

**SCHOOL OF MEDIA ART
BACHELOR OF DIGITAL MEDIA**

**SESSION 1 2002
STATEMENT OF EXPECTATIONS**

**INTRODUCTION TO DIGITAL MEDIA
SART1604**

UOC4 HPW3 S1

PHOTOMEDIA

COURSE DESCRIPTION:

This course provides a broad introduction and foundation to video, photomedia and sound. It will cover aspects of video capture and editing, photographic capture and manipulation and sound capture and editing.

Students will learn to use basic sound recording equipment and receive an introduction to concepts of sound layering and editing. Students will be introduced to the fundamentals of the video process - analog and digital. An introduction to photographic processes will also be covered. The emphasis of this introductory course is upon developing an understanding of the interrelationship of all three disciplines within a digital media practice and context

COURSE CONTENT:

The emphasis of this introductory course is upon developing an understanding of the interrelationship of all three disciplines within a digital media practice and context. The course content will seek to introduce students to knowledge specific to the core disciplines of video, photography and sound.

COURSE OBJECTIVES:

Develop an appreciation and understanding of sound capture and manipulation.
Develop an appreciation and understanding of image capture and processing.
Develop an appreciation and understanding of video capture and editing.

ASSESSMENT:

Each student completes a five week component in each of the following : sound, video and photomedia. To qualify for a passing grade all students must complete all set work, which is to be submitted on time. Where absences of more than one class occur in each component, students may be given a fail grade for that component. Although grades will be given out after each section, the final grade comes from an averaging of the three component grades. Students must be punctual and participate in all class activities. The student should be expected to show evidence of the achievement of the course's objectives.

EMAIL POLICY

You must check email often enough so that you do not miss urgent messages. Typically every other day would be a minimum, unless you are away from the university. If you use an email account somewhere else, for example in your school or outside the University, you *must* arrange to forward your email from your official address to the email account you use. If you use free web-based email such as Hotmail, you must also regularly delete old messages to ensure you will have space to receive any new messages from the University. This is your responsibility!

If you know your UNIPASS, you can set this up yourself via the web. Go to the “do-it-yourself” page at www.diy.unsw.edu.au. If you don’t know your UNIPASS (you should!), or you need help, contact DISConnect, who can arrange to provide your UNIPASS or set up the forwarding for you. The DISConnect desk is at the back of the Kensington campus Library and their phone number is 9385 1777. Either way, it takes five minutes.

PHORUM

Students are also required to check the Digital Media Phorum regularly, typically every other day. Information regarding enrolment, course requirements, technical issues, job opportunities and other relevant information will be regularly posted on the phorum, which can be found at <http://phorum.cofa.unsw.edu.au/list.php?f=5>.

ADVICE AND INSTRUCTIONS TO STUDENTS REGARDING WORKSPACE SAFETY AND HAZARDOUS SUBSTANCES:

Students should be aware of their responsibility to avoid causing injuries to themselves or to others. These injuries could include; eyestrain, hearing damage, back, neck and repetitive strain injury (RSI), burns, chemical poisoning, inhalation damage, lacerations and the like. Students using, or planning to use, unorthodox materials, or materials/processes/performances in a potentially damaging manner in their class, or related work, ARE REQUIRED to complete a Risk Assessment Sheet. This form must be signed by the lecturer and lodged with the relevant Technical Officer. Unorthodox materials are considered to be material, solvents, chemicals, paints, electricity etc. not covered by standard practice or tuition within the area. All potentially dangerous materials MUST be used in consultation with the mandatory material safety data sheets (MSDS) available at the point of acquisition of such materials. It is UNSW policy that no bodily parts or fluids are used on any campus for any purpose.

Introduction to Digital Media - SART 1604 weeks 1-5

Class #	Group	Day	Time	Location
3266	Group A - Video	Monday	9-12pm	F106
3279	Group B - Sound	Monday	12-3pm	F106
6054	Group C – Photo	Monday	9-12pm	CB09
3264	Group D - Sound	Monday	3-6pm	F106

Introduction to Digital Media - SART 1604 weeks 6-10

Class #	Group	Day	Time	Location
3266	Group A – Sound	Monday	9-12pm	F106
3279	Group B – Photo	Monday	9-12pm	CB09
6054	Group C – Video	Monday	12-3pm	F106
3264	Group D - Photo	Monday	12-3pm	CB09

Introduction to Digital Media - SART 1604 weeks 11-15

Class #	Group	Day	Time	Location
3266	Group A – Photo	Monday	9-12pm	CB09
3279	Group B - Video	Monday	9-12pm	F106
6054	Group C – Sound	Monday	12-3pm	F106
3264	Group D –Video	Monday	3-6pm	F106

COURSE CONTENT - Photomedia

This studio based course introduces the student to the broad experience of working with Photomedia focusing on and interrogating the image. Emphasis is upon the development of a keen critical awareness by looking at the content and context of contemporary art and culture. The questions of intent, content, process and context are explored in relation to the production of project based works that lay the foundations for the development of the individual student's visual language.

Students investigate current contemporary art practice and its historical origins within the context of their own studio practice.

In Photomedia, students will be introduced to the possibilities of Photomedia concepts within an historical and contemporary framework in addition to basic photographic image capture and experimental photographic techniques. Experimental and interdisciplinary processes will be taught in relation to all disciplines through innovative project work.

Students are expected to respond imaginatively to the catalyst of projects and to evaluate their studio work in a critical context.

COURSE OBJECTIVES - Photomedia

Students are expected to exhibit a proficiency in the introductory concepts and skills of Photomedia. In addition to the development of their conceptual concerns, the students are expected to exhibit a commitment to inter-disciplinary and experimental approaches to technologies, materials and skills.

Students are expected to question and develop an understanding of visual literacy and contemporary thought and culture. An introduction to methods of research and experimentation is developed in this subject.

The students' ideas, processes and sources will be documented in a visual diary.

ASSESSMENT - Photomedia

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions. The student should expect to show evidence of the achievement of the course objectives.

The subject will be assessed as follows:

Exercise 1 (Photogram)	= 20%
Project 1 (<i>'LOOKING & SITE'</i>)	= 60%
Gallery Field Trip	= 20%

RECOMMENDED TEXTS/REFERENCES:

Benjamin, Walter 1969, *The Work of Art in the Age of Mechanical Reproduction*, Illuminations, ed. Hannah Arendt, New York.

Cage, John 1971, *Silence: Lecture and Writing*, Marion Boyars.

Hayward, Philip (ed.) 1991, *Culture, Technology and Creativity*, John Libbey, London.

Squiers, C. (ed.) 1990, *Essays on Contemporary Photography*, Bay Press, Seattle.

**SCHOOL OF MEDIA ARTS
BACHELOR OF FINE ARTS**

**PHOTOMEDIA SESSION 1 2002
STATEMENT OF EXPECTATIONS**

**SUBJECT NAME: INTRODUCTION TO DIGITAL MEDIA : PHOTOMEDIA
Group C**

LECTURER: SUE BLACKBURN

CLASS CODE: SART1604

DAY & TIME: MONDAY 9-12

LOCATION: CB09

SUBJECT SCHEDULE

**Week 1
Monday 4 March
9am**

GROUP C (Week 1)

Introduction to DIGITAL MEDIA–PHOTOMEDIA:- course handouts, outlines, attendance sheets, area orientation, Health & Safety. Lecture, video & slides on Histories of the Image + Photographic practice, the artist, archive and the ‘real’ in relation to Photomedia.

10.00am

‘Looking Through: Tracing & Mapping’ – Reading: ‘The Elements of Perspective’ by John Ruskin – reading handout & practical workshop – **‘COLLAPSING SPACE’**.

10:45am

Darkroom orientation – Demonstration & group workshop in Photomedia

studio practice

darkroom - contact print photogram.

11:45am

‘LOOKING & SITE’ Project handout.

For Lecture 2 1 X 35mm Black & White negative film - ISO 125 – 24 Exposures. Book or bring manual camera.

Field Trip

TBA Write a page about one image. **Due next week.**

Week 2 GROUP C (Week 2)

Monday 11 March

9am-11:00

Camera Use and instruction. Loading film and consideration of Aperture /Shutter relationship.

11:15

'LOOKING & SITE' Project Overview site-ing and contextualising imagery. Analogue image capture at sites, in addition to consideration of specificity of site. Consider narrative, image concept, image transmission, reception, production, trace, representation & the document.

For Lecture 3 - exposed film, negative film sleeves, black and white Resin Coated photographic paper, scissors, disposable gloves, hand towel and appropriate clothing and foot ware for darkroom.

12noon

Field Trip

'LOOKING & SITE' Project:- City walk – Site-ing and contextualising imagery. Analogue image capture at sites, in addition to consideration of specificity of site. Consider narrative, image concept, production, trace, representation & the document.

Week 3 GROUP C (Week 3)

Monday 18 March

9am – 12noon
studio practice

'LOOKING & SITE' Project – Processing black and white 35mm films. Proofing of films on black and white RC photographic paper.

For Lecture 4 - exposed film, negative film sleeves, black and white Resin Coated photographic paper, scissors, disposable gloves, hand towel and appropriate clothing and foot ware for darkroom.

Week 4 GROUP C (Week 4)

Monday 25 March

9am – 12noon
studio practice

'LOOKING & SITE' Project – Darkroom printing of 'Looking and Site' image/images.

MID-SESSION RECESS Friday 29 March – Friday 5 April

Week 5

Monday 8 April

9am – 12noon

GROUP C (Week 5) ASSESSMENT

'LOOKING & SITE'. Project presentation Assessment / Critique of Project.

Week 6

Monday 15 April

9am

GROUP B & D (Week1)

Introduction to DIGITAL MEDIA-PHOTOMEDIA:- course handouts, outlines, attendance sheets, area orientation, Health & Safety. Lecture, video & slides on Histories of the Image + Photographic practice, the artist, archive and the 'real' in relation to Photomedia.

10.00am

'Looking Through: Tracing & Mapping' – Reading: 'The Elements of Perspective' by John Ruskin – reading handout & practical workshop – 'COLLAPSING SPACE'.

10:45am

studio practice

Darkroom orientation – Demonstration & group workshop in Photomedia
darkroom - contact print photograph.

11:45am **'LOOKING & SITE'** Project handout.

For Lecture 2 I X 35mm Black & White negative film - ISO 125 – 24 Exposures. Book or bring manual camera.

Field Trip **TBA** Write a page about one image. **Due next week.**

Week 7
Monday 22 April
9am-11:00

GROUP B & D (Week2)
(PUBLIC HOLIDAY- Anzac Day Thursday 25 April)

Camera Use and instruction. Loading film and consideration of Aperture /Shutter relationship.

11:15

'LOOKING & SITE' Project Overview site-ing and contextualising imagery.
Analogue image capture at sites, in addition to consideration of specificity of site.
Consider narrative, image concept, image transmission, reception, production, trace, representation
& the document.

For Lecture 3 - exposed film, negative film sleeves, black and white Resin Coated photographic paper, scissors, disposable gloves, hand towel and appropriate clothing and foot ware for darkroom.

12noon
Field Trip

'LOOKING & SITE' Project:- City walk – Site-ing and contextualising imagery. Analogue image capture at sites, in addition to consideration of specificity of site. Consider narrative, image concept, production, trace, representation & the document.

Week 8
Monday 29 April
9am – 12noon
studio practice

GROUP B & D (Week3)

'LOOKING & SITE' Project – Processing black and white 35mm films. Proofing of films on black and white RC photographic paper.

For Lecture 4 - exposed film, negative film sleeves, black and white Resin Coated photographic paper, scissors, disposable gloves, hand towel and appropriate clothing and foot ware for darkroom.

Week 9
Monday 6 May
9am – 12noon
studio practice

GROUP B & D (Week4)

'LOOKING & SITE' Project – Darkroom printing of 'Looking and Site' image/images.

Week 10
Monday 8 April
9am – 12noon

GROUP B & D (Week5) ASSESSMENT

'LOOKING & SITE'. Project presentation Assessment / Critique of Project.

Week 11
Monday 20 May
9am

GROUP A (Week 1)

Introduction to DIGITAL MEDIA–PHOTOMEDIA:- course handouts, outlines, attendance sheets, area orientation, Health & Safety. Lecture, video & slides on Histories of the Image + Photographic practice, the artist, archive and the 'real' in relation to Photomedia.

10.00am ***'Looking Through: Tracing & Mapping'*** – Reading: 'The Elements of Perspective' by John Ruskin – reading handout & practical workshop – ***'COLLAPSING SPACE'***.

10:45am Darkroom orientation – Demonstration & group workshop in Photomedia
studio practice darkroom - contact print photogram.

11:45am ***'LOOKING & SITE'*** Project handout.

For Lecture 2 I X 35mm Black & White negative film - ISO 125 – 24 Exposures. Book or bring manual camera.

Field Trip **TBA** Write a page about one image. **Due next week.**

Week 12
Monday 27 May
9am-11:00

GROUP A (Week 2)

Camera Use and instruction. Loading film and consideration of Aperture /Shutter relationship.

11:15 ***'LOOKING & SITE'*** Project Overview site-ing and contextualising imagery. Analogue image capture at sites, in addition to consideration of specificity of site. Consider narrative, image concept, image transmission, reception, production, trace, representation & the document.

For Lecture 3 - exposed film, negative film sleeves, black and white Resin Coated photographic paper, scissors, disposable gloves, hand towel and appropriate clothing and foot ware for darkroom.

12noon
Field Trip

'LOOKING & SITE' Project:- **City walk – Site-ing and contextualising imagery.** Analogue image capture at sites, in addition to consideration of specificity of site. Consider narrative, image concept, production, trace, representation & the document.

Week 13
Monday 3 June
9am – 12noon
studio practice

GROUP A (Week 3)

'LOOKING & SITE' Project – Processing black and white 35mm films. Proofing of films on black and white RC photographic paper.

For Lecture 4 - exposed film, negative film sleeves, black and white Resin Coated photographic paper, scissors, disposable gloves, hand towel and appropriate clothing and foot ware for darkroom.

Week 14
Monday 10 June
9am – 12noon
studio practice

GROUP A (Week 4)
(PUBLIC HOLIDAY- Queens Birthday Monday 7th October)
'LOOKING & SITE' Project – Darkroom printing of 'Looking and Site' image/images.

Week 15
Monday 17 June
9am – 12noon

GROUP A (Week 5) ASSESSMENT

'LOOKING & SITE'. Project presentation Assessment / Critique of Project.

DESCRIPTION OF ASSESSMENT TASKS:

To achieve a passing grade all students must successfully complete all assessments, which are to be submitted on time. Students must maintain a satisfactory record of attendance (no more than three absences a session), be punctual and participate in class discussions. The student should expect to show evidence of the achievement of the course objectives. The subject will be assessed as follows:

- Exercise 1 (Photo gram) = 20%
- Project 1 ('LOOKING & SITE') = 60%
- Gallery Field Trip (TBA) = 20%

RELEVANT REFERENCES:

- Benjamin, Walter 1969, *The Work of Art in the Age of Mechanical Reproduction*, Illuminations, ed. Hannah Arendt, New York.
- Cage, John 1971, *Silence: Lecture and Writing*, Marion Boyars.
- Hayward, Philip (ed.) 1991, *Culture, Technology and Creativity*, John Libbey, London. Squiers, C. (ed.) 1990, *Essays on Contemporary Photography*, Bay Press, Seattle.

**THE UNIVERSITY OF NEW SOUTH WALES
COLLEGE OF FINE ARTS
BACHELOR OF DIGITAL MEDIA**

**INTRODUCTION TO DIGITAL MEDIA
PHOTOMEDIA
SESSION 1 2001
COURSE SCHEDULE**

SCHEDULE OF COURSE and CHECKLIST of MATERIALS AND MEDIA REQUIRED

LECTURE 1

Photomedia Introduction

- Discuss 5 week schedule and check-list of materials needed.
- Notes from lecture.

Studio Practice (Darkroom)

- Silicon gloves, handtowel and appropriate clothing for darkroom.
- 1 pair scissors

- Materials for Lecture 2 – 1 X 35mm Black & White negative film - ISO 125 – 24 Exposures. Book or bring camera (manual)

LECTURE 2

Project: 'LOOKING & SITE'

- Consider collecting objects or capturing images related to 'LOOKING and SITE' Project. This is seen as 'sketching' concepts and preparing 'visual documentation' for your project.
- Book or bring camera. (manual).

- Materials for Lecture 3 - 1 X 35mm Exposed Black & White negative film. ISO 125 – 24 Exposures. Black & White photographic paper

LECTURE 3

Studio Practice (Processing Rooms)

- 1 x 35mm Exposed Black & White negative film – ISO 100 – 24 Exposure.
- 1 x 35mm camera (manual).
- 1 x sheet of clear 35mm negative film sleeves.
- 1 pair scissors.
- Silicon gloves, handtowel and appropriate clothing for darkroom.

- Materials for Lecture 4 - Black & White photographic paper.

LECTURE 4

Studio Practice (Darkroom)

- Silicon gloves, handtowel and appropriate clothing for darkroom.
- 1 pair scissors
ISO 125 – 24 Exposures.

LECTURE 5

Assessment

- Presentation of 'LOOKING & SITE' Project from 9am – 12noon. Ensure you have booked necessary equipment if needed, from the Resource Centre.
- Presentation of work can be in Lecture rooms or elsewhere on Campus, if desired.

**INTRODUCTION TO DIGITAL MEDIA
PHOTOMEDIA**

**PROJECT # 1
LOOKING & SITE – *IMAGINING* and *IMAGING* the CITY
site – visualisation**

...‘Wherever in this city, screens flicker
With pornography, with science-fiction vampires,
Victimised hirelings bending to the lash,
We also have to walk...if simply as we walk
Through the rainsoaked garbage, the tabloid cruelties of our own neighborhoods.
We need to grasp our lives inseparable
From those rancid dreams...’

Adrienne Rich, ‘The Dream of a Common Language’ NY, WW Norton, 1978. P25.

This can be read as a meditation on contemporary perceptions of the city – as can most media imagery – from film/video to the photographic, in all its mediated forms. Evoked are images/experiences recalled or imagined such as : - aerial panoramas of urban and suburban sites, the circulation of traffic on freeways, barrack- like housing, monumental silent amphitheatres. From an aerial perspective, the CITY presents a dehumanized geometry. People are as invisible, or as insignificant as one chooses. From below, on the streets, the underprivileged on the streets make sense of the city’s irrationality and alienation in terms of myths and subcultural legends, tales of racial murder, and the avenging undead. Urban space, then is doubly textured. It is concrete, but just as brutally it is fantastic.

There is nothing new about the juxtaposition between panorama and myth as styles of *IMAGINING* or *IMAGING* the CITY, nor about the sense that there is something edgily disturbing in the mismatch between the two. To speculate on this, Anthony Vidler, in his publication, ‘The Architectural Uncanny’, provides a context for viewing the imaged/imagined :-

..‘The contemporary sensibility that sees the uncanny erupts in empty parking lots around abandoned or run-down shopping malls, in the screened trompe l’oeil of simulated space, in, that is, the wasted margins and surface appearances of post-industrial culture, this sensibility has its roots and draws its commonplaces from a long but essentially modern tradition. Its apparently benign and utterly ordinary loci, its domestic and slightly tawdry settings, all mark it out clearly as the heir to a feeling of unease.....’

- **Is it this disquiet provoked by urban space that I want to understand ?**
- **How to imagine, experience, translate and visualise it ?**

Given that it involves seeing the city in double vision, we might start with the dual perspective for mapping urban space articulated by Michel de Certeau in his chapter ‘Walking the Streets’ in ‘The Practice of Everyday Life’. De Certeau’s description of the New York cityscape visible from the World Trade Centre leads him to meditate on the temptation inherent in such a panorama. It offers the perspective of a dieu voyeur, the promise of a ‘concept city’ to be found in ‘utopian and urbanistic discourse’. This is perhaps the fantasy that motivates planners and reformers in their desire to make the city an object of knowledge and a governable space - the dream of encompassing the diversity, randomness and dynamism of urban life. The city would become, as de Certeau puts it, ‘its own space’, a purified, hygienic space – It would be the city of benign surveillance and spatial penetration. Against this panoptic mapping of urban space de Certeau poses the ‘fact’ of the city, the city that people experience, a labyrinthine reality which produces ‘an

anthropological' poetic and mythic experience of space. In the recesses and margins of urban space, people invest places with *meaning*, *memory* and *desire*.

Baudelaire had no illusions about rendering the city transparent. Rather than to bring the light of reason to illuminate the metropolitan labyrinth, he gave himself over to the flow of the Paris streets, with unpredictable pleasures and dangers. He was the flaneur 'in' but not 'of' the crowd. He was the master of disguise and of vagrant, marginal perspective's. Baudelaire's rendition of the city's secrets is more poetic, more abstract. His Paris is reassembled according to a symbolic architecture of memory, association and desire.

INTRODUCTION TO DIGITAL MEDIA PHOTOMEDIA

PROJECT # 1

LOOKING & SITE – IMAGINING and IMAGING the CITY site – visualisation

The disquieting slippage between a place where we should feel at home and the sense that it is, at some level, definitely unhomey provided the starting point for Sigmund Freud's idea that the *uncanny* is rooted in the familiar. That suggests why it is necessary to make sense of the INDIVIDUAL in the Metropolis, not only in terms of IDENTITY, COMMUNITY and CIVIC association, but also in terms of a theatre of DESIRE FASCINATION and TERROR. It defines the 'architecture' of our apparently most secret selves, an already social space, if often a decidedly uncivil form of association.

Many Modernists were quick to see analogies between the urgent rhythms of the metropolis and the constructed reality of film and photography. 'The life of the village is narrative,' observed Ezra Pound. 'In the city the visual Impressions succeed each other, overlap and cross over – a photographic and cinematic montage..

The challenge is to give formal expression to this kaleidoscopic consciousness.

How can one render or begin to consider the overlapping discontinuity of the metropolitan glance in a single image ?

Site – Visualisation - CITY AS SITE – LOOKING & SITE – IMAGINING and IMAGING the CITY

Individually or as a group with a SLR 35mm camera, you will be using one 35mm black & white roll of film. These images are to be taken by each person and are seen as initial 'sketches' for concepts you may wish to consider. It is not imperative or necessary to use any of the images you have taken for the project. View this time as valuable process / observation time for the initial conceptual development of your project.

The group will be obviously sharing one 35mm camera with one roll of film. In Lecture 3 the group will process the film in the Photomedia film processing rooms within lecture time.

Key issues to consider:-

In perceiving and imagining the CITY, the following is a guide to create a visualisation using as a foundation, a photographic image of the City, a site within the city or an activity within the city, a person within the city, an impression of the city, a symbolic image representing the city.....etc.

- Research of the City itself, the site or the individual contained within the METROPOLIS.

- The image as an entity, document in itself.
- Consideration of the image in terms of issues of 'NOISE'.
- Translating the image into a work that speaks of your intention or issues you wish to convey.
- The final work can be in any media, i.e. paper, 3 dimensional, sound, performance, photo/ video etc., however, during the presentation of the project in Lecture 5, the *PHOTOGRAPHIC SOURCE* image must be present as *PROOF* and *EVIDENCE !!!!* Presentations must include the 'IMAGE' from which the work is derived in some form, either in research or process material or within the work itself if appropriate.
- Individual presentations will take place in Lecture 5.
- This project is assessable by presentation and group crit. in Lecture 5.

LRG 2001