Syllabus | PHOT 300 A - Photographic Vision: Theory and Practice II
Instructor: Pascha Macpherson Marrow | pascha.macpherson@concordia.ca
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Course Materials and Documents
http://www.paschamarrow.com/phot300
password: stuarthall

Session: Fall/Winter 09/03/2019 - 04/09/2020
Time: Tuesdays 1:30-5:30 Classroom: 3.645 Office: EV 4-775

Calendar Description:

The purpose of this studio course is to provide a framework within which students pursue their photographic practice at an intermediate level. Students are encouraged to explore concepts and technical components in a long-term project. They develop a photographic language which is specific to their own practice and learn from the work of other contemporary artists. The final portfolio is content-driven and expresses personal artistic vision.
Prerequisite: PHOT 210 and ARTH 267 and enrolment in the Major or Minor in Photography; or written permission of the program director.
NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.
NOTE: Each student's work is evaluated by a jury of Photography faculty at the end of each term.

Course Description:

This course is an intermediate studio course in image-based art practice that aims to expand and nuance the scope of each student's developing art practice. It is a course that relies on the self-determination of each student in that it demands a commitment to self-directed research and reflection. The emphasis of this course is more conceptual than technical, as foundational training in various equipment and camera technologies is a requirement for enrollment. Lectures and working periods prioritize discussion of contemporary art issues, criticisms as well as display formats and various approaches to printing and installation. Students are required to produce a great deal of material work in this course as well as be able and willing to engage autonomously in their work production and research outside of class time.

Course Structure:

Lectures during the fall semester of this course will focus on philosophies, histories and critical theories about photography and lens based art. In addition, various contemporary artists grappling with image formats will be introduced.

The second half (Winter semester) will center on applying this knowledge in order to effectively resolve (visually, conceptually, linguistically) presented work and ultimately the student's final portfolio.

Readings will be chosen by the Instructor bi-weekly or monthly, based on their relevancy to classroom dialogues, student interests and lecture topics. Students are asked to engage with these readings by taking the time to read them and by making connections with the issues raised in their own research and class participation.

Gallery visits are permitted and will be decided based on class interest. The same logic will apply for possible Visiting Artist presentations.

Learning Outcomes:

1) Assignments and portfolio display a coherence between artistic intention and aesthetic choices. Technical proficiency becomes a given.
2) The beginnings of a self-determined artistic practice will be established. (e.g. A method or routine where making becomes more habitual or integrated into working life.)
3) The choices involved in formalizing work for display no longer seem secondary or separate from the conceptual idea of the project itself.
4) The importance of text, theory, philosophy and art history as key elements of any artistic practice is understood. There is no neutral artwork that does not take on multiple positions, political or otherwise. There is no ahistorical image.
5) The student possesses a curated and massively thought-out body of work from which to work from moving into either professionalization or other modes of continued research.

Grading

The following is in accordance with Concordia University's grading standards:

A Outstanding - Work surpasses expectations. Highly resolved conceptually and technically.
B Very Good - Above average completion and participation.
C Satisfactory - Average completion of assignments and projects.
D Marginal Pass – Work is completed, with little effort or personal investment.
F Poor – Work is incomplete and/or unsatisfactory.

A+ 90-100   B+ 77-79   C+ 67-69   D+ 57-59   F 0-49
A 85-89   B 73-76   C 63-66   D 53-56
A- 80-84   B- 70-72   C- 60-62   D- 50-52

*Please refer to the Concordia Academic Calendar, section 16.3.3 for additional information on the grading system.

<u>Course Grading</u>

SEMESTER 1 = 40% final grade
SEMESTER 2 = 60% final grade

<u>Assignments and Grade Distribution</u>

SEMESTER 1 Grade Outline

A. *Studio Assignments 40%*

    *1. Different Work   10% **due September 24***
- *Students create work that they would consider to be different from their usual practice. Project Statement.*

- *No limitations on the work's medium or format of presentation as long as it can easily be displayed in the classroom. Please consult me with any questions or concerns.*

    *2. Mid-Term   30% **due October 15, 22***
- *Six Prints (20%) Project Proposal(10%)*

B. *Artist or Artistic Movement Presentation 10% **due October 29***
- *10 minute presentation on Artist or Artistic Movement or Philosophy. Power Point.*

C. *Participation 20%*
- *Please see Participation section.*

D. *Fall Term End of Semester Project and Critiques 30%*
        Due November 19, 26
- *12 Prints, Title, Project Statement*

SEMESTER 2 Grade Outline

A. *Mid Semester Assignments 30%*

    *1. a) Mid Term Work In Progress 20% **due March 3, 10***
- *5-8 prints, Review of Project Statement*

    *b) Mid Term Critique Feedback 5% **due March 3, 10***
- *Professor will compile hand written feedback from students during mid-term critiques to be distributed anonymously.*

    *c) Draft Artist Statement 5% **due February 18***
- *100-200 word Artist Statement*

B. *Final Project Research Presentation 10% **due February 4 and 11***

- *Students will present a mini-artist research presentation offering an engaging narrative about themselves as an artist, their practice, research or specific project details. 10 minutes. Power Point.*

C. *Participation* 20%
- *Please see Participation section.*

D. *End of Year Portfolio Project* and Critiques 40%
- *20 prints or equivalent (materials, size (to be discussed) + Title(s) + Artist Statement + Project Statement*
  due MARCH 31 and April 7

A note on "Participation" (20%)

Participation is mandatory and essential to this course. All forms of participation are equally valued. These include reading the assigned texts, listening attentively, asking questions or offering generative feedback, reflecting on your individual projects in your artist statements and project proposals and skill sharing among your peers.

Please note that phone use will be noted and I ask that you make a consistent effort to disengage from your phone and tablet screens during lectures. There will be breaks during class time and I will try to notify the class in advance when those breaks will occur. If excessive phone use is observed, participation marks will be deducted.

Student Responsibilities and Requirements

Deadlines – Compliance with assignment deadlines is absolutely necessary in order to successfully pass this course and graduate through the sequential and progressive nature of the studio assignments.

Critiques – End of semester critiques are equivalent to examinations and nonattendance has severe consequences for your grade. Please provide medical notes or contact me directly well in advance if you need to make alternative arrangements.

Attendance – Attendance is mandatory. Repeated late arrivals or more than three non-excused absences can result in a 0 mark for your participation grade, or failure of the course. More than half an hour late constitutes an absence.

Please do not hesitate to contact me if you have an issue preventing you from being punctual. If you are sick or require an absence, please write to me in advance when possible.

Safety – Instances of oppressive, derogatory, disrespectful or otherwise harmful language, behavior or practices will be acknowledged and not accommodated. (This can include but is not limited to: racism, transphobia, homophobia, sexism, misogyny, classism, ableism, voyeurism and cultural appropriation.)

- Please note attached Student Info Sheet and return to Professor by next week

The Chemical Purchase Plan fee is mandatory (known as "Photo Fees").
It is **160$** for the two-semesters. Payments can be made online through the Concordia Bookstore website. Receipts must be returned to me before Week 4 of this course. If fees are not paid, your use of the darkroom and rental services will be suspended. The Photo Depot tracks paid and unpaid fees very closely.

COURSE MATERIALS

Required Equipment and Supplies

• 35 mm camera or medium format camera
• colour photo paper

Students are expected to incur the cost of film processing and photographic paper printing. Students are asked to provide their own camera. The estimated cost of this course for the full year is $1200-$2000 depending on materials used. Average cost of a used 35mm film camera is $80-$120. There are several used camera supply stores in Montreal as well as exploring craigslist, Kijiji etc…

PHOTO EQUIPMENT RESOURCES

Photo service center, 4th floor at EV building: 848-2424 ext. 4650
CDA (Center for Digital Arts), 5th floor at EV, http://cda.concordia.ca
IITS equipment depot, Hall Building H-421, ext. 3435, website: http://iits.concordia.ca

NOTE: Students may use the digital facilities if they are enrolled in PHOT331 or if they have completed it. They may use the black and white darkroom if they have completed PHOT211 or taken the Black and White workshop given by the photography technicians.

Photo Reading Resources (articles, essays)

Chan, Jennifer. "Notes on Post-Internet" You are Here, Art After the Internet. Omar
	Kholief, ed. 2012.
Crosby, Marcia. "Construction of the Imaginary Indian" Vancouver Anthology, the
	institutional politics of Art. Or Gallery. Talonbooks. Ed. Stan Douglas.
	Vancouver: 2009, 269-291.
Droitcour, Brian. "THE PERILS OF POST-INTERNET ART." The Perils of Post-
	Internet Art. Art in America Magazine, 31 Oct. 2014.
	http://www.artinamericamagazine.com/news-features/magazine/the-perils-of-
	post-internet-art/
Kit Lo, Kevin Yuen. "The Propaganda of Pantone: Colour and Subcultural Sublimation."
	Loki Design. Loki Design, Web.
Mercer, Kobena. "Stuart Hall and the Visual Arts." Small Axe, vol. 19 no. 1, 2015, pp.
76-87. Project MUSE, muse.jhu.edu/article/577671.
Rochlitz, Rainer. Subversion and Subsidy: Contemporary Art and Aesthetics.
	Greenford: Seagull, 2008. Print.
Sekula, Allan. "The Body and the Archive" JSTOR, October, 39 (1988): 3 – 64.

Solomon-Godeau, Abigail. "Inside/Out" Public Information Desire, Disaster, Document
        (SFMOMA 1994). 49-61
Sontag, Susan. Illness As A Metaphor. 1978. Monoskop.
        https://monoskop.org/images/4/4a/Susan_Sontag_Illness_As_Metaphor_1978.pdf
Troemel, Brad. "Art After Social Media." You Are Here: Art After the Internet. Ed. Omar
        Kholeif. Manchester: Cornerhouse, 2014. 36-44.
Renov, Michael, ed. Theorizing Documentary. Routledge, 1993.

Photo Reading Resources continued - Books

Azoulay, Ariella. Civil Imagination: a Political Ontology of Photography. Edited by
Louise Bethlehem, Verso, 2015. Print.

Benjamin, Walter. A Short History of Photography. Radcliffe Science Library,

Bodleian Library. 4 November 2010. Web. 8Cotton, Charlotte. *The Photograph as
        Contemporary Art*. Thames & Hudson, 2014.

Kholeif, Omar. You are Here, Art after the Internet. Cornerhouse, 2014.

Molesworth, Helen Anne., et al. *Work Ethic*. University Park, Pennsylvania, 2003.

Rexer, Lyle. The Edge of Vision: The Rise of Abstraction in Photography. Aperture,
        September, 2013.

Said, Edward. *Reflections on Exile: and Other Literary and Cultural Essays*. Granta,
        2012.

Sontag, Susan. On Photography. St. Martin's Press, 1977

Vierkant, Artie. The Image Object Post-Internet. 2010.

Wells, Liz. Photography: A Critical Introduction. London: Routledge, 2000. Print.
        Concordia Grading System

Academic Code of Conduct and Student Rights and Responsibilities

All students enrolled at Concordia University are held accountable to The Academic
Code of Conduct (https://www.concordia.ca/students/academic-integrity/offences.html).

It is each student's responsibility to understand this information. If you require assistance
interpreting any of these rules, there is a student advocacy centre in the Concordia
Student Union (https://csu.qc.ca/advocacy) and via the Concordia University Advocacy
Department (http://www.concordia.ca/offices/advocacy.html).

***Please note that the most common offence under this code is plagiarism, which the code defines as: "the presentation of the work of another person as one's own without proper acknowledgement."

Student Rights and Responsibilities →
https://www.concordia.ca/content/dam/common/docs/policies/official-policies/Academic-Code-Conduct-2015.pdf

<u>Services and Resources Info Sheet – 2019/20</u>

Photography Department Academic Advisor: Marisa Portolese

https://www.concordia.ca/finearts/studio-arts/faculty.html?fpid=marisa-portolese

Office: S-EV 4777
            Engineering, Computer Science and Visual Arts Integrated Complex,
            1515 St. Catherine W.

Phone: (514) 848-2424 ext. 4287

Email: Marisa.Portolese@concordia.ca

Student Support and Campus Resources

Counseling and Psychological Services: concordia.ca/students/counselling-life-skills

Concordia Library Citation and Style Guides: library.concordia.ca/help/howto/citations

Student Success Centre: concordia.ca/students/success

Health Services: concordia.ca/students/health

Financial Aid and Awards: concordia.ca/offices/faao

HOJO (Off Campus Housing and Job Bank): csu.qc.ca/hojo

Academic Integrity: concordia.ca/students/academic-integrity

Access Centre for Students with Disabilities: concordia.ca/offices/acsd

CSU Advocacy Centre: csu.qc.ca/advocacy

Dean of Students Office: concordia.ca/offices/dean-students

International Students Office: concordia.ca/students/international

Student Hub: concordia.ca/students

Centre for Gender Advocacy: https://genderadvocacy.org/

Fine Arts Reading Room: http://readingroom.concordia.ca/en/home/

Visual Collections Repository: https://www.concordia.ca/finearts/research/visual-collections-repository.html

Le Frigo Vert: http://concordiafoodgroups.ca/frigo-vert/

The People's Potato: https://www.peoplespotato.com/

Vav Gallery: https://vavgallery.concordia.ca/

Art Matters Concordia: http://artmattersfestival.org/

Student Advocacy Office: https://www.concordia.ca/offices/advocacy.html