

Module Code: Specialist Photography Project 1: Information and
BAPH011 Transmission / Photography in Society
FDPH011

Level: 5

Credit Value: 30

Pre-Requisites: None

Module Description

Key to this module is the idea of making images public: students will engage with the ethical, emotional and theoretical implications of placing images into the public realm. Professional practices, such as model release forms, copyrighting and intellectual property, are coupled with intellectual enquiry about debates and practices explicitly engaging with public audiences.

This module also introduces subject specialist photographic options, with two briefs acting as artificial pathways dividing the project into fine art photography and applied commercial photography. This acknowledges different approaches with some common ground: continuing technical development and creative solutions are maintained throughout, though are weighted differently. Both 'options' are simply points of departure, which allow students to find an independent route within the range of the medium, but which incorporate the same core discussions and demands.

An experimental fine art approach asks students to consider the dynamics involved in producing a 'pensive image', that the viewer might linger over and consider, or which might act as a prompt or call to action. On the one hand, this is related to Photography's recent engagement with expanded scale and the forms and languages of painting, in which the photographic adoption of the tableau has produced an image that absorbs the viewer.

The same concern with public dialogue takes place in the applied or commercial photographic option: looking at the use of the photograph in a socially charged environment, the adoption of a political aesthetic or socially resonant image adds a visual charge to the work of advertising that makes it appear relevant and up to date: since Oliviero Toscani's notorious Benetton campaigns of the 1990's, advertising agencies have been increasingly willing to associate a product, however loosely, with a social or political cause.

Learning Outcomes

On completion of the module students will be able to demonstrate:

1. Further engagement with experimentation and development of technical knowledge and informed application of suitable processes.

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2. Sensitive understanding regarding the incorporation of specific themes into a photographic project which engages with the public and notions of audience/viewership.
3. Broad and considered understanding of negotiated subject matter, engaging with contemporary photographic practices in either a fine art or applied context.
4. The careful and considered construction and explanation of experimental forms of photographic work in relation to specific locations and communities, situated in a basic form in relation to the work of other practitioners.
5. Extension of independent learning strategies through the use of initiative, planning and time management.

Indicative Content

Week 1

Introduction to Module

Tutors to formally introduce Module with a short presentation. Students will independently conduct research around the recommended reading and list of practitioners, and will develop ideas based on work from the previous modules and the module guide.

Week 2

Individual Tutorials with initial sketches, research findings , ideas and ethical issues for discussion

Students will continue initial research in the library, studio and workshops, and will be scheduled to meet for individual tutorials during the week.

Week 3

Group Tutorials to discuss ideas and approaches

Students will respond to the previous week's tutorials with more focused research and enquiry, and will take part in group tutorials of 3-4, providing a shortlist of ideas and approaches. This session will be moderated by the tutor. Students will exchange ideas and establish areas for development.

Week 4

Individual Tutorials. Students will have chosen a project and concept to follow, and will present initial ideas, sketches and plans.

Week 5

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Group Crit 1 – Half of cohort. Students to present all work to date for peer feedback

Students to sign up for Individual Tutorials as required

Half of cohort will present their work in depth to the group as a whole in a critique moderated by tutors.. Students will explain their plans and will receive feedback and advice from the group.

Week 6

Group Crit 2 – Other half of cohort. Students to present all work to date for peer feedback

Students to sign up for Individual Tutorials as required

Other half of cohort will present their work in depth to the group as a whole in a critique moderated by tutors. Students will explain their plans and will receive feedback and advice from the group.

Week 7

Extended Individual Tutorials with further work, ideas and suggestions for development

Students will define their intended outcomes for the module, and will also identify and manage the organisation process, creating a structured and achievable schedule of events. Tutorials at this stage will be more in-depth, and will give students greater time to express their ideas in relation to their upcoming display

Week 8

Extended Individual Tutorials continue (see Week 7).

Week 9

Project to be continued during this week, with photoshoots, tests, experiments and other activities undertaken. Tutorials arranged individually with tutors at this time to respond to particular needs and queries of the student

Week 10

Project to be continued during this week, with photoshoots, tests, experiments and other activities undertaken. Tutorials arranged individually with tutors at this time to respond to particular needs and queries of the student

Week 11

Year group critique

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Tutors to lead a critique of individual work. Students will present their work using documentation (photographs, film, audio recordings) and preparatory material. They will discuss their experiences of the work and give a range of responses, which will in turn provide material for students to review the success of their project. Tutors will moderate the critique and assess student contribution, and will contribute to the discussion where necessary.

Week 12

Presentation Skills

Week 13 & 14

One to One Tutorials. Student Completing Project work in the Studio, Darkroom and Computing Suites

Week 15

Submission of work for assessment including documentation.

Learning & Teaching Strategies

Technical Workshops

Briefings

Tutorials

Independent Learning

Seminars

Work Critiques

Peer Learning

Optional Supporting Practical Workshops (including Printmaking, Computing)

Exhibition Visit

Field Visit

Assessment

Assessment for this practical unit is comprised of 100% coursework,.

40% Research and Development

- Extended Development of Technical Understanding
- Broad Historical Understanding and Expanded Engagement with Contemporaneous Practices and Discourses
- Materials, Processes, Techniques and Finishes
- Effective Project Management and Further Development of Independent Learning Appropriate to Level 5

60% Material Outcomes

- Technical and Aesthetic Quality of Image, Form and Content in

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- Photographic Works
- Engaged and Independently Developed Concepts and Realisations
 - Considered Visual Presentation Techniques
 - Reflection and Analysis on Final Material

Specific Learning Resources

Photography Department, including Digital Photography, Photography Studio, Black and White and Colour Darkrooms

Computing Resources, including the Internet, Microsoft Office, Adobe Photoshop, Scanning and Printing Equipment

Colchester Institute Library

Bibliography/List of Relevant Practitioners

Relevant Practitioners

Oliviero Toscani
Nick Knight
Rankin
Miles Aldridge
Jane Stravs
Jacqueline Hassink
Inez Van Lamsweerde and Vinoodh Matadin
Shepard Fairey
David LaChapelle

Edward Burtynsky
Andreas Gursky
Thomas Ruff
Thomas Struth
Candida Hofer
Jean-Marc Bustamante
Jeff Wall
Louise Lawler
Zoe Leonard
Cindy Sherman
Richard Prince
Emily Jacir
Taryn Simon
Atlas Group/Walid Raad

Bibliography

Taught from 2012/13 Academic Year

Highly Recommended

Barthes, R., (1977); *'The Photographic Message'* in Image, Music, Text; London: Fontana Press

Bishop, Claire, (2007) *Installation Art*, London: CRC Press

Crimp, D., and Lawler, L., (1995) *On the Museum's Ruins*, Cambridge, MA: MIT Press,

Ferguson, Greenberg, & Nairne., eds., (1996) *Thinking About Exhibitions*, London: Routledge,

Kester, Grant, H., (2004) *Conversation Pieces: Community and Communication in Modern Art*, Berkeley: University of California Press

McShine, K., (1999) *Museum as Muse. Artists Reflect*, New York: Museum of Modern Art

Pricken, M., (2008) *Creative Advertising: Ideas and Techniques From The World's Best Campaigns*, London: Thames and Hudson

Sontag, S., (2004) *Regarding The Pain of Others*, London: Penguin

Wells, L. ed., (2004) *Photography: A Critical Introduction*, London: Routledge

Recommended Reading

Baldwin, J., Roberts, L., (2006) *Visual Communication: From Theory to Practice* Ava Publishing.

Crimp, D. 1993. *On the Museum's Ruins*. The MIT Press. Cambridge.

Gooding, Mel (1998), *Public Art Space*, Merrell Holberton

Miles, Malcolm (1997), *Art, Space and the City*, Routledge

Mitchell, W.J.T. (1993), *Art and the Public Sphere*, University of Chicago

Morris, R. *Notes on Sculpture 4: Beyond Objects*, p.868 *Art in Theory 1900-1990* Harrison & Wood

O'Doherty, B. 1999. *Inside the White Cube*. University of California Press. London.

Sobieszek, R (1988) *The Art of Persuasion: A History of Advertising Photography*. Abrams

Solomon-Godeau, A. 1991. *Photography at the dock: essays on photographic history, institutions*. University of Minnesota Press. Minneapolis. London. Oxford University Press.

Watney, Simon. (1986). *On the Institutions of Photography*. In: Holland, Patricia, Spence, Jo and Watney, Simon eds. *Photography Politics: Two*, pp 187-197. London: Comedia.