

Photography II

ART 347

Mon/Wed 2:00 – 4:50 pm

Professor Amy Montali

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"A photograph is a secret about a secret. The more it tells you the less you know." - Diane Arbus

"Over and over again I fall asleep with my eyes open, knowing I'm falling asleep, unable to prevent it. When I fall asleep this way, my eyes are cut off from my ordinary mind as though they were shut, but they become directly connected to this new, extraordinary mind, which grows increasingly competent to deal with their impressions. "

- Charles Lindbergh

"Photography is not a short cut to painting, being an artist, or anything else. On the other hand, if this camera machine with its materials fascinates you, compels your energy and respect, learn to photograph."

- Paul Strand

Course Description

This is an intermediate course in photography for students who have completed Introduction to Photography, or the equivalent. We will begin by reviewing and building on your basic skills, then we will investigate a range of new techniques. These will include medium format photography, an introduction to color, and an introduction to digital techniques and printing. You will also learn more about light meters and exposure, lenses and focal lengths, different types of film, improved printing methods, and basic lighting.

These new skills will provide you with more choices and better control as you continue to develop your own vision and style. Throughout the term you will refine your ability to create meaning and express more complex ideas. You will also explore how your work relates to photographic history, tradition, and contemporary practice, which will include preparing two presentations on the work of established artists. You will practice articulating your own ideas in front of the class and in a personal artist statement.

Format

The class will meet for two 3-hour sessions each week. Mondays will generally be used for demonstrations, problem-solving, and critique of your work as you progress. We will also spend as much time as possible looking at images and discussing current ideas about photography.

Wednesdays will usually be lab days, in either the black and white darkroom or the digital lab. You are expected to bring materials to work on during lab time, so please plan accordingly each week. You will not be excused from any class to "go shoot," so please do not ask.

There will be readings most weeks, and an occasional quiz.

Requirements

You are required to attend all classes and lab sessions, complete a series of shooting assignments, participate in group discussions and critiques, and complete a final project which will include a portfolio of 15-20 finished prints, in either black and white or color. You will also be expected to prepare two in-class presentations on well-known artists, and to complete up to three short writing assignments.

Please note: this class demands more energy and commitment than Photo One. To do well you should expect to spend at least six-eight hours outside of class working on your photographs and preparing for discussions and critiques. *You will not be able to successfully complete all of your work during in-class lab times.* Please plan accordingly.

Grades

Semester grades will be based on attendance, timely completion of assignments, class participation, and the strength of your portfolio at the end of the semester.

*Please note that arriving late, leaving early, or missing classes will affect your grade negatively. Contact me **in advance** if you have a valid reason for any absence. Arriving more than 20 minutes late or leaving more than 20 minutes early without excuse will be considered an absence. This includes missing lab days.*

Approximate grading structure:

- 25% attendance and active class participation
- 25% completion of assignments, on time and with genuine effort
- 25% research presentations
- 25% final presentation of work including a written statement

Materials

You will need at least \$150-200 for materials. Without these you will be unable to complete the class.

You will need everything from your previous course:

- a 35mm SLR film camera with manual exposure adjustments, a built-in light meter, and a 50mm lens.
- at least 4 rolls of Ilford HP5+ film **or** Kodak Tri-X, ASA 400
- clear plastic sleeves to store negatives and make contact sheets
(You will need these in 35mm size as well as for 120 medium format film.)
- a three-ring binder or negative storage box
- one can of Dust-Off (canned air) to clean negatives, or a static-free cloth or brush
- photo paper for darkroom printing
- a darkroom towel
- a pair of rubber or vinyl gloves
- a Sharpee for marking your contact sheets (any color)

You will also need:

- many rolls of medium format film, various types
- fiber photo paper for darkroom printing
- at least one roll of 35mm color film, possibly much more depending on your project
- (a little later) photo paper for digital inkjet printing (Epson Premium Luster Photo Paper or Ilford Galerie Smooth Pearl, at least 20 sheets to start, 8½" x 11")
- (a little later) data storage, either a USB flash drive, at least 1gb, or a small pack of compact discs, CD-R only

Additionally you should have (strongly recommended):

- a loupe (a small magnifying device for reviewing contact sheets)
- your own developing thermometer - preferably Kodak
- your own film developing tank and two reels (approx. \$20)
- a tripod and a long cable release

Places to buy supplies

SBI (Hunt's Photo), 86 Point Street, Providence, across from Hess station • phone 401-751-5190

RISD Store, 30 North Main Street, Providence • phone 401 454-6464.

B&H Photo/Video, 420 Ninth Ave. New York (fast delivery, best prices)

call to order 800-947-7785, or go to www.bhphotvideo.com

Freestyle Photographic Supplies, Los Angeles

call to order 800-292-6137, or go to <http://www.freestylephoto.biz/>

(Arista.edu paper is cheaper than Kodak or Ilford - get variable contrast resin coated semi-matte)

continues...

Camera Repair

Midstate Camera Repair, 389 Warwick Ave., Warwick RI • phone 401-467-7390

Zack's Camera Repair, 791 Hope St., Providence • phone 401-273-7247

Strongly Recommended Textbooks

Photography by Barbara London and John Upton, Eighth or Ninth Edition

Beyond Basic Photography: A Technical Manual by Henry Horenstein

Other Suggested Reading

Criticizing Photographs by Terry Barrett

On Photography by Susan Sontag

Camera Lucida by Roland Barthes

Select Online Resources

Aperture Foundation

www.aperture.org

Fraenkel Gallery

www.fraenkelgallery.com

International Center of Photography

www.icp.org

Magnum Photos

www.magnumphotos.com

Museum of Contemporary Photography

www.mocp.org

Photo-Eye

www.photoeye.com

Photographic Resource Center

www.bu.edu/prc

Photograph Magazine website

www.photographmag.com

Women in Photography

www.wipnyc.org