

## CVC304 - ADVANCED PHOTOGRAPHIC PRACTICES

Course Title	<b>ADVANCED PHOTOGRAPHIC PRACTICES</b>			
Course Code	<b>CVC304</b>			
Course Type	Required			
Level	Bachelor			
Year / Semester	3 <sup>rd</sup> Year / 6 <sup>th</sup> Semester			
Teacher's Name	Nicolas Lambouris			
ECTS	6	Lectures / Studio / week	3	Laboratories / week
Course Purpose	<p>This is an advanced level course that facilitates discussion of photographic processes within the larger context of contemporary art, photography, and media. Diverse and multifaceted questions on the ontology of the photographic medium will be examined in the context of the photographic history, the development of the medium within the art world, and its political, social and cultural ramifications. Issues of photographic production, reproduction, consumption, collection, dissemination, mediation and appropriation will also be discussed, especially within the context of digital media.</p> <p>The course will also place emphasis on contemporary artistic practices and engage students in an in-depth critical analysis of a selection of artists who have pushed the boundaries of photographic art.</p> <p>The course also emphasize on the process involved in generating a portfolio of images, a coherence body of work based upon a theme, concept, or selected subject matter that will formulate in the form of a high quality photobook. The class will discuss topics such as locating an individual voice, formulating a conceptual project, refining a working process, selecting and</p>			

	<p>editing photographs for a book format, considering methods for presentation/production of photographic books and printing techniques.</p>		
<p>Learning Outcomes</p>	<p>Upon completion of the course students should be able to:</p> <ul style="list-style-type: none"> <li>• Practice photographic art as an on-going process that involves an informed artistic exploration and critical stance</li> <li>• Identify the power of photographic image while appreciate the infinite variety of perception, interpretation and execution photography medium offers.</li> <li>• Demonstrate creative and systematic investigation of formal and conceptual issues.</li> <li>• Develop independent artistic processes and contribute inventively and critically to culture through the making of art photography.</li> <li>• Demonstrate an array of skills to produce a creative and original body of work/photobook within the areas of Fine and Applied Arts</li> <li>• Apply advance knowledge of key concepts, movements and styles and recognize significant photographers and their work.</li> <li>• Engage and develop visual diaries with gathered information, observations, personal visual experimentation, sketches with ideas and thoughts in order to expand on ideas and develop personal expression and individuality.</li> <li>• Apply photographic experimentation in order to develop personal expression and to translate sophisticated concepts into photographic work</li> <li>• Employ research methodology and explore research in order to gain information, inspiration and find answers in communication problems.</li> </ul>		
<p>Prerequisites</p>	<p>CVC104</p>	<p>Corequisites</p>	<p>None</p>
<p>Course Content</p>	<p><b>1. Contemporary Photography: Artistic Practices</b></p> <p>The course explores a wide range of visual materials that relate photographic practices to diverse artistic languages, such as: still photographs, photographic archives, photo books, feature films, avant-garde films, documentaries and artists' films and videos. Visual presentations, selected</p>		

	<p>artists' work, thematic exhibitions, artists books, will be presented in class as basis for critical and theoretical analysis of contemporary photographic practices. Class readings will introduce a range of critical approaches to issues and questions on contemporary photography.</p> <p><b>2. Photography and Media</b></p> <p>News images, digital photographic collections, vernacular and amateur photography, Instagram photographs, archival photographs, surveillance images, the list can go on, constitute a complex volume of what we call "contemporary economy of images". The course will examine the theoretical issues on questions of producing, distributing, consuming, and living with this vast array of photographic images. Artistic, social, cultural, political and economic parameters affect, utilize and shape the way we view, read and re-produce images, making photography a powerful agent.</p> <p><b>3. The Photobook</b></p> <p>The course places emphasis on the Photobook as an artistic medium of choice for photographers, artists and curators. The photobook will be examined as an artistic publishing platform for photography and photographic projects. Types of photobooks, artists' books and major publishing houses will also be discussed. Students will study seminal photobooks that shifted the medium of photography from the gallery wall to the narrative of the book page. Issues of democratization, production, editing and reproduction of photobooks will be examined and discussed.</p>
Teaching Methodology	<p>The theoretical and technical course content is delivered through:</p> <p>Photographic workshops: studio-based workshops and lectures on editing work, designing and producing a photobook.</p> <p>Visual Presentations &amp; Theory Lectures: visual lecture presentations on selected artists' work will be the backdrop for group discussions and analysis</p>

	<p>of current themes and questions on the ontology of photography. Theoretical readings will instigate academic discussions on subjects around photographic images and photographic practices.</p> <p>Project Briefing and Project Critiques: extended project briefing, using visual examples of work, descriptions and discussions on the subject matter assist students in comprehending the context, content and technical requirements of the assignment. Students' work will be evaluated in class group critiques where feedback will be given whilst also allowing for group discussion.</p> <p>Tutorials: Individual and/or group tutoring and guidance, supplementary of the scheduled classes and studio-hours.</p> <p>E-learning Presentations: Students have access to electronically based learning and teaching where lectures are made available to them online as well as additional references to documentaries, videos and links on specialized themes and issues on contemporary photography.</p>
<p>Bibliography (References)</p>	<p>Reference Bibliography:</p> <ol style="list-style-type: none"> <li>1. Baker, S., Moran, F., (Eds.). <i>Performing for the Camera</i>. Tate, 2016. ISBN: 9781849764001</li> <li>2. Barthes, R., Howard, R. (trans.). <i>Camera Lucida: Reflections on Photography</i>. Hill and Wang, 2010. ISBN: 978-0374532338</li> <li>3. Bate, D. <i>Art Photography</i>. Tate Publishing, 2016. ISBN: 9781849762243</li> <li>4. Company, D. <i>Art and Photography</i>. Phaidon Press (revised updated edition), 2012. ISBN: 9780714863924</li> <li>5. Cotton, C. <i>The Photograph as Contemporary Art (world of Art)</i>. Thames &amp; Hudson, 2014. ISBN: 9780500204184</li> <li>6. Emerling, J. <i>Photography: History and Theory</i>. Routledge, 2012. ISBN: 9780415778558</li> <li>7. Foster-Rice, G., Rohrbach, J. (Eds.). <i>Reframing the New Topographics</i>. The Center for the American Places at Columbia College Chicago. ISBN: 9781935195405</li> </ol>

	<ol style="list-style-type: none"> <li>8. Hirsch, R. <i>Seizing the Light: A Social &amp; Aesthetic History of Photography (3<sup>rd</sup> Edition)</i>. Routledge, 2017. ISBN: 9781138944251</li> <li>9. Howarth, S., McLaren, S. (Eds.). <i>Family Photography Now</i>. Thames and Hudson, 2016. ISBN: 9780500544532</li> <li>10. Jeffrey, I. <i>The Photography Book: 2<sup>nd</sup> Edition</i>. Phaidon Press, 2014. ISBN: 9780714867380</li> <li>11. Parr, M., Badger, G. <i>The Photobook: A History, Vol. I</i>. Phaidon Press, 2004. ISBN: 9780714842851</li> <li>12. Parr, M., Badger, G. <i>The Photobook: A History, Vol. II</i>. Phaidon Press, 2006. ISBN: 9780714844336</li> <li>13. Parr, M., Badger, G. <i>The Photobook: A History Volume III</i>. Phaidon Press, 2014. ISBN: 9780714866772</li> <li>14. Sontag, S. <i>On Photography</i>. Picador, 2001. ISBN: 9780312420093</li> <li>15. Wells, L. <i>Photography: A Critical Introduction</i>. Routledge, 2015. ISBN: 9780415854290</li> <li>16. Wells, L. <i>The Photography Cultures Reader: Representation, Agency and Identity</i>. Routledge, 2019. ISBN: 9780415749206</li> </ol>
Assessment	<p>Overall, the course is evaluated as follows:</p> <ul style="list-style-type: none"> <li>• <b>Final Assessment 34%</b> <ul style="list-style-type: none"> <li>- Design Intelligence 40%,</li> <li>- Research and Methodology 20%,</li> <li>- Experimentation and Analysis 20%,</li> <li>- Time management and Presentation 20%</li> </ul> </li> <li>• <b>Course work 66%</b> <ul style="list-style-type: none"> <li>Interim Critique 33%</li> <li>Final Critique 33%</li> </ul> </li> </ul> <p><i>Specific requirements for given projects and the assessment criteria are written down on project briefs that are handed out to students.</i></p> <p>Assessments are both formative and summative. Students' work is continuously assessed throughout the semester, monitoring their creative and artistic progress. The work is assessed in four main presentations: Project Concept Presentation, Mid-Term Project Presentation, Final Critique and</p>

	Final Semester Assessment. At all presentations students must provide evidence of oral communication and presentation, explaining their experimentation, methodology, research, conceptual and artistic approach.
Language	English