

PHOTOGRAPHY

* ART 1836a or b, **Black & White Photography Capturing Light** Staff

An introductory course in black-and-white photography concentrating on the use of 35mm cameras. Topics include the lensless techniques of photograms and pinhole photography; fundamental printing procedures; and the principles of film exposure and development. Assignments encourage the variety of picture-forms that 35mm cameras can uniquely generate. Student work is discussed in regular critiques. Readings examine the invention of photography and the flâneur tradition of small-camera photography as exemplified in the work of artists such as Henri Cartier-Bresson, Helen Levitt, Robert Frank, and Garry Winogrand. HU RP

* ART 1838a or b, **Digital Photography Seeing in Color** Staff

The focus of this class is the digital making of still color photographs with particular emphasis on the potential meaning of images in an overly photo-saturated world. Through picture-making, students develop a personal visual syntax using color for effect, meaning, and psychology. Students produce original work using a required digital SLR camera. Introduction to a range of tools including color correction, layers, making selections, and fine inkjet printing. Assignments include regular critiques with active participation and a final project. HU RP

* ART 2836b, **Picturing at the Peabody** Lisa Kereszi

A photography course that is taught both in the School of Art and also in the classrooms and Imaging Studio of the Peabody Museum, making use of the museum's collections for subject matter and inspiration. Students choose a specific subject, theme, or collection in the museum, research it, and investigate it photographically on site or in the studio to create an original body of work that directly relates to themes and objects found in the museum's collections. Students work collaboratively to curate a semi-public exhibition in the Peabody Museum building of their photographic artwork to put on view, as well as an exhibit of actual objects chosen in the course of their photography project research. The course studies other artists' archival exhibits and makes use of an existing exhibition of actual objects curated from the collections to learn the history of photography, as well as learn how an exhibition of archival material is researched, organized, and executed. Prerequisite: ART 1838 or permission of instructor.

* ART 2839a, **Photographic Storytelling** Tommy Kha

An introductory course that explores the various elements of photographic storytelling, artistic styles, and practices of successful visual narratives. Students focus on creating original bodies of work with digital cameras. Topics include camera handling techniques, photo editing, sequencing, and photographic literacy. Student work is critiqued throughout the term, culminating in a final project. Through a series of lectures, readings and films, students are introduced to influential works in the global canon of photographic history as well as issues and topics by a multitude of voices in contemporary photography and the documentary tradition. Prerequisites: ART 1836 or 1838, or permission of the instructor.

*** ART 3839a, Narrative Forms and Documentary Style In Photography after 1967**

John Pilson

Artistic approaches to photography, ranging from documentary to studio, and appropriation as they converge on the current "digital" moment. Lectures, readings, and assignments are designed to develop and challenge critical, historical, and visual thought while providing creative inspiration for individual projects. Prerequisites: ART 1836, ART 1838, or equivalent. RP

*** ART 3879b, Form For Content in Large Format** Benjamin Donaldson

A course for experienced photography students to become more deeply involved with the important technical and aesthetic aspects of the medium, including a concentrated study of operations and conceptual thinking required in the use of loaned analog view cameras, added lighting and advanced printing techniques. Scanning and archival printing of negatives are included. Student work is discussed in regular rigorous critiques. Review of significant historic photographic traditions is covered. Students are encouraged to employ any previous digital training although this class is black-and-white analog photography Prerequisite: ART 2837 or permission of instructor. RP

*** ART 4803b, Picture Collection** Sam Contis

Since the invention of photography, artists have used picture collections as tools for reference and inspiration. Contemporary artists increasingly use such collections in ways that are foundational for their artistic practice. This course looks at artists' use of picture collections to critique culture and society and to raise questions about subjectivity, value, and desire. Through site visits, artist lectures, research presentations, and class discussions, students consider how picture collections take shape and often come to be inadvertent recorders of our times. Students explore how these collections can serve as resources for their own artistic practice, with the aim of developing original work presented in critiques throughout the semester. Prerequisite: Permission of instructor.

ART 8112a, Practice and Production Benjamin Donaldson

For first-year photography students. Structured to give students a comprehensive working knowledge of the digital workflow, this course addresses everything from capture to process to print. Students explore procedures in film scanning and raw image processing, discuss the importance of color management, and address the versatility of inkjet printing. Working extensively with Photoshop, students use advanced methods in color correction and image processing, utilizing the medium as a means of refining and clarifying one's artistic language. Students are expected to incorporate these techniques when working on their evolving photography projects and are asked to bring work to class on a regular basis for discussion and review. 3 Course cr

ART 8294b, What Makes a Book Work? Lesley Martin and Matt Leifheit

Open to second-year M.F.A. Photography students only. This class surveys the landscape of the contemporary photobook with a focus on producing a class book. 3 Course cr

ART 8295b, Picture Show: Thesis in Photography Lisa Kereszi

This required course supports the M.F.A. Photography thesis exhibition through attending to the logistics of the gallery exhibition as well as the development of programmatic elements that extend the show to audiences beyond Yale. Studio visits initiate conversations about the installation of physical work in addition to

considering the documentation possibilities that allow the work to reach a wider audience, including editing and completing the portfolio and artist statement for its permanent home in Special Collections. The course introduces practical and conceptual considerations for exhibiting one's work publicly and includes professional development resources and presentations for a life after Yale that sustains a lens-based practice, including an artist statement writing workshop, as well as group planning meetings and meetings with curators, gallery and museum professionals from Yale and further afield. Enrollment limited to second-year students in photography. 3 Course cr

ART 8306a and ART 8307b, This Means Something: Picture Makers Discuss Their Work and Practice Gregory Crewdson

Each week, a guest artist working in a variety of disciplines addresses the cohort in whatever format they prefer—a round table discussion, conversation, or presentation—sharing experiences, insights, practice, and personal trajectory. The schedule of guest lecturers is student curated. 3 Course cr per term

ART 8342a and ART 8343b, Critique Panel Staff

Each week, four students present work for open review by a rotating faculty panel of artists, curators, and critics. Work can be presented as photographic prints, installation, video, performance, or in any other interpretation. Each student has two slots per term in addition to a final review twice a year. 6 Course cr per term

ART 8421a, Core Curriculum II Sam Contis

Adapted from Tod Papageorge's course of the same name, Core Curriculum II is a seminar course that explores the relationship between form and content in photographs and photographic seeing. We utilize methods of close looking and visual thinking strategies to study seminal photographic work ranging from the historic to the contemporary. Students are asked to reflect first through individual writing responses and then through student-led discussions in class. Each student has the opportunity to design and lead a class section that reflects their questions about the medium.

3 Course cr

ART 8423a, Critical Perspectives in Photography Staff

For second-year photography students. This class is team-taught by curators and critics, who approach photography from a wide variety of vantage points, to examine critical issues in contemporary photography. The class is taught both in New Haven and New York at various museums and art institutions. The course is designed to help students formulate their thesis projects and exhibitions. 3 Course cr

ART 8491a, Eye and Ear Matt Leifheit and Vinson Cunningham

This seminar is designed to help M.F.A. students incorporate writing into their practice and find language fit to introduce their work to the wider world. Students read and discuss works by writers and artists like Chantal Ackerman, John Cage, Joan Didion, Annie Ernaux, Jenny Holzer, Donald Judd, Barbara Kruger, Glenn Ligon, Frank O' Hara, Georges Perec, Faith Ringgold, and Zadie Smith—all in service of exploring themes and techniques including description, portraiture, eulogy, argument, appropriation, public address, and personal narrative. Through a series of in-class prompts and take-home assignments, students also create, discuss, and refine writing projects of their own choosing. 3 Course cr

ART 8492b, Experimental Narratives John Pilson

A broad survey of narrative, documentary, and experimental film (and television) exploring influence and overlap within traditional visual art genres: sculpture, painting, performance, installation, etc. Screenings and discussions examining a variety of moving image histories, practices, and critical issues. The class also reserves time for screening student works in progress, with special consideration given to the presentation of installations and/or site-specific work. Weekly screenings may also be open to nonregistered students with permission of the instructor. 3 Course cr