

## **IMAGE // ORDER // IDEA**

PGY 2441C // 3 credits

SUMMER 2015

**Schedule** MW 2-6:15 pm // TR 3:30 – 6:15 pm

**Classroom** FAD 329

**Instructor** Brittanie Bondie

**Email** [b.bondie@ufl.edu](mailto:b.bondie@ufl.edu)

**Office Hours** T 2:30-3:30 pm, or by appointment preferably

**Office** FAD 329

### **PHOTO AREA BLOG**

You must acknowledge and sign the UF photo area contract before the deadline in order to use the photo facilities for this course. This can be found at:

<http://www.ufphotorulez.blogspot.com/>

### **COURSE DESCRIPTION**

This course is committed to strengthening the critical and photographic eye by a constant immersion in concepts of the photographic series, while furthering technical abilities both in and out of the darkroom. This will be achieved through in-class activities, assignments, lectures, technical demos, readings and discussions on or related to these concepts.

Students will hone their skills in black-and-white exposure, development, and printing along with the introduction of digital shooting, scanning basic image manipulation, and printing. The concluding project for the course will include the production of a printed photo series that will accompany a final print portfolio or installation.

The first section of the semester will be dedicated to grasping the relationships between multiple images presented as a cohesive set. Throughout the course, contemporary artists and current critical issues in photography and film will be examined. The last section of this course will focus on a self-directed individual project that confronts the themes presented in initial assignments, projects and readings.

Critiques and verbal participation are essential in strengthening a critical photographic practice. Students will develop abilities to refine their ideas by becoming conscious of the connections and linkages made across and between imagery. Active engagement is essential for this development and for the ability to assess the work of other classmates, as well as contemporary work beyond the course.

### **TOPICS**

Series/sequence

The montage of the filmic and photographic

Image and text in art, media and advertising

Narrative, non-narrative and experimental strategies

Installation and photography

Photography and conceptual art

## OBJECTIVES

Active participation in the course will allow students to be able to verbally demonstrate their understanding of the difference between a photographic series/sequence through discussion and their work presented. Also, students will develop a personal project informed by multiple methods of production and/or display, which exploit an understanding of selected readings, lectures, discussions and viewings. This will increase the breadth of student's technical knowledge in addition to a full understanding of the concepts presented.

## COURSE REQUIREMENTS

### ***Assignments/Projects***

The work turned in should be at a conceptually and technically advanced level, meaning that technical issues should not distract from the work. It is required that students bring all negatives, slides, files, contact sheets and prints to class to visually present progress and aid in resolving any specific issues that may arise.

### ***Course Participation/Presentation***

As stated above, active engagement and participation is essential for success in this course and beyond. This involves questioning what you see, making assessments and suggestions, forming and supporting your own opinions, describing, interpreting and theorizing ideas with fellow students and the instructor. All opinions are important and most ineffective question is the one that is not asked. This is one of the few places where open discussion and exchanging of ideas about your work is most welcome and safe.

### ***Attendance***

You are required to attend **all critiques and demonstration days, and you will not be able to make up work for a missed critique**. In-class labs, group discussions, presentations and lectures welcome questions and provide a rich learning opportunity that you will otherwise miss out on if you are absent. This simply cannot be made up or re-fabricated. Additionally, openwork days permit you to gain additional technical, aesthetic and conceptual knowledge as you inform your projects, and are provided for your benefit. **Late assignments/presentations will cost you one full letter grade for each day they are late**, unless you have made previous arrangements with *very good cause*. This course will take up a good amount of your time. Again, there will be in-class lab time, but for the majority of your work, you will be spending this outside of class, shooting, developing, editing, and printing your work. Please be on time, see below.

## ATTENDANCE POLICY

This absence policy is strongly enforced and is non-negotiable.

10+ minutes late, or leaving early, will cost you a half absence.

3 unexcused absences will reduce your final grade by one letter.

4 unexcused absences will reduce your final grade by two letters.

5+ unexcused absences will cause you to fail this course.

### ***Excused Absences***

Include only medical (with doctor's note), jury duty, incarceration or are pre-arranged with the instructor. Please note, numerous unexcused absences may result in a lower grade, and will be dealt with on a case-by-case basis.

## **CLASSROOM DEMEANOR POLICY**

Students are expected to assist in maintaining a classroom environment that is conducive to learning. Students are expected to participate and contribute in a positive and constructive manner. Any student intentionally affecting another student negatively will be asked to leave the course and be reported to appropriate university administration. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally in a request to leave class.

### ***Digital Devices***

Cellphones and laptops may be used for class work, including image production and visual research. Using phones, laptops and other devices for social or non-course related business will result in the loss of the students' privilege to bring their laptop or phone to class. **Please turn off or silence your phone before class begins and during critiques.**

### ***Food/Drink***

Food and drink are NOT allowed in the photography lab areas at any time. This is strictly enforced. This includes water, coffee, soft drinks. You may bring covered beverages to the classroom 329, but in no other areas is food and drink allowed under any circumstances.

## **ACADEMIC HONESTY POLICY**

The University's policies regarding academic honesty, the honor code and student conduct will be strictly enforced. Full information can be found here:

Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

## **STATEMENT FOR STUDENTS WITH DISABILITIES**

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodations.

## **UF COUNSELING AND WELLNESS SERVICES**

Information about services can be found here:

University Counseling & Wellness Center

3190 Radio Road

P.O. Box 112662, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575

Web: <http://www.counseling.ufl.edu/cwc/>

## TEXTS

### **Required**

- Wells, Liz. *The Photography Reader*. Oxford: Rutledge 2002.  
ISBN 041521661X

### **Recommended**

- Barrett, Terry. *Criticizing Photographs: An Introduction to Understanding Images 4<sup>th</sup> Edition*, New York: McGraw Hill, 2006.
- Bolton, Richard ed. *The Contest of Meaning: Critical Histories of Photography*, Cambridge: The MIT Press, 1992.
- Company, David. *The Cinematic*, Cambridge: Whitechapel and The MIT Press, 2007
- Cotton, Charlotte. *The Photograph as Contemporary Art*, New York: Thames and Hudson, 2004.
- Smith, Keith A. *Structure of the Visual Book 4<sup>th</sup> edition*. Rochester: keithsmithBOOKS
- Upton, Stone and London. *Photography 9<sup>th</sup> edition*, New York: Prentice Hall, 2007

Additional readings will be assigned and will be made available either through library course reserves, email or provided in class. The library is a wonderful resource and should be used on a regular basis to search for information pertaining to your personal interests related to your work both in and out of class.

## EQUIPMENT AND MATERIALS

### **Required**

- 35mm manual SLR + normal (40-58mm) or zoom lens
- Minimum 6 rolls of 35mm B&W 36 exposure film (you choice brand/speed)
- Minimum 100 sheets of Variable Contrast B&W paper (RC or Fiber)
- Negative binder box & clear file storage pages (for film and prints)
- USB Flash Drive (at least 4 GB)
- Canned Air, microfiber cloth
- Notebook for photo notes

### **Recommended**

- Developing tank and reels
- Scissors
- 2-4 rolls of more of 120 B&W
- Incident light meter
- Off-camera flash

## EQUIPMENT AND SUPPLY SOURCES

### **Harmon's Pro Color Lab**

Film, paper and color processing

4111 SW 35th Ter

Gainesville, FL 32608

<http://showprints.com>

**B&H**

Cameras, film, paper, supplies, based in New York, NY

Please allow at least one week for processing and shipping orders

<http://www.bhphotovideo.com/>

**Adorama Camera**

Cameras, film, paper, etc.

[www.adorama.com](http://www.adorama.com)

**Freestyle Photographic Supplies**

Film, paper, call for student discounts

[www.freestylephoto.biz](http://www.freestylephoto.biz)

**KEH**

Good prices for film, used cameras and accessories

[www.keh.com](http://www.keh.com)

**GRADE ASSESSMENT**

Grades will be determined on the following elements

- **Participation [40% of grade]**  
Participation will be graded according to successful completion of reading assignments, active input demonstrated during reading discussions, critiques and feedback during presentations. Also, attendance considered in all technical demonstrations will be considered.
- **Projects 1-3 [40% of grade]**  
Projects will be graded according to improvement and visual progression demonstrated technically, conceptually, and critically throughout each project.
- **Artist Presentation [20% of grade]**  
Artist presentations will be graded according to the depth of research of the chosen artist, demonstrated through an oral presentation, and written outline.

**GRADING SCALE AND CRITERIA**

A 100% - 93%

present at all class meetings; significant engagement with course material; exceptional technical and conceptual material; significant and considerate contribution to group discussions and presentations.

A- 92% - 90%

present at all class meetings; significant engagement with course material, good technical and conceptual development; significant contribution to group and discussions and presentations.

B+ 89% - 87%

present at all or most class meetings, very good engagement with course material, discussions and presentations; demonstrates very good technical and conceptual development

B 84% - 86%

present at all or most class meetings, very good engagements with course material, discussions and presentations; demonstrates good technical and conceptual development

B - 80% - 83%

present at all or most class meetings, good engagement with course material, discussions and presentations; projects demonstrate good technical and conceptual development

C+ 79% - 77%

present at all or most class meetings; good engagement with course material, discussions and presentations; projects demonstrate just-above satisfactory technical and conceptual development

C 74% - 76%

present at all or most class meetings; just-above satisfactory engagement with course material, discussions and presentations; projects demonstrate just-above satisfactory technical and conceptual development

C- 70% - 73%

present at all or most class meetings; satisfactory engagement with course material, discussions and presentations; projects demonstrate satisfactory technical and conceptual development

D+ 69% - 67%

missed class meetings; inferior engagement with course material, discussions and presentations; projects demonstrate inferior technical and conceptual development

D 64% - 66%

missed class meetings; inferior with course material, discussions and presentations; projects demonstrate poor technical and conceptual development

D- 60% - 63%

missed class meetings; poor with course material, discussions and presentations; projects demonstrate poor technical and conceptual development

E 59% - or less

excessive absences (see attendance policy), significant disengagement with course material, little or no contribution to group discussion and presentations, incomplete assignments and/or failure to turn in projects

### ***Letter Grade % Equivalency***

A 4.0; A- 3.67; B+ 3.33; B 3.00; B- 2.67; C+ 2.33; C 2.00; C- 1.67; D+ 1.33; D 1.00; D- .67

\*Please Note: A grade of C- or below will not count toward major requirements.

UF grading policies can be reviewed at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

## HEALTH AND SAFETY

The SA+AH health and safety policy and handbook can be found here:

<http://www.arts.ufl.edu/art/healthandsafety>

### Appendix H:

#### Health & Safety Area Specific Information: Photography

##### 1. Hazards of Materials

There are many hazards associated with photographic materials. An effort to minimize the hazards associated with photographic chemicals begins with the understanding and following of darkroom rules and procedures, and with familiarity with the MSDSs and proper handling and disposal of these chemicals.

**Developers:** Developer solutions and powders are often highly alkaline and are moderately to highly toxic. They are also sources of the most common health problems in photography; skin disorders and allergies. Developers are skin and eye irritants and many are strong allergic sensitizers.

**Stop Baths:** The acetic acid commonly found in stop baths can cause dermatitis and skin ulceration and can severely irritate the respiratory system. Contamination of the stop bath by developer components can increase inhalation hazards.

**Fixers:** Fixer contains sodium thiosulfate, sodium sulfite and sodium bisulfite. It may also contain potassium aluminum sulfate as a hardener and boric acid as a buffer. Fixer solutions slowly release sulfur dioxide gas as they age. However, when these solutions are contaminated with acid from the stop bath, the gas sulfur dioxide is released at a more rapid rate.

**Hardener:** Hardeners are added to fixer for use in film processing. They often contain formaldehyde, which is poisonous, very irritating to the eyes, throat, and breathing passages, and can cause dermatitis.

**Fixer Removers:** Also known as Hypo Clear. Many hypo eliminators are skin and respiratory irritants. Some are corrosive to skin, eyes, nose and throat.

**Toners:** Toner usually involves the replacement of silver with another metal such as gold, selenium, uranium, lead, cobalt, platinum or iron. These highly soluble toxic compounds are more dangerous since they can be readily absorbed in the body and immediately affect internal organs.

This is not an exhaustive list of all the types of chemistry we use in the darkroom, nor does it cover all of the risks. Please familiarize yourself with the chemistry you will be using by reading all instructions associated with their use, and their corresponding MSDS sheets.

##### 2. Best Practices

The darkroom is a communal and shared workspace filled with expensive, sensitive equipment and corrosive chemicals. How you conduct yourself directly effects your fellow students and vice versa. It is very important to keep darkroom equipment and finishing areas separate from chemicals hence designated dry and wet areas. Different chemicals have different ways they are handled and disposed of, and these are clearly outlined on signs in each area.

The following points are a guide to basic darkroom safety and etiquette. To use these facilities you must adhere to these safety guidelines and always leave the darkrooms clean and orderly.

- \_Never leave equipment unattended.
- \_Know the locations of all exits, emergency eye and body wash stations, fire extinguishers, and emergency spill kits. A first aid kit is available in the cage.
- \_Wear nitrile gloves, chemical aprons, and safety goggles when using hazardous materials.
- \_Nitrile gloves are recommended for film processing and printing.

- \_Tong use is mandatory for printing. Be sure that you are using the properly labeled tongs for each tray.
- \_Avoid splashing or spilling chemicals. Immediately wipe up any spills, splashes or dribbles. Chemicals dry into a powder and become airborne, contaminating all areas of the darkroom and your lungs!
- \_Do not ever leave chemicals out. Everything must be put away either returned to a container if reusable or properly disposed of.
- The following are to never be poured down the drain and have specific waste collection containers: used fixer, toners, bleaches, and all developers other than the basic Sprint developer.
- \_Follow all prescribed rules for the labeling of hazardous materials for disposal and stock. White labels are for open chemistry in use and in storage. Yellow labels are for disposal.
- \_Always use a funnel when pouring chemistry into containers. Never leave the funnel in the container. Always keep containers closed, and do not fill all the way up to the top.
- \_Rinse all lab ware and trays before and after use with hot water. Return items to their proper place, and invert to dry.
- \_When printing always use a gold viewing tray to transport wet prints, and avoid dripping on the floors.
- \_Never place trays or chemistry on enlarger stations or on dry areas. Dry areas include enlarger stations, drying racks, green wash tubs, cutting areas, finishing areas, light tables, and designated work tables.
- \_Never place darkroom equipment, paper, negatives, or personal belongings on wet areas. Wet areas include the entire film room, light blue tables, sinks, and anywhere chemistry is used.
- \_Keep the darkroom uncluttered to avoid tripping hazards in the dark.

### 3. Links

<http://www.ehs.ufl.edu/HMM/photo.htm>

<http://www.tucsonaz.gov/arthazards/photo1.html>

<http://www.ci.tucson.az.us/arthazards/photo2.html>

<http://ufphotorulez.blogspot.com>

### 4. Area Rules

All users of the studio classrooms are expected to follow studio area rules at all times. If you have any questions, ask your instructor.

- \_Follow all SA+AH Health and Safety handbook guidelines (the handbook should be reviewed by your instructor and can be found at: [www.arts.ufl.edu/art/healthandsafety](http://www.arts.ufl.edu/art/healthandsafety))
- \_Follow the SA+AH Satellite Waste Management Chart in the classroom and other health & safety guidelines posted for your media.
- \_In case of emergency, call campus police at 392-1111
- \_File an incident report (forms may be found in the SAAH H&S handbook, the SAAH faculty handbook and in the main office.) Turn completed forms into the SAAH Director of Operations within 48 hours of the event.
- \_Alcohol is forbidden in studios
- \_Follow the posted SA&AH Satellite Waste Management Chart for the photo area. Keep these areas clean and organized.
- \_READ AND OBEY ALL SIGNS POSTED IN THE PHOTO AREA AND ON THE WEBSITE – <http://ufphotorulez.blogspot.com>



- \_There is absolutely no food or drink allowed in the darkroom at anytime.
- \_You must check in with a lab monitor to use any of the facilities.
- \_You must have a valid id card in order use the darkroom, lighting studio, and computer lab.
- \_Lab use is restricted to students currently enrolled in a photography class who have had orientation. Darkroom monitors will have a list of students currently allowed to use facilities.
- \_Equipment checked out must be returned in the same condition as when it was checked out.
- \_Your class and experience level determine the level of your lab privileges and access to certain equipment and processes.
- \_You must have a towel if you are in the darkroom.
- \_Be mindful and respectful of all darkroom rules and procedures, designated wet and dry areas, and use properly labeled equipment appropriately.
- \_You must handle and dispose of all chemicals properly by following all SA&AH guidelines, and house rules. Do not leave chemistry out or open. Clean up all spills and drips immediately.
- \_If you cross contaminate chemistry or an area, please tell a lab monitor immediately.
- \_If you do not know how to use a piece of equipment, or are unsure of proper procedures please ask someone.
- \_If something breaks, please tell a lab monitor immediately.
- \_You must clean up after yourself. Throw away all trash, wipe up all spills, squeegee sinks, and put away all equipment used.
- \_You must leave enough time at the end of open lab or class time to properly finish and clean up.
- \_Follow the **SA+AH CONTAINER POLICY** (see policy below)

*There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose.*

**White:**

All new and or used product in containers (hazardous or what might be perceived as hazardous - i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

**Yellow:**

WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE.

**All containers** must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up.

- Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top).
- 5 gallon jugs must have a yellow hazardous waste label on the outside.
- Fibrous containers must have a yellow hazardous waste label on the outside (top).
- Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%.

Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area, this is located on the SWMA sign posted at the sink or at the

Waste Management Area.

- \_**Failure to comply with any of these rules will result in expulsion from the darkroom.**

## **TENTATIVE TOPICAL COURSE OUTLINE SUMMER 2015**

### **WEEK 1 – BASIC CAMERA OPERATIONS + TECHNIQUES // SERIES + SEQUENCE**

- 29 JUN Intro to class, Health and Safety Orientation, In-Class Reading Assignment I
- 30 JUN **Demo**: operating and shooting with manual SLR 35 mm Camera, Photo Exercise I, Intro Project I
- 1 JUL Artist Presentation, Reading I Discussion
- 2 JUL **Demo**: developing film, Basic Camera Techniques 1: Composition, Lighting

### **WEEK 2 – PRINTING // THE MONTAGE OF THE FILMIC AND PHOTOGRAPHIC**

- 6 JUL **Demo**: Printing in the Darkroom, Reading Assignment II
- 7 JUL In-Class Lab Day
- 8 JUL Artist Presentation, Reading II Seminar
- 9 JUL Critique Project I

### **WEEK 3 // IMAGE + TEXT IN ART, MEDIA, ADVERTISING**

- 13 JUL Intro Project II, Reading III Assignment, Basic Camera Techniques II:
- 14 JUL In-Class Lab Day
- 15 JUL Artist Presentation, Reading III Seminar
- 16 JUL Critiquing Contemporary Photographs, **Demo**: Finishing techniques

### **WEEK 4 // NARRATIVE, NON-NARRATIVE + EXPERIMENTAL STRATEGIES**

- 20 JUL Reading Assignment IV
- 21 JUL In-Class Lab Day
- 22 JUL Artist Presentation, Reading IV Seminar
- 23 JUL Critique Project II

### **WEEK 5 // INSTALLTION + PHOTOGRAPHY**

- 27 JUL Reading Assignment V
- 28 JUL In-Class Lab Day
- 29 JUL Artist Presentation, Reading V Seminar
- 30 JUL Film Screening:

### **WEEK 6 // PHOTOGRAPHY + CONCEPTUAL ART**

- 3 AUG Reading Assignment VI
- 4 AUG In-Class Lab Day
- 5 AUG Artist Presentation, Reading VI Seminar
- 6 AUG Final Critique Project III