

USC Roski School of Art and Design

Class Title: FA 450 – Topics in Advanced Photography

Class Days/Time: Monday/Wednesday 7:00 – 10:00pm

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: Appointments only at 1-2pm or 5-6pm on M/W

Course Description:

Topics in Advanced Photography is a seminar style studio course. The primary focus of this course is the ongoing development of your work. Through readings, discussions, thinking and making, we will address some of the issues surrounding photography today. Over the course of the semester we will look closely at your work through a combination of group critiques and individual meetings. We will read texts that provide a historical context for the ideas of our time. We will talk and think about how different artists have arrived at certain conclusions in their work and how they have come to develop critical positions. By reading work closely we will endeavor to understand what informs the range of decisions artists make and what might be relevant to them and why. This course will culminate with a group exhibition. Considerable time will be devoted to developing this exhibition. As a class you will work together to arrive at decisions through consensus. This class does not promise any conclusions but we will learn together and through that experience enrich our understanding of the medium.

Course Objectives:

In this course students are expected to work at the highest level. Classes take place around a large worktable in a critique space in order to discuss a range of relevant topics that pertain to the medium in its present condition. Considerable time is devoted to students conducting personal research into their projects and presenting those findings to the class for group discussion. Alongside these endeavors students will work on a semester long, and sometimes multi-year, project for public exhibition. A series of questions act as prompts for the exhibition: what is the best way to finish an artwork, how should an artwork be installed given its parameters, how to edit and sequence work, how to consider the exhibition within the context of public reception?

Course Texts:

"The Intellectual Work" by Barbara Casavecchia
"If It Hasn't Been One of Color: An Interview with Roy DeCarava" by Ivor Miller
"Tools and Magic Wands" by Rochelle Steiner
"Douglas Huebler and the Photographic Document" by Christian Berger

Supplementary Readings:

"Property and Community in the Recent Work" Rhea Anastas on Louise Lawler
"Language is the social dress" [Rhea Anastas on Josephine Pryde](#)
"The report of my death is an exaggeration; Memoirs: Of Becoming Narrenschiff" by [Juli Carson, catalogue essay](#), [Daniel Joseph Martinez](#)
"The Silver Monochromes of Liz Deschenes" by Carter Mull
"Unstoppable Development" by Kaja Silverman
"Water in the Camera" by Kaja Silverman
"One of a Kind" by Kaja Silverman
Interview with Moyra Davey by Matthew S. Witkovsky
Interview with Moyra Davey by Adam Szymczyk

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.



A total solar eclipse is seen on Monday, August 21, 2017 above Madras, Oregon. A total solar eclipse swept across a narrow portion of the contiguous United States from Lincoln Beach, Oregon to Charleston, South Carolina. A partial solar eclipse was visible across the entire North American continent along with parts of South America, Africa, and Europe.

[https://en.wikipedia.org/wiki/Solar_eclipse_of_August_21,_2017#/media/File:2017_Total_Solar_Eclipse_\(NHQ201708210100\).jpg](https://en.wikipedia.org/wiki/Solar_eclipse_of_August_21,_2017#/media/File:2017_Total_Solar_Eclipse_(NHQ201708210100).jpg)

WEEKLY SCHEDULE:

Week 1:

August 21 – Introduction / Syllabus Review / Requirements

1. Presentation
2. The Intellectual Work (Enzo Mari)
Reading for 8/23: *The Intellectual Work* by Barbara Casavecchia

August 23 – Reviews/Proposals

Due: 10 observations + 10 questions from video + reading

Due: 1 page written proposal for your 450 project that includes a list of 5 research interests and 10 images that relate to your project. Bring the 10 images to class in the following format – past work that can be pinned to wall, electronic images that can be projected, publications that can be passed around and/or a combination of any of the aforementioned.

Week 2:

August 28 – Reviews/Proposals (cont.)

August 30 – Lecture I: Photography *Topics* Overview
Handout: *Topics* assignment

Week 3:

September 04 – NO CLASS, LABOR DAY

September 06 – Visiting Artist: Professor David Kelley

Week 4:

September 11 – LAB / MEETINGS / RESEARCH

September 13 – LAB / MEETINGS / RESEARCH

Week 5:

September 18 – Critique

September 21 – Critique

Reading for 9/25: *If It Hasn't Been One of Color: An Interview With Roy DeCarava* by Ivor Miller

Week 6:

September 25 – Lecture II: SOIL EROSION

Due: 1.5 page response for DeCarava Interview

Tuesday, September 26th from 6-8 PM // IFT Graduate Fine Arts Building for my artist lecture: STRAY

September 27 – Class Presentations I

Week 7:

October 02 – **Fieldtrip @ 7:00 PM // LACMA Bing Theater for Laurie Simmons presents Sarah Charlesworth: The Story of Her Life**

October 04 – LAB

Week 8:

October 09 – Class Presentations II

Due: 1.5 page response paper for LACMA talk

October 11 – Lecture III: Advanced Seminar on Walker Evans

Week 9

October 16 – **Campus Fieldtrip: Cátedra México and Graciela Iturbide Visions and Voices Town and Gown @ 7 pm**

October 18 – Critique

Week 10:

October 23 – Critique

October 25 – Visiting Artist: Professor David Kelley

Reading for 10/30: *Tools and Magic Wands* by Rochelle Steiner

Week 11:

October 30 – Rochelle Steiner lecture: Sarah Charlesworth

November 01 – Exhibition Lab

Due: 2 page response for reading + lecture

Week 12:

November 06 – Lab

November 08 – Lab

Week 13:

November 13 – Site Visit for exhibition

November 15 – LAB / MEETINGS / RESEARCH

Week 14:

November 20 – Exhibition Lab

November 22 – No Class/Thanksgiving

Week 15:

November 27 – Exhibition

November 29 – Exhibition

Final Exam Due: Monday, December 4th, 7 – 10 PM

*** Addendum to 300 and 400 Level Syllabi**

Artwork Documentation Request

At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation of their projects via Dropbox for the Roski Archives. Students will receive an invitation to a shared Dropbox folder via USC email. Images and caption list must be uploaded before December 19th.

Dropbox invites will repeat directions below. In short, we request hi-res image files for 3 significant works.

1. WORD DOC (includes captions for the three works.) One doc for each course.

Title the word doc as follows: Last name, first name, semester, course, instructor

(Example: Doe_Jane_FA14_FACE310_Koblitz.doc)

All works in word doc MUST include title, date, medium, dimensions

Example:

Best Work Thus Far, 2011

inkjet print

30 x 40 inches

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows: Last Name_First Name_Title.extension

(Example: Doe_Jane_BestPieceThusFar_.tif)

Directions for WEB-BASED COURSES

Include your website in the word doc and upload a selection of screenshots in jpg or tiff format. Use your discretion as to how many screenshots best reflect your project.

1. WORD DOC detailing images. One doc for each course.

Word doc titled as follows: Last name, first name, semester, course, instructor

(Example: Doe_Jane_FA14_FACE310_Koblitz.doc)

Website address

Screenshot 1

Screenshot 2

Screen shot 3

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows:

Last Name_First Name_Screenshot Number.extension

(Example: Doe_Jane_1.tif)

Where do these images go? Images may be used on the Roski Flickr or in slide presentations for prospective students (Portfolio Forum, eg). Works are reproduced at a high quality. We make every effort to notify students works used in Roski printed matter and social media. Finally, we accommodate any request to remove work from our website or Flickr.

Consistent with university policy, students retain copyright ownership to student-created works. Students grant the University permission to use, reproduce and publicly distribute copies of those works. USC Roski makes every reasonable effort to notify and credit the creator of a work. Potential outlets include print publications, institutional websites, e-communications, multimedia presentations, exhibitions and documents about USC Roski for recruitment, advancement, alumni relations, and other promotional activities.

Questions or comments: Hanna Guthrie (hguthrie@usc.edu)