

EXPERIMENTAL STRATEGIES

Photography in the Arts . Level 5 . M5X01707 Module Handbook



Module Tutors:

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Duerinckx*



EXPERIMENTAL STRATEGIES – Self-directed research with practice

This module has an emphasis on risk-taking and experimentation in the context of contemporary photographic art practices. The emphasis of the module is on discovering techniques by which to generate experiments in art and photography, thereby beginning to see the medium in its broadest context. One of the aims of the module is to understand the philosophical ramifications of ‘cliché’ as it pertains to art practice, what does it mean and how to avoid it through experimentation. By opening up the potentiality of photography you will find more varied ways to utilise the medium and therefore be able to communicate your creative ideas better. You will be introduced to ideas, provocations and experimental practices and asked to participate in creative exercises that will stretch your ability to produce photographic work beyond the usual medium specific boundaries.

The module will culminate in an individual VIVA, when you will be asked to present your experimental work, research & discuss how that has prepared you to further develop your personal practice.

AIMS

To further develop appropriate specialist skills and techniques and understanding to produce an effective photographic outcomes in relation to individual practice.

Develop the ability to communicate, engage constructively and present ideas effectively

LEARNING OUTCOMES

Exercise significant judgement across a broad range of issues relevant to personal research
formulating responses to theoretical knowledge and practical situations

Apply experimental techniques and processes in the production of a body of photographic work



EXPERIMENTAL STRATEGIES

SEMESTER ONE - BLOCK 1

28 September - 19 November

Ryan L Moule RLM
Paul Duerinckx PD
Siân Addicott SA

Hamish Gane HG

Unless otherwise stated, all sessions are delivered on TEAMS.

Sessions times are;

Thursday Afternoons 13.00

&

Friday Mornings 10.00

Deadline:

Thursday 19 November 2020

10am

**EXPERIMENTAL STRATEGIES
ASSESSMENT**

1. VIVA

**2. PDF PORTFOLIO & RESEARCH VIA
MOODLE**

**3. 500 WORD EVALUATION VIA
MOODLE**



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EXPERIMENTAL STRATEGIES

Reading List

Essential

- Barthes, R. (1993). *Camera Lucida* [1981], London: Vintage Classics
Feuvre, L (ed), (2010). *Failure*, London: Whitechapel Gallery
Hall, S. (Ed.) (2013). *Representation: Cultural Representations And Signifying Practices* (2nd Edition).
London: Sage

Recommended

- Campany, D. (2014). *The Open Road: Photography & the American Road Trip*. New York: Aperture
Coverly, M. (2010). *Psychogeography*, London: Pocket Essentials
Parry, B (ed), (2012) *Cultural Hijack: Rethinking Intervention*, Liverpool: Liverpool University Press
Lubben, K. (2014). *Magnum Contact Sheets*. London: Thames & Hudson
Ritchen, F. (2013). *Bending The Frame: Photojournalism, Documentary, And The Citizen*. New York:
Aperture
Sutton, D. (2009). *Photography, Cinema, Memory: The Crystal Image Of Time*, Minneapolis: University
Of Minnesota Press

Background

- Ackerman, M. (2011). *Half Life*. London: Dewi Lewis
Meatyard, R.E. (2002). *The Family Album Of Lucibelle Crater & Other Figurative Photographs*. New
York: Distributed Art Publishers
Redstone, E. (2014). *Shooting Space: Architecture In Contemporary Photography*. London: Phaidon
Rexer, L. (2013). *The Edge Of Vision: The Rise Of Abstraction In Photography*. New York: Aperture
Selman, R. (1996). *Conceptual Still Life Photography*. New York: New York Gold Inc

Journals

Aperture
Art Review
European Photography
FOAM
Hotshoe
Photoworks
Source

Websites

1000 words (<http://www.1000wordsmag.com>)
ASX (<http://www.americansuburbx.com>)
Gomma (<http://www.gommamag.com>)
Lens Culture (<https://www.lensculture.com>)
Magnum (<http://www.magnumphotos.com>)
Photomonitor (<http://www.photomonitor.co.uk>)
Agence Vu (<https://www.agencevu.com>)

Further Information

Attendance

All students are required to attend scheduled sessions and Faculties will record academic attendance on a weekly basis. After three consecutive missed contacts, the Faculty will write to you and ask you to meet with the appropriate programme representative. If you have two further consecutive missed contacts you will be sent a final warning by the Faculty Office.

If you have legitimate reasons for absence (including the instance of illness or injury) you must produce evidence. Authorised absence will not be counted against you. The confirmation of the authorised absence will be lodged.

If you cannot provide reasonable justification for absence or you fail to attend after receiving a final warning then the Faculty will ask the Registry to withdraw you from the programme within two months of the last recorded date of attendance.

Any student with a cumulative attendance for the academic year below 70% will be sent an end of year warning letter by the Faculty to warn that attendance is below the level expected by the University and if poor attendance continues, may lead to being withdrawn from the programme.

Personal Study-time

Although your lecture/seminar/tutorial commitment is once a week for a module such as this, your commitment should be ongoing. Much of your time should be made up with independent study.

Visual Diary

All experimentation and research should be recorded and evidenced in your visual diary. Your Visual Diary will show your conceptual development over the semester, as well as reflect your contextual research.



Bas Jan Ader, *Gravity, Canal*, 1971

Sophie Calle, *The Blind*

I met people who were born blind.

Who had never seen.

I asked them what their image of beauty was.



LIST OF ILLUSTRATIONS

COVER :	Vito Acconci, <i>Part 1 & Part 2</i> , 1969
Page 3 :	Yves Klein, <i>Leap into the Void</i> , (ph. Harry Shunk), 1960
Page 6 :	Paul+a, <i>I Watched Her Until She Disappeared</i> , 2008
Page 9 :	Bas Jan Ader, <i>Gravity, Canal</i> , 1971
Page 13 :	Sophie Calle, <i>The Blind</i> , 1986