

## COURSE CONTENT

<b>Course Code</b>	DP2008
<b>Course Title</b>	Experimental Photography
<b>Pre-requisites</b>	Nil
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

This course will introduce you to both contemporary and historical techniques and experimental aspects of the photographic medium. You will gain a repertoire and understanding of diverse techniques that yield interesting results. Many of these techniques can be achieved without access to darkrooms and even without using cameras. The emphasis in this class will be on creativity and experimentation.

### **Intended Learning Outcomes (ILO)**

By the end of the course, you should be able to:

1. Create photographic works using introduced chemistry and raw material-based techniques
2. Develop a workflow specific to your own artistic practice in response to one alternative photographic process or more
3. Apply a range of contact-printing and camera-less photography techniques to the production of an intended photographic series
4. Present, evaluate and reflect on the effectiveness of an alternative process photographic work that communicates a concept
5. Constructively discuss and critique alternative photographic processes, formats, techniques and media employed by peers

### **Course Content**

This module will introduce nine alternative photographic processes across the semester. Each week, a lecture and demonstration of each introduced process will be conducted at the beginning of each class. This will be followed by in-class studio assignments, allowing you to gain first-hand experience with each alternative process, while being monitored and supervised by faculty. You will also be required to mediate your photographic response to each individual process through further experimentation methods, and also to document your individual findings and creations in the process journal. Towards the end of the course, you will be given sufficient time at open darkroom sessions to catch up with the assignments. This course is best suited for students who are interested in alternative photographic printing process, as well as those who possess a keen interest in experimenting with different chemistry, solvents and raw materials.

#### **Alternative Photographic Process history, techniques, formats and variations**

You will begin this course with a weekly introduction of a selected alternative photography process, its history, technique, materials as well as variations of the process employed by other

artists.

### Experimentations, variations and documentations

You will be able to share your results of conducted experimentations and variations of the processes with peers during the in-class activities, as well as the documentations recorded in a process journal

### Final assignment

For the final assignment, you will develop a photographic work based on the combination of at least two different alternative processes which you will prepare the work for a final presentation at the end of the module.

### Assessment (includes both continuous and summative assessment)

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
<b>Continuous Assessment</b> <b>Studio Assignment:</b> Preliminary research, concept development, journal. 30% Production of two best prints from each process.20%	1,2,4,5	N.A	50	Individual
<b>Final Project:</b> Photographic work based on combination of minimum of two processes	1,2,3,4	N.A	30	Individual
<b>Continuous Assessment:</b> Participation	5	N.A	20	Individual
Total			100%	

### Reading and References

1. Hinkel, Brad, and Ron Reeder. *Digital negatives: using Photoshop to create digital negatives for silver and alternative process printing*. Routledge, 2012.
2. Hirsch, Robert. *Exploring color photography: from film to pixels*. Routledge, 2014.
3. Hirsch, Robert, and John Valentino. *Photographic possibilities: the expressive use of ideas, materials, and processes*. Taylor & Francis, 2001.
4. James, C. *The book of alternative photographic processes*. (Second Edition) Cengage Learning, 2015.
5. London, B. Upton, J. *Photography* 2011
6. Renner, Eric. *Pinhole photography: from historic technique to digital application*. Routledge, 2012.

## Course Policies and Student Responsibilities

### (1) General

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

### (2) Punctuality

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

### (3) Absenteeism

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

## Academic Integrity

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

## Planned Weekly Schedule\*

\*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

Week	Topic	Course LO	Readings/ Activities
1	- Course introduction, overview and expectations	1,4,5	Introductory Lecture General overview, creative projects,

	- The Camera Obscura		policies and grading  Assignment: Planning and research on construction of pin-hole camera
2	- Darkroom & Film Processing Lab Orientation - Rules & Regulations of Facilities - Construction of Pinhole Camera	1,2,4,5	<b>Studio Assignment: Research and Experimentation</b> Construct pinhole cameras
3	- Introduction and Demonstration of Alternative Photographic Processes: Contact Printing processes, Alternative Darkroom Printing Techniques, Image Transfer Techniques: Construction and testing of Pinhole Camera	1,2,4,5	<b>Studio Assignment: Research and Experimentation</b> Construct pinhole cameras and carry out test shoots
4	Alternative Photographic Processes: - Critique Session – Pinhole Camera and Images - Briefing: Maintaining a Development Journal	1,2,4,5	<b>Studio Assignment: Research and Experimentation</b> Making Digital Negatives: Working with a digital Inkjet-printed negative.  <b>Assignment: Print Production</b> Prepare images for digital negatives for Cyanotype
5	Alternative Photographic Processes: - E.g. The Cyanotype process	1,2,4,5	<b>Studio Assignment: Research and Experimentation</b> Coating, Exposing and Developing a Cyanotype print  <b>Assignment: Print Production</b> Prepare images for digital negatives for print toning such as Van Dyke Brown.

6	<p><b>Alternative Photographic Processes:</b></p> <ul style="list-style-type: none"> <li>- Print toning E.g. The Van Dyke Brown process</li> </ul>	1,2,4,5	<p><b>Studio Assignment: Research and Experimentation</b></p> <p>Coating, Exposing and Developing a Van Dyke Brown Print.</p> <p><b>Assignment: Print Production</b></p> <p>Research on Photograms and look up works of Man Ray, Adam Fuss and Anna Atkins. Explore and think about ideas for Photograms. Source for objects to be used for Photograms and bring to next class</p>
7	<p><b>Alternative Photographic Processes:</b></p> <ul style="list-style-type: none"> <li>- E.g. The Photogram Process</li> <li>- Photographic style tropes: E.g. Holga</li> </ul>	1,2,4,5	<p><b>Studio Assignment: Research and Experimentation</b></p> <p>Exposing and Developing a Photogram print</p> <p><b>Assignment: Print Production</b></p> <p>Photograph and expose 3 to 4 rolls of 120 (Medium Format) B/W negative films over the term break</p>
8	<p><b>Alternative Photographic Processes:</b></p> <ul style="list-style-type: none"> <li>- Negative Sandwich, Negative Collage, Distressing a Negative, Negative Manipulation</li> </ul>	1,2,4,5	<p><b>Studio Assignment: Research and Experimentation</b></p> <p>Preparing, Exposing and Developing a manipulated negative print</p> <p><b>Assignment: Print Production</b></p> <p>Prepare images and saved in thumb-drives. Images will need to be</p> <ul style="list-style-type: none"> <li>- in JPEG, high in contrast, flipped horizontally in orientation</li> </ul>
9	<p><b>Alternative Photographic Processes:</b></p> <ul style="list-style-type: none"> <li>- The Thinner Transfer Process</li> </ul>	1,2,4,5	<p><b>Studio Assignment: Research and Experimentation</b></p> <p>Preparing and Transferring images onto materials using the Thinner Transfer process</p> <p><b>Assignment: Print Production</b></p> <p>Prepare black and white negatives and photo paper, to be used in Liquid Emulsion process</p>

10	<b>Alternative Photographic Processes:</b> <b>- The Liquid Emulsion Process</b>	1,2,3,4,5	<b>Studio Assignment</b> Preparing, Exposing, Developing and Fixing a Liquid Emulsion print  <b>Assignment: Final Project</b> Preparation of a collection of work
11	<b>Alternative Photographic Processes:</b> <b>- Mobile Phones as Negatives (or Positives)</b>	1,2,3,4,5	<b>Studio Assignment</b> Preparing, Exposing, Developing and Fixing a print made using a Mobile phone.  <b>Assignment: Final Project</b> Preparation of a collection of work
12 & 13	<b>- Open Darkroom sessions</b> <b>- Final Project Consultations and Updates</b>	1, 2, 3, 4, 5	<b>Studio Assignment</b> <b>Presentation and Submission</b>