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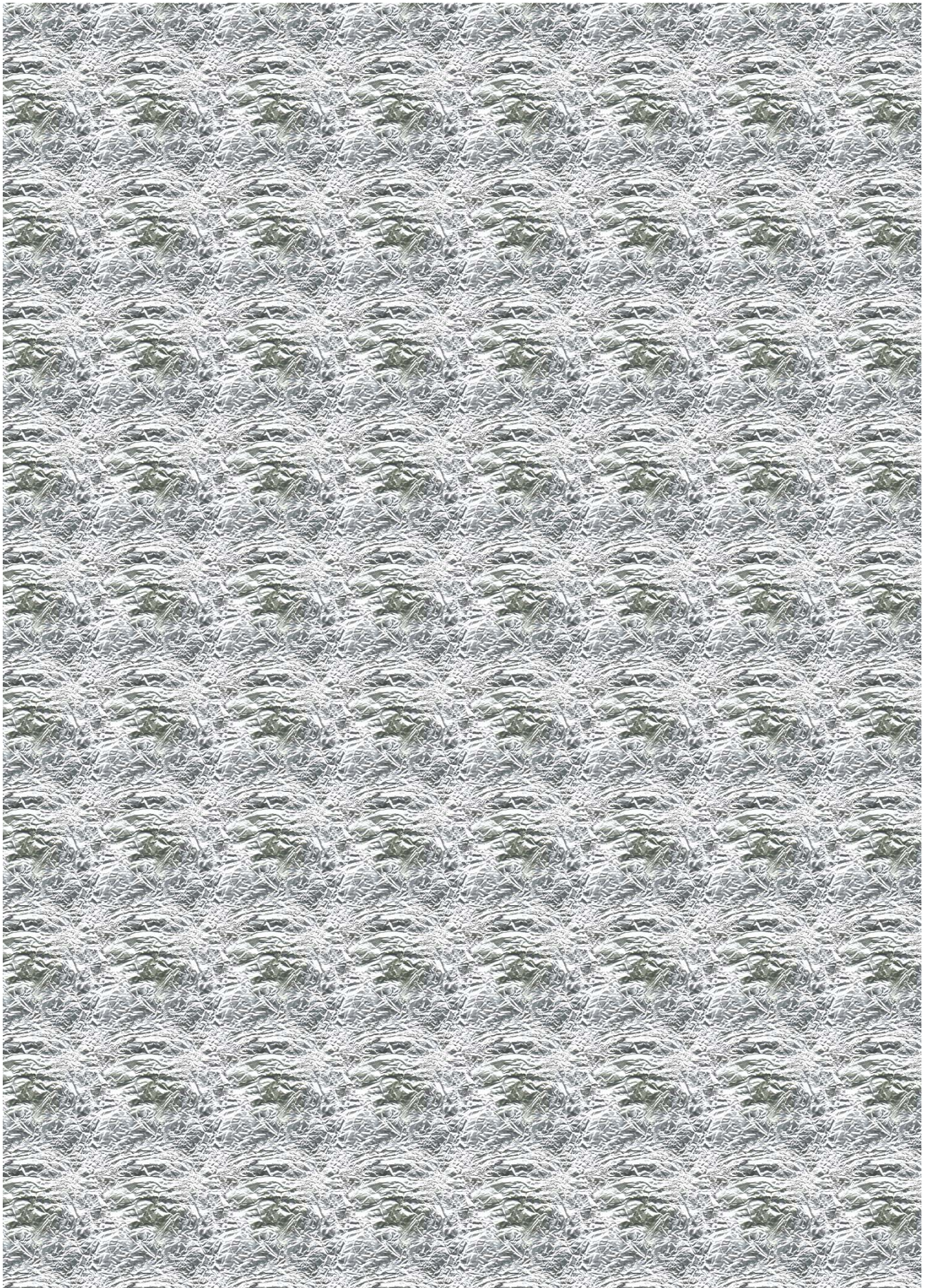
(assistance, timely response) gherberd3@hotmail.com

Informational Folder:

(mac) davinci.cas/Art Classes/z-Photo Area

(pc) davinci.cas\Art Classes\z-Photo Area

User: Art , Password: Art



Art 3323 – Photography II Digital; The Seemingly Still and the Falsely Moving Tulsa Spring 2007 – Glenn Herbert Davis

Complete Primer and Philosophy

This course comprises an other second level of photographic study at the University of Tulsa. During this course you will engage in an rigorous investigation of *still* and *moving* digital images, both silent and sounding, on screen and in print. This investigation will be accomplished through instruction and exercise in the intermediate to advanced use of Adobe Photoshop and Image Ready, Apple's Final Cut Pro Package, and a small collection of image and sound utility and viewing / listening applications.

The digital process will be treated here as an easy yet peculiar associate of the conventional photographic processes. The typical distinctions between the analog and the digital will be exchanged for an approach that embraces and begins with their similarities. Likewise the discriminations between "still" and "moving" images will be dropped and picked-up anew in this course. We will seek their informed melding and hence, an enhanced range of opportunities within all practices of image-making. Unleashing these potentials requires that we shun the normal partitions. To begin is actually effortless – we stop believing. It's easy since many definitions within the photographic excel in contradiction, ill-based assumption and/or deceptive claim. Digital imaging merely presents its own specialties.

A digital still is always a moving image.

The movement in the digital process is actual and, (nearly) the only real movement within image making. Most types of photographic movement are just "suggestions of", just illusions. Real digital movement though, occurs through a multitude of mechanisms. An image viewed on screen is constantly rebuilt by the monitor; it appears as a still yet it is in constant physical motion. We just can't see it. We can see the visible character of every image change though as it moves from one operating system to the next, one computer to the next, one software workspace to the next, from one file type to the next, and especially as a version is printed. It is never exactly the same image, on screen or off. Just watch.

There are also corrosive and potentially fatal effects – those inherent to all photography and those unique to the digital process – which can occur. Many image files begin to lose some of their essential character immediately after creation. This decline continues; each time these files are closed, they lose something. They forget. This is related to a perennial deterioration/movement that the digital shares with the traditional processes; nothing is permanent, everything falls apart. Additional potentials for decay are also obviously present in the computer system itself; data is regularly corrupted or lost. Whole batches of files – collections of images – can be obliterated, easily. The digital machine too requires a massive dose of electricity to operate, to survive and to preserve its data. When the grid failed all electronic images temporarily disappeared. Any lasting movement like that could potentially omit digitized history.

The digital process also shares the difficulties of context and reference with the conventional photographic processes, but it presents a much greater potential for inaccuracy and for a re-writing of the relationship. No image operates alone. For one, crucial text-based information regarding image "content" and origination have consistently purported to legitimize the image as "real" or "true". Although the dynamic seems to have reversed – the image perhaps now legitimizes the text – the dependency

between an image and its text-identified origin continues somehow. We depend on text/context to establish some portion of the images' *reality* or "source". The ease in which a digital image loses its source though, is shocking. Digital files can be almost uncontrollably copied. One hundred files of "the same" image can be given one hundred different file names and be placed in one hundred different contexts. Each can "prove" something separate from and readily contradictory to the others.

This is already occurring on a mass scale. **It's just a file.**

This movement is not even necessarily malicious. Computer file naming has its own demands (and limits) quite distinct from those of the images' standard contextual or source needs. Image file names allow the operating system and hopefully the computer user, to find and use the images. And nearly every user has their own criterium for file naming and organization. Within this system established by the user though, the operating system has its own priorities. At the very least it sorts the files alphanumerically and establishes their identity and location through a shortened (and augmented) DOS version of the alphanumeric name. It uses a much longer file path "name" to locate the file within the entire system. Thus a computer system establishes its own contextual base. It has no special respect for the image file or its name. The file is simply more binary data that the system must sort and accommodate. Subsequently, *your* image is as (un)important as Vincent Van Gogh's. In any case, the three letter file extension is more important than both because the file is precisely identified, modified (and hence moved) accordingly.

This digital movement tenaciously reinitiates the conventional difficulties of maintaining image origin. Incoming images have often already been subjected to one or more previous cataloguing systems based on other varied languages, priorities, subjectivities and levels of source accuracy. For example, the author of the work and typically an organization which has catalogued the work, (such as a library) have both imposed systems of identification quite distinct from the needs of the image, digital or otherwise. These identifiers served their system. And any system can be unintentionally – or deliberately – misleading. Most fittingly, the old identifiers may simply lead nowhere once the titled image falls outside the system. The image is "lost" (perhaps *freed*) by a belly landing.



This Image:

- 1) Author's original image catalogue system, (assumed);
OWI-82617-E (Bottom center, indiscernible in this print)
- 2) Apparently copied from some location on the United States
Official Library of Congress Website, (assumed);
[Metadata]: *Library of Congres* (sic) *8D42185R.JPG*
- 3) Host Computer; DOS Name: *BD4218~1.TIF*
User Name and Path: *My Computer\D:\My Documents\My
Pictures\A - My Pictures No 1\Appropriated Collections\Ingrid
Radio Collection\8D42185RFlt.tif* (modified source file)
- 4) Now a part of this text document, (currently);
*My Computer\D:\Davis Teaching\03 University of Tulsa\3154
Photo 2 Digital\3154 Digital Syl Wking.doc*

*Note that none of the file names and locations generically identify any aspect of the image content. Nor do they clearly state its current informational context or acknowledge any significant relationship to previous catalogue systems or informational context(s). Even the source Metadata included "inside" the source file is extremely modest and flawed.



Cindy Sherman, "Film Still 53" / *CShermanFilmStill53Shrp.tif*

A digital movie is a series of stills and each still is always moving.

The definition of the "moving" image we are most accustomed to – that a movie shows physical movement – is perhaps the most basic misnomer to dispense with. Every movie is a series of still images viewed sequentially. Nothing moves *in* a movie. It's just a big stack of singles. The film, (reel or file) itself is physically / calculably moved within the process of its screen rebuilding or filmic projection, but we don't see that. The films' "content" presents an illusion though; a semblance of movement that is quite staid, and we choose to "see" that. We see that move. It don't.

Digital video also performs the same movements as every digital image. It is subjected to change each time it is viewed, it is readily modified, copied, damaged or lost. It suffers similar dependencies in its relationship to source. But digital video deliciously compounds the reversals as a "moving-still-moving". It carries the potential to unbind the image from source relationships and the fixed status of the immobile and lifeless. At the very least it is poised to discuss its own standing. There is opportunity here.

The technological stature of digital video intrinsically promotes this movement. Digital video consumes massive amounts of storage space, processor(s) time, it clogs ram, crams the bus and demands all of the kernel's time. It's a very big stack of stills that must be moved through a burdensome and precarious series of calculations. They are bound to stumble.

These sections resolve the initial operating assumptions in this course: the physical or binary media (and context) of digital images is always moving but the viewable image is always motionless.

Approach

This course utilizes the duplicability and overlap inherent to the photographic processes. (Photography is in fact a singular activity engaged in using varied technologies). This course will further utilize and enhance the similarities between "still" and "moving" image making. Special efforts will be made to explore this relationship throughout each project, and to embrace the creative and technical potentials that the digital process alone can provide.

We will begin with Photoshop projects in "photographic" manipulation, sound and screen projection, continue with sequential prints and screen gifs, move in to Final Cut Express and durational still videos, finalize our structured projects with a short *movie* and finish with a major project of choice that may include non-digital media. Each project will last approximately three weeks and be worth 50-100 points.

Only the technical aspects of each project will be assigned by the instructor. Content must be designed and developed at the behest of each student and it is expected that this content is given equal attention in executing each project.

Source material for projects in this course will be produced through the processes of appropriation / collection, and through "original" analog and digital creation. Output will be achieved using CD / DVD / VHS creation tools, digital projectors and inkjet printers.

All materials used to produce Process Projects 1-4 must be appropriately labeled, catalogued, archived and turned in at your critique (usually via the network) for the project to be considered on-time and ready to grade. Assume that all projects will be due at the beginning of studio on the assigned day, and that you will spend that day – and perhaps the next – engaged in a group critique of all projects.

Technical competency and the degree of experiential interest generated will serve as the two primary and equal components of each Project grade you receive.

(Degree of) Technical Competency:

Is Displayed Through Deliberate: Formatting and Modification of Digital Files; Appropriate Handling of Non-digital Materials; Appropriate Handling and Use of Digital Equipment, Work Area and Media; Appropriate Archiving/Cataloguing; File and Print Quality; Situational Complexity and/or Efficiency Of Techniques and Images.

Degree of Experiential Interest Generated:

Is Generated Through: The Informed Selection or Creation of Source Content Based on Their Situational Complexity, Composition / Framing and/or Content and/or Timing and/or Quality of Light and/or Technique/Special Effects and/or Narrative and/or Pictorial Strength and/or Experimental / Structural / Conceptual Use; The Informed and Experimental / Structural / Conceptual Formatting, Sequencing, Arrangement and Treatment of Select Single / Multiple / Moving Images, Sounds or Other Media or Materials Alone or In Combination(s)

Projects

Process Projects

- 1) ***Still 1*** – Transient Image – 50 Points – Due January 25 (30)
 - Composite images, embedded sound(s) and screen projection
- 2) ***Still 2*** – Analogies – 50 Points – Due February 13 (15)
 - Sequenced print stills and animated gifs with optional sound(s)
- 3) ***Moving 1*** – Animate Stills – 50 Points – Due March 8
 - Two 15 second *stills* with / without sound(s)
- 4) ***Moving 2*** – The Short Story – 50 Points – Due April 10 (12)
 - 1-3 minute *movie* with or without sound(s)
- 5) **Final Project; Screen, Print or both / *Still, Moving* or neither – 100 Points**
Due at Last Class Meeting, During Finals Week; April / May _____

This project is designed in its entirety by each student. It may include any application of the course topics, (alone or in any combination) and include any other media. The Final Project is expected to be ambitious, fully realized and the result of your strongest efforts in this course. It should, by some measure, be a highly selective and technically achieved work which reflects a provocative and visually stimulating concept.

Other Course Components

Course Dialogue Component – 50 Points

Classroom dialogue is an essential component of this course. As a student in this course you are expected to participate in critiques, discussions, planning sessions and demonstrations. If this is a “show”, you’re in it too. Informed, passionate and developed input will be necessary to receive a high point total.

These points are available based upon the positive contribution you make to the studio environment. Speaking is one way to make a contribution. Other types of contribution include: sharing visual samples you've discovered, assisting others with techniques, doing a special dance, providing printed matter to the group, etc., etc., etc. These contributions add to the breadth of the course, making it both more relevant to you, the *rest* of the world and more enjoyable to experience. Through you we learn more. This component will be assessed regularly and a grade distributed following each project.

Terminology and Technique Tests – 50 Points

Complete knowledge of all technical course components is expected and will be tested, in writing, following the conclusion of each project. These tests will be undertaken in diagrammatic and/or short answer form, based on all topics addressed in course demonstrations, critiques, and readings.

(optional) the Library – 25 Points – Due at Final Critique

By default the projects in this course will produce a mass of binary data; file after file of image and sound and text information, most found and some produced. One problem that arises from this buildup is organization. One benefit that results from this cornucopian collection though is a fabulous library of source files for later use. This course component will give students optional credit for treating both organization and collection as opportunities for additional learning and skill development.

Each student's "Library", (the main directory in which all course files are stored), can be submitted on CD/DVD for an additional 25 points (max). The collection will be graded according to the wealth of it's contents and by its (re)usability as a generic resource of information and/or viewing / listening / learning pleasure. All files which were used *in any fashion* to produce each "Process" project may be included.

Attendance

Being in studio on time and for the duration of each class is required. Frequent tardiness will reduce your dialogue grade as deemed appropriate by the instructor. Two absences will be allowed for any reason. Every absence beyond these two will reduce your available participation points by 5 (points). After seven absences, a failing grade will be issued for the course. Documented medical absences will be acceptable up to a reasonable point at the discretion of the instructor, but their total still cannot exceed seven course meetings.

Technical demonstrations and group critiques are primary elements of this course. Be sure to attend every one. These sessions will not be repeated and cannot be made-up.

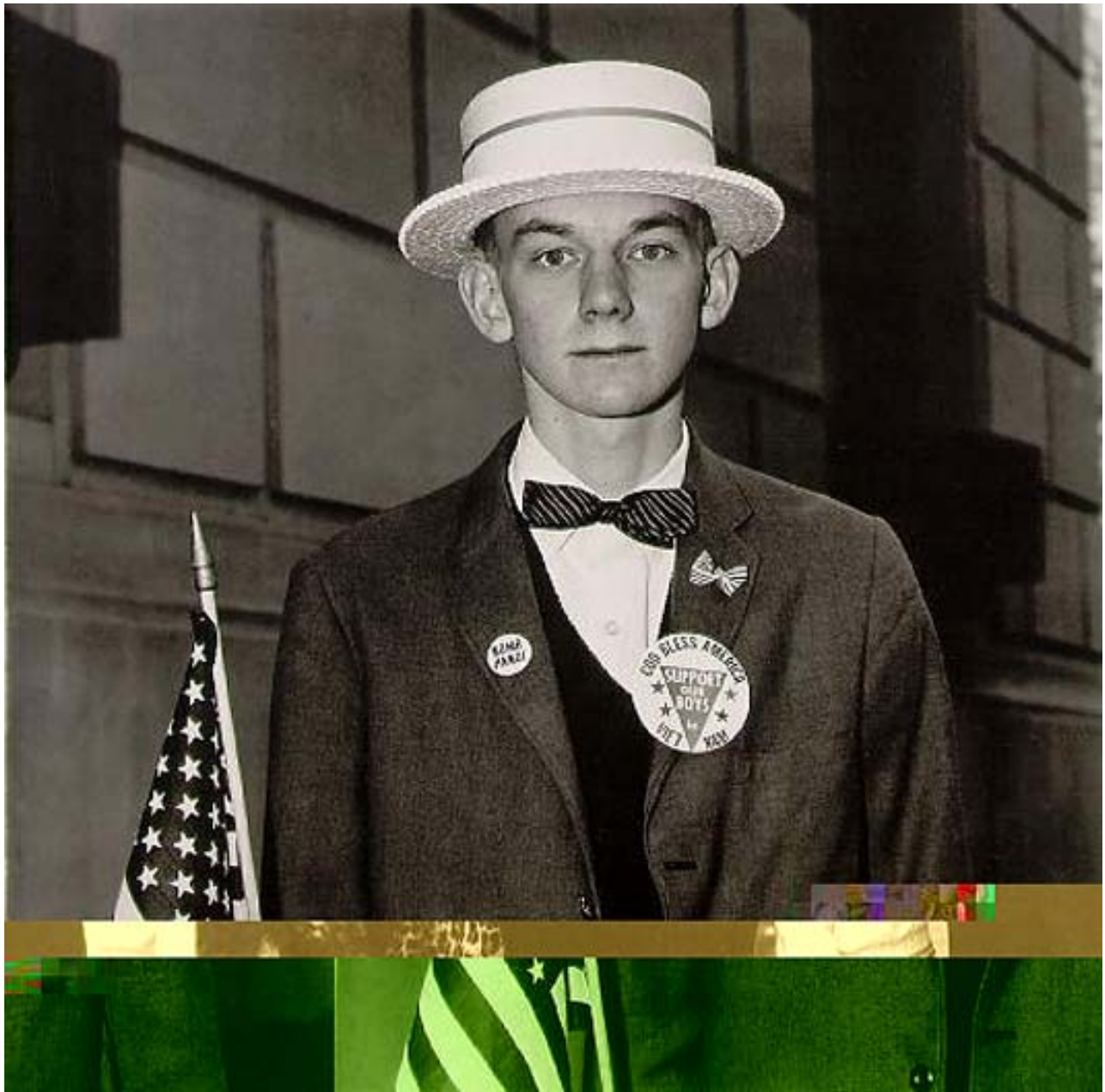
Due Dates

Project due dates are subject to modest change, depending upon the circumstances of the group. Any changes, (should they necessarily occur), will be decided well in advance of the due date and announced during a required class period or via email. Once established, these dates are concrete. Projects must be submitted in full at the beginning of that class period to be eligible for all available points. Any work submitted after this time, in part or in full, will incur a 5 point deduction per day. Exceptions will be made only for documented medical occurrences, which will be acceptable up to a reasonable point at the discretion of the instructor.

Direct and timely communication with the instructor in matters of attendance and absence is expected and essential to your success in this course.

Graduate Students

There are special expectations regarding the workload and conduct of graduate students enrolled in this course. As a graduate student in this course the amount of process work, (quantity) and aesthetic/conceptual/technical success, (quality) of your work should significantly exceed the efforts of any enrolled undergraduate. In critique, your participation should be informed, consistent, and managerial to the degree that you are visibly directing your own inquiries, testing your ideas and developing your teaching abilities through the group. Grading for all course components will be assessed using these special graduate standards and a more rigorous application of the same percentages and general grading criteria applicable to undergraduates.



Diane Arbus, "Pro War Parade" / *Arbus-Corrupt-pro-war_paradeShrp.tif*, [corrupted file]

Course Summary and Grading

| | |
|-------------------------------------|------------|
| Process Projects | 200 |
| Final Project | 100 |
| Terminology and Technique Tests | 050 |
| Dialogue Involvement | <u>050</u> |
| Total Points Available | 400 |
| <hr/> | |
| * <i>Optional Library Component</i> | <i>025</i> |

In general these percentages will be used to determine final grades:

| | | |
|---|------|--------------------------|
| A | 92% | <i>*Final grades</i> |
| B | 83% | <i>will also</i> |
| C | 73% | <i>be affected</i> |
| D | 63% | <i>by your</i> |
| F | 59-% | <i>in-class attitude</i> |
| | | <i>and attendance.</i> |

You may also use these percentages to assess a letter grade for each point total you receive.

Letter Grades

Letter grades received in this course reflect "mastery of content", not effort. Grades are not used to motivate or penalize students and every attempt is made to apply the grading criterium evenly.

To receive an **A** for any course component you must exceed its stated and implicit expectations. You must ambitiously personalize, develop, and communicate your efforts using an exceptional degree of creative sensitivity, intellectual thought, and *appropriate* craft.

To receive a **B** for any course component you must meet and in some category exceed its stated and implicit expectations. You must convincingly personalize, develop, and communicate your efforts using an elevated degree of creative sensitivity, intellectual thought, and *appropriate* craft.

To receive a **C** for any course component you must meet its stated and implicit expectations. You must fulfill the component completely, and make some effort to personalize, develop, and communicate your efforts using some measure of creative sensitivity, intelligent thought, and *appropriate* craft.

Not fulfilling the stated and implicit expectations of any component will result in a grade of D or F.

Respect and a constructive attitude are essential.

Everything Else

Readings / Texts

Non-technical readings will be assigned with each project and provided to you via links or hard copy. It is expected that each student will engage these materials and incorporate them into course dialogue. User manuals for both Photoshop and Final Cut will be available in the 2nd and 3rd floor digital labs for reference. Further information can always be found under the Help Menu. It is strongly suggested that you purchase both of the primary texts or procure their near-equivalents, i.e., " Adobe Photoshop 7 Classroom in a Book". Copies of the secondary texts are available for 2-hour checkout via the Reserve Desk in McFarlin Library.

Primary

Adobe Photoshop CS Classroom in a Book
Final Cut Pro 4 -or- Final Cut Pro HD for Mac OS X : Visual QuickPro Guide

Secondary

Photography, 7th Edit – London/Upton
Photography – Horenstein/Hart

Course Fees

The lab fee for this course is \$55. This fee will cover unlimited access to the Advanced Digital Lab, all digital inkjet printing costs, access to studio lighting equipment, and access to limited digital and traditional still and video cameras. It will also cover "entry only" access, (no chemistry) to the Kendall Hall wet labs.

Required Materials

50 Pack 8 ½ x 11" (or larger) heavyweight Inkjet Photo paper; any brand, any finish
5 CDRs and 5 DVDRs
2 MiniDV Tapes (60 Min. SP)

I hope to do gang purchases online but you may also purchase these supplies independently. You will probably need additional materials for the final project.

Required Equipment

None

Suggested Equipment

Digital or Analog Still Camera of any type
Digital or Analog Video Camera of any type

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(Proposed) Schedule

January

| | | |
|----------|----|---|
| Tuesday | 9 | Course Introduction |
| Thursday | 11 | Project 1 Introduction / Demo |
| Tuesday | 16 | Demo / Open Studio |
| Thursday | 18 | Demo / Open Studio |
| Tuesday | 23 | Open Studio |
| Thursday | 25 | Project 1 Critique / Project 2 Distributed |
| Tuesday | 30 | Project 1 Critique / Terminology Test 1 / Project 2 Introduction / Demo |

February

| | | |
|----------|----|--|
| Thursday | 1 | Demo / Open Studio |
| Tuesday | 6 | Demo / Open Studio |
| Thursday | 8 | Open Studio |
| Tuesday | 13 | Project 2 Critique / Project 3 Distributed |
| Thursday | 15 | Project 2 Critique / Terminology Test 2 |
| Tuesday | 20 | Project 3 Introduction / Demo |
| Thursday | 22 | Demo / Open Studio |
| Tuesday | 27 | Demo / Open Studio |

March

| | | |
|----------|----|---|
| Thursday | 1 | Demo / Open Studio |
| Tuesday | 6 | Demo / Open Studio |
| Thursday | 8 | Project 3 Critique / Terminology Test 3 / Project 4 Distributed |
| Tuesday | 13 | No Class: Spring Break |
| Thursday | 15 | No Class: Spring Break |
| Tuesday | 20 | Project 4 Introduction / Demo |
| Thursday | 22 | Demo / Open Studio |
| Tuesday | 27 | Demo / Open Studio |
| Thursday | 29 | Open Studio |

April

| | | |
|----------|----|---|
| Tuesday | 3 | Demo / Open Studio |
| Thursday | 5 | Open Studio |
| Tuesday | 10 | Project 4 Critique / Final Project Guidelines Distributed |
| Thursday | 12 | Project 4 Critique / Terminology Test 4 |
| Tuesday | 17 | Open Studio |
| Thursday | 19 | Brief Meeting / Open Studio |

April 26 thru May 4

One Final Meeting, TBA, Project 5 Critique

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