

Gallery Based Photography



AME_5_EPT
Department of Arts & Media
Faculty of Arts and Human Sciences

2011 -2012

Level 5

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1. MODULE DETAILS

Module Title:	Gallery Based Photography
Module Level:	Level 5
Module Reference Number:	DP5 AME_5_EPT
Credit Value:	20 Credits
Student Study Hours:	210
Contact Hours:	48 hours
Private Study Hours:	152
Pre-requisite Learning (If applicable):	n/a
Co-requisite Modules (If applicable):	n/a
Course(s):	Digital Photography
Year and Semester	2012 Semester 2
Module Coordinator:	Dave Lewis
MC Contact Details (Tel, Email, Room)	Lewisd8@lsbu.ac.uk
Teaching Team & Contact Details (If applicable):	[Click and replace]
Subject Area:	Digital Photography
Summary of Assessment Method:	[Click and replace]

2. SHORT DESCRIPTION

This is a new module that seeks to place your photographs both within traditional exhibition spaces as well as developing your online presence. You will initially work in teams whereby ideas and ongoing photographic work will be jointly critiqued by your tutors and your peers. At the end of the module you should have a portfolio of images, an artist statement and a 'theoretical' grounding to your work as a photographer. At the end of the module you will present to the whole group your work projected onto screen and present your work on the wall as in a traditional gallery space.

3. AIMS OF THE MODULE

The aims of this unit are to:

Examine the role of gallery based photography in online and off-line publishing environments. Enable students to develop knowledge and understanding of the following topics: responding to commissions through proposal, producing a cohesive body of work for portfolio, looking at ideas around audience.

Develop students' skills in producing strong thematic photographs.

Exploring the exhibition of images in different exhibiting contexts including online publishing sites.

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

Describe the activities and responsibilities of a photographic practitioner involved in gallery practice.

Explain the cultural, social and marketing factors shaping photographic gallery practice.

Define the principles of gallery based photography in relationship to brief, target audience and/or publication profile.

Identify approaches and techniques of photographic fine-art work including stories about individuals, organisations, locations and topics.

4.2 Intellectual Skills

Appraise the role of the curator in the development of the photographic exhibition.
Formulate a proposal for a specific photographic assignment.
Devise a strategy for a specific case study which identifies target audience, objectives, publication profile, brief and appropriate

4.3 Practical Skills

Produce a proposal in response to an exhibition brief
Use online and library research tools to research similar assignments and collate background information.
Produce a finished portfolio.

4.4 Transferable Skills

Work effectively as part of a team
Deliver clear, confident and persuasive oral presentations to an audience.
Employ appropriate technical skills to produce, edit and present and editorial project.

5. ASSESSMENT OF THE MODULE

Project 80%

Project Analysis 20%

The deadline for your major project and production analysis is 15th June 2012

The final project for this module should contain between 15 and 25 high quality fine prints no smaller than A3 no larger than A2. The prints will be presented in a grey archival box.

6. FEEDBACK

You will receive prompt feedback on the development of your work during tutorials, reviews/crits/presentations and in some cases by email. Prompt feedback is often verbal feedback and part of the way you learn to develop a critical practice. It is an essential element of your academic studies on a practice led course so that your own work benefits from staff experience. This ongoing prompt feedback is known as formative feedback. You need to take an active role in this process and come prepared for tutorials etc. so that you can get the most effective feedback to help improve your work.

It is useful to form study groups with other students to assist in peer support and learning. You should also seek external feedback from professionals in the industry when and wherever you can.

You will also receive, in addition to this prompt formative feedback, final written summative feedback and a grade once your work has been submitted for assessment, normally at the end of the module, and has been assessed and double marked. The Course Administrator will email you (on your LSBU account) when this summative feedback is ready for collection which should be available 20 working days after submission.

Final marks are not confirmed until after the External Examiner's visit and the meeting of the Award and Progression Board in the summer. You can also arrange to see the module

coordinator or Course Director for further clarification and feedback if necessary once the written feedback has been collected.

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

Fine Art photography can be broadly defined as photography produced for gallery and museum spaces. The work made can be housed within or external to the art gallery/museum/dedicated space. This unit provides the skills, knowledge and understanding that a you will require to successfully devise, produce and present a gallery/fine-art portfolio. The unit examines the political, cultural and social context of gallery based photography, key challenges and trends and covers areas such as ethics, strategies, curation, presentation and evaluation of portfolio.

7.2 Overview of Types of Classes

The gallery environment: types of shows, profile analysis and audience.

Researching and developing a project strategy

Photography and site-specific projects

Effective response to a brief: developing a project strategy

Presentation to gallery board

7.3 Importance of Student Self-Managed Learning Time

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7.4 Employability

Skillset (2008) has this to say about fine-art photography: Research by Skillset acknowledges the importance of media industries for UK economy. With over 8,000 galleries in London alone, the ability to produce projects for exhibition spaces is one of the key skills for photography practitioners. The ability to work with curators, understand the requirements of a gallery space and respond to the specific requirements of a venue comprise crucial skills for photographers interested in promoting their work, increasing their visibility and engaging in a meaningful dialogue with the public.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

The unit is delivered over 12 weeks.

The first session will be the Introduction to the module and what is required of you in terms of projects and deadlines.

You will be split into 3 (three) groups at this stage: A, B, C.

Each group will have 3 (three) Seminars over the length of the module. Although the tutor will be present it is down to your group to organise subject matter and discussion.

The other two groups not meeting with their tutor should be working on either class activities or ideas for their major project.

It is imperative that you show evidence of your 'In-class activities' in your workbooks. Please note, not all of these smaller projects will involve taking photographs.

The final two weeks will be: presentation to whole class of your major project and the following

week exhibiting your work (venue to be confirmed).

So, you will see your tutor 3 times for group tutorials and 3 times for individual tutorials.
hour in class workshops delivering key principles, techniques and case studies.
hour individual tutorials
hour of assessed presentations and class feedback.
hour lecture delivered by exhibiting artist/curator.

Indicative content

Types of gallery projects

The gallery environment: types of shows, profile analysis and audience.

Researching and developing a project strategy

Photography and site-specific projects

Effective response to a brief: developing a project strategy

Presentation to gallery board

WEEK BY WEEK PROGRAMME

Week One	31.01.12 Introduction to project Introduction to Reader Tutorial groups named
Week Two	07.2.12 Response/intervention to art-works Oral presentation of photographer's work Group Seminars: 30mins/group
Week Three	14.02.12 Research and Planning presentation Oral presentation of response to chosen photographer's artwork
Week Four	21.02.12 Individual Tutorials with Asa and Dave
Week Five	28.02.12 Writing Artists Statement Individual Tutorials with Asa and Dave
Week Six	06.03.12 Writing Artists Statement Final oral presentations
Week Seven	13.03.12 Photography
Week Eight	20.3.12 Group Seminars: 45mins/group Individual Tutorials with Asa and Dave
Week Nine	27.03.12 Gallery Visit/Curator talk
Easter	
Week Ten	13.05.12 Group Seminars: 45mins/group Individual Tutorials with Asa and Dave

Week Eleven 20.05.12
Evaluation forms
Feedback Session (Dave and Asa)

Week Twelve 27.05.12
Exhibition venue (tbc)

The deadline for your major project and production analysis is 15th June 2012

9. STUDENT EVALUATION

Following feedback from student this module was updated to assist with preparing for exhibiting work during the 3d year degree show and preparing for exhibiting outside of university.

10. LEARNING RESOURCES

10.1 Core Materials

Art Photography Now
Camera Lucida: Reflections on Photography
Photography After Conceptual Art (Art History Special Issues)
The Photography Reader
The Photograph as Contemporary Art - Charlotte Cotton
The Photograph: A Visual and Cultural History - Graham Clarke
Photography: The Key Concepts - David Bate
Photography: A Critical Introduction - Liz Wells □□
Representation: Cultural Representations and Signifying Practices - Stuart Hall
Visual Culture: The Reader - Jessica Evans
Aesthetics and Politics (Radical Thinkers)
The Nature of Photographs - Stephen Shore
The Genius of Photography - Gerry Badger
Ways of Seeing - John Berger
Criticising photographs - Terry Barrett
The Last Picture Show
Veronica's Revenge
Basic Forms Bernd & Hilda Becher
Exhibiting Photographs – Shirley Read