

“Art is either plagiarism or revolution.”  
Paul Gauguin

“Die knowing something. You are not here long.”  
Walker Evans

“No ideas but in things.”  
William Carlos Williams

Basic Photography 2  
Lightroom/ Digital Photo  
PHO 112-001  
MW 9:30-12:20  
Professor Vaughn Wascovich  
o/ J223  
h/ Tues/Thurs 12-2 by appointment  
p/ 903-886-5234  
e/ [vaughn\\_wascovich@tamu-commerce.edu](mailto:vaughn_wascovich@tamu-commerce.edu)

**Description:**

Basic Photography 2 is an intensive semester-long class in which you will expand upon your knowledge of photography gained in previous classes. You will continue to learn to think outside the box and breakdown any preconceived notions of what art / photography might be. This semester we will begin to explore digital photography and learning the basics of Lightroom software. We will also work in ways that extend our ability to see and think, and apply that ability to our work and our life.

Hopefully in this class you will begin to understand the great relationship of photography to art and life and to understand that art has a value not merely because you can create beautiful things, but because it affects who you are as a person and your relationship to the world. Further, photography can be an outlet for you as a practicing artist and as a whole, complete person.

We will concentrate on the fundamentals of digital photography with an emphasis on craft, but we will also be exposed to the most contemporary concerns of the medium from critical and theoretical perspectives.

**What's Expected of You, Generally:**

Energy and enthusiasm in this class are vitally important, as is attendance. Please be prepared to share your experiences and ideas with the class. This should be a fun learning experience that's like a party, but you've got to bring something to share. Influences for your photography can come from anywhere; music, nature, writing, philosophy, personal experiences, etc.

Work and participate actively and steadily.

**Requirements, Specifically:**

Workload per week outside of class, approximately 10 hours per week. We'll be dividing much of our class time between lectures, demos and discussion. We'll also be using it to work on the images that you shoot and the assignments from our book or on-line videos. You will need to spend time working outside of class either shooting assignments, reading or working in the lab. Please don't wait until the last minute to complete your assignment, as we have few printers and they fill up very fast.

Final portfolio. Your final portfolio will consist of a three ring binder for all your technical assignments and required reading / writing assignments. You will also have a portfolio of images from your creative assignments that should be presented in a professional manner. Please provide me with a CD of completed work as well. The prints for the final portfolio should be the best that you can make them, and be properly matted and presented.

**Grades:**

Grades are based on weekly assignments and their quality, an extended project of your choice presented at final critique, technical assignments, and class participation. You will be graded on participation, attendance, and presentation every week. (65% of grade.) You will develop a final portfolio based on your weekly projects, to be turned in the final week of class (35% of grade.)

Please make an appointment to see me during the fifth and tenth week of the semester, so that we can individually go over your grades and your progress in the class. Photography projects, print binders and final portfolios are graded based on a number of criteria. Is the work turned in on time? Does it solve the problem posed by the instructor? Is the work well-crafted (are there spots or dust on the prints, are the borders even? Is the print contrast correct?) Remember, neatness counts! In addition to craft, excellent work is content driven; that is, the print goes beyond being pretty and well crafted. **Excellent work is about something!**

The "A" student will have attended all classes and participated (in a meaningful and relevant way) in the class discussions. They will turn projects in on time, and those projects will be clearly superior to the majority of those presented. Often the excellent student will do more than asked and may raise questions that challenge not only the students but also the instructor. Please do not tell me that you deserve an "A" because you did all the assignments. "Doing the assignments" is the price of admission, not the guarantee of an "A". Earning an "A" means that you did the assignments, and that you did them exceptionally well.

The "C" student will attend most of the classes and turn in a significant number (or even all!) of assignments on time. The work from the average student will look pretty much like the majority of work turned in; in other words it will look average. Average students contribute to class discussions, but may not do so consistently and/or with the same insight as the excellent student. Please remember that the grade you receive is the grade you earn, not the grade that the instructor "gives" you.

**Attendance:**

Please do not miss this class. **If you miss three classes you will be docked one letter grade, and if you miss four classes you will be automatically dropped from the class.**

**Text:**

The nature of new software is such that it is nearly impossible to find academic textbooks that are up to date. This is certainly true with this class and Lightroom in particular. So the text required for this class isn't a text at all. Instead I'd like you to purchase a subscription to Lynda.com, an online subscription service. It's a valuable resource and in my opinion is one of the best ways to learn a number of new software programs, including Lightroom, Bridge and Photoshop. Along with supplemental readings from other sources, this will be our primary text for this class. Also, please make use of the suggested bibliography that I have provided. And finally, we will continue reading current events from the New York Times as well as other sources. If you haven't already done so, you should apply for a free online subscription.  
<http://www.nytimes.com/>

**Required Equipment and Materials:**

For this class you're going to be shooting with a digital camera. I highly recommend that you purchase a SLR rather than a point and shoot for a number of reasons which i'll discuss in class. My personal recommendation is tat you purchase the Canon Rebel. I would also recommend that you not buy the zoom lens that they sell as a kit. Instead, for 75 bucks you can buy a much faster and much sharper prime lens, the 50mm 1.8. you can check out cameras at dpreview.com. And remember when buying a camera online, if it sounds too good to be true, it most likely is!

In addition to the camera and lens, you'll need memory cards for your camera- these are pretty cheap, i'd recommend that you get at least 1-2 two gig cards. You'll also need a card reader. They're 20 bucks or less.

A tripod is never a bad investment unless you buy a cheap one. The best inexpensive tripod that i'm aware of is called a Tilt-All. About 100 bucks. Once you win the lottery you can buy the best tripod system made, and that's Gitzo. We do have tripods available in check-out though, so if you're tight for cash, borrowing is always a good way to go!

You're going to need printing paper. We'll discuss priners and paper in class, so don't purchase any until we talk about it. Also, you'll need matt board and a presentation box for your finals.

**Shooting Assignments:**

We'll be shooting digital for this class. For each assignment you should take at least one hundred images. From these, you should process and prepare at least fifteen images for your final presentation.

For each shooting assignment, you're required to do several steps. The first is to research other photographers who have done similar assignments. This can be online or from the library. Second, depending on the assignment, i'd like you to either turn in sketches of your ideas or do a preliminary shoot that you turn in for critique. From here

you can get new ideas before you present your final photographs. You can also always submit new and or additional work to improve your grade!

The shooting assignments for this class include:

Portraits of Strangers

Self-Portraits

48 Hour Assignment

ABC's

Spring Break!

Where Do I Live, Who Am I, What Am I Here For?

Final Project

**Field Trips:** I am going to schedule two shooting field trips through out the semester, including hopefully a short camping trip to Cooper Lake depending on the class interest. Additionally, there are two very important and very different exhibitions that will be at the Fort Worth Modern and the Dallas Museum of Art. It will be a requirement of the class that you attend and write a small review of each of these exhibitions. Finally, depending on the interest of the class, we may have a Reading Day... yes, please ask me...

**Academic Honesty:**

Academic honesty is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards academic dishonesty as an extremely serious matter, with serious consequences that range from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting or collaboration, consult the course instructor.

**ADA:**

Students with physical or learning disabilities should notify me after the first class session (privately, if desired). They should also be registered with MACH III. I will be happy to make whatever arrangements necessary to insure your success and comfort in this class.

**Questionnaire:**

Please take some time to fill out this questionnaire and return it to me. We'll discuss our answers in class.

1. Name, phone #, and e-mail:

2. What's your major? What year will you graduate?

3. Why did you choose a photography class (or photography as a major), and what do you hope to learn from school in general and this class specifically?

4. What are your goals after graduation? Please list your goals in reverse order, starting five years out, then three, two, one, and six months.

5. What artists, musicians, photographers, writers, movies, books have influenced you/your work?
6. Where do you get information about current national and international events?
7. Are there any important websites that you are referencing for art/photo competitions and/or information?
8. What museums and/or galleries have you been to in the past year?
9. Have you had any photo projects and/ or training in the past?
10. What is the value of art for the artist?
11. What is the value of art for the audience?
12. Is photography a vocation or an avocation?
13. What is your passion?
14. What are you afraid of? What makes you uncomfortable?

I have read the syllabus and understand what is expected of me in this course. I understand and agree to the attendance policy. I have had a chance to ask questions about the syllabus, and have had my concerns addressed.

I understand the grading policy and that my grades should be discussed in private with the professor. I understand that no grades will be posted in public and that all grade inquiries must be made in person, not via telephone or email.

I further warrant that all images will be created by me this semester expressly for this class and will not be used in other classes without instructor permission.

Print Name Here\_\_\_\_\_

Signature Here\_\_\_\_\_ Date\_\_\_\_\_

**Calendar:**

**January**

5 - February 9, 2008. PDNB.

Texas Bauhaus: Carlotta Corpron, Ida Lansky, Barbara Maples. You'll get extra credit for attending this show and writing a small review of it.

**14-** introductions, first project description, questionnaire, camera and class overview.

**16-** questionnaire responses, goal setting. photo history images. Review camera controls: shooting digital. ISO test. Cameras. RAW vs JPG. Lenses. First shooting assignment: portraits of strangers! Second shooting assignment: self-portraits! Please watch the Lynda.com videos on Lightroom, the introduction as well as chapters 1-3.

**19-** Saturday, 11 a.m. Lecture:  
The Enigma of Timothy H. O'Sullivan  
Robin Kelsey, John L. Loeb associate professor of the humanities, Harvard University  
Kelsey will share his insights on some of the extraordinary and intriguing photographs  
that O'Sullivan created during his two surveys of the American West.  
Reservations are required; seating is limited. Please call 817.989.5057 by January 16 to  
register. You'll get extra credit for attending this show and writing a small review of it.

**21-** MLK holiday. Use this time to photograph!  
**23-** Introduction to Lightroom. Review the introduction, chapters 1-3. Please watch  
chapters 4-6 for Monday.

**28-** Portraits of Strangers due. Self-portraits due! We'll review these in class  
electronically. Third Shooting Assignment: 48 hours. Review chapters 4-6 in class.  
Assignment: Please watch chapter 7-9.  
**30-** Review chapter 7-9, work day in class to import and develop images in Lightroom.  
Please watch chapters 10-11.

## **February**

**4-** Review chapters 10-11. Assignment: Please watch chapters 12-13.  
**6-** Review chapters 12-13 in class. Please watch chapters 14, 16 and 17 and be  
prepared to discuss them on Feb. 18. (we're skipping the section on printing for now...)

**10–May 18, 2008. Dallas Museum of Art. J. M. W. Turner-**  
This will be the largest and most comprehensive retrospective ever presented in the  
United States of the career of J. M. W. Turner (1775–1851), one of the greatest  
landscape painters in the history of art. The exhibition of approximately 140 works,  
divided almost evenly between oils and works on paper, will include masterworks  
representing his extensive range of subjects—seascapes, topographical views,  
historical events, mythology, modern life, and scenes from his own fertile imagination.  
Many of these works have never been shown in the United States. **You are required to  
see this exhibition and write a 1-2 page review of it.**

**11-** one-on-one meetings. Your first three shooting assignments are due at this time.  
**13-** one-on-one meetings

**18-** Review chapters 14, 16 and 17. Create a web gallery in class. Discuss websites,  
hosting and ftp's. Review 48 hour assignment. Shooting assignment: ABC's.  
**20-** Please watch chapters 15 and 17.

**24- MARTIN PURYEAR- February 24–May 18, 2008**  
The Modern Art Museum of Fort Worth presents a major exhibition of the sculpture of  
the acclaimed American artist Martin Puryear (b.1941) organized by The Museum of  
Modern Art, New York. The retrospective features approximately forty-five sculptures,  
following the development of Puryear's artistic career over the last thirty years. **You are  
required to see this exhibition and write a 1-2 page review of it.**

**25-** Printing. Review chapters 15, 17. Review and demo printing.

**27-** Printing, continued. Please read chapters 1-5 of Lynda.com Photoshop Lightroom 1.1 New Features.

28- Thursday, 6 p.m.

Gallery Talk- Pictures from Potatoes: The Story of Autochrome

Sylvie Pénichon, conservator of photographs, Amon Carter Museum

Retrace the fascinating invention of autochrome, the first commercially viable color photographic process, introduced a hundred years ago, and learn how the aesthetic of the image is directly related to the process' technological limitations.

### **March**

**3-** This week we'll review essential changes to Lightroom as described in the videos.

**5-** Lab day. Changes, etc. Crit: ABC's.

**10-** We'll use this week to resolve any issues that you might have regarding the use of Lightroom. Also, you are required to print at least six images from the shooting assignments and turn them in before break.

**12-** Lab Day. Shooting assignment: Spring Break!

17- Spring Break!

19- Spring Break!

**24-** Work on Family and Friends assignment in class. Shooting Assignment: Where Do I Live, Who Am I, What Am I Here For?

**26-** Crit: Family and Friends.

29- Saturday, 11 a.m. Lecture- Fort Worth: How Cowtown Became a Center for Art in the West. Dave Hickey, Schaeffer professor of modern letters, University of Nevada, Las Vegas. In conjunction with Intimate Modernism: Fort Worth Circle Artists in the 1940s, nationally renowned art critic Dave Hickey will explore the Fort Worth art world during that time and how it intersected with what was happening in the western United States. Reservations are required; seating is limited. Please call 817.989.5057 by March 26 to register. You'll get extra credit for attending this show and writing a small review of it.

**31-** One-on-one Meetings.

### **April**

**2-** One-on-one Meetings.

**7-** Discuss shooting assignment in class. Review research for shooting assignment.

**9-** Shooting Day. Attendance optional.

**14-** Location Shooting Day.

**16-** Reading Day.

**21-** Lab Day.

**23-** Lab Day.

**28-** final presentations

**30-** final presentations, portfolios due

## **May**

5- finals week. Final one-on-one meetings to discuss issues with the class, your grade, etc.

7- finals week

10- commencement

## **Bibliography:**

The following books, artists and photographers have been influential for me, and are recommended readings for a basic introduction to understanding photography and life. It is by no means complete; rather it is a personal selection of readings that may inspire you to greatness.

Every time I look at this I think “Boy, this is out of date.” It is of course, and can’t help but be. There will always be new artists, new photographers and new books that vie for your attention. But this is a great core, a good beginning. Happy reading.

### Photographers

Robert Frank- The Americans, Lines of my Hands, Moving Out.

Walker Evans- The Hungry Eye, First and Last, Let Us Now Praise Famous Men.

Alfred Stieglitz- An American Seer, A Portrait of Georgia O’Keefe.

Paul Strand- the World on My Doorstep, La France de Profil, Sixty Years of Photographs, Essays on His Life and Work.

Jan Groover- the Modernist Still Life Photographed.

Nan Goldin- Couples and Lonliness, Desire by Numbers.

Emmet Gowin- Changing the Earth, Photographs

Harry Callahan- Harry Callahan -Sarah Greenough (Contributor), National Gallery of Art

Josef Sudek- El Silenci De Les Coses, Pigment Prints.

Robert Adams- From the Missouri West, To Make It Home, The New West, Summer Nights, Eden, California. Views of the Los Angeles Basin 1978-1983. Pine Valley, Turning Back.

Richard Long- Circles, Cycles, Mud, Stone, Mountains and Waters, From time to Time.

Hamish Fulton- Selected Walks 1969-1989.

Irving Penn- Passage, Still Life. Photographs 1938-2000, Irving Penn Regards the Work of Issey Miyake.

Ray Metzger-

Aaron Rose- Photographs.

Lee Friedlander- Factory Valleys, Flowers and Trees, Self-Portraits, Little Screens. Stems, Staglieno, In Response to Place. Photographs From the Nature Conservancy's Last Great Places.

Dieter Appelt-

Frederick Sommer- All Children are Ambassadors, Cut-Paper, Sommer Words/Images.

Eugene Atget- The Work of Eugene Atget.

John Gossage- The Things Animals Care About, And, The Pond, Hey Fuckface.

Edward Weston- EW his Life, The Flame of Recognition, Forms of Passion.

Sally Mann- Immediate Family.

Paul Caponigro- PC Masterworks From Forty Years, The Wise Silence.

The Stern Twins- Attracted to Light

David Plowden- Imprints, Commonplace, Small Town America, The Hand of Man on America.

Terry Evans- Disarming the Prairie, The Inhabited Prairie.

Ralph Eugene Meatyard- REM: the Family Album of Lucybelle Crater and Other Figurative Photographs.

Bernd & Hilla Becher- Gas Tanks, Industrial Facades, Industrial Landscapes.

Wright Morris- Time Pieces. Word and Image, The Home Place.

Artists

Agnes Martin

Lucas Samaras

Francis Bacon

Phillip Guston

William Bailey

Edward Hopper

Balthus

Giorgio Morandi

Lucian Freud

Brice Marden

Andy Goldsworthy

Robert Ryman

Cy Twombly

Joseph Cornell

Joseph Beuys

Anselm Kiefer

Martin Puryear

Eva Hesse

Robert Irwin

Books

Art and Photography (Themes and Movements)  
by David Campany

Cultural Resistance Reader  
by Stephen Duncombe

The Death and Life of Great American Cities (Modern Library Series) by Jane Jacobs

The Photography Reader by Liz Wells

Unrepentant Ego: Self-Portraits of Lucas Samaras  
by Marla Prather

American Horizons : The Photographs of Art Sinsabaugh  
by Keith F. Davis

Rural Studio: Samuel Mockbee and an Architecture of Decency

by Andrea Oppenheimer Dean, Timothy Hursley

Samuel Mockbee and the Rural Studio: Community Architecture  
by Samuel Mockbee, David Moos, Gail Trechsel

Roth Time: The Art of Dieter Roth  
by Dieter Roth, Dirk Dobke, Theodora Vischer, Bernadette Walter

Real World Adobe Photoshop CS2 (Real World)  
by Bruce Fraser

Adventures With Pinhole and Home-Made Cameras: From Tin Cans to Precision Engineering  
by John Evans

Photography's Antiquarian Avant-Garde: The New Wave in Old Processes  
by Lyle Rexer

Philip Guston: Retrospective  
by Philip Guston, Michael Auping, Modern Art Museum of Fort Worth

Manufactured Landscapes: The Photographs of Edward Burtynsky  
by Lori Pauli

Good Deeds, Good Design: Community Service Through Architecture  
by Bryan Bell

The Photograph as Contemporary Art (World of Art)  
by Charlotte Cotton

Photobook, The: A History - Volume I  
by Gerry Badger, Martin Parr

The Contingent Object of Contemporary Art  
by Martha Buskirk  
Ready to bu  
Robert Adams- Why People Photograph, Beauty in Photography.

Jack Kerouac- On the Road, The Dharma Bums, Big Sur, Lonesome Traveler.

Edward Weston- The Daybooks.

John Szarkowski- Photography Until Now.

The Spiritual in Art / Abstract Painting 1890-1985.

Wassily Kandinsky- Concerning the Spiritual in Art.

Rosalind Krauss- Passages in Modern Sculpture.

Ansel Adams- Camera and Lens, The Negative, The Print.

Jerry Mander- Four Arguments for the Elimination of Television, In Absense of the Sacred.

Anything and everything by Lucy Lippard!

Susan Sontag- On Photography.

Robert Henri- The Art Spirit.

Roger Lipsey- An Art of Our Own / The Spiritual in 20th Century Art.

John Berger- About Looking, The Sense of Sight, Once in Europa, Our Faces, My Heart, brief as Photos.

Steven Covey- The Seven Habits of Highly Effective People.

John Gardner- On Moral Fiction.

Walker Evans and James Agee- Let Us Now Praise Famous Men.

Wendell Berry- Jayber Crow.

Peter Nichols- Sea Change.

Jim Harrison- The Road Home, Dalva.

Willa Cather- My Antonia, O Pioneers!, The Professors House.

How to Survive and Prosper As an Artist: Selling Yourself Without Selling Your Soul -  
Caroll Michels

Arte Povera (Themes and Movements)  
-Carolyn Christov-Bakargiev (Editor)

Minimalism (Themes and Movements)  
-James Sampson Meyer (Editor)

The Artist's Body (Themes and Movements)  
-Tracey Warr (Editor), et al

Land and Environmental Art (Themes and Movements)  
-Jeffrey Kastner (Editor), Brian Wallis (Editor)

Art and Feminism  
-Helena Reckitt (Editor), Peggy Phelan -- Original Publication Date: July 2001

Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings  
(California Studies in the History of Art ; 35)  
-Kristine Stiles (Editor), Peter Howard Selz (Editor)

Air Guitar: Essays on Art & Democracy  
-Dave Hickey

Ficciones  
-Jorge Luis Borges

The Poetry Home Repair Manual: Practical Advice for Beginning Poets  
-Ted Kooser

Nature Writers

Grassland: The History, Biology, Politics, and Promise of the American Prairie by  
Richard Manning

End of the Earth: Expeditions To South Georgia and Antarctica  
by Peter Matthiessen

Payne Hollow by Harian Hubbard

Shantyboat: A River Way of Life  
by Harlan Hubbard

Crimes Against Nature: How George W. Bush and His Corporate Pals Are Plundering  
the Country and Hijacking Our Democracy  
by Robert F. Kennedy Jr.

John McPhee- The Control of Nature, Annals of the Former World, Pine Barrens.

Edward Hoagland- Notes From the Century Before, Walking the Dead Diamond River,  
Balancing Acts: Essays.

Barry Lopez- Winter Count, Arctic Dreams, About This Life: Journeys on the Threshold  
of Memory, Crossing Open Ground.

Wendell Berry- Jayber Crow, Life is a Miracle, Another Turn of the Crank.

Farley Mowat- Never Cry Wolf, The Boat Who Wouldn't Float, Born Naked.

Edward Abbey- Desert Solitaire, The Monkey Wrench Gang, Fire on the Mountain.

Henry David Thoreau- Walden, Civil Disobedience, Walking.

Wallace Stegner- Crossing to Safety, All the Little Live Things, Angle of Repose.

Ian Frazier- Great Plains.

Musicians  
John Coltrane  
Bob Dylan  
Miles Davis  
Eric Dolphy  
Charlie Parker  
Hal Russell  
Charles Mingus  
Ken Vandermark  
John Zorn  
Andrew Hill  
Aarvo Part  
Eric Satie  
J.S. Bach  
Tom Waits  
Bill Evans  
Art Pepper  
Shostakovich  
Sonny Rollins  
Thelonious Monk  
Charles Lloyd

#### Websites

Of course there are thousands of photography websites...these are some of my favorites:

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

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

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

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

<http://www.mjt.org/>

<http://www.jnocoop.net/>

<http://www.aperture.org/>

<http://scponline.org/>

<http://www.grahamfoundation.org/>

<http://artdeadline.com/>

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

<http://www.fiftycrows.org/>

<http://www.mocp.org/>

<http://www.fantagraphics.com/artist/acme/acme.html>

<http://work.colum.edu/~matma/fireproof/fireproof.html>

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

[http://quimbys.com/default.php/cPath/64\\_55](http://quimbys.com/default.php/cPath/64_55)

<http://www.mocp.org/>

[http://www.hammergegallery.com/Artists/artist\\_list.htm](http://www.hammergegallery.com/Artists/artist_list.htm)

<http://www.eastmanhouse.org/>

Etc.

In addition to these, there are several important magazines and periodicals that are important to pay attention to:

The New York Review of Books

Art Forum

Flash Art

Aperture

Dialogue

Blind Spot

After Image

Eye Magazine

I.D.

Communication Arts

Finally, every Sunday spoil yourself and read The New York Times. The Times is available online, and it's free on campus. This is a great way to read the paper, and you don't have to get out of your pajamas...

Oh yeah. questions about cameras? Just ask. Or, you can research >

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

