

VIS164: Photographic Strategies

Tuesday-Thursday, 3:30-6:20, Mandeville B-113

Cindy Bernard, Professor

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Office hours: Thursdays, 1-2pm and by appointment

Objectives:

We'll examine the practical and theoretical issues of the camera as a machine for making art. Students will experiment with different strategies employed in the production of photo based contemporary art such as seriality, repetition, appropriation, simulation, quotation, performance of objects, others and the self. Presentation and analytical skills are developed through group crits and discussion. Readings cover issues in contemporary art with an emphasis on ideas relevant to photography.

Course Format:

Lecture, discussion and critique of assignments

Requirements:

Attendance of lectures and sections

Active participation in discussions and critiques

Successful completion of assignments

Grading:

Class participation, individual effort and development over the course of the semester: 30 points

Assignment 1: 15 points

Assignment 2: 15 points

Assignment 3: 15 points

Assignment 4: 25 points

A = exceptional engagement in assignments as well as original, well considered participation in class discussions and crits

B = thoughtful completion of assignments and active participation in class discussions

C = adequate completion of assignments and average participation in discussions

D = lack of thought and effort evident in discussions and assignments, poor work

F = total loss

Late assignment and crit attendance: automatic drop of one grade level on assignment.

An assignment is late if not ready for presentation at the beginning of class on due date (the first day of crit for any assignment). When crits last more than a single session, failure to attend **both crits** is equivalent to a late assignment.

Attendance

You are expected to attend every class session and section

3 unexcused absences = F

3 "tardys" = 1 absence

Assignments:

There will be 4 assignments. The first three assignments are exercises that give you the opportunity to experiment with different strategies common in contemporary photo based practice. For the fourth assignment you will elaborate on the earlier work to turn in a completed portfolio of 10-15 prints.

VIS164: Photographic Strategies

Cindy Bernard, Professor
Page 2

Class Schedule

(non-crit classes subject to change as the quarter progresses)

Week 1: January 10th/January 12th

Tuesday: Introductions/Influences
Thursday: Look at prior work

Reading: Sekula, Allan, *The Body and the Archive* (1986/89), **The Contest of Meaning**, pp. 342-389

Week 2: January 17th/January 19th

Tuesday: New Objectivity – Archives/Typologies/Seriality/Repetition
Thursday: Look at prior work

Week 3: January 24th/January 26th

Tuesday: Photography and conceptual practices
Thursday: Rethinking Representation – Simulation/Pastiche/Quotation/Appropriation (1)

Reading: Wall, Jeff, *Marks of Indifference: Aspects of Photography In or As Conceptual Art* (1996), **Reconsidering the Object of Art: 1965-1975**, pp. 246-267
Solomon-Godeau, Abigail, *Photography After Art Photography* (1984), **Photography at the Dock**, pp 103-123

Week 4: January 31st/February 2

Tuesday: Assignment 1 crit
Thursday: Assignment 1 crit

Week 5: February 7/February 9th

Tuesday: Rethinking Representation – Simulation/Pastiche/Quotation/Appropriation (2)
Thursday: Performance of the object/self/others (1)

Reading: TBD

Week 6: February 14th/February 16th

Tuesday: Performance of the object/self/others (2)
Thursday: Assignment 2 Crit

Week 7: February 21th/February 23rd

Tuesday: Assignment 2 Crit
Thursday: TBD

Reading: TBD

Week 8: February 28th/March 2nd

Tuesday: Assignment 3 Crit
Thursday: Assignment 3 Crit

Week 9: March 7th/March 9th

Tuesday: Individual Meetings
Thursday: Expanded practices

Reading: Baker, George, *Photography's Expanded Field* (2005), **October 114**, pp. 120-40

VIS164: Photographic Strategies

Cindy Bernard, Professor

Page 3

Week 10: March 14th/March 16th

Tuesday: Assignment 4 Crit

Thursday: Assignment 4 Crit

Final: pick up portfolio and party!

Assignments:

Please note that these strategies are fluid - for instance the early film stills of Cindy Sherman are a **typology** of female stereotypes as well as **pastiche** of women characters in film **performed** by the artist for the camera. Further details and examples will be provided in lectures.

Assignment 1: Due Week 4

Archives/Typologies/Seriality/Repetition

Choose one/Turn in 5 prints

Assignment 2: Due Week 6

Simulation/Pastiche/Quotation/Appropriation

Choose one/Turn in 3-5 prints

Assignment 3: Due Week 8

Performance of the object/self/others

Choose one/Turn in 3-5 prints

For assignments 1-3 – Have fun with this and knock the prints out. The prints should of sufficient quality and scale to convey your ideas but they don't need to be technically perfect.

Assignment 4: Due Week 10

Take the work you produced in one of the first 3 assignments and elaborate on the ideas to make a portfolio of 10-15 finished prints.