SART9102
Lens and Studio Craft

Term T1, 2019

Course Information

Units of Credit: 6

Course Overview

Course Description

In this course you will begin to explore the expressive potential of lens-based practices and develop basic practical understandings of analogue, digital and video cameras. You will be introduced to the foundational techniques in working with different camera technologies to produce studio outcomes utilising both operational possibilities and restrictions of the chosen technology. You will be expected to undertake training in the Health and Safety aspects of studio work and comply with relevant requirements as part of developing a professional approach to practice. This course covers camera operation, lighting equipment and the physical properties of film and video in the context of contemporary fine art practices. You will be encouraged to situate your own work in relation to historical precedents and the continually evolving critical debate around lens based practices. This course froms part of the Temporal and Spatial Practices studio focus. This studio is intended to develop or consolidate technical skills and expand your capacity in constructed or directorial modes of image making across photography, video and other temporal and spatial practices.

Course Learning Outcomes

On completion of this course, the student should be able to:

1. Identify and apply basic techniques and principles associated with lens-based forms of image capture and lighting.
2. Develop safe, professional and sustainable studio work processes using the creative controls of a DSLR camera in a variety of lighting situations.
3. Identify the conceptual potential of light as a creative tool in relation to contemporary lens-based practices.

Teaching and Learning in this Course

This courses uses a variety of teaching approaches:

Blended/online

- Review - assessment tool
- Moodle - learning management system

Lectures

Lectures on topic areas will introduce practices of relevant artists that underpin set projects in order for students to develop an understanding of contemporary practice. A list of artists are supplied in the reference material to guide students in the development of appropriate contextual and theoretical research. Students are advised against using general internet searches for find artist examples and should only use the list of artists provided.

Tutorials

Tutorials facilitate student centred learning where students become actively engaged in the learning process and become more responsible and active in planning their learning. Group and individual tutorials create a platform for students to consider their methodology, practice and process inspired by other artists and art theorists/critics relevant to their individual areas of research and the creative work that is being developed as part of the course. Attention is given to each student as they are guided through the creative process where the nuances of their individual works are resolved with the lecturer.

Studio

This course takes place in a professionally equipped studio environment in which students are provided with a working knowledge of analogue, digital cameras and their potential for image capture. Students are required to undertake and complete one planned shoot per week in the studio. Evidence of studio experimentation, as well as contextual and theoretical research, must be undertaken by each student in the form of a visual journal. Students are required to uploaded excerpts of their working process from their journal to the class Moodle Blog weekly.

Assessment

	TITLE	WEIGHTING	ASSESSMENT TYPE
Assessment Task 1	From darkness to light	40%	Art Studio Work
Assessment Task 2	Disposition of light	60%	Art Studio Work

References for this Course

Artists:

Carole Conde and Karl Beveridge, Christine Cornish, Bernard Faucon, Cherine Fahd, Anne Ferran, Yasumasa Morimura, Jacky Redgate, Don Rodan, Cindy Sherman, Sandy Skoglud, Robyn Stacey, Christian Thompson, Jeff Wall, Boyd Webb, Anne Zahalka

Books:

Beckman, Karen and Jean Ma (ed.). Still Moving: Between Cinema and Photography, Duke University Press, 2008

Bruce Barnbaum, The Art of Photography: An Approach to Personal Expression, Rocky nook, Santa Barbra, 2010

Bright, Deborah, The Passionate Camera: Photography and Bodies of Desire, Routledge, New York and London 1998

Cotton, Charlotte, The Photograph as Contemporary Art (World of Art), Thames & Hudson, 2004.

Crewdson, Gregory. 2002, Twilight, Harry N. Abrams

Crombie, Isobel and Susan Van Wyk. 2002 Second Sight: Australian Photography in the National Gallery of Victoria, National Gallery of Victoria, Melbourne

Evans, Jessica & Hall, Stuart, eds., Visual Culture—The Reader, Sage Publications, London, 1999

Fried, Michael. 2008, Why Photography Matters As Art As Never Before, Yale University Press, New Haven and London

French, Blair, Twelve Australian photo artists, Piper Press, Annandale, c2009

Frampton, Hollis. Circles of Confusion: Film, Photography, Video: Texts 1968-1980, Rochester, NY: Visual Studies Workshop Press, 1983.

Green, David and Lowrey, Joane (eds). Stillness and Time: Photography and the Moving Image, Brighton:

Photoforum and Photoworks, 2006.

Mulvey, Laura. Death 24x a Second: Stillness and the Moving Image, London: Reaktion Books, 2005.harp, Jörg Heiser,

Petro, Patrice (ed.). Fugitive Images: From Photography to Video, Bloomington: Indiana University Press,1995.

Sharp Jörg Heiser, Amanda, Doug Aitken, London : Phaidon

Sontag, Susan, On Photography, Picador New York, , 2001

Spielmann, Yvonne. Video : the reflexive medium, English ed.. Cambridge, Mass. : MIT Press c2008

Villasenor, Maria-Christina, Moving Pictures: Contemporary Photography and Video from the Guggenheim Collection, Guggenheim Museum, 2003

Wells, Liz. (Ed.), Photography: A Critical Introduction, Routledge, New York and London, 1997

Wombell, Paul (Ed.). Photovideo: Photography in the age of the computer, Rivers Oram Press, London, 1991

Technical:

Alan Hess, Night and Low-Light Photography, John Wiely Press, Indianapolis IN, 2012.

Child, John, Photographic Lighting: Essential Skills, Focal, Oxford, 1999

Horenstein, Henry, Beyond Basic Photography—A Technical Manual, Little, Brown and Company, Boston, Toronto, London, 1983

Hunter, Fil etal, Light Science and Magic: An Introduction to Photographic Lighting, Focal Press; 1997

Ibarionex Perello, Chasing the light: improving your photography with available light, New riders, Berkeley CA, 2011

Krist, Bob, Secrets of lighting on location: a photographer's guide to professional lighting techniques, Amphoto Books, New York, 1996

Montizambert, Dave, Creative lighting techniques for studio photographers, Amherst Media, Buffalo, New York, Turnaround, London, 2000

Photomedia Technical Manual, School of Art, College of Fine Arts, The University of New South Wales

Photographic Lighting, Focal Press, 2011

Journals:

Art & Australia

Art Monthly (Australia & UK)

Aperture

Artforum

Bidoun

Broadsheet

Cabinet

Contemporary

Eyeline

Flash Art

Frieze

Parachute

Parkett

Photofile

Bookshops:

Ariel

Berkelouw

Gleebooks

Published Art