

Syllabus | PHOT 210 A - Foundations in Photographic Vision Theory and Practice I

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Session: Fall/Winter 09/03/2019 - 04/09/2020

Time: Thursdays 08:30-12:30 Classroom: 3.645 Office: EV 4-775

Calendar Description:

Prerequisite: Enrolment in the Major or Minor in Photography, or 24 credits in a specialization/major in the Faculty of Fine Arts. In this course, students investigate and examine the numerous aspects of photography's complex history, aesthetics, and processes, as well as different camera and darkroom techniques specific to colour photography. Students learn how to control the camera, expose film properly (transparency and negative), develop good printing skills in colour, and produce a coherent body of work. They should become aware of how colour contributes to the structure and meaning of photographs. Other topics include the history of colour photography and aesthetic and conceptual issues in the works of contemporary photographers. Students are expected to work on technical exercises and produce a final portfolio which is content-driven, demonstrates technical proficiency, and expresses the individual's artistic interest and vision.

NOTE: Students who have received credit for PHOT 200, 221, or 322 may not take this course for credit. NOTE: Each student's work is evaluated by a jury of Photography faculty at the end of each term.

NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.

Course Description:

This course explores the 35 mm and medium format camera as tools that transform three-dimensional space into print-image surfaces. Through studio exercises, classroom discussions, assigned readings, oral presentations, and class critiques, students acquire a critical vocabulary and technical skill-set for beginning a lens-based art practice.

Course Content and Structure:

Technical training and troubleshooting are greatly emphasized in this course alongside an introduction to contemporary photography art histories and cultural theories. Students are trained on film camera equipment, processes, and accessories. This includes: 35mm and medium format camera operations, photographic exposure, depth of field, composition, lens usage, filters, studio lighting, studio procedure, the colour darkroom, negative to print processing, colour theory, paper selection and the print-installation process. Project exercises, student presentations, instructor lectures, equipment demonstrations and group

discussions of assigned texts shape an introductory learning experience that is collaborative, inquiry-based and self-reflexive.

Course Structure:

The first half of this course (Fall semester) will focus on the technical demands of the photographic image, while the second half (Winter semester) will center on applying these skills and developing individual interests and concerns as they pertain visually and conceptually to presented thematic concepts. The aim is to create a confident technical foundation in the fall semester in order to facilitate a successful and more self-directed second semester, where there is a strong emphasis on imagination and creation-driven assignments.

Course Objective:

The goal of this class is for each student to realize an end of year project that reflects their individual artistic development and the technical knowledge they have learned throughout the course. In addition, this course aims to provide a facilitated discussion space in the form of the studio arts classroom. The course requires students to actively take part in open dialogue, in which everyone will be asked to contribute to group discussions, offering constructive criticism and inquiry-based self-reflection in relation to their own work as well as their peers.

Learning Outcomes:

- 1) A proficient understanding of how to operate 35 mm and medium format cameras and their accessories (lenses, filters, lights, flash, tripods).
- 2) Basic composition techniques and aesthetic evaluation criteria for composing and editing images, explored through ongoing instructor lectures, group discussions, workshops, exercises and semester critiques.
- 3) Formal considerations, such as paper type, printing method, mounting, framing, installation and sequencing will all be examined as essential components to project planning and resolution.
- 3) The introduction of Colour Photography as a field of critical and conceptual art making through required readings and course lectures.

Grading

SEMESTER 1 = 50% final grade

SEMESTER 2 = 50% final grade

Assignments and Grade Distribution

SEMESTER 1 Grade Outline

A. Studio Assignments 40% (10% x 4)

1. *The Same Thing Twice* **September 26**
2. *Light Work* due **October 10**
3. *Portrait or Still Life* **October 24**
4. *Diptych* **October 31**

B. *Artist or Idea Oral Presentation* 10% **October 17**

C. *Participation* 20% (5% includes introductory cell phone assignment)

D. *Fall Term End of Semester Project and Critiques* 30% **Nov 21 and 28**

SEMESTER 2 Grade Outline

A. *Winter Creative Assignments* 30%

1. *Final Project Proposal* 10% **due January 30**
2. *Midterm Critiques* 10% **due Feb 13, 20 (7-8 prints)**
3. *Project Statement Draft* 5% **due Feb 13, 20 (paper)**
4. *Critique Feedback* 5% **due March 1 (email)**

C. *Participation* 20%

D. *End of Year Portfolio Project* **50%** (includes statement) **April 2, April 9**

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 and Safer Space – Instances of oppressive, derogatory, disrespectful or otherwise harmful language, behavior or practices will be acknowledged and not accepted. (This can include but is not limited to: racism, transphobia, homophobia, sexism, misogyny, classism, ableism, voyeurism and cultural appropriation.) As an instructor, it is important to me that I facilitate a learning environment that strives for safer space in a continual manner and on-going basis. The impossibility of guaranteed safety in public, institutionalized space is true but I make a commitment to confront and address instances and issues of harm and/or un-safety for this class collectively and for individual students. For any individual concerns, please do not hesitate to contact me privately via my email address pascha.macpherson@concordia.ca

- Please note Student Info Sheet

Fees

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 with lens
- colour photographic paper

Students are expected to incur the cost of film processing and photographic paper printing. Students are asked to purchase their own 35 mm camera. The estimated cost of this course for the full year is \$1200. 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...

Reading Materials

Instructional Course Textbooks

Cotton, Charlotte. The Photograph as Contemporary Art. Thames & Hudson, 2014.
London, Barbara and Jim Stone. A Short Course in Photography 7th edition. New Jersey: Prentice Hall, 2008.

Required Course Reading (book)

Sontag, Susan. *On Photography*. St. Martin's Press, 1977. (Christmas break)

Course Readings (articles, essays) *subject to changes or additions

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.

Jones, Gregory, and Charlotte Cotton. "On 'Photography,' A Conversation with Charlotte Cotton." *Between*, 26 Jan. 2019, www.inthein-between.com/charlotte-cotton/.

Solomon-Godeau, Abigail. "Inside/Out" *Public Information Desire, Disaster, Document (SFMOMA 1994)*. 49-61

Sekula, Allan. "The Body and the Archive" *JSTOR*, October, 39 (1988): 3 – 64.

Kit Lo, Kevin Yuen. "The Propaganda of Pantone: Colour and Subcultural Sublimation." *Loki Design*. Loki Design, Web.

Renov, Michael, ed. *Theorizing Documentary*. Routledge, 1993.

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

Useful Reading Resources (Books)

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

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

Wells, Liz. *Photography: A Critical Introduction*. London: Routledge, 2000. Print. Excerpts.

Concordia Grading System

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.

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>

Services and Resources Info Sheet – 2019/20

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>