

## **Foundation Seminar**

Tuesday E11b 1-4  
Spring 2001

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### **Course Summary:**

Through looking at the work of artists and photographers, we'll talk about issues in photographic production. What is the relationship between photographic representation and the physical world? Is there photographic truth? Do photographs constitute "a universal language?" Is photographic meaning contingent on information exterior to the frame? How do museums, archives and other institutions influence our reading of photographs?

### **Course Format:**

Weekly slide presentations, lectures, discussion and related reading assignments.

### **Requirements:**

1. Attendance of class sessions
2. Active participation in discussions
3. Successful completion of assignments

### **Grading:**

Reading Assignments 20%  
Class Participation and Attendance 40%  
Final paper 40%

**HP** = exceptional engagement in written assignments as well as original, well considered participation in class discussions

**P** = adequate completion of assignments and average participation in discussions (cruising)

**NP** = total loss

### **Attendance**

You are expected to attend every class session

### **Assignments:**

#### **Response assignments:**

As assigned but you can expect:

- 1 - One page response on xeroxed handouts - due the following class.
- 2 - One page response to visiting artists - 5 over the course of the semester - due week after lecture.
- 3 - And the occasional paper on a video, exhibition etc.

#### **Final presentations and paper:**

Curate a 3-5 person photography exhibition.

2 parts:

Written presentation (1st draft due approximately 3 weeks prior to presentations): Include a curator's statement (2 pages), brief summaries of the work of each artist (1 page each), bibliography, xeroxed examples of work and potential installation diagram (I'll provide a floor plan).

Class presentation (2 class sessions toward end of semester): Show slides of the works in your show, discuss your concept and be prepared to answer questions (15 minutes).

### **Cindy's big rules:**

**All written assignments are to be typed, double spaced, approximately 250 words per page (10 or 12 pt. type).**

**Late finals are subject to an automatic "NP".**

**Plagiarism is grounds for an automatic "NP".**

## **Foundation Seminar**

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**Class Schedule** (rough guide only - subject to major change as other opportunities present themselves)

### Week 1: February 6

Introductions/Financial Aid Seminar

Begin reading textbook: "Criticizing Photographs"

Complete two chapters per week.

### Week 2: February 12

Show and tell -

1 - Bring in a work of your own

2 - Bring in one example of an artwork made since 1960 that you think is great

(in whatever form possible: slide, book etc.). Know the name of the artist, the date, the medium etc. Tell us why it's great (more in depth than "because i like it"). Think about the criticism examples in the Barret book.

### Week 3: February 19

Historical Overview

Reading: "Judgment Seat of Photography"

### Week 4: February 26

"New Objectivity" and contemporary German photography (Gursky, Ruff)

### Week 5: March 6

Pictures and appropriation

Reading: TBA

### Week 6: March 13

Reviews - no class

### **Week 7: March 20**

**First drafts of final due start of class/meetings**

### Week 8: March 27

Break

### Week 9: April 3rd

Staged images: Gregory Crewdson, Sharon Lockhart, Jeff Wall

Reading: TBA

### Week 10: April 10

CB out of town -

Guest speaker: Photoconceptualism

### Week 11: April 17

Films: Harun Farocki

### **Week 12: April 24**

**Final Presentations**

### **Week 13: May 1**

**Final Presentations**

### Week 14: May 7

Show prep

### Week 12: May 15

Party!