



SCHOOL OF MEDIA ARTS

SOMA2331

PHOTOMEDIA 3A

SEMESTER 2
2009

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COURSE STAFF

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Consultation times	Thursday 1.00 – 4.00 pm / Office G112
Lecturers:	Nairn Scott nairnscott@hotmail.com Izabela Pluta izabelapluta@yahoo.com
Communication details:	Consultation or email

COURSE INFORMATION

Units of Credit:	6
Hours per week:	3
Teaching Times and Locations:	Tuesday 9.00–12.00 pm CB09 (Group B) Izabela Pluta Tuesday 1.00–4.00 pm CB09 (Group A) Izabela Pluta Thursday 9.00–12.00 pm CB09 (Group C) Nairn Scott

*Please note that the expectation of time in this course is more than contact hours. The University has expectations of a total load of 25 – 30 hours per unit of credit. This means that you should spend no less than 8-9 hours per week on average on class work in addition to your timetabled hours.

Parallel Teaching

This elective course does not entail parallel teaching

Course Aims:

This is an analogue studio based course with an emphasis on placing the student's practice in the context of art history and studio theory. The course extends the conceptual and analogue technical skills acquired in *Photomedia 1A* and *2A*. Students are introduced to large format camera operation and fieldwork projects. Students are required to have knowledge of basic lighting techniques, medium format camera operation and related darkroom processes. Students explore a diversity of conceptual approaches to the production of work, including: the relationship between and importance of audience, site and context in contemporary visual art works; artist book and multiple production; and the influence of popular culture (e.g. film stills) on contemporary photographic practice. The conceptual and technical knowledge gained will extend students' visual language techniques and will advance student's critical awareness through set and self-initiated projects.

Health and safety issues across both analogue and digital environments are addressed and applied as appropriate to the course work activities at this level.

Student learning outcomes

On completion of *Photomedia 3A* students should exhibit an awareness, knowledge and understanding of:

- large format image production—historical and contemporary photographic contexts as well as cultural impacts

- large format film types
- macro photography with the large format camera
- archival considerations (materials and processes)
- how to liaise, collaborate and work independently within a location context
- how to express, execute, edit and critically evaluate ideas (both visually and verbally)
- how to advance, refine and consolidate technical skills as appropriate to the work undertaken
- health and safety issues relevant to advanced colour and black & white darkrooms and demonstrated skills in:
 - large format (4" x 5") camera operation
 - large format film and print processing techniques
 - large format print finishing techniques
 - digital camera image capture and maximizing resolution

Graduate Attributes Developed in this Course

COFA Graduate Attributes (see http://www.ltu.unsw.edu.au/ref4-4-1-2_faculty_grad_atts.cfm)	Select the level of FOCUS 0= NONE 1=MINIMAL 2=MINOR 3=MAJOR	Activities / Assessment
Disciplinary knowledge	3	Ability to contextualise practice in the field through lectures on history and contemporary photography.
Communication skills	3	Ability to articulate intentions and explain concerns and values through the outlined requirements of group reviews and assessments.
Technical skills	3	All projects and exercises are focused to the acquisition of technical skills large format camera and various choices in output of photographic images
Critical thinking	3	Ability to critically reflect and constructively resolve problems and issues in proposed work and set exercises is strongly encouraged through ongoing reviews and critical feedback discussions.
Group skills	3	Ability to critically engage in Group Feedback Discussions using understanding of the historical and theoretical underpinning of contemporary creative practice and culture.
Social awareness	3	Ability to situate creative works within contemporary social and cultural contexts of a regional and global nature. Set exercises and implicit discussions about the responsibility of the photographic image in a social context.

Ethical understanding	2	To apply ethical and professional consciousness in the production of creative works and in the critical feedback of group tutorials.
Information Literacy	2	Ability to research library resources and the internet in set exercises reviewing contemporary artists and practices. Ability to research directions proposed for major body of work.
Entrepreneurial skills	2	Ability to develop and understanding connections with galleries and industry for exhibition.

Teaching Strategies:

Teaching comprises lectures, demonstrations, workshops, tutorials and group critiques. Technical exercises and projects are set that encourage the development of skill proficiency and the refinement of conceptual concerns and creative ideas. Projects are set that lead towards self-initiated proposals and encourage the student's ability to take increasing responsibility for the direction and development of their work. Students are expected to question, develop and extend their own use of visual languages through both collaborative and independent active commitment to experimentation and individual research that is appropriate to their work. Gallery and site visits are encouraged and undertaken. Students are directed towards an analysis and critical awareness of both historical and current visual arts practice and are expected to maintain a visual diary of their process and related influences that provides continuity to their work and experience.

Assessment

Assessment Criteria

To qualify for a passing grade students must complete all set work, which is to be submitted on time. *Where absences in excess of three (3) classes occur, students may be given a fail grade.* Students must be punctual and participate in all class activities. The student should be expected to show evidence of the achievement of the course's objectives. will be informed by their class lecturer of this determination.

Each project is described below. Make sure you read this document thoroughly; a common cause of students failing or not gaining high marks is often that they have failed to read the brief.

Usually you will be assessed on the following:

- **Satisfaction of requirements** As per project descriptions
- **Level of commitment and motivation** The level of application to set tasks, the ability to persevere, the level of involvement and degree of participation in lectures, seminars, workshops and discussions, and the level of professionalism.
- **Recognition of individual responsibility** The ability to be self-directed in determining objectives and appropriateness of resources.
- **Evidence of critical process** The willingness to instigate research and to analyse information. The ability to synthesise research and experience in creative expression. The ability for self-critical analysis in the evaluation of progress. The ability to articulate your intention and to discuss your objectives in relation to contemporary visual arts practice.
- **Technical skill appropriate to the work undertaken** The appropriate choice and use of your chosen media

ACADEMIC PLAGIARISM

Penalties for academic dishonesty or plagiarism can be severe, and range from reduced marks, through failing the course, to exclusion from the University. Your responsibility is to understand what plagiarism is and take steps to avoid plagiarism in your assignments.

Plagiarism is the presentation of the thoughts or work of another as one's own.*

Examples include:

- direct duplication of the thoughts or work of another, including by copying work, or knowingly permitting it to be copied. This includes copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and,
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

Submitting an assessment item that has already been submitted for academic credit elsewhere may also be considered plagiarism.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

Students are reminded of their Rights and Responsibilities in respect of plagiarism, as set out in the University Undergraduate and Postgraduate Handbooks, and are encouraged to seek advice from academic staff whenever necessary to ensure they avoid plagiarism in all its forms.

The Learning Centre website is the central University online resource for staff and student information on plagiarism and academic honesty. It can be located at:

www.lc.unsw.edu.au/plagiarism

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- correct referencing practices;
- paraphrasing, summarising, essay writing, and time management;
- appropriate use of, and attribution for, a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting, and the proper referencing of sources in preparing all assessment items.

* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle.

† Adapted with kind permission from the University of Melbourne.

ASSESSMENT

The course will be assessed as follows:

Project 1 = 20%	Who in the WORLD
Project 2 = 20%	DIALOGUES
Project 3 = 10%	PRINT PREVIEW
Project 4 = 20%	STARGAZING from PLATFORMS
Project 5 = 30%	Self Directed

DESCRIPTION OF ASSESSMENT TASKS:

PROJECT 1

DUE WEEK 4 20%

Who in the WORLD

We are always presenting ourselves through the identity photo.... head and shoulders proclaim us to the official world. But what is never seen is below the shoulders. Like the "Exquisite Corpse," there are often strange amalgams of identity.

Working with colour transparency, present 4 images staged for a faceless identi-kit, drawing on any interpretative strategies that are appropriate to the deconstruction of imaging the self in 2009. This may be documentary or staged, figurative or object-based.

Students shoot **two (2) rolls of 35mm transparency film** under natural light conditions; process at professional colour lab (see notice-board for addresses).

Final 4 prints:

Have E6 film processed at lab, scan and output as high quality Lamda photographic prints minimum size 8 x 10 "/ A4 (see notice-board for addresses).

PROJECT 2

DUE WEEK 6 20%

DIALOGUES

The motionless object was the most obvious subject for early photography due to extremely slow emulsion speeds and this fact also made the tabletop or flat surface, a favourite 'plinth' for the arrangement of still objects. Inheriting the symbolic and allegorical fashions of traditional visual arts, e.g. the vanity theme, 19th century photography was also concerned with creating a 'dialogue' through the compiling of a visual record of the new world's abundance of objects available through the processes of industrialization and colonialism. The materialist 19th century concern with the depiction of reality that was known as POSITIVISM ... to measure and study the surface of, and to therefore *know*, things) was fed by photography's essential ability to reveal detail.

Contemporary still life represents a clear rejection of the naive *documentarism* of the 19th century, but at the same time they allude to these histories 'with a certain affectionate irony.' [*The Measure of All Things. On the Relationship between Photography and Objects*]

Extending these thoughts on the history of the Still Life, construct **one** image using the **5x4 camera** which creates a dialogue and a contemporary understanding of objects. Expose B/W sheet film using the Sekonic light meter. Borrow reflectors and diffusers where necessary. Digital cameras may assist in the determination of correct exposure/composition.

Once you have your still life image, take an image that has a dialogue with the still life object. Present a diptych as the final work. The second image can be shot on any format analogue/digital.

Process the B/W film and make a contact print in the darkroom, then scan the film to make final print.

Final 2 prints - diptych:

Present 2 high quality photographic prints on Fine Art Rag paper minimum size 16 x 20"/ A3.

5X4 CAMERA SHOOT IN CLASS TIME

Week 3 will be a studio day where students will work in teams while learning the large format camera and share shoot-times with each other as assistants. 4 camera stations will be set up and this project **WILL BE SHOT DURING CLASS TIME – MAKE SURE YOU BRING YOUR OBJECT TO CLASS IN WEEK 3 READY TO PHOTOGRAPH!**

MID SEMESTER REVIEW

A mark will be allocated after the week 7 review. This mark will comprise 50% of your final assessment.

Project 1: *Who in the WORLD* 20%

Project 2: *DIALOGUES* 20%

Project 3 & 4: STARGAZING from PLATFORMS (in progress)

PROJECT 3 **DUE WEEK 8** **10%**

PRINT PREVIEW OF 'STARGAZING from PLATFORMS'

Present photo quality test prints as a "preview" of your proposed work for the exhibition '**STARGAZING from PLATFORMS**'.

You must also submit detailed size (resolution), colour, and media tests (A4 min)

At least 2 proof sheets (digital or analogue) evidencing your shoots, and developmental sketches that show the progress of your idea from inception (eg: primary or secondary sourced images, etc). These are to be presented/submitted, clearly labelled in conjunction with the photo quality test prints.

PROJECT 4 3A + 3B EXHIBITION **DUE WEEK 10** **20%**

STARGAZING from PLATFORMS

Image Presentation COFA Exhibition and Performance Space 28 September-02 October 2009

- Installation date: Tuesday 29 September 2009
- Location: COFA Paddington Campus, E Block
- Installation time: 9.30am – 4pm (all students to participate)
- Time of assessment will be advised.

You will be working with a restricted format as advised and camera of preference.

STARGAZING from PLATFORMS

This project proposes you to consider the role and positioning of the artist as a conduit for the visualising and creation of the myriad of intersections within culture. A platform is a context, medium or venue for the presentation of people, events, objects or information. An art gallery is a platform, as is a radio show, as is a TV variety show, as is a magazine, as is a certain kind of website (YouTube, Flickr, MySpace). One who invents a platform and works actively with it as a medium for the presentation of others is a "platformist." The platformist is a kind of artist—an artist at presenting others. This presentation of others—of all the world's variety, whether it's people or objects—is the territory of the producer, the impresario and the collector. Platforming as a conscious pursuit is a fairly recent development in our evolution.

Toward the end of the nineteenth century and over the course of the twentieth, ambitious and innovative platformists would contribute the creation of the telephone, the movie studio and radio and TV networks, finally culminating in a World Wide Web, which transcended national boundaries entirely. Always, the

most fundamental, lasting platforms allowed the display of a mind-boggling amount and variety of human ability; at the same time, they centered tremendous power among the individuals who owned and operated them. The first person to thematize the essential nation-building activity of platform creation, and to embody it, was Andy Warhol. He also recognized the complex human dynamic at the center of the platformist's personal location—specifically, the simultaneous passivity and power of *The One Who Presents*—and proceeded to push the dynamic hard, aggressively forging a profound confusion of Presenter and Presented.

Warhol established a context for the presentation of things that already exist. None of it needed to be presented again. It was already real; showing it again didn't make it more real. Therefore something about the act of presenting it again was, had to be, a form of theater, a sort of joke on the real. Everything that Warhol's Factory did—its films, its fabrication of film "superstars," its re-presenting in objects and paintings the potent images circulating through and via mass media and consumer society, its magazine *Interview*—worked some angle on this essentially comic insight.

The essentials ("the Revolution") come from Warhol, and the particulars, the materials, the people come from everywhere and they are molded and held together by a central spirit, Andy Warhol...." Not only was it a new world, it was a new world whose content was, really, itself.

Extending these thoughts on the role of the artist and the presentation/platforming of others in extended contexts, construct **one still image** using either a digital, medium of large format camera which creates visual dialogue or tensions between presenter and presented. **Explore personal and social identities that have been or are being shaped at the beginning of this 21st century, both in the real and virtual world**

Digital cameras may assist in the determination of correct exposure/composition if using analogue camera. You are free to utilize found or existing imagery, although you must also develop new images either with analogue or digital cameras.

The final print will be a high quality fine art print (A1).

NOTE: You will be working on your concept development and image production across both 3A and 3B courses FOR THIS ONE COMBINED 3A + 3B PROJECT.

PROJECT 5

DUE WEEK of 7 November

30%

SELF DIRECTED

This project requires you to undertake a **self-directed project** with lecturer tutorial and consultation. You will undertake a 1:1 tutorial with your lecturer where you will outline the parameters of your project and receive feedback on its content and potential form. Inter or cross-disciplinary practice is encouraged, however your submission for review must consist of **minimum five** colour prints. The prints may be produced in either an analogue (type C or slide) or digital form (colour negative or slide, scanned and output to the appropriate material). However, your work must evidence an exploration and refinement of the skills acquired during this Session. Also, you must consider the following in your decision making processes: how the images are to be generated (for example: with an analogue camera, or computer generated but output as an analogue print, or using video as source material for analogue prints, etc), type and format of film, quality and kind of light (natural, available/existing or artificial), scale of final images, and how your images will be finally presented.

Assessment includes the identification and articulation of the objectives in your studio practice, together with the ability to develop a critical judgment in the selection of appropriate techniques/technologies and the evaluation of their outcomes in terms of resolving visual and technical problems.

YOU MUST SUBMIT TWO CONTACT SHEETS AND AN OUTLINE OF YOUR PROPOSED OUTCOMES, OUTLING(1 A4 PAGE MAX) AT THE BEGINNING OF CLASS WEEK 11.

COURSE SCHEDULE

Week by week dates commencing:

Week 1:	20 July
Week 2:	27 July
Week 3:	03 August
Week 4:	10 August
Week 5:	17 August
Week 6:	24 August
Week 7:	Research Week
BREAK	07 Sept to 11 Sept
Week 8:	14 September
Week 9:	21 September
Week 10:	28 September
Week 11:	05 October (Public Hol. Monday)
Week 12:	12 October
Week 13:	19 October
	26 – 30 October Non-Teaching Week
	02 November Assessment

Course Schedule

Week 1	
INTRODUCTION Outline	Course outline , expectations and requirements on server. Course Information sheets and schedule; attendance, material and equipment requirements, projects, exercises, Reviews and Assessment. Starting time for class. Advance Booking of studios for work. (Photomedia and Dic-Lab) Working in Groups (+ studio lighting proficiency) Assessment Policy. Occupational Health & Safety: http://www.cofa.unsw.edu.au/schoolsunits/ohs/safeopprocedures/
LECTURE NOTES	Download online manual for Toyo 5x4 (Advanced) 5x4 powerpoints in Dropbox
EXHIBITION	COFA Gallery Exhibition Week 10 – 28 September-02 October 2009 OPENING Tuesday 29 September, 6pm
LECTURE	Project Introduction: Who in the World LECTURE: Who in the World

Week 2	
LECTURE	Demonstration: Introduction to Large Format Toyo 4 x 5 Camera Operation Focusing and use of loupe
DEMONSTRATION	Overview of tripod use; cable releases; light meters; double dark slides; exposure; film loading & processing options. Discussion of B&W & colour film types Workshop: Groups to set-up cameras Follow 'step-by-step' guides for using controls for mounting camera onto tripod; fast and micro focusing; vertical and horizontal shifts; and horizontal or vertical camera back usage. • Review controls and movements Handout Activity: Load 4 x 5 film into double dark slides and processing tanks for film development.
LECTURE	Project Introduction: DIALOGUES LECTURE: DIALOGUES

Week 3	
LECTURE	<p>STUDIO SHOOT – MUST BRING OBJECT to photograph still life for <i>DIALOGUES</i></p> <p>Review of Large Format Toyo 4 x 5 Camera Operation Basic Camera Movements: tilt; swing; floor-work and macro; Polaroid Film. Groups to pick up booked equipment. Load film into dark slides at beginning of class. 4 x 5 sheet film holders/sleeves. Groups to work with RC based paper 4x5 Proficiency</p> <p>Students to work in 4 groups during class in set bay with tungsten lights and 4x5 cameras to complete initial shoot for Project 2 <i>DIALOGUES</i></p>
WORKSHOP	
Week 4	
REVIEW + ASSESS	Assess project 1 - <i>Who in the WORLD</i>
LECTURE	Project Introduction: <i>STARGAZING from PLATFORMS</i> LECTURE: <i>STARGAZING</i>
Week 5	
TUTORIALS	<p>Group Tutorials - <i>DIALOGUES</i></p> <p>Supervised studio work on 5x4 project (Photomedia and DicLab) OH&S protective clothing for film processing and darkrooms.</p>
Week 6	
REVIEW + ASSESS	DUE: Assess project 2: <i>DIALOGUES</i>
Week 7	
RESEARCH WEEK	<p>Mid session warning letters</p> <p>NO LECTURES. STUDENTS TO ATTEND RESEARCH SEMINARS AS PER NOTICE BOARD AND TO WORK INDEPENDENTLY ON PROJECTS</p>
MID SEMESTER BREAK 07.09.09 – 11.09.09	
Week 8	
REVIEW + ASSESS	Assess project 3 - <i>PRINT PREVIEW - STARGAZING from PLATFORMS</i>
TUTORIALS	Test print, proof sheets and developmental sketches plus research Late submission will be penalised.
MEETING	To discuss exhibition administration and opening. Time and location to be advised. All to attend.
Week 9	
LECTURE	<i>STARGAZING from PLATFORMS II</i> Exhibition discussion
TUTORIALS & STUDIO WORK DAY	Students to come prepared to work unsupervised on project work

Week 10	
COFA GALLERY EXHIBITION: STARGAZING from PLATFORMS Assessment 20% (GROUP C MEET THURSDAY AS PER USUAL!!!)	
REVIEW + ASSESS	DUE: Assess project 4: STARGAZING from PLATFORMS
EXHIBITION	28 September-02 October 2009 Hang Works in COFA Gallery Meet at Gallery with work ready to hang at 9am OPENING NIGHT TUESDAY 29 SEPTEMBER 6PM THURSDAY GROUP MEET 10am...EXHIBITION DOCUMENTATION WORKSHOP

Week 11	
DUE PROPOSALS FOR SELF DIRECTED PLUS CONTACT SHEETS	
EXCURSION	AGNSW PRINT ROOM VISIT Arrangement for meeting times at the Art Gallery of NSW will be confirmed

Week 12	
LECTURE &/OR GROUP TUTORIALS	TBC – Themed to discuss some common themes in Self-directed work or tutorials as required
STUDIO	Supervised studio work on Self-Directed project

Week 13	
Individual tutorials and presentations of work-in-progress	Individual Tutorials. Self-directed Project Individual presentations of work in progress, small group discussions. Technical workshops as required. Students to come with examples of final output decisions or options. Final colour and media tests, resolution and scale tests.

02 November	
ASSESSMENT	Presentation, assessment & critique Schedule TBA. Please check PHOTOMEDIA notice board for details

Computing Requirements

No specific requirements other than those required by students individual creative directions.

Safety Information

You have a responsibility to not do anything that risks the safety or health of your fellow students and also staff.

This will involve informing your lecturer of any safety risks you become aware of, and also following the directions of staff in relation to such issues as equipment usage, and safety equipment and clothing.

You are responsible for:

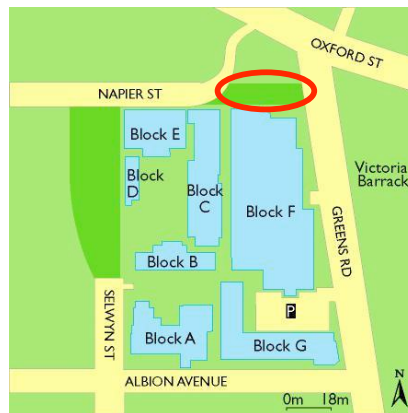
- adhering to UNSW and COFA OHS policies and procedures,
- following instructions on safe work methods,
- promptly reporting hazards or accidents
- ensuring your conduct does not endanger others.

Emergencies and evacuation

In case of emergency you should follow the instructions on the emergency procedures displays, which are located on each level.

The emergency phone number is 9385-6666 (not 000).

During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).



First aid information

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed on the green and white first aid posters. Security staff are also trained first aid officers.

Electrical safety

Students should ensure that any portable electrical equipment they bring onto the campus (such as laptop computer power supplies) are tested and tagged. Such equipment will not be able to be used on campus if not tagged. Testing can be done at the Resource Centre.

STUDENT RESOURCES

Recommended Texts/References:

History of Photography, Contemporary Practices and Critical Readings

- Bann, S & Allen, W. (eds) *Interpreting Contemporary Art*, Reaktion Books, London, 1991.
- Barthes, Roland 1981, *Camera Lucida*, Hill & Wang, New York.
- Batchen, Geoffrey 1997, *Burning With Desire: The Conception of Photography*, The MIT Press, Cambridge, Massachusetts, London, England.
- Bolton, R. (ed) *The Contest of Meaning*, MIT Press, Cambridge, 1998.
- Bonami, Francesco, (ed) 1996, *Echoes: Contemporary Art at the Age of Endless Conclusions*, The Montacelli Press, Inc., New York, New York.
- Buchholz, Daniel & Magnani, Gregorio, *International Index of Multiples from Duchamp to the Present*. Verlag der Buchhandlung Walther König, Köln, 1993.
- Bullock, A., Stallybrass, O., Trombley, S., (eds) 1990 *The Fontana Dictionary of Modern Thought*, Fontana Press, (Fifth Ed.)
- Bury, Stephen, *Artists' Multiples 1935-2000*. Ashgate, Burlington, 2001.
- Crary, J., Kwinter, S., (eds), 1992, *Incorporations*, ZONE, New York, NY.
- Crawdson, Gregory, *Twilight*, Harry N. Abrams, 2002
- Dexter, Emma and Weski, Thomas (Eds.), *Cruel and tender: the real in the twentieth-century photograph*, Tate Gallery, London, 2003
- Druckrey, Timothy 1996, *Electronic Culture Technology and Visual Representation*, Aperture New York.
- Foster, Hal 1996, *The Return of the Real: The Avant-Garde at the End of the Century*, MIT Press, Cambridge, Massachusetts, London, England.
- Eggleston, William, *William Eggleston's Guide*, The Museum of Modern Art, New York, 1976
- Foster, H. (ed), *Discussions in Contemporary Culture #1, DIA Art Foundation*, Bay Press, Seattle, 1987.
- Frizot, Michel (ed), *A New History of Photography*. Konemann. Köln. 1998.
- Grundberg, Andy, *Crisis of the Real. Writings on photography, 1974-1989*. Aperture Foundation Inc., N.Y. 1990
- Kertess, Klaus, *Photography Transformed : the Metropolitan Bank & Trust collection*. Abrams, New York 2002
- Lemagny and Rouille, *A History of Photography. Social and Cultural Perspectives*. Cambridge University Press, Cambridge, 1987.
- Mitchell, W.T.J., (ed) 1994, *Landscape and Power*, The University of Chicago Press, Chicago.
- Phillips, L. 1999, *The American Century: Art & Culture 1900-2000*, Whitney Museum of American Art, Norton, USA.

Schwartz, H. *The Culture of the Copy; Striking Likenesses, Unreasonable Facsimiles*, MIT Press, Zone Books, New York, 1996.
Squiers, Carol (ed.) 1990, *The Critical Image*, Bay Press, Seattle.
World Without End Photography and the 20th Century, 2003, Art Gallery of New South Wales
Stiles, K., & Selz, P., (eds) *Theories and Documents of Contemporary Art: a sourcebook of artists writings*, University of California Press, Berkeley & LA, California. 1996
Stroebel, Leslie. *View Camera technique, 6th Edition*, Butterworth-Heinemann, Newton MA, 1993
Taylor, Lucien, (ed), 1994. *Visualising Theory: Selected Essays from V.A.R. 1990-1994*, Routledge, London & New York.
Tofts, D., McKeich, M., 1997, *Memory Trade : A Prehistory of Cyberculture*, An Interface Book by 21C Melbourne.

Journals

Art & Australia
Art Monthly (Australia & UK)
ART WORLD
Aperture
Artforum
Cabinet
Contemporary
Eyeline
Flash Art
Frieze
Parachute
Parkett
Photofile

Bookshops

Ariel
Berkelouw
Gleebooks

Art Galleries (refer to Art Almanac for complete Sydney Guide)

AGNSW Art Gallery Road, The Domain
MCA: 140 George Street, The Rocks

Continual course improvement

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course.

Administrative Matters

You may fail the subject if more than 3 absences are recorded. You must actively participate in classes and complete all set work. You may fail the subject if you do not submit **all** set work to a satisfactory standard.

Where, because of illness or misadventure, you cannot hand in an assignment on time, or your work has suffered, you can apply for Special Consideration. For information on Special Consideration (see <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>).

- Applications for special consideration must be lodged with the COFA Student Centre (within 3 working days of the assessment to which it refers) – applications will **not** be accepted by teaching staff;
- Applying for special consideration does not automatically mean that you will be granted additional assessment or that you will be awarded an amended result;
- If you are making an application for special consideration (through COFAv Student Centre) please notify your Lecturer in Charge;
- Please note: a register of applications for Special Consideration is maintained. History of previous applications for Special Consideration is taken into account when considering each case.

Students who have a disability that requires some adjustment in their teaching or learning environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of, their course, or with the Equity Officer (Disability) in the Equity and Diversity Unit (9385 4734 or www.equity.unsw.edu.au/disabil.html). Issues to be discussed may include access to materials, including Library materials, signers or note-takers, the provision of services and additional exam and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.