ASTU 4250 Photography Studio Syllabus
Instructor: Paho Mann
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Office Hours: Monday and Wednesday from 2–3pm

Course Description
This is an advanced course with emphasis on developing a creative body of work, developing your professional practice as an artist, and engaging current conceptual and theoretical trends in photography. This course requires students to synthesize concepts, technical skills and knowledge acquired from previous courses.

Course Structure
This is a studio class. You will be expected to plan ahead and work during class time. Generally class time will be split evenly between lectures and studio time. There will be three critiques, a presentation of ‘your art history’ and the development of an ‘artist tool kit’. Graduating seniors will participate in the senior exhibition and non–graduating students will submit a completed portfolio of 15 images.

Course Readings

• Susan Sontag, Regarding the Torture of Others, New York Times Magazine, May 23, 2004

Grading
Crit One 20%
Crit Two 20%
Crit Three 20%
Tool Kit 10%
My Art History 10%
Portfolio /Show 10%
Exam 10%
Late work will be graded down one letter grade per class period. Work later than one week will not be accepted and will receive the grade of F. No exceptions.

**Critique Requirements**

Students should have 8–15 prints, or a short projection project (or other lens-based media) forming the beginning or continuation of a project and a 100–300 word project statement. The work should be well thought out and crafted. The project statement should concisely describe the subject matter and working methods (how and why did you start the project, why are you using the tools and medium selected for the project). This is not an artist statement. It will be used to help me understand what you are thinking and doing for each critique.

Projects will be graded on:
1) Image content (thoughtful subject and/or what the image means)
2) Craft (excellence in technique is expected)
3) The demonstration of self-criticism and reaction to the process of that criticism. This means making images, looking at the images, thinking about the images and then making better images based on that process. You can use working images, project journals, sketchbooks and discussions during critiques to demonstrate the process of self-criticism.

Projects turned in without a project statement will receive the grade of 0 (F).

If you have questions about these requirements please ask before the day of your critique.

**Portfolio Requirements**

Non-graduating seniors will turn in a portfolio of 15 prints for your final review. The print quality and presentation should be professional. It is highly recommended that graduating seniors prepare a portfolio/portfolios in addition to the show.

**Artist Tool Kit**

As a professional artist you will need relevant tools to promote and share your work. Each student will create a tool kit including the following:

1. Resume/CV
2. Biography
3. Website
4. Work samples
5. Work sample description sheet
6. Artist statement
We will look at examples, review each other’s documents, and talk about where and when to use the tool kit. It is recommended that you send at least one ‘application’ for a show/job/internship this semester.

‘My Art History’ Requirements
1. Research four photographers from the history of photography that can be understood to create a lineage for the work you make.
2. Organize the all of the work you have made as a student to create content or visual continuities.
3. Arrange a visual presentation of ‘your art history’ starting by describing the historical lineage researched and then inserting your work as the outcome of those ideas.

Feel free to use influences from any field and media. Your presentations should be approximately 15–20min and be well prepared and rehearsed.

Exam
The exam will cover all course content and readings.

Attendance Policy
Regular and punctual attendance is mandatory.

1. Three unexcused absences will be tolerated.
2. More than three absences will require a note from a doctor or a note from the art office explaining a critical family/personal problem in order to be excused.
3. More than three unexcused absences will affect your final grade by at least one letter grade per absence.
4. Most lectures, demonstrations, and assignments will occur at the beginning of class periods and will not be repeated for those who come in late. If you are late to class, you will need to notify me at the end of the class period to replace an absence with a tardy. Three tardies will constitute an absence.
   A tardy is considered to be arrival 5 minutes after the beginning of class.
5. Assignments that are turned in late will receive one letter grade lower per day for each day they are late.
6. Examinations missed may only be made up with an official doctor’s excuse.
7. Critiques missed may not be made up and grades will reflect the student’s failure to participate in the critique discussions.

Disability Accommodation
Please notify the instructor if you have a disability that requires accommodation. You must be registered with the UNT Office of Disability Accommodation, Union Building, Room 318. The School of Visual Arts Policy on Accommodation is available upon request in the Art Building, Room 111. Further questions or problems concerning accommodation should be addressed to Marian O’Rourke-Kaplan, Associate Dean, Art
Building, Room 111. If you require assistance in taking notes, pleased be advised that the person supplying notes does not give you notes for days you are absent. It is your responsibility to be in class.

**Center For Student Rights and Responsibilities**
A statement outlining student rights and responsibilities within the academic community is provided online. Visit www.unt.edu/csrr for more information.

**In Case of Emergency**
In case of an emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of a tornado, (campus sirens will sound), or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your professors and act accordingly.

**Course Changes**
The instructor reserves the right to make changes to the syllabus with or without notice.

**Photography Studio Calendar**

**Week One**
Monday 1/14
- Welcome and Organizational Meeting
- Set Crit groups (A B C)
- BFA Exhibition
  - If you are in your second studio participation in the BFA Exhibition is required.
- Email List [fill out contact info here]
- Goal setting [download doc here]

Wednesday 1/16
- Introduce your work - bring one or two past projects so I can get to know your work a little.
- Review goal setting
- **Read Creative Capital handout (Tool Kit) for next class.**

**Week Two**
Monday 1/21
- Martin Luther King Jr. Day - no class

Wednesday 1/23
- Lecture: Artist tool kit: functions, resources, and strategies.
- Lecture: Contemporary Artists
• Review studio practices as needed: Archiving and editing, Big printers, Scanning, etc…
• Please read for next class:
  o 100 Suns and the Nuclear Sublime: An Interview with Michael Light. 
  o Andreas Gursky and the Contemporary Sublime. By: Ohlin, Alix. Art

Week Three

Monday Jan. 28: Forum with Kiki Smith in the Light Well on Jan 28th @ 2pm. Please make every effort to 
attend and consider preparing a question for the artist. You can watch the Art21 video about Smith [here].

Tuesday Jan. 29: NASHER LECTURE SERIES FEATURING KIKI SMITH. Tickets for students will be 
made available through the Dean's office - more info coming.

Monday 1/28
• Lecture: Sublime in the 90’s or Photography and the End of the World
• Please read for next class:
  o Susan Sontag, Regarding the Torture of Others, New York Times 
    Magazine, May 23, 2004
  o Phantasm: digital imaging and the death of photography. By: 
    <http://changeobserver.designobserver.com/feature/exposure-
    time/11447/>.

Wednesday 1/30
• Discussion: After Photography / Death of Photography/ Digital Photography

Week Four
Monday 2/4
• CRIT #1 Group A

Wednesday 2/6
• Workshop: Artist tool kits (review artist statements in small groups)

Week Five
Monday 2/11
• Framing and portfolio options - seniors participating in the show must frame 
one image for second crit
Wednesday 2/13
• CRIT #1 Group B

Week Six
Monday 2/18
• TBA

Wednesday 2/20
• CRIT #1 Group C

Week Seven
Monday 2/25
• Review Artist Statements READ IN FRONT OF CLASS Turn in Draft of Artist Tool Kit printed and via email (Sample Cover Letter, Resume/CV, Biography, Website, Work samples, Work sample description sheet and Artist statement)

Wednesday 2/27
• TBA

Week Eight
Monday 3/4
• Presentations – My Art History

Wednesday 3/6
• Presentations – My Art History

Week Nine (Spring Break)

Week Ten
Monday 3/18
• CRIT #2 Group A (including one framed print for graduating seniors)

Wednesday 3/20
• TBA

March 21, 6pm - Dornith Doherty and Misty Keasler at the Ammon Carter [link]

Week Eleven
• March 25, 3pm - Penelope Umbrico, Art Building Room 223 [link]

Monday 3/25
• Putting together a portfolio
Wednesday 3/27
- CRIT #2 Group B (including one framed print for graduating seniors)

**Week Twelve**
Monday 4/1
- Individual meetings

Wednesday 4/3
- CRIT #2 Group C (including one framed print for graduating seniors)

**Week Thirteen**
Monday 4/8
- Individual meetings

Wednesday 4/10
- CRIT #3 Group A

**Week Fourteen**
Monday 4/15
- What to do with your Artist Tool Kit

Wednesday 4/17
- CRIT #3 Group B

**Week Fifteen**
Monday 4/22
- Exam

Wednesday 4/24
- CRIT #3 Group C

**Week Sixteen**
Monday 4/29
- Portfolios and Final Tool Kits Due

Wednesday 5/1
- Final Meeting (in Gallery)