

## COURSE CONTENT

<b>Course Code</b>	DP3000
<b>Course Title</b>	Photographic Media and Presentation
<b>Pre-requisites</b>	DN1012 Black and White Film Photography <u>or</u> DP2000 Photo Imaging I: Black and White Film Photography <u>or</u> DP2001 Digital Photography
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours, Studio Contact

### **Course Aims**

This intermediate-level photography course begins by introducing you to advanced digital processes alongside current professional practices to deepen your understanding of the production, installation, and promotion of exhibition-quality print work. The first half of the course will prepare you for preparing and producing work for gallery and museum spaces, and in the second half the focus will be on conceptual photographic methods in the expanded field beyond the white cube. This learning forms the foundation for advanced studies in contemporary photography and is essential preparation for careers related to fine art photography.

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

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

1. Analyse and reference contemporary photographic presentation methods.
2. Demonstrate fundamental techniques required for the production, management, and installation of exhibition-quality prints.
3. Apply knowledge of printing and presentation to the development of a relevant photographic project.
4. Produce a portfolio of documents that meet standard professional practices in printing and presentation.
5. Contribute to the learning environment by participating positively and critically in class discussions, critiques and activities relating to printing and presentation.

### **Course Content**

In this course, you will reinforce and build upon the concepts and processes introduced in DP2001 Digital Photography. You will also learn the necessary skills for the presentation and management of your work.

#### **Digital Fine Art Printing**

An overview will be given on the history of Digital Fine Art Printing. Necessary hardware and software components will be introduced as well as the aesthetic implications of various selections. Photoshop and Lightroom techniques for print production and the use of Raster Image Processors (RIPs) will be demonstrated alongside advanced-level image editing strategies. Colour management systems, spectrophotometers, colorimeters, and the use of reference charts shall be harnessed in the production of exhibition-quality prints. You will develop a familiarisation with various papers, which will inform your paper selection for different types of images.

### Professional Practices

Having produced high quality prints, you will then learn how to care for them by managing their handling, storage, framing, transportation and installation for exhibition in galleries and museums. The development and presentation of work also brings into play multiple professional engagements that an artist will have to manage. These include working with funding bodies and exhibition spaces, for example. Writing clearly and effectively is an essential skill that one must develop to manage not only your professional relationships but also your self-promotion. You will look at various forms of texts and documents that artists will encounter in their careers. These include contracts, releases, invoices, proposals, artist statements and biographies. The legal rights of photographers will also be touched upon.

### Beyond the White Cube

In the second half of the semester, our focus shifts beyond the white cube to consider photography in the expanded field. Class discussions will centre around various presentation strategies utilised by contemporary artists. A particular focus will be on photobooks and zines. You will be given instruction in Adobe InDesign to aid you with the development of your own print projects. This class will also investigate non-print media presentations such as installation and the exhibition of photography in digital spaces like social media. Through this survey of possibilities, you will come to an understanding of the implications of your presentation choices and the possible effect that remediation and duplication - be it physical or digital - has on your images.

### Class Assignments

In the first half of the semester, term assignments will allow you to demonstrate the key concepts and processes covered in class. The second half of the semester will be focused on the creation of a final project that will be determined by you. Throughout the semester, you are expected to keep a process journal and a document portfolio.

In the process journal, you will take technical notes in class and document your creative and technical process. This will include recording your camera settings and setups on shoot. This book will also be a space to document your ideas, concepts, inspiration sources and references. The document portfolio will contain the writing assignments that you are expected to complete over the semester and a researched list of galleries and museums, funding bodies, and residency opportunities.

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

Component	ILO Tested	Programme LO	Weighting	Team/ Individual
Continuous Assessment: Term Assignments	1,2,4	N.A	20	Individual
Continuous Assessment: Process Journal and Document Portfolio	1,4	N.A	20	Individual
Final Project	1,2,3	N.A	40	Individual
Continuous Assessment: Participation	5	N.A	20	Individual
Total			100%	

## Readings and References

1. Bell, Adam and Traub, Charles. *Vision Anew: The Lens and Screen Arts*. University of California Press: 2015
2. Eismann, Katrin and Duggan, Sean. *The Creative Digital Darkroom*. O'Reilly Media: 2008
3. Evening, Martin. *Photoshop CC for Photographers*. Routledge: 2017
4. Heiferman, Marvin. *Photography Changes Everything*. Aperture: 2012
5. Lipkin, Jonathan. *Photography Reborn: Image Making in the Digital Era*. Abrams: 2005
6. Lister, Martin. *The Photographic Image in Digital Culture*. Routledge: 2013

## 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\*

\*Subjected to adjustment by instructor according to students' progress, public holidays and unforeseeable circumstances.

Week	Topic	Course LO	Activities
1	Digital Fine Art Printing: Introduction	5	<p>Introduction to course and an overview of the history of Digital Fine Art Printing.</p> <p>Review of previous work.</p> <p>Introduction to necessary hardware and software components as well as the aesthetic implications of various selections.</p>
2-3	Digital Fine Art Printing (cont'd): Colour Management	1,2,4,5	<p>Lecture and demonstrations on monitor calibration, colour spaces, colour management systems, spectrophotometers, colorimeters, and reference charts.</p> <p>In-class practical experimentation with Photoshop and Lightroom techniques for print production.</p> <p>Term assignment: Rework an old image.</p>
4-5	Digital Fine Art Printing (cont'd): Advanced Image Editing, Paper Selection, and Wide-Format Printing	1,2,4,5	<p>The use of raster image processors (RIPs) will be demonstrated alongside advanced-level image editing strategies.</p> <p>In-class practical exploration of different paper types, print profiles and resolutions, planten gap settings, and viewing distances.</p> <p>Term assignment: Produce a series of A0 or A1 prints with a wide-format printer.</p>

6-7	Professional Practices for the Management and Promotion of Artistic Work	1,2,4,5	<p>Lecture on standard professional practices for the management and promotion of work. The legal rights of photographers will also be covered.</p> <p>Class visit to an exhibition space for a closer look at how to manage the handling, storage, framing, transportation, and installation of work.</p> <p>Writing assignments: contracts, releases, invoices, proposals, artist statements and biographies.</p> <p>Term assignment: Compile a report on key galleries in Singapore.</p>
8-9	Beyond the White Cube: Alternative Forms of Print Presentation	1,2,3,4,5	<p>Demonstrations and in-class exercises on InDesign and the creation of photobooks and zines.</p> <p>Term assignment: Produce a book dummy or zine using InDesign.</p> <p>Final project proposal presentations.</p>
10-11	Beyond the White Cube (cont'd): Installations and Digital Media.	1,2,3,4,5	<p>Class lectures will centre around various presentation strategies utilised by contemporary artists, with a particular focus on the use of photography in installation and the exhibition of photographs in digital spaces, e.g. social media.</p> <p>In groups, the class will research, discuss and present on the implications of presentation choices and the position of fine-art photography in the age of social media.</p> <p>In-class project consultations.</p>
12	Final Project Preparation	1,2,3,4,5	In-class project consultations and mini-critiques.

13	Final Presentation	1,2,3,4,5	Student presentations of the final project with critique and feedback.
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