PHOTOGRAPHY

ART 136a 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. Course fee charged per term.  HU  RP

ART 138a 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. Course fee charged per term.  HU  RP

ART 239a, Photographic Storytelling  Danna Singer
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 that demonstrate their unique artistic voice. 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 canon of photographic history as well as issues and topics in contemporary photography. Course fee charged per term.

ART 337b, Picturing Us: Representation in Digital Photography  Staff
Photographic investigation of the politics of visibility and intersectionality, the social processes in which identities are formed and revised. Exploration of the constructions of race, gender, sexual orientation, nationality, citizenship, ethnicity, religion, and class. Students study problems through photography, including concepts of identity and the construction of identities; how some identities appear invisible, visible, or super-visible; and which identities speak authentically and also universally. Course fee charged per term. Prerequisite: ART 136, ART 138, or equivalent.  HU  RP

ART 338a, Contemporary Problems in Color with Digital Photography  Theodore Partin
How do you make a contemporary portrait? What is an effective portrait? What makes a portrait today? Can one be made through observation? Is consent required? This class confronts these questions, among others, while addressing the often uneasy relationship between photographer and sitter. Using digital capture with an emphasis on color photography students produce original work in portraiture by committing to a regular and rigorous photographic practice. Range of tools addressed include working with RAW files, masks, compositing and grayscale, and medium and large-scale color inkjet printing. Students produce original work for critique, with special attention to ways in which their technical decisions can clarify their artistic intentions in representing a person. Course fee charged per term. Prerequisite: ART 138 or permission of the instructor.  RP

ART 401b, Photography Project Seminar  Lisa Keresz
A further exploration of the practice of photography through a sustained, singular project executed in a consistent manner over the course of the semester, either by analog or digital means. Student work is discussed in regular critiques, the artist statement is discussed, and lectures are framed around the aesthetic concerns that the students’ work provokes. Students are exposed to contemporary issues through visits to Yale’s collections and in lectures by guest artists, and are asked to consider their own work within a larger context. Students must work with the technical skills they have already gained in courses that are the pre-reqs, as this is not a skills-based class. Required of art majors concentrating in photography. Course fee charged per term. Prerequisites: ART 136 or 138 and preferably, 237, 338 or 379, or permission of the instructor. ART 136 for those working in analog and, for those working digitally, ART 138.  RP

ART 822b, Between Frames  John Pilson
A broad survey of narrative, documentary, and experimental film (and television) examining 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

ART 822a, 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 823a, Critical Perspectives in Photography  Roxana Marcoci
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 825b, What Makes a Book Work?  Lesley Martin
Open to second-year students only. This class surveys the landscape of the contemporary photobook with a focus on producing a class book. 3 Course cr

ART 828a and ART 829b, Issues in Contemporary Photography  Staff
A full-year course for all graduate photography students. This course explores approaches to contemporary photography, from 1975 to the present, beginning with the first generation of postmodernism. Students examine the relationship that art photography has to popular culture and the blurred relationship among photography, film, fashion, advertising, and pornography. Trends and approaches to art photography, including tableaux, appropriation, abstraction, and simulation, are studied. Students also explore how contemporary photographers have worked to challenge, expand, and reinvent such traditional genres as portraiture, the nude, landscape, and still-life photography. Visiting artists, photographers, and filmmakers talk about their work in the context of the discussions at hand. 3 Course cr per term

ART 844a and ART 845b, Individual Criticism: Photography  Staff
Limited to graduate photography students. Ongoing work is reviewed at weekly seminar meetings and privately. 6 Course cr per term

ART 890a, Parallel Practices  Vinson Cunningham
This seminar is designed to help M.F.A. students refine their writing skills and develop a greater understanding of how the use of language relates to their studio practice and their development as professional artists. In biweekly workshops, students create, distribute, read aloud, and discuss their own writing in whatever form it takes: statements, reviews, manifestos, lists, publicity, poetry, fiction, autobiographical sketches, or scripts. Published writings by established artists are also read and discussed. 3 Course cr