

USC Roski School of Art and Design

Class Title: FA 350 – Advanced Photography

Class Days/Time: Tuesday/Thursday 2:00 – 4:50pm

Class Units: 4

Location: IFT Advanced Photography Lab

Instructor: Shannon Ebner

E-mail: sebner@usc.edu

Office Location: IFT

Website: <http://www.imagineallthepeople.info>

Office hours: T/TH by appointment only @ sebner@usc.edu

Course Description:

The goal of this course is to facilitate a shift from teacher-assigned work to self-directed, self-motivated research for the purpose of realizing a semester long art project of your own making. The questions that are generated by your project, and your gradual solutions for resolving them, will be the primary focus of this class. Additionally, through selected readings of essays and texts, lectures, field trips, class discussions and presentations of your work, emphasis will be placed on investigating the various methodologies and positions employed by artists historically.

Course Objectives:

In this course students will work in a hybrid manner, applying a foundation of technical knowledge in both analog and digital processes to a project that will demonstrate their long-term commitment. Projects will be developed alongside slide lectures, readings and discussions examining the medium of photography in a critical and content driven light. The expectation at this level of study is that students begin to ask more challenging questions when it comes to the meaning of their work, its conceptual underpinnings, its relationship to historical predecessors and its material form.

This course also involves technical instruction in the use of large format 4 x 5 cameras, advanced lighting techniques with strobes and refined scanning and digital printing. Students at this level are expected to evaluate the quality of their work and make the necessary improvements.

While lab time is built into the class schedule, students are also required to work on their own time.

All written work must be typed - handwritten work will be accepted only in cases of emergency.

Lectures and/or Exhibitions: You are required to attend at least two of these outside of class and to write a two-page response paper based on your experience. The response papers for these assignments are due no later than the last day of class.

Response Papers:

1 - 2 page typed (all written work must be typed) responses to assigned readings, lectures, exhibitions or visiting artist talks. The expectation for these papers is that they demonstrate your grasp of materials through writing. These papers are not meant to be opinion based nor are they a platform for you to discuss your own work or ideas – they are papers in a condensed format where you can discuss ideas and arguments presented by authors, artists or curators. In turn these response papers make it possible for me to assess your critical engagement with course content.

Course Texts:

Rosalind E. Krauss, "Photography's Discursive Spaces"
Moyra Davey, "The Problem of Reading"
Zoe Leonard, "A Continuous Signal"
Vilém Flusser, "Towards a Philosophy of Photography"

Supplementary Readings:

Alex Klein, "To Be Blunt"
Hito Steyerl, "In Defense of the Poor Image"
Peter Galassi, "Pleasures and Terrors of Domestic Comfort"
Jeff Wall, "'Marks of Indifference': Aspects of Photography in, or as, Conceptual Art"
Douglas Crimp, "Pictures"
Robert Smithson, "A Tour of the Monuments of Passiac, New Jersey"
Zoe Leonard, "Out of Time"
John Szarkowski, "Mirrors and Windows"
Benjamin Buchloh, "Gerhard Richter's 'Atlas': The Anomic Archive"

Attendance:

Attendance is crucial to your success in the class. Class critiques and lectures are critical to create a dialogue in the class. Attendance is taken at all meetings and is mandatory.

Your final grade will be dropped one full letter grade per 2 unexcused absences.

5 unexcused absences will result in a failing grade.

Late to Class:

It is important that you arrive on time to class. Class announcements happen at the start of class. Respect your peers in class by never being late to critique days. I will warn you when tardiness is excessive. Your grade will be lowered by one grade after 3 late arrivals.

Missed Classes:

Email me if you plan to miss class and I will let you know how you can make up the class. Contact a classmate and review the syllabus to see what you have missed. Critique and lecture days are nearly impossible to make up. Make these a priority to never miss.

Class Conduct:

Cell phone usage and online browsing (other than for class purposes) will not be tolerated. After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in an absence for that class session.

TEXTING DURING CLASS is disrespectful unless in case of emergency. If you have an emergency please let me know and I will make an exception.

Grade Breakdown:

First Critique – 25%

Midterm Critique – 25%

Final Exhibition – 30%

Participation in Discussions and Critiques – 10%

Response Papers and Presentations – 10%

Explanation of Grading:

Projects are graded on the conceptual and aesthetic quality of finished work, technical/craft expertise, and conceptual and technical investment of time. Grading for projects includes project development, independent artistic research, and project analysis. There will also be proposals, response papers and presentations due throughout the semester. These should reflect a significant investment of time and thought. For more on grading, see project page. Late assignments will have one full letter grade.

Participation:

Your grade will be lowered if you do not actively and constructively participate in critiques. Your grade will be lowered if you do not come to class prepared to productively work on projects during open studio times.

** Lab time will be accounted for and if you come to class unprepared to work you will not receive credit for the class session. **

Projects explanation of grading:

Project grades are determined based on your attention to and investment in the overall process of art making. While the final product of your work will be the focal point of critiques and will be a major component of your grade, you must satisfy other criteria as well:

Conceptual merit: Your project should be interesting and well thought-out. It will be evaluated in terms of degree of ambition and complexity, and should also reflect a growing understanding of the art historical and theoretical concepts discussed in class. It should reflect both a sense of experimentation and development of your artistic voice.

Technical execution and effort: In addition to the overall level of skill you bring to your project, it will be evaluated for the amount of in-class and out-of-class effort evident in the project.

Planning and organization: Because the overall process is often the most challenging aspect of art-making, your project grade will take into account the level of thought and preparation of your work at each stage: from initial proposal, through the stages of work, to the presentation of the final project.

Response Papers:

1 - 2 page typed (all written work must be typed) responses to assigned readings, lectures, exhibitions or visiting artist talks. The expectation for these papers is that they demonstrate your grasp of materials through writing. These papers are not meant to be opinion based nor are they a platform for you to discuss your own work or ideas – they are papers in a condensed format where you can discuss ideas and arguments presented by authors, artists or curators. In turn these response papers make it possible for me to assess your critical engagement with course content.

Statement on Academic Conduct and Support Systems**Academic Conduct**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards”

<https://policy.usc.edu/student/scampus/part-b>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Discrimination, sexual assault, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the *Office of Equity and Diversity/ Title IX Office* <http://equity.usc.edu> and/or to the *Department of Public Safety* <http://dps.usc.edu>. This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX Coordinator who will provide outreach and information to the affected party. The sexual assault resource center webpage <http://sarc.usc.edu> fully describes reporting options. Relationship and Sexual Violence Services <https://engemannshc.usc.edu/rsvp> provides 24/7 confidential support.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://ali.usc.edu>, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* <http://dsp.usc.edu> provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

WEEKLY SCHEDULE

Week 1:

January 9 – Introduction / syllabus overview / requirements
Discussion: What constitutes a project?
Reading for 1/18: *Photography’s Discursive Spaces* by Rosalind E. Krauss + *The Problem of*

Reading by Moyra Davey

January 11 – Past Project Review

Week 2:

January 16 – Discussion: Discursivity
Lecture: Photoconceptualism + Pictures
Generation + NO WAVE
Reading response due for Krauss + Davey

January 18 – 4 x 5 demo / View Camera assignment

Week 3:

January 23 – 4 x 5 demo cont.
January 25 – In class assignment: “Vision & Justice” (Aperture)

Week 4:

January 30 – LAB / MEETINGS
February 01 – LAB / MEETINGS

Week 5:

February 06 – Critique + 4 x 5 contact sheet and 8 x 10 print due
February 08 – In the Field exercise

Week 6:

February 13 – Tech Demo: Advanced Lighting + Lightroom workflow
View Camera assignment distributed

February 15 – Field Trip to LAX ART
7000 Santa Monica Blvd.
Hollywood, CA 90038

<http://laxart.org/exhibitions/view/every-building-in-baghdad-the-rifat-chadirji-archives-at-the-arab-image-foundation/#press-release>

Week 7:

February 20 – Tech Demo: Refined scanning and Epson printing
Reading for 2/20: *A Continuous Signal* by
Zoe Leonard

February 22 – The Essay
Reading response due for Leonard

Week 8:

February 27 – The Essay (cont.)

March 01 – LAB / MEETINGS

Week 9:

March 06 – LAB / MEETINGS

March 08 – LAB

Week 10:

March 13 – SPRING BREAK

March 15 – SPRING BREAK

Week 11:

March 20 – LAB

March 22 – LAB

Week 12:

March 27 – Critique

March 29 – Antecedent Lab (class held at AFA library, basement of Watt)

Week 13:

April 03 – Lecture: Scale + Installation (various artists)

April 05 – Antecedent Presentations

Week 14:

April 10 – LAB / MEETINGS

April 12 – Fieldtrip TBD

Week 15:

April 17 – LAB / MEETINGS

Handtmann Photography Lecture series presents Leslie Hewitt in co-sponsorship with ICA @ 7pm

April 19 – LAB / MEETINGS

Week 16:

April 24 – Final Critiques

April 26 – Final Critiques

Final Exam Due: Friday May 4th, 2 – 5 PM

Statement for Students with Disabilities

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A:

<http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

Roski admissions information ◀ (Not required for MFA or PAS graduate courses)

For information and an application to become a Fine Arts minor, please visit <http://roski.usc.edu/minors/>. Please contact Antonio Bartolome at anbartol@usc.edu or 213-740-7567 with any questions about a minor in the Fine Arts. To become a Fine Arts major, please visit http://roski.usc.edu/undergraduate_programs/. Please contact Penelope Jones at Penelope@usc.edu or 213-740-9153 with any questions about majoring in FA. Applications are due October 1st and March 1st every year.”