

Photography in the Arts BA

PHOTOGRAPHIC ART PRACTICE

MODULE HANDBOOK



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MODULE DESCRIPTION

This module introduces you to the key developments in photographic art practice over the past century. Projects will be introduced with contextualising lectures and subsequent teaching delivered through lectures, seminars, critiques and group and individual tutorials. You will respond to concepts introduced in these lectures, exercises in research methods, critical interaction and shared practice with other students. You will be expected to demonstrate technical skills introduced in accompanying workshops. Group and individual tutorials and critiques will allow a constant flow of discussion and feedback to assist you in the evaluation of your progress.

AIMS

To establish confidence and competence in the use of cameras, equipment and processes.

1. To introduce students to the theories and practices of photography in a fine art context.
2. To enable students to develop abilities when generating ideas and concepts and translating them into photographic images.

LEARNING OUTCOMES

1. Generate ideas and concepts in response to given projects
2. Evaluate the progress of your own work in relation to the requirements of prescribed briefs and self-initiated projects.
3. Exhibit an understanding of the contemporary dialogue between photographic art and documentary practice.

Block 2 Schedule 02.11.2020-15.01.2021

	MORNING	AFTERNOON
=CAMPUS		
=ONLINE		
02.11.20		
Monday	Group Workshops (B&W developing/Lighting)	Group Workshops (B&W developing/Lighting)
Tuesday	10am Contextual Studies RM/AD	12.30pm Learning in the Digital Era (group lecture) PD
Wednesday	10am Introduction to M4X01631 (Photographic Art Practice) + M4X01684 (Documentary Practice) SA	
Thursday	10am Task 1 <i>The Poetic Image</i> Lecture RM	
Friday	Independent Study	Independent Study
09.11.202		
Monday	Group Workshops (top up lighting workshop)	Group Workshops (top up lighting workshop)
Tuesday	10am Contextual Studies RM/AD	12.30pm Learning in the Digital Era (drop in tutorials) PD
Wednesday	10am Group Tutorials	
Thursday	10am Crit: <i>The Poetic Image</i> formative assessment Task 2 <i>The Cinematic Image</i> Lecture RM	
Friday	Independent Study	Independent Study

16.11.2020		
Monday	Group Workshops Darkroom Printing	Group Workshops Darkroom Printing
Tuesday	10am Contextual Studies RM	Learning in the Digital Era 12.30pm
Wednesday	10am Group Tutorials (on campus) SA, PD	
Thursday	10am Individual Tutorials	
Friday	Independent Study	Independent Study
23.11.2020		
Monday	Group Workshops Scanning	Group Workshops Scanning
Tuesday	10am Contextual Studies RM	Learning in the Digital Era 12.30pm
Wednesday	10am Group Tutorials (on campus) SA, PD	
Thursday	10am Crit: <i>The Cinematic Image</i> formative assessment Task 3 <i>The Collaborative Image</i> Lecture SA	
Friday	Independent Study	Independent Study
30.11.2020		
Monday	Troubleshooting Workshops	Troubleshooting Workshops
Tuesday	10am Contextual Studies RM	Learning in the Digital Era 12.30pm
Wednesday	10am Group Tutorials SA/PD	
Thursday	10am Individual Tutorials RM	
Friday	Independent Study	Independent Study

7.12.2020		
Monday	Workshop – Developing B&W prints (groups of 3 students 10-1pm)	Workshop – Developing B&W prints (groups of 3 students 2-5pm)
Tuesday	10am Contextual Studies RM	Submission: Assignment 1 Learning in the Digital Era
Wednesday	<u>Crit:</u> <i>The Collaborative Image</i> formative assessment Task 4: The Networked Image. RM/PD	
Thursday	10am Individual Tutorials SA/RM	
Friday	Independent Study	Independent Study
	Christmas Break	
04.01.21		
Monday	Workshop Access	Workshop Access
Tuesday	10am Contextual Studies Semester 2 intro	
Wednesday	10am Group Tutorials PD	
Thursday	10am Formative assessment: The Networked Image SA/RM	
Friday	Independent Study	Independent Study
11.01.21		
Monday	Workshop Access	Workshop Access
Tuesday		
Wednesday	10am Individual Tutorials	
Thursday	10am Final Submission of portfolio (Moodle)	
Friday	Independent Study	Independent Study
18.01.21	MARKING AND ASSESSMENT WEEK	MARKING AND ASSESSMENT WEEK

Key Dates

Introduction to module: 4th November 2020

Task One: *The Poetic Image* (3 – 5 Images) 5th November 2020

Formative Assessment: 12th November 2020

Task Two: *The Cinematic Image* (3-5 Images) 12th November 2020

Formative Assessment 26th November 2020

Task Three: *The Collaborative Image* (3-5 Images) 26th November 2020

Formative Assessment 9th December 2020

Task Four: *The Networked Image* (3-5 Images) 9th November 2020

Formative Assessment 7th January 2021

All tasks to be submitted on 14th January 2021

Additionally, you must submit an illustrated written evaluation (500 - 1000 words), which includes 3 key pieces of research.

Task One

The Poetic Image

We live in the age of information. Unlike the literal image, which anchors meaning, the poetic image is instead open to multiple interpretations.

This task encourages you not to seek answers, but instead to allow the meaning of your images to become porous. Think how you might use symbolism or metaphor and remember not to illustrate.

Assignment Specification Respond to the text given to you in 3 – 5 digital images.

Task Two

The Cinematic Image

All works of art have a 'narrative-function'. Our eyes dart across the work of art, and as spectators we fill in the gaps between what is suggested, and what is visible. As we have learnt, all images are 'coded' and can be deconstructed. Before the invention of photography, painters were traditionally commissioned to produce 'history paintings', in which a clear 'before and after' would be condensed into the constructed moment.

As Victor Burgin explains;

As a painter of 'histories' had to show in a single instant that took time to unfold, then that instant had to have a singularly privileged position within the total action. It was therefore recommended that the moment selected by the painter for visualisation should be the peripeteia (pregnant moment) – that instant in the course of action when all hangs in balance.(1986:115)

You are required to produce 3-5 images that suggest a narrative. Consider lighting, location and subject matter

Task Three

The Collaborative Image

The historical canon of portrait photography is dominated by a white, (straight) male, imperialist gaze. Rightly, these established notions of power, authorship, representation and consent are being increasingly challenged, and consequently collaboration has become a significant and powerful focus of photographic practice.

For this task you are required to create a *Collaborative Image*. Consider how collaboration might be defined as a process, an event or experience. Produce 3-5 images for submission.

Task Four

The Networked Image

With the rise of the smartphone, cameras have become ubiquitous. Infiltrating nearly every aspect of social life, the glowing camera screen is the lens by which many of us apprehend and communicate our experience. These images can be instantly shared on social media / digital platforms to join an multitudinous web of other images, forming new connections and taking on new meanings not previously intended or envisaged.

Your task is to respond to the title, '*The Networked Image*'. Consider transformations brought to the foreground by image-making and sharing technologies, and the cultural objects they have ushered in: the selfie, the faux-vintage photo, the elf-destructing image etc.

Submit 3-5 images.