

COURSE GUIDELINES

Course Description:

154. Word + Image (5)

Studio, six hours; outside study, nine hours. Preparation: completion of preparation for major courses. Enforced prerequisite: course 101 or 104. Focus on relationship of type to content, image, and materials. Acquisition of knowledge of and sensitivity to typography in context of complex communication problems in print and digital media. Research, concept and content development, and articulation of methodology for visualization. P/NP or letter grading.

Class structure:

Classroom tie will be used primarily to review work either as class discussion or individual meetings. Every week you will have a new Project due the following class meeting or week. Work is to be presented according to instructions by 2:00 pm.

Expectations:

You must demonstrate through the readings, projects (both process and end project) as well as through classroom discussion that you grasp the material being taught.

Attendance:

You must attend each class. This class will cover a lot of material in a short period of time. There is little, if any, way to make up for a lost class. You are responsible for work due on the day you are absent and for Projects given on the day you missed. An emergency or illness is the only acceptable excuse. You must let the T.A. and me know, prior to the class meeting, that either you will a) miss the class and the reason; or b) why you did not attend. Class begins promptly at 2:00pm. There is a 5-minute grace period. If you arrive to class between 2:05 and 2:15 you will be marked tardy. Every tardy is a 1/3 grade point down on your final grade (A+ to A). If you are later than 15 minutes you'll be marked absent. Each (unexcused) absence will result in one full grade letter down (A+ to B+). Three unexcused absences will result in a failed grade in the class (F).

Grades:

Each class you will be evaluated equally on the following

- Success of project
- Presentation of project
- Quality of effort
- Class participating and engagement
- Understanding of the reading material
- Attendance, depending on the circumstances, will also affect your grade as stated above.

Your final grade is the average of all grades in combination with your attendance records.

DMA Lectures:

Your attendance is required at least 3 lectures offered by the DMA during the Spring quarter. The following Lecture is required: Yoshua Okón on April 27, 2017. EDA. Each missed lecture counts as an 'absence' and thus affects your grade as stated above. The class T.A. and/or I will record your attendance.

Other:

Turn off cell phones during class. No food in class. No text messaging, ichatting, skypeing, or emailing during class.

COURSE FOCUS: SHOOTING THE LAND: THE CONTEMPORARY LANDSCAPE

Photography is rapidly becoming the dominant art form in the 21st century, with international museums and galleries devoting huge exhibitions to the medium. With the undeniable and devastating effects our culture continues to have on the natural environment, many artists are turning their attention to creating works around the culture of nature. From the banal snapshot of one's backyard, to classical photography of the sublime and human awe of nature, students will consider the full range of the artists' photographic practice in the broad context of nature and the landscape.

Participants will gain an understanding of contemporary approaches to the landscape through an overview of contemporary photographic works by such artists such as Hiroshi Sugimoto, Richard Long, Thomas Struth, Sophie Calle, Jeff Wall, and Andreas Gursky, among others. Field Trips to photograph landscapes at dusk or dawn will occur for the purpose of creating a photographic artwork series. Students will edit, process, and print their images.

RECOMMENDED READINGS:

The Photographs as Contemporary Art.
By Charlotte Cotton. Thames & Hudson Publishers.

On Photography.
By Susan Sontag. Picador Publishers.

Philosophy of Photography.
By Henri Van Lier. Leuven University Press.

COURSE READER (PROVIDED)

Selected reading from the following publications:

River of Shadows: Eadweard Muybridge and the Technological Wild West.
By Rebecca Solnit. Published by Penguin Books.

The American Space: Meaning in Nineteenth-Century Landscape Photography.
Edited and with Notes by: Daniel Wolf. Published by Wesleyan University Press

Examples: The Making of 40 Photographs. By Ansel Adams
Published by Little, Brown and Company

The Altered Landscape.
Edited by Peter E. Pool, with essays by Patricia Nelson, Limerick, Dave Hickey, and Thomas W. Southall. Published by Nevada Art Museum of Art/University of Nevada Press

Photography After Frank.
Essays by Philip Gfelter: Published by Aperture

View Finder: Mark Klett, Photography, and the Reinvention of Landscape.
By William L. Fox. Publisher University of New Mexico Press

California: Views by Robert Adams of the Los Angeles Basin, 1978–1983

Essay by Robert Haas. Published by Frankel Gallery, San Francisco/Matthew Marks Gallery, New York

Edgar Martins: Topologies.

Essay by John Beardsley. Conversation with David Campany. Published by Aperture

Cruel and Tender: The Real in the Twentieth-Century Photograph.

By Emma Dexter. Editor: Thomas Dexter. Publisher Tate Publishing

Thomas Struth: Strangers and Friends.

By Thomas Struth. Essay by Richard Sennett. Published by MIT Press

Contemporary German Photography.

Edited by Markus Rasp. Preface by Ulf Erdmann Ziegler. Published by Taschen

Surface: Contemporary Photographic Practice.

Edited by Vicky Hayward. Published by Booth – Clibborn

LINKS:

CUREL AND TENDER

<http://www.tate.org.uk/magazine/issue5/crueltender.htm>

<http://www.tate.org.uk/modern/exhibitions/cruelandtender/>

DUSSELDORF SCHOOL OF PHOTOGRAPHY

<http://webarchive.nationalarchives.gov.uk/20120203094030/http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=592>

LANDSCAPE PHOTOGRAPHY

<http://www.tate.org.uk/search/landscape%20photography>

SYLLABUS

WEEK 1: MONDAY _ 04.03.17

Introduction

Syllabus and Schedule

Lecture: Rebeca Méndez recent works

This Changes Everything: Capitalism vs. The Climate

Homework:

Introduction – Make a selection of 20 photographic images you have recently captured in any medium (phone, SLR and/or analog. To be presented Pecha Kucha style—20 slides, 20 sec. each. Upload your work to the website prior to the class meeting.

WEEK 1: WEDNESDAY _ 04.05.17

Pecha Kucha presentations

Homework:

Project #1 – CLUI (Center for Land Use Interpretation) Sites Research. Go to CLUI on Friday, 04.07, and study the exhibitions and data base. Select one site to investigate for all your subsequent class projects. Thoroughly research your selected site's history, industry, as well as social and environmental impact. Go to the site and document. Prepare a 5 minute presentation with visuals. —photographs, maps, charts, etc... Go to the site if possible.

WEEK 2: MONDAY _ 04.10.17

Review student work: Project #1

RM Lecture: Brief history of Photography Part 1

Overview of **Project #2: ON THIS SITE.**

Project Description:

The 'ON THIS SITE' project is an investigation of a specific site selected from The Center for Land Use Interpretation database, where the effects of the human interaction with the site have dramatically altered the landscape. The focus of the project is in art and environment.

Process: The project takes the students through the process of deconstructing a set of selected essays from the course reading, a selection of one predominate concept and word. A 'reconstructing/regenerating' creative process in phases follows: research, concept, creative direction, design direction, design, production, communication strategy, and distribution. (See creative phases document under 'resources' of the course website). The professor and T.A. will meet individually with each student to inform, critique and guide. Whether your work is being reviewed through individual meeting or class critique, you are expected to present your ideas formally, and in the most compelling and comprehensive manner as suggested by the 'Creative Process Phases' document.

Presentation: The creative process is to be presented as follows:

Letter Size (8.5 x 11) horizontal, create a grid and consistent layout with your name, project name, phase title, date and description paragraph (when necessary). This layout may become a page in your workbook, both physical and to be uploaded to the class website. So design it accordingly. **Digital presentation unless indicated.**

Homework:

Project #2.A – Deconstruct your CLUI Site research document as follows:

- a) Refine your text and articulate a 250-word summary.
- b) Select 5 key sentences that best capture the content of your text.
- c) Select 20 key words that capture the essence of the text, from those, select 10, then 5 then, one.
- d) Present your 5 and 1 key words.

WEEK 2: WEDNESDAY _ 04.12.17

Review student work: Project #2.A

RM Lecture: Brief history of Photography Part 2

Homework:

Project #2.B – Reconstruct your Project #2.A

The five key words you selected as the essence of the essay will be deconstructed based on the following criteria. Your presentation will consist of 25 pages (5 per word).

- a) Semantic meanings: denotative & connotative. 1 letter-size sheet per word.
- b) Photographic expression. 1 letter-size sheet per word.
- c) Graphic/typographic/diagrammatic expression. 1 letter-size sheet per word.
- d) Material expression. 1 letter-size sheet per word.
- e) Spatial / Environmental expression. 1 letter-size sheet per word.

Reading: *River of Shadows* by Rebecca Solnit. Chapter 1: *Annihilation of time and space*. Presented on Wed 4.19 by: Hillary Cleary, Nicole Chooke, and Tara Dilloughery

WEEK 3: MONDAY _ 04.17.17

Review student work: Project #2.B

RM Lecture: Brief history of Photography Part 3

Homework:

Project #2.C – ON THIS SITE: Objective/Perceptive in Landscape Photography.

Research your site based on two main categories: 1: Objective investigation and, 2: Perceptive awareness. Photograph your selected site, if possible, or any site available to you, with each of these two points of view and select 5 images of each category (10 total) to present digitally.

Upload your work to the website prior to the class meeting.

WEEK 3: WEDNESDAY _ 04.19.17

Review student work: Project #2.C

RM Lecture: Brief history of Photography Part 4

Homework:

Project #2.D – ON THIS SITE: Time + Space in Landscape Photography.

Research your site considering the relationship of time (duration) and space (location).

Photograph your selected site, if possible, or any site available to you, and present 7 images from dawn to dusk (approximately one every couple of hours). Same exact location and position. Digital presentation — each photograph individually, as well as a group, organized in sequence.

Reading: *Photography After Frank*. Parts 1 and 2 from the reader.

Presented on Monday 4.24 by: Jason Farwell, Anran Gong, and Zoe Ingram

WEEK 4: MONDAY _ 04.24.17

Review student work Project #2.D

Homework:

Project #3: Each students to research two photographers/artists (see list).

Readings: Theories of Photography by Sabine Kriebel, from Photography Theory, pp. 3–22. Focus on Talbot, Kracauer, and Szarkowski.

The Author as Producer by Walter Benjamin, pp. 94–95

Presented on Wednesday 4.26 by: Alison Jeng and Delaney Kasdorf

WEEK 4: WEDNESDAY _ 04.26.17

Review student work Project #2.D and Project #3

Homework:

Project #2.E – ON THIS SITE: Ecological and Social Impact

Research your site considering its Ecological and Social Impact. Photograph your selected site from these two points of view and present 3 selected images of each approach. Digital presentation — each photograph individually, as well as a group, organized in sequence.

Reading: Examples: The Making of 40 Photographs By Ansel Adams. View Finder by Mark Klett. Part 2 only.

Presented on Monday 5.01 by: Isabella Kefgen and Jacob Klitsner

WEEK 5: MONDAY _ 05.01.17

Review student work: Project #2.E

Homework:

Project #4.A: ON THIS SITE: Final Project: Ideation Phase / Concept Development

Allow for the research to speak to you—listen and observe patterns, possible relationships (both, congruent and incongruent). In other words, through observation and play, allow ideas to emerge. Each idea is a pool of visual potentialities. Explore ideas, imagine what ‘it’ can be and make notes, both verbal and visual. Ideas are the images of thought. Ideas are stories. What is the story of the site that you will tell? Present your ideas with words and images—photographs, diagrams, graphs, maps, illustration, etc...These images can be only yours or references that represent your creative direction.

Reading: The Last Picture Show by Douglas Fogle.

Presented on Wednesday 5.03 by: Lilyan Kris and Shuwen Liu

WEEK 5: WEDNESDAY _ 05.03.17

Review student work: Project #4.A

Homework:

Project #4.B – ON THIS SITE: Final Project: Creative Direction Phase

Define the event and its surroundings, the mise en scène, the ethos — character, mood, feeling, essence, principles, rationale, attitude, voice, looks—of your selected idea. Present the creative direction of your idea with words and images—photographs, diagrams, graphs, maps, illustration, etc...These images can be only yours or references that represent your creative direction.

Reading: California by Robert Adams.

Topologies by Edgar Martin. Parts 1 and 2.

Presented on Monday 05.08 by: Elana Sasson and Sofia Staab-Gulbenkian

WEEK 6: MONDAY _ 05.08.17

Review student work Project #4.B

Homework:

Project #4.C: ON THIS SITE: Final Project: Content Development: Words and Images (Photoshoot design and production plan) and Design Development

During this phase you design the specifics (with exactitude) of each one of the elements of your visual vocabulary, from graphic elements—color palette, typography, logotypes, symbols—to photography, videography, and illustrations. You also define your spatial, material and auditory elements as well as your words. Photoshoot production plan: Equipment rental reservation, assistants, permits, etc... need to be in place by May 10.

Reading: “Zero Landscapes in the Time of Hyperobjects” by Timothy Morton.
“The Politics of Verticality” from *The Wretched of the Screen* by Hito Steyerl.

Presented on Wednesday 05.10 by: Briana Tran, Zichao Xu and Erica Young

WEEK 6: WEDNESDAY _ 05.10.17

Review student work: Project #4.C

Homework:

Project #4.D – ON THIS SITE: Final Project: Photoshoot(s)

Your final photoshoots (as many as required to arrive at your desired photographs) needs to happen at this time, between Thursday, May 11 and Sunday May 14. All your focus needs to be in the generation of your final photographs and in the selection of the images to present. Therefore, plan ahead and be ready. Digitally present a selection of 20 photographs. Color correct as many as possible for this presentation.

Reading: Reading: Surface: Contemporary Photographic Practice

Presented on Monday 05.15 by: Alexander Yih, Fanyi Yu, and Tyler Yin

This will be the last assigned reading in the course.

WEEK 7: MONDAY _ 05.15.17

Review student work Project #4.D

Homework:

Project #4.E: ON THIS SITE: Final Project: Book design: Words and Images in sequence.

Commit to your final words and images and organize your story in sequence. Print two sets of your images at 2” high and bring them to class (bring any extra images to work in class on finalizing your sequence). Also during class, input the images to the book layout in InDesign. Size to be determined. Refine your typography.

WEEK 7: WEDNESDAY _ 05.17.17

Review student work: Project #4.E

Homework:

Project #4.F – ON THIS SITE: Final Project: Book design and Final selection of Photographs

Refine your book layout and typography. This is the final presentation of design before we move to design production. Commit to your final photographs and process them—color correction,

retouching, cropping, etc.... Your images must be finalized by now in order to allow time to make professional prints for the final presentation.

WEEK 8: MONDAY _ 05.22.17

Review student work Project #4.F

Homework:

Project #4.G: ON THIS SITE: Final Project: Photography: Print production. Book: Production

WEEK 8: WEDNESDAY _ 05.24.17

Review student work: Project #4.G

Homework :

Project #4.H – ON THIS SITE: Final Project: Book design and Final Photographs

Each student will present 2 professionally printed photographs, framed. It takes about two weeks to print and frame.

PHOTOGRAPHERS/ARTIST RESEARCH PROJECT

Biological data, excerpts from essays written about the artist and 20 examples of his/her landscape photography work.

PHOTOGRAPHERS/ARTISTS

LIDA ABDUL
ANSEL ADAMS
ROBERT ADAMS
ZELGAM AZIZOV
LARA BALADI
LEWIS BALTZ
YTO BARRADA
BRENDT AND HILLA BECHER
HENRY HAMILTON BENNETT
HENRI CARTIER BRESSON
MARILYN BRIDGES
BARBARA BOSWORTH
EDWARD BURTYNSKY
ALEXANDRA CROITORU
OMAR D
TANJA DABO
SHEZAD DAWOOD
AURORA DEDIU
BERNHARD EDMAIER
HASAN ELAHI
FOUAD ELKOURY
TERRY EVANS
ANNE FERRAN
ROBERT FRANK
LEE FRIEDLANDER
MASAFUMI FUKAGAWA
PETER GOIN
PAUL GRAHAM
ANDREAS GURSKY
DIVITRY GUTOV
RULA HALAWANI
GARY HALLMAN
WANDA HAMMERBECK
SUSAN HEFUNA
YEE I-LANN
EIRIK JOHNSON
YAO JUI-CHONGYEONDOO JUN
ANASTASIA KHOROSHILOVA
MARY KLETT
SZE TSUNG LEONG
DANA LIXENBERG
SALLY MANN
EDGAR MARTINS
RYAN MCGINLEY
RICHARD MISRACH
OSCAR MUNOZ

AYDAN MURTEZAAGLY
CATHERINE OPIE
BAS PRINCEN
RAM RAHMAN
KOKA RAMISHVILI
RAQS MEDIA COLLECTIVE
LISA REIHANA
ROSANGELA RENNO
MARK SEALY
CAMILLE SEAMAN
STEPHEN SHORE
MELANIE SMITH
JOEL STERNFELD
THOMAS STRUTH
HIROSHI SUGIMOTO
TIMOTHY O. SULLIVAN
MITRA TABRIZIAN
WOLFGANG TILMANS
JEFF WALL
QIU ZHIJIE
CARLETON WATKINS

CURATORS

ISOBEL CROMBIE – SENIOR CARTOR OF
PHOTOGRAPHY AT THE NATIONAL
GALLERY OF VICTORIA

DUSSELDORF SCHOOL OF PHOTOGRAPHY

A group of students at the Kunstakademie Dusseldorf in the mid 1970s who studied under the influential photographers Bernd and Hilla Becher, known for their rigorous devotion to the 1920s German tradition of Neue Sachlichkeit (New Objectivity). The Becher's photographs were clear, black and white pictures of industrial archetypes (pitheads, water towers, coal bunkers). Andreas Gursky, Candida Hofer, Axel Hütte, Thomas Ruff and Thomas Struth modified the approach of their teachers by applying new technical possibilities and a personal contemporary vision, while retaining the documentary method their tutors propounded.

AMERICAN SOCIAL REALIST PHOTOGRAPHY

During America's Great Depression of the 1930s and 1940s, photographers were employed by the Farm Security Administration (FSA) to document the rural poverty and exploitation of sharecroppers and migrant laborers in an attempt to garner support for President Franklin D. Roosevelt's New Deal. The photographs were distributed free of charge to newspapers across the country and brought the plight of displaced farming communities to the public's attention. The most famous images were made by Dorothea Lange and Walker Evans, whose black-and-white stills of starving fruit pickers in California became iconic symbols of the Great Depression.

CONCEPTUAL PHOTOGRAPHY

The rise of conceptual photography in the 1960s coincided with the early exploration into video art. Using cameras, artists like Richard Long and Dennis Oppenheim began recording their performances and temporary art works in a manner that is now often described as deadpan. The aim was to make simple, realistic images of the artwork that looked as documentary as possible. It was the pedestrian nature of photography, its unshakable capacity to photograph everything the same that the artist liked, believing it was the art depicted in the photograph that was important. Precedents for conceptual photography can be found as far back as the early twentieth century when Alfred Stieglitz photographed Marcel Duchamp's readymade made from a urinal, Fountain, for an exhibition in New York. The original Fountain was lost, but the photographs by Stieglitz remain and have become works of art in themselves.

READING SCHEDULE

Note: Read all of each PDF unless otherwise specified in the syllabus.

WEEK 3: MONDAY _ 04.17.17

The Altered Landscape by Peter E. Pool (Prologue only, up to page xxi)

Presented by: Jennifer Acosta, Rosalind Chang, Telie Chen

WEEK 3: WEDNESDAY _ 04.19.17

River of Shadows by Rebecca Solnit. Chapter 1: Annihilation of time and space.

Presented by: Hillary Cleary, Nicole Chooke, and Tara Dilloughery

WEEK 4: MONDAY _ 04.24.17

Photography After Frank. Parts 1 and 2 from the reader.

Presented by: Jason Farwell, Anran Gong, and Zoe Ingram

WEEK 4: WEDNESDAY _ 04.26.17

“Theories of Photography” by Sabine Kriebel, from *Photography Theory*, pp. 3–22. Focus on Talbot, Kracauer, and Szarkowski.

“The Author as Producer” by Walter Benjamin, pp. 94–95

Presented by: Alison Jeng and Delaney Kasdorf

WEEK 5: MONDAY _ 05.01.17

Examples: The Making of 40 Photographs By Ansel Adams.

View Finder by Mark Klett. Part 2 only.

Presented by: Isabella Kefgen and Jacob Klitsner

WEEK 5: WEDNESDAY _ 05.03.17

The Last Picture Show.

Presented by: Lilyan Kris and Shuwen Liu

WEEK 6: MONDAY _ 05.08.17

California by Robert Adams.

Topologies by Edgar Martin. Parts 1 and 2.

Presented by: Elana Sasson and Sofia Staab-Gulbenkian

WEEK 6: WEDNESDAY _ 05.10.17

“Zero Landscapes in the *Time of Hyperobjects*” by Timothy Morton.

“The Politics of Verticality” from *The Wretched of the Screen* by Hito Steyerl.

Presented by: Briana Tran, Zichao Xu and Erica Young

WEEK 7: MONDAY_05.15.17

Reading: *Surface: Contemporary Photographic Practice*

Presented by: Alexander Yih, Fanyi Yu, and Tyler Yin

This will be the last assigned reading in the course.