

PHOTOGRAPHY

ART 136a, Black & White Photography Capturing Light Lisa Kereszi

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 138a or b, Digital Photography Seeing in Color Theodore Partin

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 237b, Intermediate Black & White Photography Visual Voice Lisa Kereszi

A class in black-and-white photography extending the concerns of ART 136 in which students learn to define and refine their own particular photographic voice through regular critiques and exercises designed around the themes of memory, influence and the collecting impulse. Introduction to the use of loaned medium-format cameras. Specialized topics include long-exposure photography, the use of flash, and intermediate-level printing techniques, including an increase in scale. Survey of the rich tradition of photography and the production of specific artists such as Brassai, Diane Arbus with regular exposure to contemporary new voices. Prerequisite: ART 136 or 138, or permission of the instructor. HU RP

ART 239a, Photographic Storytelling Lisa Kereszi

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 136 or 138, or permission of the instructor.

ART 338b, 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 339b, 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 136, ART 138, or equivalent. RP

ART 379b, 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 primarily analog. Prerequisite: ART 237 or permission of instructor. RP

ART 401a, Photography Project Seminar Lisa Kereszi

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. 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 802a, Between Frames 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. 3 Course cr

ART 810b, Image Culture Matt Leifheit

A graduate seminar in photography, this course examines the lives and afterlives of photographs in contemporary culture. In this team-taught course, artists and historians guide students by looking at ways images are disseminated, consumed, and

memorialized through a series of historical case studies alongside practical tutorials.

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 Michelle Kuo and 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 826a and ART 827b, 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 842a and ART 843b, Critique Panel Gregory Crewdson

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