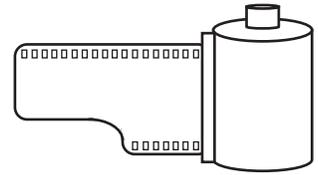


# ART 321 PHOTOGRAPHY 2

Point Loma Nazarene University - Kellar 109 - Spring 2011 M/W 4:00- 6:20 PM  
Instructor: Rizzhel Mae Javier Email: rjavier@pointloma.edu



## PREFACE

There is a reason why you are here, an explanation for why you're holding this paper and a purpose for you to be in this class. If you treat this class like its just any other class, then it will be "just any other class". Sometimes we choose certain things that have meaning, and other times things choose us that help us understand meaning. Your challenge this semester is to find out what you are doing here and what will you do with your time and interests. You are a unique event, an event that will only occur once. Lets utilize this time to learn about your unique perspective in this world.

**[ PHOTO ] light + [ GRAPHY ] to write ≡ possibilities**

## WRITING WITH LIGHT

In this class, the camera will be your tool and your medium will be the light. Each of you will learn how to use photographic tools and techniques in combination with your ideas and intent to make fine art prints. First, you should know that everyone understands light in their own way, which will result in a variation of work and ideas from each student. Through a series of assignments, you will learn the processes and techniques of the photography medium, but more importantly you will learn about how, what and why you see the world in the way that you do.

This course will focus on using the camera as a creative tool. You will learn technically and conceptually how to create fine art prints. Here we will be able to distinguish what role photography plays in your work. My intention is to help you refine your eyes and understand how you see the world. Together, we will get to know each other and ourselves through discussion of the work. I look forward to learning about each of you this semester, I hope that photography will reach you in ways that it has touched me.

## PLNU COURSE DESCRIPTION & PREREQUISITES

Intermediate darkroom and photography experiences. Emphasis on photography as fine art expression through innovative techniques.

Prerequisites: ART 102 (Fundamentals of Art) or ART 103 (Two-dimensional Design) and ART 221 (Photography 1).

## TEACHING METHODOLOGY AND CLASS STRUCTURE

This course will require that each student be self-motivated. I will provide you with the tools and processes to make work, but the ideas, effort and enthusiasm will come from you. Your work will directly reflect the amount of time and effort you put into translating your ideas. **Please know that you are making work for yourself and not for me.** The techniques and guidelines used in class are used to help build your skills; the work that comes from this class should be created for you.

It is meaning that we will be searching for in this class. I want you to understand that you bring your individual perception of the world to this class. From this, we will learn about something that no one else but you can offer. With photography, you have the ability to transform the world and let us see with a different point of view. I am here to learn from you, just as you are here to learn from me.

I will offer a series of lectures, demonstrations and films to share information on the techniques of the medium, both historic and contemporary. Also, I will share several films and slides of the great masters of the 19th and 20th century! Here we will revisit the eyes of the great photographers of our past and present.

## TECHNIQUE & INTENT

Technique and intent are like two hands that come together. When they meet, they tell a story all their own. To refine your technique it will be important to know that when a WORK DAY is schedule during class, it is really our time to work together. During our critiques we will be visually reading what you have put into the image itself and seeing how well it influences how the viewer experiences it. We cannot do this if you are not here or if you are unable to ask important questions, regardless if you think they're important or not.

# ART 321 CLASS GUIDELINES

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## CLASS EXPECTATIONS

Come to class physically and mentally prepared to work. In this class, **I will not tell you specifically what to photograph but here we will discuss why you photograph and what you photograph.** If you need help finding interesting subject matter, we can meet and an assignment can be created. Your participation is essential in this process, without it the information you learn will be only that and nothing more. Participation will give you that chance for other things that may or may not help you in the future. **Come to class and utilize the lab time. Do it for yourself.** You have tremendous potential, whether you believe it or not and I am so interested in learning about you instead of your excuses. I need to hear your voice in class just as much as you will need to hear it yourself. This class is an opportunity for you to learn how you learn. The quality of your experience here depends greatly on the time you invest in yourself. This goes with everything and anything you will ever do. Your only failure will be in not trying.

## PARTICIPATION & ATTENDANCE

**Remember that you make the decision about what grade you get in this class.** I can only provide the lessons, tools and support. Your grade will be a direct reflection of your participation and the quality of your work in this class. The process that you explore, and the level of dedication will limit the discoveries that you make. In this class you will start with an "A" from there you will have the responsibility of developing your own grade. Utilize your class time and give your ideas the opportunities to flourish by coming to class prepared and eager to work.

PLNU requires that each student attend every class session. The following attendance policy will be enforced:

1-2 unexcused absences	warning
3-4 unexcused absences	1/2 grade
5-6 unexcused absences	whole grade
7 and above unexcused absences	fail

**IF YOU ARE UNABLE TO MAKE IT TO CLASS, PLEASE NOTIFY ME AHEAD OF TIME THROUGH E-MAIL.  
ATTENDANCE IS TAKEN EVERY CLASS PERIOD, AT THE END OF CLASS.**

## CRITIQUE & LATE WORK

There is a critique that follows each project and each critique date will be announced in class. **All students are required to attend critique in order to receive points for their project.** During critique we will critically analyze the work and discuss our thoughts and ideas. Come prepared to talk about your work and the work of others. No late work is accepted in this class. Please notify me, before the due date, if we need to make any special arrangements. **FAILURE TO ATTEND CRITIQUE WILL RESULT IN A ZERO FOR THE ASSIGNMENT.**

## ACADEMIC ACCOMMODATIONS

All students are expected to meet the minimum standards for this course as set by the instructor. Students with learning disabilities who may need accommodations should first discuss options and services available to them in the Academic Support Center (ASC) during the first two weeks of the semester. The ASC, in turn, will contact professors with official notifications, as required by federal law. Approved documentation must be provided by the student and placed on file in the ASC prior to the beginning of the semester.

## CLASSROOM BEHAVIOR

**Please be respectful of others ideas and belongings.** The classroom and darkroom are both group work spaces. We are all different people that come from different experiences, we are bound to run into these differences in and around our work. Do not use any materials that do not belong to you, if you find something in the darkroom without a name please let me know.

**Keep the classroom and darkroom clean and in working condition.** Make sure to always clean up after yourself, and to remind others to do the same. Our space is very limited in this classroom, we need to make sure we can utilize all the space we can at all times.

**Please do not use your cell phone during class lectures, presentations or films.** Be respectful to your peers by not causing interruptions during discussions or presentations. You can and will be asked to leave the class if this becomes a problem, keep phone use to a minimum. Remember you are here to work and develop your ideas.

# ART 321 WORK & GRADES

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## THE BREAKDOWN

Project #1	10
Project #2	10
Project #3	10
Project #4	10
Project #5	10
Edition Print	5
Final project	15
Contact Sheets	10
Sketchbook	10
Artist Presentation	10

## GRADING SCALE

A	(90 - 100)
B	(80 - 89)
C	(70 - 79)
D	(60 - 69)
F	(50 - below)

## PROJECTS

### #1 PORTRAIT STUDY

Time to get back into the darkroom! Exercise your language of photography and get to know your classmates through portraiture. You will be paired up with a classmate and make one piece based on what you learn about each other. Use a camera of your choice, black and white film only. This project will reintroduce each of you to the darkroom environment. I will review the facility, equipment and printing processes.

### #2 DOUBLE TAKE

Explore the language of photography by creating prints with multiple images. Make double exposures in your camera or in the darkroom. Consider what a series of images can communicate offer that one image cannot. How can you illustrate two things that contradict each other? Which techniques and what subject matter will be used to show the difference between two elements in one image? Exercise your mind! 35mm SLR required.

### #3 EVIDENCE

This project will be different and challenging, but it will refine your technique and allow for a unique experience with a large format camera. Each of you will get the chance to shoot and develop 4 x 5 in. film! The process is slightly different from what you're used to, but with a large negative you will have the opportunity to print large!

### #4 TELL ME A STORY

Create a slide show with a minimum of 36 slides with a sound track of your choice. This project will require that you use the 35mm format, the final presentation will be on a slide projector. Work on a narrative of your choice! It can be fictional, documentary, stop-action, music video, etc. Use the size and volume of imagery to make a narrative or theme-based idea come to life. Pick 5 images from the slide show to print and present in class.

### #5 PUBLIC AND PRIVATE VISIONS

Which camera do you use and for what purpose? This project will explore pinhole photography and other playful photo gadgets. Learn about why photographers choose the cameras they use. Each student will have the opportunity to build their very own camera. How will the camera you make relate to the images you print? How will the images you want direct how the camera will be constructed and used? Get creative!

### FINAL PORTFOLIO

The final project will be a cohesive portfolio, on a subject of your choice. The images will be professionally presented with a artist statement. All students will have to meet with me with a project proposal individually before starting this project.

### CONTACT SHEETS & SKETCHBOOK (2 points each x 5, first five projects)

Contact sheets will be checked during the middle of each project for participation points. During the semester, each student is expected to shoot and process a minimum of 25 rolls of film. Each student will be required to keep a sketchbook to record ideas, collect resources and take notes. At the end of each critique, you will be required to write a self-reflection statement in your sketchbook.

### ARTIST PRESENTATION (10 points)

Each student will be responsible for a 15 minute presentation on a photographer of their choice. Do research and collect images to share for your presentation. Share information about the photographer, how their imagery is used and why you decided to research this particular person and their work. We will visit The Edmund L. and Nancy K. Dubois Library at MoPA, there will be a lot of information that you can use for your project. :)

## SUGGESTED READING

### TEXTBOOK

*PHOTOGRAPHY (9th ed.)* by Barbara London  
*A Short Course in Photography (5th ed.)* by Barbara London  
*The Book of Alternative Photographic Processes* by Christopher James

### MAGS

*SHOTS*  
*Nueva Luz*  
*Photographers Forum*  
*Contact Sheet*  
*Aperture*

### WEBSITES

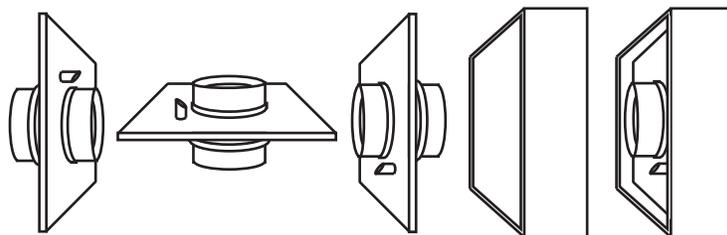
<a href="http://www.pfmagazine.com">www.pfmagazine.com</a>	Photographers Forum
<a href="http://www.shotsmag.com">www.shotsmag.com</a>	SHOTS Magazine
<a href="http://www.jpegmag.com">www.jpegmag.com</a>	Jpeg Magazine
<a href="http://www.enfoco.org">www.enfoco.org</a>	Non-Profit Organization
<a href="http://www.c4fap.org">www.c4fap.org</a>	The Center for Fine Arts Photography
<a href="http://www.spenational.org/">www.spenational.org/</a>	The Society for Photographic Education

## HANDOUTS AND ARTICLES

Handouts and articles will only be distributed in class. Because of the high cost for materials in the class, I am not requiring a textbook. Instead, I will be using a series of handouts and articles that I have either created or collected to instruct the course. Articles that I share will introduce you a more critical understanding of the photograph, the history of photography and the context in which it is used today.

## THE MASTER PHOTOGRAPHERS

A portion of each class will be dedicated to introducing you the master photographers of the 19th and 20th century. I will share several films and slides during class lecture. Please know that I am not showing you this work to build expectations for you in the class. My goal in sharing these photographers with you is to help you see the importance of their vision. We spend our whole lives looking through our own eyes, by looking at photographs we allow ourselves a broader understanding of the world. This will help you develop your own relationship with this medium!



"The Photographer's most important and likewise most difficult task is not learning to manage his camera, or to develop or print. It is learning to see photographically; this, learning to see his subject matter in terms of the capacities of his tools and processes, so that he can instantaneously translate the elements and values in a sense before him into the photograph he wants to make."

-Edward Weston

# ART 321 EQUIPMENT & SUPPLIES

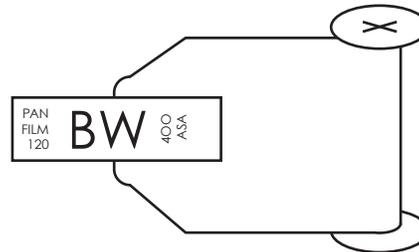
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## THE DARKROOM

PLNU is equip with 11 enlarger workspaces that can print various formats. The film developing area is also a shared classroom space. Please make sure that you leave the darkroom space cleaner than you found it. I will provide a tour of the darkroom facility and equipment before any students will be allowed to utilize the studio.

## SAFETY

- If you have sensitive skin, wear latex gloves.
- Handle chemistry with care and clean any spills.
- Dispose of chemicals in the appropriate containers.
- Do not contaminate the chemicals.
- Keep the workspace clean.
- Follow darkroom procedures.



## EQUIPMENT & SUPPLIES

### CAMERA

- 35mm SLR (Single Lens Reflex) w/ light meter
- UV filter
- Batteries (check manual)
- \*Holga or plastic cameras
- \*Artist tape (black)
- \*different lenses
- \*tripod
- \*flash
- \*cable release
- \*black & white or special effect filters
- 4 x 5 view camera (provided)
- External Light Meter (provided)

### FILM (BLACK & WHITE ONLY)

- 35mm
- 120
- 4 x 5 sheet film (provided)
- \*Litho Film
- NO C-41 PROCESSING

### PAPER

- 8 x 10 in. RC (resin coated) or FB (fiber based)
- 16 x 20 in. RC or FB
- \*5 x 7
- \*11 x 14 and up

### PRINTING SUPPLIES

- Filter pack
- \*Hand-made negative carrier (mat board)
- \*Canned Air
- \*Anti-static cloth
- \*Cardboard
- \*Wire
- \*Assorted diffusing materials
- \*Q-tips

### CHEMISTRY

Standard film and paper chemicals are provided by the lab.

- \*Cyanotype
- \*Toners
- \*\*Various processes will be introduced TBA

### PROCESSING

- Developing tank (plastic or metal)
- Developing reel (plastic or metal)
- \*Towel

### DIGITAL PROCESSING

- USB Device
- Blurb
- \*Lazer Tran

### PRESENTATION & STORAGE

- Binder or negative case
- Negative sleeve (35mm & 120)
- Portfolio (or equivalent)
- \*Spot tone (or equivalent)

\*Optional items

Feel free to contact me about what materials to purchase. :)

# ART 321 INFO. & CONTACT

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## FIELD TRIP - TBA

### Museum of Photographic Arts

1649 El Prado  
San Diego, CA 92101  
619.238.7559  
www.mopa.org

#### THE CURRENT EXHIBITION

NEW REALITIES: Jerry Uelsmann & Maggie Taylor

New Realities is a 60 image exhibition that allows viewers to compare and contrast the notable yet nuanced differences between two pioneers of photomontage, the process of combining multiple images to form a cohesive whole. The differences in process are especially striking, as Maggie Taylor's color work is created with a flatbed scanner and a computer, while Jerry Uelsmann uses a pure analog approach to craft his work.

#### THE LIBRARY

The Edmund L. and Nancy K. Dubois Library holds more than 20,000 items, all related to photography. Everything from monographs to magazines and encyclopedias to exhibition catalogs, the Dubois Library is a unique collection of resources available for use. Come in and peruse the latest photography monographs and journals while enjoying the serene reading room. Library staff is available to assist with research needs and information requests.

## PLACES TO SHOP

### LOCAL

#### Nelson's Photo

1909 India Street 92101 - 619.234.6621 (San Diego)  
7720 Fay Avenue 92037 - 858.729.6565 (La Jolla)

#### Chrome

2345 Kettner Boulevard 92101-1274  
858.452.1500

#### Aaron Brothers

2790 Midway Drive 92110 619.224.2909  
4240 Kearny Mesa, 109B 858.694.0978 858.694.0978  
1530 Camino De La Reina 92108 619.552.0152

#### BLICK Art Supply

1844 India Street 92101  
619.687.0050

#### Georges Camera

3837 30th Street 92104-3699  
619.297.3544

#### Camera Exposure

2703 Adams Avenue  
619.640.5300  
www.cameraexposure.com

#### Artist & Craftsman Supply

1911 San Diego Avenue - 92110  
619.688.1911  
www.artistcraftman.com

### ONLINE

\*\*www.freestylephoto.biz  
www.photoformulary.com  
www.bhphotovideo.com

## INFORMATION ABOUT YOUR INSTRUCTOR

I received my B.A. in Studio Art from Humboldt State University in May 2007, where my primary focus was on photography. Currently I am an MFA candidate at San Diego State University with an expected graduation date of May 2011. For three years I have worked as a Graduate Teaching Assistant for SDSU teaching two-dimensional design and drawing courses. I have worked as a Teaching Assistant in photography courses since 2005 and I taught the Photography 1 course here at PLNU in the Spring of 2010.

My connection with photography runs deep. Its process and relationship to time have become intertwined in my own life and artwork. The camera has become another appendage to my body that, like my existing parts, helps me function and understand the world around me. My own work is intimately tied to the photographic medium, using the camera as a tool to explore the relationships between people and the self.