Module Code: Specialist Photography Project 2: Action and
BAPH04I   Interaction / Image Concepts

                          (BA (Hons) only)

Level: 5

Credit Value: 30

Pre-Requisites: None

Module Description

In this module, students again have an option to choose a virtual pathway between two projects which engage with similar concerns, but which, in their application, ask different things of students in accomplishing a final result.

The first route, exploring fine art approaches, looks at the aesthetic and conceptual operations of the image to explore the role of the photograph in contemporary art practice. Contemporary uses of Photography have moved beyond forms of conventional picture making, using the image as a record of a performed action that might take place out in the street or in the studio, or as a means of recording ideas or information that the artist wants to convey. Recent fascination with archives and historical systems has also seen the artist shift towards being a scavenger of forgotten historical trivia and narratives, where the handling and arrangement of this material has become as important as the material itself.

The second route, taking an applied approach, also looks at strategies of action and the experimental image. Taking as its starting point the saturation and widespread reach of the aspirational image, as well as the increasing complexity of brand identity and the subtlety of product placement, we are confronted by a form of advertising practice in which the object may well have disappeared or have been concealed. Ever more elaborate constructed scenes and a faster turnover of images and objects has altered the landscape of commercial forms of photography. Is it easier to sell an object without having to represent it?

In both approaches, independent and purposeful methods will be formulated to conduct relevant and constructive research leading to an extended investigation resulting in imaginative and thought-provoking work.

Learning Outcomes

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

1. Extended development of independent learning and communication skills in the organization of a photographic shoot or display.

2. Wide-ranging knowledge and awareness of contemporary photographic practices and techniques in advertising and fine art contexts in the production of a project.
3. Sensitive and considered independent development of a key project concept to an intermediate level, applying widely throughout all aspects of the project from planning to realization.
4. Application of relevant and contemporary technical skills showing understanding of good practice.

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 & 3

Individual Tutorials with initial sketches, research findings and ideas 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 4 & 5

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 6

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

Week 7

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 8

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 9

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

Students will define their intended outcomes for the module, corresponding with relevant parties in the organisation of their photoshoot or project. They 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 10

Extended Individual Tutorials continue (see Week 7).

Week 11

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 12

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 13

Year group critique

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 14

Students to complete project work in the studio and darkroom.

Week 15

Submission of work for assessment.

Learning & Teaching Strategies

Technical Workshops
Briefings
Tutorials
Independent Learning
Seminars
Work Critiques
Peer Learning
Optional Supporting Practical Workshops (including Printmaking, Computing)
Exhibition Visits

Assessment

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

30% Research and Development
- Interpretation and Expression
- Visual Information Gathering, including Historical and Contemporary Research
- Designing/Communicating Concepts and Ideas
- Relevance of Ideas To Context, Site and Audience
- Personal Perspective and Practice

70% Material Outcomes:
- Personal Investigation
- Development and Communication of Ideas
- Creative and Technical Research
- Realisation and Presentation of Research Outcomes
- Critical and Evaluative Judgments

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

Irving Penn
Richard Avedon
Nick Knight
Guido Mocafico
Sante D'Orazio
Elaine Constantine
Alessandra Sanguinetti
Noboyushi Araki
Hiro
David LaChapelle
Annie Leibovitz
Ceal Floyer
Pierre Bismuth
Jonathan Monk
Eleanor Antin
Francis Alys
Vik Muniz
Roman Signer
Adam Broomberg and Oliver Chanarin
Walead Beshty
Atlas Group/Walid Raad

<u>Highly Recommended</u>

Demos, T.J., (2006) *Vitamin Ph: New Perspectives in Photography*, London: Phaidon
Fogle, D., (2003) *The Last Picture Show: Artists Using Photography 1960-1982*. Minneapolis: Walker Art Center
Twitchell, J.B., (2002) *Twenty Ads That Shook The World*, New York: Random House USA

<u>Recommended</u>

Bourriaud, Nicholas, (1998) *Relational Aesthetics*, Paris: Les Presse Du

Reel,

Bourriaud, Nicholas, (2005) *Postproduction: Culture as Screenplay: How Art Reprograms the World*, New York: Lukas & Sternberg; 2nd edition

Campany, D., (2004) *Art and Photography*, London: Phaidon

Eklund, D, (2009) *The Pictures Generation 1974-1984*.   New York: Met. Museum of Art

Rothkopf, S., (2002) *Mel Bochner, Photographs 1966-1969*.   New Haven and London, Yale University Press

Miles, Malcolm, & Hall, Tim (eds.), (2005) *Interventions: Art in the Public Sphere: Advances in Art and Urban Futures: Vol 4*, London: Intellect Books

Finkelpearl, T. (ed.), (2001) *Dialogues in Public Art*, Cambridge, MA: MIT Press; new edition

Roberts, L; (2006); *Good: An Introduction to Ethics in Graphic Design*; Ava Academia, Lausanne, Switzerland

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

Toscani, O., (2004) *United Colours, The Benetton Campaigns*, London: Scriptum Editions