Nothing," or nothing.

I was always destroying my passport in the wash. You were always awful at estimating. You were never willing to think of my habits as charming. I was just insisting that it was already too late to master an instrument or anything. You were never one to mention physical pain. I couldn't explain the cycles of the moon without pen and paper, or with. You didn't know where e-mails were. I wouldn't congratulate a woman until she explicitly said she was pregnant. You spent a few minutes every day secretly regretting your laziness that didn't exist. I should have forgiven you for all that wasn't your fault.

You were terrible in emergencies. You were wonderful in "The Cherry Orchard." I was always never complaining, because confrontation was death to me, and because

everything was pretty much always pretty much O.K. with me. You were not able to approach the ocean at night. I didn't know where my voice was between my phone and yours. You were never standing by the window at parties, but you were always by the window. I was so paranoid about kind words. I was just not watching the news in the basement. You were just making a heroic effort to make things look easy. I was terrible about acknowledging anyone else's efforts. You were not green-thumbed, but you were not content to be not content. I was always in need of just one good dress shirt, or just one something that I never had. You were too injured by things that happened in the distant past for anything to be effortless in the present. I was always struggling to be natural with my hands. You were never immune to unexpected gifts. I was mostly just joking.

I was not neurotic, just apocalyptic. You were always copying keys and looking up words. I was not afraid of quiet; I just hated it. So my hand was always in my pocket, around a phone I never answered. You were not cheap or handy with tools, just hurt by my distance. I was never indifferent to the children of strangers, just frustrated by my own unrelenting optimism. You were not unsurprised when, that last night in Norfolk, I drove you to Tobey Pond, led you by the hand down the slope of the brambles and across the rotting planks to the constellations in the water. Sharing our happiness diminished your happiness. I was not going to dance at our wedding, and you were not going to speak. No part of me was nervous that morning.

When you screamed at no one, I sang to you. When you finally fell asleep, the nurse took him to bathe him, and, still sleeping, you reached out your arms.

He was not a terrible sleeper. I acknowledged to no one my inability to be still with him or anyone. You were not overwhelmed but overtired. I was never afraid of rolling over onto him in my sleep, but I awoke many nights sure that he was underwater on the floor. I loved collapsing things. You loved tiny socks. You were not depressed, but you were unhappy. Your unhappiness didn't make me defensive; I just hated it. He was never happy unless held. I love hammering things into walls. You hated having no inner life. I secretly wondered if he was deaf. I hated the gnawing longing that accompanied having everything. We were learning to see each other's blindnesses. I Googled questions that I couldn't ask our doctors or you.

They encouraged us to buy insurance. We had sex to have orgasms. You loved reupholstering. I went to the gym to go somewhere, and looked in the mirror when there was something I was hoping not to see. You hated our bed. He could stand himself up, but not get himself down. They fined us for our neighbor's garbage. We couldn't wait for the beginnings and ends of vacations. I was not able to look at a blueprint and see a

renovated kitchen, so I stayed out of it. They came to our door during meals, but I talked to them and gave. I counted the seconds backward until he fell asleep, and then started counting the seconds backward until he woke up. We took the same walks again and again, and again and again ate at the same easy restaurants. They said he looked like them. I was always watching movie trailers on my computer. You were always wiping surfaces. I was always hearing my father's laugh and never remembering his face. You broke everyone's heart until you suddenly couldn't. He suddenly drew, suddenly spoke, suddenly wrote, suddenly reasoned. One night I couldn't help him with his math. He got married.

We went to London to see a play. We tried putting aside time to do nothing but read, but we did nothing but sleep. We were always never mentioning it, because we didn't know what it was. I did nothing but look for you for twenty-seven years. I didn't even know how electricity worked. We tried spending more time not together. I was not defensive about your boredom, but my happiness had nothing to do with happiness. I loved it when people who worked for me genuinely liked me. We were always moving furniture and never making eye contact. I hated my inability to visit a foreign city without fantasizing about real estate. And then your father was dead. I often wasn't reading the book that I was holding. You were never not in someone's garden. Our mothers were dying to talk about nothing.

At a certain point you became convinced that you were always reading yesterday's newspaper. At a certain point I stopped agonizing over being understood, and became over-reliant on my car's G.P.S. You couldn't tolerate trace amounts of jelly in the peanut-butter jar. I couldn't tolerate gratuitously boisterous laughter. At a certain point I could stare without pretext or apology. Isn't it funny that if God were to reveal and explain Himself, the majority of the world would necessarily be disappointed? At a certain point you stopped wearing sunscreen.

How can I explain the way I shrugged off nuclear annihilation but mortally feared a small fall? You couldn't tolerate people who couldn't tolerate babies on planes. I couldn't tolerate people who insisted that having a coffee after lunch would keep them up all night. At a certain point I could hear my knees and felt no need to correct other people's grammar. How can I explain why foreign cities came to mean so much to me? At a certain point you stopped trying. I couldn't tolerate magicians who did things that someone who actually had magical powers would never do.

We were all doing well. I was still in love with the Olympics. The smaller the matter, the more I allowed your approval to mean to me. They kept producing new things that we didn't need that we needed. I needed your approval more than I needed anything. My

sister died at a restaurant. My mother promised anyone who would listen that she was fine. They changed our filters. I wanted to learn a dead language. You were in the garden, not planting, but standing there. You dropped two handfuls of soil.

And here we aren't, so quickly: I'm not twenty-six and you're not sixty. I'm not forty-five or eighty-three, not being hoisted onto the shoulders of anybody wading into any sea. I'm not learning chess, and you're not losing your virginity. You're not stacking pebbles on gravestones; I'm not being stolen from my resting mother's arms. Why didn't you lose your virginity to me? Why didn't we enter the intersection one thousandth of a second sooner, and die instead of die laughing? Everything else happened - why not the things that could have?

I am not unrealistic anymore. You are not unemotional. I am not interested in the news anymore, but I was never interested in the news. What's more, I am probably ambidextrous. I was probably meant to be effortless. You look like yourself right now. I was so slow to change, but I changed. I was probably a natural tennis player, just like my father used to say over and over and over.

I changed and changed, and with more time I will change more. I'm not disappointed, just quiet. Not unthinking, just reckless. Not willfully unclear, just trying to say it as it wasn't. The more I remember, the more distant I feel. We reached the middle so quickly. After everything it's like nothing. I have always never been here. What a shame it wasn't easy. What a waste of what? What a joke. But come. No explaining or mending. Be beside me somewhere: on the split stools of this bar, by the edge of this cliff, in the seats of this borrowed car, at the prow of this ship, on the all-forgiving cushions of this threadbare sofa in the one-story copper-crying fixer-upper whose windows we once squinted through for hours before coming to our sense: "What would we even do with such a house?"

Jonathan Safran Foer, published in *The New Yorker*, June 14, 2010, p.72.

PAUL CHAN

The appearance of art is itself social.

Art participates in the world as a medium of transfiguration.

Every artwork is socially defined more by what it anticipates than what it is, none more so than ones that expect revolutions tomorrow.

From heap to whole: that is the social promise of art.

What gives art quality is the force of its non-judging judgment.

Art becomes spiritualized when what is made is more real than reality.

Those who misunderstand, denigrate, or ignore what is made are also collaborators in making it.

What does not belong to this world is the only thing worth making.

A thing is a web of relations at a standstill.

An artwork is a form of relating as both instant and process.

Art tends toward worldlessness because it is more and less than a thing.

Expression is engagement as interference.

Politics is art's exchange value.

The most useful art is advertising.

The most useless political activity is advertising.

Practically speaking, the art of politics consists of organizing somebody before somebody organizes you.

To be obsessed with politics in art is to forsake society. The revolution without people. A movement without members. A community without community.

Art exhibited as a solution to political conflict is an illness offering itself as medicine.

The worst sort of artistic egoism masquerades as aesthetic altruism.

You must know politics to be able to prevent it.

Speed and mystery make up for the lack of materials and resources.

When you are anxious to produce something, let no one perceive it until it is made.

There is nothing practical about praxis.

Critique is colorless kitsch.

The cunning of art is how it manifests the irreconcilability of it all without resorting to myth or nihilism.

Art made that is complete is ideological in nature.

What passes for engaged art is often just ambition dressed up as redemption.

When art is presented as evidence of social truths, it usually gets everything wrong.

Only outsiders produce new ideas.

Hope in art often masks a secret despair.

A political aesthetic divides the adversary in order to gain time.

Social engagement is founded on a community of shared risk.

A public is never found: it is always built.

The more a form mimics social reality, the less hold it has over people's minds, and the farther it is from it being a practical activity.

A composition is organizing by aesthetic means.

Using people as artistic material enlivens art but strips them of personhood.

In matters of art, humankind is always absent. Present is man, this fellow or that.

The nature of nature is law as tendency.

An artwork is a model for a new nature.

The house is quiet. They have gone to bed, leaving me alone, and the electric timer has just switched off the living-room lights. It feels like the house has finally turned on its side to fall asleep. Years ago I would have gone through my mother's purse for one of her cigarettes and smoked in the dark. It was a magical time that the house was mine.

Tonight, however, I am restless. I sit at the dining-room table; rummage through the refrigerator. What am I looking for?

All day long I've been scavenging, poking around in rooms and closets, peering at their things, studying them. I arrange my rolls of exposed film into long rows and count and recount them as if they were lost. There are twenty-eight.

What drives me to continue this work is difficult to name. It has more to do with love than with sociology, with being a subject in the drama rather than a witness. And in the odd and jumbled process of working everything shifts; the boundaries blur, my distance slips, the arrogance and illusion of immunity falters. I wake up in the middle of the night, stunned and anguished. These are my parents. From that simple fact, everything follows. I realize that beyond the rolls of film and the few good pictures, the demands of my project and my confusion about its meaning, is the wish to take photography literally. To stop time. I want my parents to live forever.

*Larry Sultan: An excerpt from Chapter One of Pictures From Home, 1992*

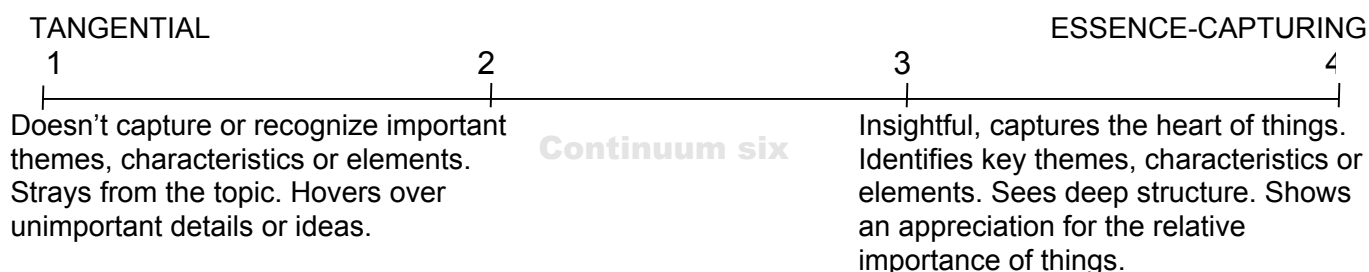
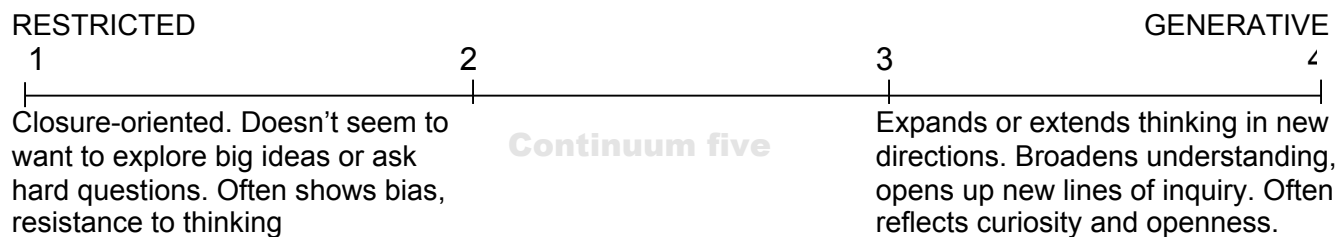
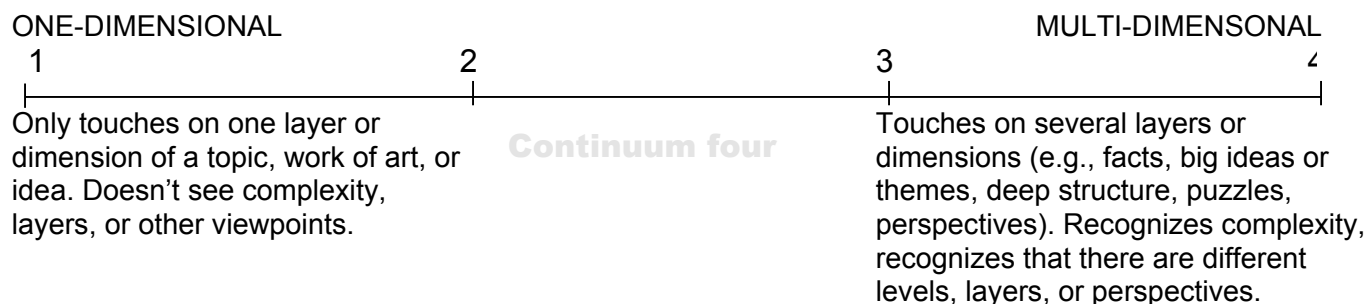
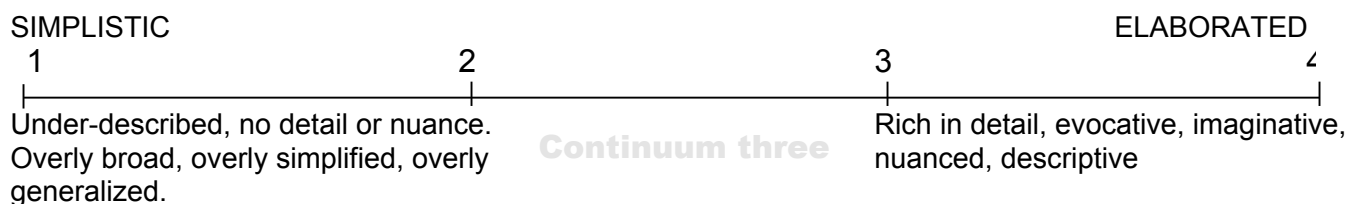
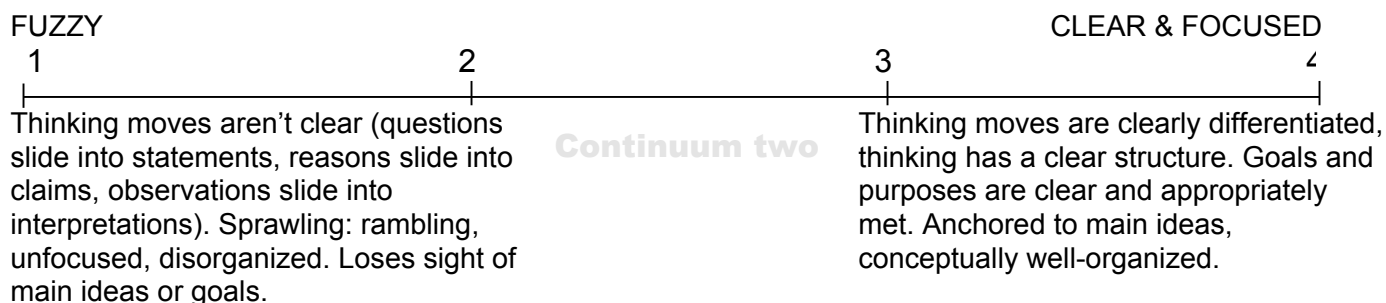
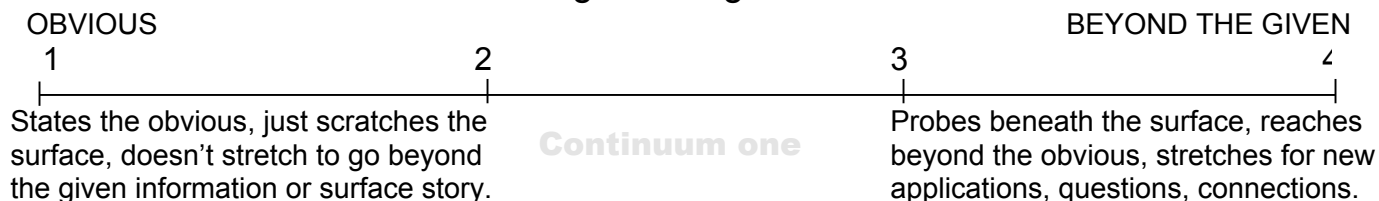


## Sentences on Photography

by Torbjørn Rødland

1. The muteness of a photograph matters as much as its ability to speak.
2. The juxtaposition of photographs matters as much as the muteness of each.
3. All photography flattens. Objectification is inescapable.
4. Photography cannot secure the integrity of its subject any more than it can satisfy the need to touch or taste.
5. Good ideas are easily bungled.
6. Banal ideas can be rescued by personal investment and beautiful execution.
7. Lacking an appealing surface, a photograph should depict surfaces appealingly.
8. A photograph that refuses to market anything but its own complexities is perverse. Perversion is bliss.
9. A backlit object is a pregnant object.
10. To disregard symbols is to disregard a part of human perception.
11. Photography may employ tools and characteristics of reportage without being reportage.
12. The only photojournalistic images that remain interesting are the ones that produce or evoke myths.
13. A photographer in doubt will get better results than a photographer caught up in the freedom of irony.
14. The aestheticizing eye is a distant eye. The melancholic eye is a distant eye. The ironic eye is a distant eye.
15. One challenge in photography is to outdistance distance. Immersion is key.
16. Irony may be applied in homeopathic doses.
17. A lyrical photograph should be aware of its absurdity. Lyricism grows from awareness.
18. For the photographer, everyone and everything is a model, including the photograph itself.
19. The photography characterized by these sentences is informed by conceptual art.
20. The photography characterized by these sentences is not conceptual photography.

## Assessing Thinking: Six Continua





## Collaborative Assessment Conference: Overview

---

*Excerpted, with slight adaptations, from Looking Together at Student Work by Tina Blythe, David Allen, and Barbara S. Powell (New York: Teachers College Press, 1999)*

A piece of student work has the potential to reveal not only the student's mastery of the curriculum's goals, but also a wealth of information about the student him/herself: his/her intellectual interests, his/her strengths, and his/her struggles. The Collaborative Assessment Conference was designed to give teachers a systematic way to mine this richness. It provides a structure by which teachers come together to look at a piece of work, first to determine what it reveals about the student and the issues s/he cares about, and then to consider how the student's issues and concerns relate to the teacher's goals for the student. The last part of the conversation – the discussion of classroom practice – grows out of these initial considerations.

The structure for the conference evolved from three key ideas:

- First, students use school assignments, especially open-ended ones, to tackle important problems in which they are personally interested. Sometimes these problems are the same ones that the teacher has assigned them to work on, sometimes not.
- Second, we can only begin to see and understand the serious work that students undertake if we suspend judgment long enough to look carefully and closely at what is actually in the work rather than what we hope to see in it.
- Third, we need the perspective of others — especially those who are not intimate with our goals for our students — to help us to see aspects of the student and the work that would otherwise escape us, and we need others to help us generate ideas about how to use this information to shape our daily practice.

Since 1988, when Steve Seidel and his colleagues at Project Zero developed this process, the Collaborative Assessment Conference has been used in a variety of ways: to give teachers the opportunity to hone their ability to look closely at and interpret students' work; to explore the strengths and needs of a particular child; to reflect on the work collected in student portfolios; to foster conversations among faculty about the kind of work students are doing and how faculty can best support that work.

In the Collaborative Assessment Conference, the presenting teacher brings a piece of student work to share with a group of five to ten colleagues (usually other teachers and administrators). The process begins with the presenting teacher showing (or distributing copies of) the piece to the group. Throughout the first part of the conference, the presenting teacher says nothing, giving no information about the student, the assignment, or the context in which the student worked.

Through a series of questions asked by the facilitator, the group works to understand the piece by describing it in detail and looking for clues that would suggest the problems or issues or aspects of the work with which the student was most engaged. They do this without judgments about the quality of work or how it suits their personal tastes. The facilitator helps this process by asking participants to point out the evidence on which they based the judgments that inevitably slip out. For example, if someone comments that the work seems very creative, the facilitator might ask him or her to describe the aspect of the work that led him or her to say that.

In the second part of the conference, the focus broadens. Having concentrated intensively on the piece itself, the group, in conversation with the presenting teacher, now considers the conditions under which the work was created as well as broader issues of teaching and learning. First, the presenting teacher provides any information that s/he thinks is relevant about the context of the work. This might include describing the assignment, responding to the discussion, answering questions (though s/he does not have to respond to all the questions raised in the first part of the conference), describing other work by the child, and/or commenting on how his/her own reading or observation of the work compares to that of the group.

Next, the facilitator asks the whole group (presenting teacher included) to reflect on the ideas generated by the discussion of the piece. These might be reflections about specific next steps for the child in question, ideas about what the participants might do in their own classes or thoughts about the teaching and learning process in general. Finally, the whole group reflects on the conference itself.

The following steps are a working agenda for a Collaborative Assessment Conference. The time allotted for each step of the conference is not fixed, since the time needed for each step will vary in accordance with the work being considered. At each stage, the facilitator should use his or her judgment in deciding when to move the group on to the next step. Typically, Collaborative Assessment Conferences take from forty-five minutes to an hour and fifteen minutes.



# Collaborative Assessment Conference Protocol

*Developed by Steve Seidel and colleagues at Harvard Project Zero*

## 1. Getting Started

- The group chooses a facilitator who will make sure the group stays focused on the particular issue addressed in each step.
- The presenting teacher puts the selected work in a place where everyone can see it or provides copies for the other participants. S/he says nothing about the work, the context in which it was created, or the student, until Step 5.
- The participants observe or read the work in silence, perhaps making brief notes about aspects of it that they particularly notice.

## 2. Describing the Work

- The facilitator asks the group, "What do you see?"
- Group members provide answers without making judgments about the quality of the work or their personal preferences.
- If a judgment emerges, the facilitator asks for the evidence on which the judgment is based.

## 3. Asking Questions About the Work

- The facilitator asks the group, "What questions does this work raise for you?"
- Group members state any questions they have about the work, the child, the assignment, the circumstances under which the work was carried out, and so on.
- The presenting teacher may choose to make notes about these questions, but s/he does not respond to them now--nor is s/he obligated to respond to them in Step 5 during the time when the presenting teacher speaks.

## 4. Speculating About What the Student Is Working On

- The facilitator asks the group, "What do you think the child is working on?"
- Participants, based on their reading or observation of the work, make suggestions about the problems or issues that the student might have been focused on in carrying out the assignment.

## 5. Hearing from the Presenting Teacher

- The facilitator invites the presenting teacher to speak.
- The presenting teacher provides his or her perspective on the student's work, describing what s/he sees in it, responding (if s/he chooses) to one or more of the questions raised, and adding any other information that s/he feels is important to share with the group.
- The presenting teacher also comments on anything surprising or unexpected that s/he heard during the describing, questioning and speculating phases.

## **6. Discussing Implications for Teaching and Learning**

- The facilitator invites everyone (the participants and the presenting teacher) to share any thoughts they have about their own teaching, children's learning, or ways to support this particular child in future instruction.

## **7. Reflecting on the Collaborative Assessment Conference**

- The group reflects on the experiences of or reactions to the conference as a whole or to particular parts of it.

## **8. Thanks to the Presenting Teacher**

Advice:

- 1) My biggest piece of advice >> go SLOW in the beginning. If the students don't learn how to a) use their camera and b) what exposure is in the beginning the prints are going to be guaranteed crap. Take your time introducing the enlargers too--some have gotten broken in the past couple years in ways I can hardly fathom. This often happens, I think, when teachers move way too fast in the beginning. Before my first semester teaching Laura told me that I would have to teach my student how to focus their cameras. I thought she was kidding, but she wasn't. Don't hesitate to take your time (even if it feels like the other classes are "ahead" of you). This is advice Doug gave me before my first semester and it served me well.
- 2) Regarding grading: You'll find the method that feels most right to you and I encourage you to practice it. I favor transparency--I give students rubrics at the beginning of an assignment letting them know clearly what they need to work on for that assignment (technically and conceptually). I never give a grade I can't back up with specific qualities present in the student work or the rubric. Students will question grades at the most surprising points ("Why did I get a 96 rather than a 100?") and I want to be able to tell them exactly where I took points off and to have that answer not come from a place of "oh, I didn't like the negatives you chose to print". In short, I try to keep my taste/power/bias in check through the rubric, the statements students hand in with their work, and through the short reflection papers I ask students to write during the semester. (reflection paper prompts e.g. What do you want/need to get better at in the next 2 weeks? Now that you see your peers work, what do you want to try? Almost always students pre-empt my feedback with their own criticality during these short reflections.) Don't be a push over, don't accept crap work.
- 3) Try to get in touch with your students before the semester starts so they can work on locating a camera. You can get their e-mails through the Faculty Center on myslice.
- 4) Each class will have its own personality. I've had really young classes, classes that wanted me to be super critical during critique, classes that did really well staying focused during open lab, those that didn't, classes that were really quiet, classes that were very talkative... I try to use/respond to the strengths of the class personality over the course of the semester.
- 5) A great suggestion I got from a student evaluation: Try to show as many professional art photo examples of bw 35mm as possible, my students always liked seeing photographs from the same tool/process they were learning. Put another way, if/when you are bringing professional examples into the classroom that aren't bw 35mm let students know the format and what they should be looking at to learn from technically/formally/conceptually etc.
- 6) Consider how you will deal with students that say they have prior bw experience but are required to take the course. (You might encounter this, particularly when/if you have APH majors.) My syllabus outlines the format I arrived at after a couple failed attempts.
- 7) I open all my crits. with a question or prompt that everyone must answer/respond to/engage with so that everyone participates as a matter of course. I like structures. Some I've used:  
>>In this assignment we worked on light and the frame (or whatever), choose a print from the body of work next to yours and discuss how framing and/or operates in that print.  
>>Introduce a body of work of your choosing. What is the artist working on? What are the artist's primary concerns?)

>>I did one where student hung a sheet of paper next to their work and we started by going around for 15 minutes writing feedback on the paper to each other before talking began.

8) I train the students in talking about art. I strongly believe the students need to be supported in learning how to talk about art in a substantive way, that the critique process/talking about art is not at all intuitive. I usually spend time helping them identify language they can use in talking about physical presence and questions they might ask using professional art photo examples.

9) I start planning content by writing down my learning goals and then trying to figure out some readings, projects students can do, things we can look at etc. that will connect with the learning goals and be interesting to me and the students.