

Photography of Invention, Arts 226

Gregory Spaid, Instructor

Spring, 2009

Course Themes:

The central theme in this intermediate-level course is the inventive use of photography to construct works of art. We will use photography in creative and non-traditional ways, including mixing photography with other media, such as sculpture, and using alternative photographic processes, such as cyanotype and palladium printing. The emphasis will be on pictures that are made, not taken. And throughout the course we will be concerned with the relationship of the content to process – how does one influence the other?

Course Structure:

This course is a workshop with two long sessions per week for you to work in class under the supervision of the instructor. You should come prepared to work for each of those sessions.

Course Goals:

I have many goals for this course. Here is a list of several of those:

- to be foster creativity
- to expand your understanding photographic processes
- to get you to think in new ways about photography that stretch the limits of traditional photographic practice,
- to give you the opportunity to do a series of pieces that you will be proud to have made
- to expand your general photographic knowledge and skill
- to create an atmosphere in the class which is conducive to being productive and cooperative,
- to keep our photographic facilities in a condition that will be safe, orderly, and conducive to you doing your best work,
- to help you find a balance between the demands of this course and the other demands on your time, both academic and non-academic,
- to conduct this course in a way that draws on your broad experience as students at a liberal arts college,
- to work hard,
- to have fun.

Time Requirements:

Time for practice and experimentation will be very important in this course. You should expect to spend approximately 12 hours per week on this course.

Sketchbook:

I want you to keep a sketchbook for recording ideas, information and images that relate to the course. Sketching can make ideas become visual, and you don't need to draw well to sketch. You should begin each exercise or project in the course with quick sketches and notes in your sketchbook. I will ask to see your sketchbook periodically.

Exercises:

The course will begin with a series of short exercises designed to get you to think creatively and experimentally about your work. These exercises will also help to expand your repertoire of photographic processes.

Extended Project:

Over the second half of the course you will have the opportunity to produce an extended project over several weeks using the ideas and techniques of the course.

Demonstrations:

Once this semester you will be responsible for preparing and delivering a demonstration on a photographic process. The goal here is to give you a chance to learn a new process well, to practice presenting a demonstration, and to teach the others in the class.

Oral Reports:

Once this semester you will be responsible for researching an artist who uses photography in inventive ways to construct works of art. I will ask you to make an oral report on that artist to the class along with examples of his or her work and a simple outline that covers the key point of your report.

Grading:

I feel I should clearly state that grading art is a highly subjective matter. To a great extent my grade is my opinion, but it is informed by many years of teaching and dealing with the issues of this course in my own creative work. You should know as well that there is not always a one-to-one relationship between the effort and time you put into making art and the quality of the work that results. That can be a hard lesson, but many things in life are like that. I wish I did not have to grade your work because there is something artificial about grading art. Yet grading is a requirement of this college, so I intend to do it carefully and often enough to give you a sense of where you stand in the course. I will also do my best to keep the grading rigorous.

For this course it may help you to think of grades this way:

- A a truly exceptional piece of work which seems to require nothing more to improve it or complete it,

- B a very successful piece of work which deserves praise, yet lacks something,
- C an average piece of work that answers the assignment yet it feels routine,
- D work which is complete, yet seems rushed, or careless, or thoughtless, or does not respond to the requirements of the assignment,
- F a failure, usually because it is significantly unfinished or missing entirely.

Grades for the course will be weighted:

First set of exercises -----	1/4
Second set of exercises -----	1/4
Extended Project -----	1/2

All late work will be lowered one letter grade (e.g., A to B). Work is late if it is turned in after the critique of that work begins or after a project is due.

I will not give you a letter grade for your sketchbook, your oral report or your process demonstration, but I will expect you to complete all three on time. If one or more is not completed, your final grade will be lowered one grade point (e.g., A to A-).

Attendance:

Art classes are workshops, and everyone must be in class to work and to contribute to the progress of the class. I consider three unexcused absences excessive. After three, I will notify you that another unexcused absence will result in the lowering of your final grade by one grade point (A to A-, for instance) for every additional unexcused absence. This could have very serious consequences on the final grade of anyone who persists in being absent.

Equipment Required:

You will need a functional film camera. This does not need to be an expensive one. Your camera should have manual functions. Other equipment that could be helpful to you in this course, but is not required, includes a tripod, a hand-held light meter, an on-camera flash, a medium or large format camera and a digital camera.

Equipment Furnished:

A fully equipped darkroom in the Art Barn is available for your use, roughly from 6 am until 2 am each day. Please plan your work around these hours. There are also large format view cameras, digital cameras, light meters, and tripods that

you will be free to check out and use. And you will have access to our fully-equipped lighting studio.

Chemical Mixing:

A lab assistant is hired to keep adequate chemicals mixed and available to you for the entire semester. If chemicals are not mixed when you need them, you should call the lab assistant. His or her name will be posted in the darkrooms.

Housekeeping:

Keeping the photography studio and darkrooms clean and neat is **very important**. No one wants to clean up someone else's mess before they can start to work. It is also important to keep things straight and clean for reasons of health and safety. Chemical spills should be wiped up immediately. Broken equipment should be reported. Please remember, this is a communal darkroom and must be kept in good repair for the benefit of everyone. Neatness and organization is simply essential in a well-run photography facility.

Use of Phones and Music Players:

Studio Art classes are workshops designed to give you time to concentrate on your work and to benefit from the instructor's guidance and comments. During class, you are **not** permitted to send or receive cell phone calls or text messages, except in the case of an emergency. You may use Mp3 players, laptops, or other communication devices on some occasions with permission of the instructor as long as they do not interrupt your concentration and attention or the concentration and attention of others in the class.

Office Hours:

Please come by to see me in my office. My office hours are WF 9:00 – 10:00 a.m., and MWF from 1:00 – 2:00 p.m.

Contacting the Instructor:

By far, the best way to contact me is to come to my office during my office hours. Calling on the phone (427 5461) is also a good way to reach me. E-mail is less effective. I read my email once each day and will not necessarily respond immediately.

Academic Accommodation:

If you have a disability and feel that you may have need for some type of academic accommodation in order to participate fully in this class, please feel free to discuss your concerns with me in private and also contact Erin Salva, Coordinator of Disability Services at 427 5453 or via email at salvae@kenyon.edu.

Sources for Materials and Services:

Photography Suppliers in Ohio:

Cord Camera, 1132 W. Fifth, Columbus -- 614 299 7338
Columbus Camera Group, 55 E. Blake, Columbus -- 614 267 0686
Midwest Photo Exchange, 3313 N. High -- 614 261 1264
Kenyon Bookstore, Gambier-- 427 5440

Elsewhere:

Bostick & Sullivan, Santa Fe, NM -- 877 817 4320
B@H Photo, New York City -- 800 606 6969
Adorama, New York City -- 800 216 7400
Freestyle, Los Angeles -- 800 292 6137
Calumet, Chicago -- 800 CALUMET

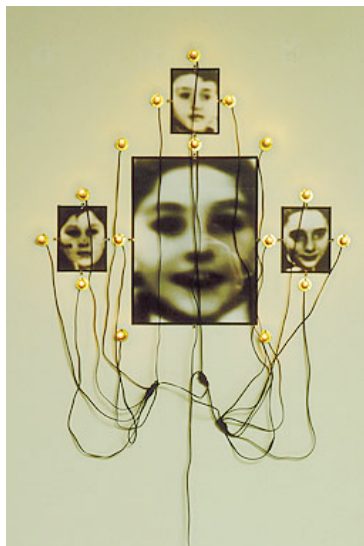
Local Camera Repair:

Dietz Camera Service, Inc.
15 W. Dunedin Road
Columbus, Ohio 43214
Phone: 614 261 0441

Local Slide Processing:

Kenyon Bookstore (give 7 working days)

Slide Service International (one or two hour processing)
123 East Sprint Street
Columbus, Ohio 43215
Phone: 614 461 1262



*Christian Boltanski.
France
Monument Odessa,
1991
Mixed media*

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Materials List

A Small Sketchbook – one you can easily carry around and keep handy

Black and White Film – approximately 20 rolls (Tri-X, T-Max, etc.)

Three rings binder for negatives

Negative storage sheets – approximately 25

Black and White Photo Paper, RC, 8 x 10” – approximately 100 sheets (Ilford)

Black and White Photo Paper, FB, 11 x 14” – approximately 50 sheets (Ilford)

Drymount Tissue – various sizes as needed

Mat Board – various sizes as needed

Tyvek Archival Tape

Watercolor Paper – Arches Cold Press 22.5 x 30” or Reves BFK Watercolor 30 x 44”

Edwal Liquid Light -- .5 Pint

Archival Glue Stick

Mat or Utility Knife and Blades

#1 Xacto Knife and Blades

Simple and cheap watercolor kit

Clear Plastic Sheets – approximately 8.5 x 11”

Sharpie Fine Point Marker in Black

Objects from Flee Markets

Various other materials depending on the needs of your work

Photography of Invention
Course Schedule, Spring 2009

T Jan. 13 Introduction
 R 15 Exercise: The Painterly Photograph
(Weekly Shooting Script: Faces)

T 20 Exercise: 2D and 3D Photomontage
 R 22 Exercise: Digital Negatives
(Weekly Shooting Script: Food)

T 27 Exercise: Cyanotype
 R 29 Exercise: Cyanotype
(Weekly Shooting Script: Self Portrait)

T Feb. 3 Visit from Chris Obetz
 R 5 Visit from Chris Obetz
(Weekly Shooting Script: Mechanical Objects)

T 10 **(Exercise Set 1 Due)**
 R 12
 (Feb. 15 – last day of Warhol show at Wexner in Columbus)

T 17
 R 19

T 24 (CAA Conference)
 R 26 (CAA Conference)

Spring Vacation, Feb. 28 to Mar. 15

T Mar. 17
 R 19

T 24 Extended Project **(Exercise Set 2 Due)**
 R 26 " " (SPE)

T 31 " "
 R April 2 " "

T 7 " "
 R 9 " "

T	April	14	"	"
R		16	"	"
T		21	"	"
R		23	"	"
T		28	"	"
R		30	Extended Project Due (Last Class)	