



SCHOOL OF MEDIA ARTS

SOMA 2351

PHOTOMEDIA 3B

SEMESTER 2
2009

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COURSE STAFF

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Consultation times	Thursday 1-4 / Office G112	
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COURSE INFORMATION

Units of Credit:	6
Hours per week:	3
Teaching Times and Locations:	Tuesday 9.00–12.00 pm F113 (Group A) Suzanne Buljan Tuesday 1.00–4.00 pm F106 (Group B) Suzanne Buljan Wednesday 9.00–12.00 pm F111 (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 a 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 digital technical skills acquired in Photomedia 1B and 2B.

Students further develop skills in digital imaging software, image manipulation techniques, high resolution scanning and output devices, vector imaging and colour space theory. Students are directed towards an analysis and critical awareness of current visual arts practice, central to the production and advancement of their own work. Students are encouraged to explore, experiment and develop ideas through set projects. The integration of new technologies within analogue practice is explored.

The course will concentrate on a greater level of technical aptitude within the parameters of image production through the use of digital imaging processes. Skills based emphasis will be placed on the integration of Large format photography and its relationship to high resolution scanning, image manipulation, colour correction and output options. 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 3B* students should exhibit an awareness, knowledge and understanding of:

- advanced high resolution scanning using the Flextight scanning systems

- colour management theory and practice
- how to prepare and output digital files according to appropriate profiles stipulated by 3rd party
- digital imaging software for advanced image manipulation and correction
- introductory level vector object and typographic applications within Adobe Illustrator
- introductory level page layout skills through Adobe InDesign
- appropriate output devices for digital fine printing
- issues surrounding developments within contemporary art and photomedia practice and how they inform the student's own work
- how to articulate the research and concerns surrounding your developing art practice

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, tutorials and demonstrations within digital technologies and software as contextualized within contemporary art and 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 as applied to conceptual concerns within contemporary art and photography.
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 contextual 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 and it's relation to technology 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 and set projects.
Entrepreneurial skills	2	Ability to develop and understanding of 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%	THE OBJECT, IN AND AROUND US
Project 2 = 20%	Transmission
Project 3 = 10%	PRINT PREVIEW
Project 4 = 20%	STARGAZING from PLATFORMS
Project 5 = 30%	Self Directed

DESCRIPTION OF ASSESSMENT TASKS:

PROJECT 1

20%

THE OBJECT, IN AND AROUND US

Photography holds a privileged space within our contemporary visual culture, straddling the commonplace and everyday - the family snap or the phone grab, the public domain of advertising, the erotic and pornographic, the corridors of international fine art institutions; the news image, the legal document, criminal evidence, tourism, anthropology: and the list goes on.

Consider the OBJECT within this range of imagery. The OBJECT can be performative, nostalgic, heroic, contemplative, confronting, circumspect, esoteric, sculptural or ambiguous, or form part of a narrative. The OBJECT can act as a signifier or accomplice.

With this in mind, this project asks you to pick an object or series of objects and use them in your imagery. Think about what the OBJECT represents to you. Your object may be of a personal nature, something that holds specific meanings for you alone, or it may be an object with more generic associations that traverse many cultural readings. Whether you chose an object for its metaphorical or cultural interpretations, or for specific formal qualities, or for the functionality within an articulated set of occurrences such as a performance or narrative, you should be able to articulate these aims clearly.

Consider **THE OBJECT, IN AND AROUND US** as the first of two parts, **TRANSMISSION** being the second part of this project. This is a quick project aimed at providing material for further development.

Present a minimum of three A4 prints (min size) that are your response **THE OBJECT, IN AND AROUND US**. If you want to work at other scales, you should discuss your ideas with me prior to your review in week 3.

Consider artists such as Yayoi Kusama, Rosemary Laing, Suzi and Olli, Christian Boltanski, Andy Goldsworthy, Martin Parr, Fischli and Weiss, Shadi Ghadirian, Gabriel Orozco, Alexsanra Mir etc...

PROJECT 2

20%

TRANSMISSION

present, exhibit, broadcast, communicate, express

Develop a new work that acts as a 'transmission' of your ideas developed in **THE OBJECT, IN AND AROUND US**. This project should be seen as a continuation of the ideas that were explored in project 1, yet the work must be a discreet and separate body of work.

Firstly, this project asks you to re-image/interpret/present your object or object/environment constructions for a **specific audience**. This audience may constitute people close to you, or people you have never met. It may even be a single person. But importantly, you will need to be able to discuss how your re-interpretation has been informed by the consideration of its intended audience. Consider who you are "transmitting" to and why. You may wish to make links with similar experiences shared by others, or opinions held about your 'object' by others. You may

wish to transmit to others who may share or understand your 'object', or to others who you think may share little in common with your subject. How does the idea of an object culturally change through transmission? Consider strategies such as context, placement, access, dissemination, projection, distribution, multiples, translation.

Secondly, you are to explore the transference of this imagery into another media. This may involve shifting your work into three dimensions, installation proposals or constructions, book form, multiple object constructions, postcards for public dissemination, projections, the moving image, web and e-books and other web based technologies.

You are encouraged in this project to explore and experiment with different media and technologies. This is a chance to expand the arena in which your images may operate. You may wish to consider some of the strategies discussed last semester in relation to site specific, interventionist, and performative practices. Remember though that you must keep a specific audience in mind. The 'general public', for this purpose, is not specific enough.

Execution and outcome will necessarily vary greatly, so to this extent you will have to decide what is an appropriate outcome for your intentions. You will be required to discuss this during your review of Reflection in week 3.

Present *TRANSMISSION* alongside the final outcome of *THE OBJECT, IN AND AROUND US*

IMPORTANT: A4 size (resolution), colour and media tests will also have to be submitted, alongside evidence of any technical research undertaken. These will form part of your assessment for both *THE OBJECT, IN AND AROUND US* and *Transmission*.

PROJECT 3

10%

PRINT PREVIEW

Present 4 single A4 prints that is a "preview" of your proposed work for the exhibition "**STARGAZING from PLATFORMS, of which one image will be selected for exhibition.**"

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

At least 2 contact sheets evidencing your shoots, and 3 developmental 'sketches' that show the progress of your idea from inception (eg: sourced images, design and layout variations, technical tests etc). These are to be submitted, clearly labelled, in an A4 folder.

MID SEMESTER REVIEW

A mark will be allocated after the week 7. This mark will comprise 40% of your final assessment.

Project 1: *The Object, In And Around Us* 20%
Project 2: *Transmission* 20%

PROJECT 4 3A + 3B EXHIBITION

20%

STARGAZING from PLATFORMS

Image Presentation COFA Exhibition Space 29 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

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 or media equivalent (screen/ video/ time based work to be discussed in consultation).

You must consider the following in your decision making processes: how the images are to be generated: (film, digital SLR, video, found images etc), and how they are to be transferred to output (lamda prints, inkjet, analogue, screen, web etc). Prints should be of the highest quality appropriate to your indented outcome.

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.

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	<p>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 (+ scanning and technical proficiency checks). Assessment Policy. Occupational Health & Safety: http://www.cofa.unsw.edu.au/schoolsunits/ohs/safeoprocedures/</p>
Course Resources	Lecture notes and resources
PROJECTS	<p>Introduction to Project 1 THE OBJECT, IN AND AROUND US and Project 2 TRANSMISSION Slide lecture – The Object in contemporary practice</p>
Week 2	
Studio Lecture + Demonstration	<p>Colour Management and the digital workflow Scanning, File formats and resolution overview Photoshop overview and BITMAP</p>
Week 3	
Presentation & Review	<p>Project 1 “THE OBJECT, IN AND AROUND US” Presentation in small groups</p>
Week 4	
Lecture	<p>The medium / the message - expanded platforms for lens based media. Discussion: extended photomedia practices Discussion: Exhibition “Stargazing from Platforms”</p>
Studio	

Introduction to Adobe Illustrator and understanding the vector object
Illustrator 1: Work area, simple shapes and simple transformations

Week 5

Lecture Layout Fundamentals
Introduction to document layout and design - principals and procedures.
Using '**STARGAZING from PLATFORMS**' exhibition invitation and design example.
Studio InDesign 1: work area, tools and document setup. Exporting to PDF.

Week 6

Review & Assessment Project 1 **REFLECTION** and Project 2 **TRANSMISSION** to be assessed together
Assessment schedule TBA. Please check photography notice board for details

Week 7

RESEARCH WEEK Mid session warning letters

NO LECTURES. STUDENTS TO ATTEND RESEARCH SEMINARS AS PER NOTICE BOARD AND TO WORK INDEPENDENTLY ON PROJECTS

MID SEMESTER BREAK 07.09.09 – 11.09.09

Week 8

REVIEW + ASSESS Assess project 3 - **PRINT PREVIEW - STARGAZING from PLATFORMS**
Test print, proof sheets and developmental sketches plus research
TUTORIALS Late submission will be penalised.
MEETING To discuss exhibition administration and opening.
Time and location to be advised. All to attend.

Week 9

TUTORIALS & STUDIO WORK DAY **STARGAZING from PLATFORMS II** Exhibition discussion
Students to come prepared to work unsupervised on project work

Week 10

COFA GALLERY EXHIBITION: STARGAZING from PLATFORMS
Assessment 20% (GROUP C MEET WEDNESDAY AS PER USUAL!!!)

EXHIBITION 28 September-02 October 2009
Hang Works in COFA Gallery
Meet at Gallery with work ready to hang at 9am

WEDNESDAY GROUP MEET 10am...EXHIBITION DOCUMENTATION WORKSHOP

Week 11

DUE PROPOSALS FOR SELF DIRECTED PLUS CONTACT SHEETS

Lecture Exhibition wrap up and feedback. Distribution of exhibition documentation.
Photoshop/Illustrator/Indesign continued with exhibition documentation as a professional resource
Technical workshops as required and work in progress Tutorials as required.

Week 12

Technical Illustrator/Indesign/Photoshop integrated workflows and colour management

Tutorials and presentations of work-in-progress Individual presentations of work in progress, small group discussions. TBA.
Technical workshops as required.
Students to work independently on 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 bring work to continue unsupervised during class time.

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).

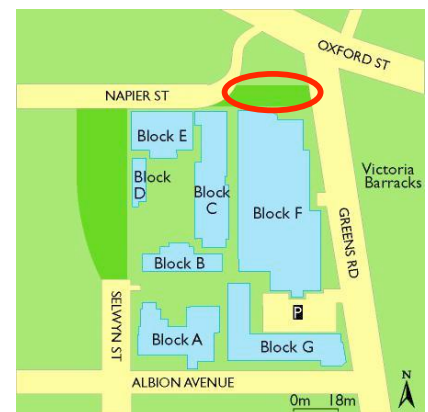
During evacuations always follow the directions given by fire wardens and proceed to the emergency assembly area, which is in front of the campus art store (red oval on diagram).

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:

- Barthes, R. *Camera Lucida*. New York: Hill and Wang, 1981.
- Batchen, G. *Burning With Desire: The Conception of Photography*. Cambridge MA: MIT Press, 1997.
- Billeter, E. *Self Portrait in the age of photography*, Bern: Musee cantonal des Beaux_Art Lausanne, 1985
- Cohen, K. "What Does the Photoblog Want?" *Media, Culture & Society* 27 (2005): 883–901.
- Foster, H. *The Return of the Real: The Avant-Garde at the End of the Century*. Cambridge MA: MIT Press, 1996.
- Goldberg, V. *Light Matters: Writings on Photography*, New York: Aperture Found., 2005
- Goodman, C. *Digital Visions: Computers and Art*. New York: Harry N. Abrams, 1987.
- Johnson, S. *Interface Culture: How New Technology Transforms the Way we Create and Communicate*. New York: Harper Collins, 1997.
- Leopoldseder, H. and C. Schöpf. *CyberArts 99*. Eds. New York: SpringerWein. 1999.
- Manovich, L. *The Language of New Media*. Cambridge MA: MIT Press, 2001.
- MCA Sydney, *Masquerade: Representation and the Self in Contemporary Art*, 2006
- Mirzoeff, N. *An Introduction to Visual Culture*. London: Routledge, 1999.
- Mitchell, W. *The Reconfigured Eye: Visual Truth in the Post-photographic Era*. Cambridge: MIT Press, 1992.
- Rice, S. (ed) *Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman*, Cambridge MA: MIT Press, 1999.
- Ritchin, F. *In Our Own Image: The Coming Revolution in Photography*. New York: Aperture, 1990.
- Robins, K. "Will the Image Move us Still?" *The Photographic Image in Digital Culture*. Ed. Martin. London: Routledge, 1995. 29–50.
- Rosler, M. "Image Simulations, Computer Simulations: Some Considerations." *Ten 8 Digital Dialogues: Photography in the Age of Cyberspace 2.2* (1991): 52–63.
- Slater, D. "Domestic Photography and Digital Culture." *The Photographic Image in Digital Culture*. Ed. Martin. London: Routledge, 1995, 129–146.
- Squires, C. *The Critical Image*. Ed. Seattle Bay Press, 1990.
- Von Amelnunxen, H., S. Iglhaut and F. Rotzer. *Photography after Photography: Memory and Representation in the Digital Age*. Eds. Amsterdam: G + B Arts, 1996.
- Wells, L. *Photography: A Critical Introduction*. Ed. New York: Routledge, 2000.

Chapters

"VIRTUALITY: from virtual antiquity to the pixel zone". Mirzoeff, Nicholas. *An Introduction to Visual Culture*, chapter 3 (London: Routledge, 1999)

Websites

<http://www.ctheory.com>

<http://www.leonardo.info/>

Lev Manovich <http://www.manovich.net> click on articles

Manovich, Lev 1995, *The Paradoxes of Digital Photography*

http://www.manovich.net/texts_00.htm

<http://zonezero.com/>

Technical

Mark Galer & Philip Andrews, *Essential Skills Photoshop CS3*, (Focal Press 2007)

Les Horvat & Mark Galer, *Digital Imaging* third ed, (Focal Press 2005)

Evening, Martin, *Adobe Photoshop CS3 for Photographers*, (Focal Press, 2007)

Kent, Lynette, *Adobe Photoshop CS3: Top 100 Simplified Tips & Tricks*, (Visual, 2007)

Alsheimer, Leslie, *B + W in Photoshop CS3 and Photoshop Lightroom: create stunning monochromatic images in Photoshop CS3, Photoshop Lightroom + Beyond*, (Focal Press, 2007)

Eismann, Katrin, Duggan, Sean, *The Creative Digital Darkroom*, (O'Reilly Media Inc, 2008)

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.