

Spring 2023 Syllabus

Introduction to Photo I-A, 07:081:261:2

Wednesday's 10:20-4:40

CSB Room 229/335

Instructor: Cherilyn Kurtz

Email: cherilyn.kurtz@rutgers.edu

Office Hours: by appointment only

Instructional Mode: In-person

Canvas: <https://rutgers.instructure.com/courses/214975>

Google Drive: https://drive.google.com/drive/folders/1_wNHuNBvp-4gho8WFSV8iuQRuO5aitYjg

Course Zoom Link: <https://rutgers.zoom.us/j/4281194753?pwd=a1Yx-MmkvaHE4bE5Xd3hDbEJleWtwUT09>

About Me

Hello! I am Cherilyn (Sher-uh-lin), and I am genuinely excited and honored to be teaching Photo-IA with you this spring semester. I am an MGSA MFA grad from 2020 (!) and proud to call NJ home. I love photography more than most things, and my goal as an educator is to convey its magic and possibility. Before graduate school, I lived in Indiana. There I taught an upper-level photography class at the local university and ran an artist studio/gallery space out of my home. I can't shake the Midwest; its influence, at times elusive, shows up in my work. I use large format-35mm film, video, sculpture, and installation in my practice. One of my all-time favorite photographs is Manguera Dormida (hose asleep) by Gabriel Orozco. My Rutgers email is the best way to schedule a meeting with me. In addition to being an instructor and artist, I am also a mother to two small children. The best time to contact me is M-F from 9-5. Aside from Tuesday 9a-1:50 when I am teaching another class. If you reach out over the weekend, I will do my best to respond within 24hrs.

Course Description

This course aims to gain knowledge and confidence in image making, post-production editing, printing, and group critiques. We will tackle basics from in-camera metering to workflow to producing beautiful prints through in-class exercises and demos each week. We will look at the vastness of the photographic image and its possibilities by viewing photographers that have defined or redefined the medium via presentations, screenings and readings. Finally, we will discover and connect to our inklings as image makers and run with it.

Goals

1. Understand fundamentals and principles of camera operation: ISO, shutter speed, aperture, exposure, white balance, metering and focus.
2. Learn about file formats, resolution, editing, work flow, Photoshop and Lightroom basics.
3. Demonstrate ability to color correct images and output for print on various paper media.
4. Create images using lens-based techniques, appropriation and digital manipulation.
5. Gain confidence discussing and presenting your work and critiquing others.
6. Explore the work of other artists and photographers in order to push your own levels of comfort and experiment with different methods.
7. Develop the ability to plan and execute longer-term projects and communicate your ideas in writing.

Coursework

Throughout the semester, weekly assignments will gear towards evaluating your understanding of technical skills covered in class. The goal is to practice, photograph as much as possible, and get comfortable with these tools! These smaller assignments or check-ins will, in total, account for 20% of your final grade.

Projects will cover themes or modes of approaching the photograph. These longer-term projects will be executed outside of class while making time to meet one-on-one in class to discuss progress. In addition to final prints, students will write a 100-300 word artist statement to reference during critiques. Be prepared to discuss your intentions and plans for these projects during our one-on-ones! Each project is worth 10pts. The final/self-directed project is worth 20pts.

The final component of the course will be a 10-minute slide presentation of a photographer's work. You will select an artist from the list required. If someone is not on the list, run it by me. The research should include a brief background/intro to their career with a main emphasis on their work, describing the process and individual pieces and your response. Do you relate? Have commonalities? Disagree? Using MLA format, write a one-page summary of your presentation, print and turned in after you present. <https://libguides.rutgers.edu/writing>. Worth 10pts.

Participation

As we only meet once of week, attendance and participation is crucial. Participation looks like asking questions, engaging in dialogue, responding to readings, sharing thoughts during critiques, helping others, being attentive during demos and critiques. You have something to contribute!

Readings

Quiet Soundings, The Grammar of Black Futurity from *Listening to Images*, Tina M. Campt

Appearances, from *Understanding a Photograph* from John Berger

Dethroning optical vision (ch 2), from *Impure Vision* by Moa Goysdotter

(optional) The Photograph as Contemporary Art, Charlotte Cotton, 2020*

(suggested) How to Write and Artist Statement (210-217) by Gilda Williams

Required Equipment & Supplies

- + Digital single lens reflex (DSLR) camera with manual adjustments (f/stops and shutter speed)
- + SD memory card(s) 2GB+, card reader, and/or transfer cable supplied with camera
- + USB jump drive or portable hard drive 10GB+
- + Google Drive account
- + Inkjet printer sample pack, 13X19 inches: Hahnemuhle, Moab, Canson, Epson, Ilford (let's chat about this)
- + Extra Printer credit (as needed) - Charge to your RU express card.

Suggested Supplies

- + Tripod for longer exposures (below 1/60 second)
- + UV filter for all lenses
- + Clamshell box for print storage
- + Pair of cotton gloves for handling prints
- + Lens cleaning microfiber cloth or brush
- + External flash

Stores

BH Photo Video - <https://www.bhphotovideo.com>

420 9th Avenue, New York, NY 10001

800-221-5743

Sign up for Student Discounts here: <https://www.bhphotovideo.com>

George Street Camera

344 George Street, New Brunswick, NJ 08901

732-828-0166

Adorama Camera - [adorama.com](https://www.adorama.com)

42 W 18th St, New York, NY 10011 (closed Saturdays)

800-223-2500

Grading

Grading is based on a scale of 100pts, rounded to the nearest whole number.

Weekly Assignments	20%
Project 1	10%
Project 2	10%
Artist Presentation	10%
Project 3	10%
Project 4	10%
Project 5	10%
Final Project	20%
Total	100%

A	90-100	Demonstrates notable technical ability and takes risk with their work. Actively engaged and always contributes. Assignments exceed expectations.
B+	85-89	Demonstrates competent technical ability and turns in consistent work. Actively engaged and can continue to improve on assignments and focus.
B	80-84	
C+	75-79	Demonstrates basic requirements of the course but can improve the quality of work, technical understanding, and greater involvement.
C	70-75	
D	60-69	Poor understanding of concepts, limited participation, and work is unsatisfactory.
F	0-59	Fails to meet the basic requirements of the course.
		2 unexcused absences = 10 point grade drop
		3 unexcused absences = 20 point grade drop
		4 unexcused absences = Fail

Help

- + Photoshop: <https://helpx.adobe.com/photoshop/tutorials.html>
- + Lightroom: <https://helpx.adobe.com/lightroom/tutorials.html>
- + Printers/Lighting Studio/Darkroom Labs: Tony Masso, amasso@rci.rutgers.edu (337)
- + Credits/Refunds/Slow network (programs): Shane Whilden, whilden@rutgers.edu
- + Cage/Equipment rentals: Jahi Sabater, jls620@mgsa.rutgers.edu (221A)

Reference Links

- + Software tutorials: log into <https://www.art.rutgers.edu/lynda> using your net id and password.
- + Online photo tutorials: <https://www.cambridgeincolour.com>
- + Basics of photography and glossary: http://toasterdog.com/lifehacker/lifehacker_night_school_basics_of_photography.pdf
- + LinkedIn Learning!!!

Professional Practice Links

- + Retainer Policy Example: <https://www.andrewdodsonphotography.com/retainer-policy>
- + Go-To Checklist for Starting a Photography Business: <https://www.agencyaccess.com/blog/post/the-one-only-photography-business-checklist-you-need/>
- + Portrait Photography Contract Template: <https://www.pandadoc.com/portrait-photography-contract-template/>
- + Copyright for Photography Business: <https://www.rangefinderonline.com/news-features/business-marketing/copyright-photography-questions/>
- + Print Release Form Template: <https://www.lightfolio.com/print-release>
- + Model Release Form: <https://www.studiobinder.com/blog/model-release-form-template/>

Policies

Be prepared and on time. If you have questions about an assignment and its requirements, do not hesitate to ask or email. Students are expected to allocate a minimum 5-10 hours a week minimum outside of class for projects. Readings and assignments are to be completed before class. **Projects being printed at the beginning of the class will not be accepted.** Projects turned in a week late drop to a C before grading.

This is a phone free class. The only time a phone or personal computer is permitted is during presentations or note-taking. There will be short breaks through out the class as well as an extended break for lunch, this is the time to use your personal devices. If you are using devices to watch videos for entertainment, write e-mails, send text messages, or surf social media or the web, you will be asked to leave class. **No food or drink near any of the lab equipment!**

Disruptions, disrespect, and discriminatory language or actions against other students or the instructor will not be tolerated—you will be asked to withdraw from the course if it becomes a recurring issue.

Attendance

I expect you to be present in every single class. I think of our Photo 1-A crew as a community, and I hope you show up for each other. This looks like supporting each other when you need help, taking risks with your work together, and providing critical feedback to help each other grow. A commitment to be “all-in.” It is not only a commitment to our community—to your classmates—and me by showing up on time and ready for class, but a commitment to yourself and your education. Leaving early or in the middle of class to handle non-class related business is disruptive and can accumulate as a complete absence.

You should be prepared, with your assignments complete before class begins. If you miss class on a critique day, your project grade drops to a C before grading. That being said, if your project is not complete, please still come to class, your presence is indispensable.

Illness, traffic, childcare or family care, work for other classes, and other emergencies can affect your ability to be present. However, suppose you miss two or more classes (including any significant absences from the classroom, including late arrival or early departure). In that case, you may be overextended and better off dropping the class. Except in extraordinary circumstances, three absences result in a failing grade. Please talk to me if there is any reason you need help attending class, and we will work to find the best solution and resources for you.

Please report an unexcused absence at <https://sims.rutgers.edu/ssra/> at least an hour and a half before class. Reporting your absence does not excuse your absence or lateness but allows me to make accommodations so the class can run smoothly. In the event of excused absences, I expect you to catch up on any missed coursework.

I am glad you are here. I am excited about your work and the tremendous growth that will take place. The success of our class depends not only on myself but your attentive presence and contributions. Together we can do something special.

Academic Integrity

Academic integrity is the foundation of all scholarly inquiry; this means producing our work independently, honestly, and fairly and giving credit to others whose work we draw. As participants in this learning community, we must all agree to abide by this core principle. All students are responsible for understanding Rutgers University’s policy on academic integrity (<http://academicintegrity.rutgers.edu>), including the range of consequences and disciplinary actions resulting from a policy violation. We must cite all sources; resources to learn this skill are available through the Purdue OWL website, among many others. If you have questions about when to cite, please ask! And please know that it is always better to provide too many citations rather than too few. I will refer violations of academic integrity to the Office of Student Conduct (<https://studentconduct.rutgers.edu>)

The following videos can help in understanding what constitutes plagiarism, cheating and academic violations of integrity:
<https://www.youtube.com/watch?v=c3TixZWSR8Y>
<https://www.youtube.com/watch?v=7CTMi5bs8i4>

Disability & Accommodations

Disability can be visible or invisible to others, and many face unique conditions or challenges that are not always recognized or accommodated. Most institutions, programs, services, and interfaces in schools worldwide are ableist. Art & Design still has a lot of growth to make our spaces, instruction, and programming more accessible and inclusive, and we are deeply committed to this ongoing process.

This course will be accessible to all learners. If you're having trouble accessing, processing, or absorbing material in this course, don't hesitate to get in touch with me via e-mail to discuss your needs. All conversations will be kept confidential.

To receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <https://ods.rutgers.edu/students/documentation-guidelines>.

If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodation. Please share this letter with instructors and discuss accommodations as early in your courses as possible. To begin this process, please complete the Registration form on the ODS website at: <https://ods.rutgers.edu/students/registration-form>.

Contacts/Help

As your instructor, I am committed to helping you succeed in this course and in your studies at the university. I encourage you to reach out to me or drop by/schedule a meeting during office hours if you are encountering obstacles to your academic success or personal welfare. (In accordance with university policy, please contact me through your Rutgers email account.)

Office of Advising and Student Success

Art & Design Senior Advisor and Student Success Counselor:
Amea Pollack, apollack@mgsa.rutgers.edu CSB 127, Arts Office

Key Department Contacts

Senior Academic Programs Coordinator:
Rosemarie Te Nyenhuis, r.flores@rutgers.edu, (848) 932-5210, CSB 124, Arts Office

Department Chair: Marc Handelman, marcha@mgsa.rutgers.edu

Undergraduate Chair: Natalie Bookchin, nbookchin@mgsa.rutgers.edu

MFA Design Director: Jackie Thaw, thaw@mgsa.rutgers.edu

MFA Visual Arts Director: Barb Madsen, bmadsen@mgsa.rutgers.edu

Photo Specialist: Tony Masso, amasso@mgsa.rutgers.edu

Media and Design Tech: Jahi Sabater, jls620@mgsa.rutgers.edu

Master Printer / Print Specialist: Randy Heminghaus, tobyern@mgsa.rutgers.edu

Sculpture Specialist: Rhys Bambrick, rb1058@mgsa.rutgers.edu

Gallery Director: Rich Siggillino, res241@mgsa.rutgers.edu

Classroom Environment and Community

Inclusive Classrooms and Community

Art & Design is committed to fostering a safe, secure, and supportive learning environment for all students. To this end, we recognize that the space of inclusion and trust depends on a community that is anti-racist, anti-sexist, anti-transphobic, non-ableist, non-ageist, and respectful of different religious beliefs and practices. Your voice, safety, and experience in and out of class in this classroom matter and are deeply valued. Your well-being is of utmost importance and is the key to learning and growing. Therefore, care, respect, and compassion will be fostered, expected, and built into everything we do together.

As a school with students, faculty, and staff from different countries, states, racial and ethnic backgrounds, religions, and gender identities, as well as first-generation college students, veterans, and those with diverse learning styles, we are in a unique and immensely privileged position to be inspired, challenged, and transformed by and through our differences. Together, we seek to live these threaded forms of inclusion by valuing our differences and continuously working towards expanding our care and compassion for one another in pursuing our individual and collective artistic growth and visions.

We all have different experiences and literacies regarding our complex identities and backgrounds and how this may manifest in our work. And everyone has room to grow and deepen their commitment to equity and care. Our attitude towards navigating these differences should be earnest engagement, curiosity and openness, vulnerability, honesty, and the ability to listen.

If there are ways that I or we as a class can be more inclusive, please don't hesitate to communicate your ideas or concerns with me. Please also familiarize yourself with and abide by the university's [Student Conduct Policy](#).

Names and Pronouns

During introductions at the beginning of the semester, we will share our names, pronunciations, and gender pronouns. Please be respectful and honor your peers' names, pronunciations, and pronouns. If these change over the semester, communicate that with me or share directly with the class. Concerning name pronunciations, we will be committed to learning and using correct pronunciations. While for some, the correct pronunciation of a name may take time, keep earnestly practicing. This learning is part of the gift of being in a culturally diverse classroom and student body. If I misgender you or someone else or mispronounce a name, please correct me. Want to learn more about the use and significance of pronouns? Follow this [link](#).

Participation, Making Space, & Taking space

There will be several opportunities for the semester to share your voice and participate. Regular participation in group critiques, class conversations and seminars is required and expected. Lack of participation can affect your grade. Acknowledging that everyone's comfort level is different, I will develop ongoing ways for the class to interface so everyone feels comfortable and can participate. Please also learn to attune yourself to your tendencies in group discussions and critiques and challenge yourself when to lean in or step back. While it is often generous to participate regularly, one should ensure that all of their peers have equal time to speak. Some of you might consider adopting the protocol "W.A.I.T." (why am I talking?) to help you catch yourself and reflect on your presence and participation in the class.

Calling In vs. Calling Out

In the classroom, as in the broader culture, people increasingly resort to calling one another out as an immediate response to frustration, grievance, or experience of pain, which often creates a reaction of shame and defensiveness. In a learning environment, these instances happen when creating, looking at, and discussing complex social, cultural, political, and personal content. At the same time, intervening by speaking up may be critically important to stop more harm from being done. It is also essential to recognize that it can happen constructively, motivated by care and dialogue. Students should explore the differences in the constructive forms of calling out and calling in and how they can ultimately work towards reparative processes of deep listening, understanding, and growth.

Advancing Racial Equity, offers Interrupting Bias: Calling In vs. Calling Out, is a helpful guide for instructors and students around the contingencies and differences in these two modes of intervention/communication. They emphasize both the conditions under which Calling In may be necessary, as well as the importance of calling out the behavior rather than the individual: http://www.racialequityvtne.org/wp-content/uploads/2018/09/Interrupting-Bias_-Calling-Out-vs.-Calling-In-REVISED-Aug-2018-1.pdf

Resources from the University

Academic Support (Language and Writing)

Rutgers Learning Centers: Services include tutoring, assistance with writing, strategizing for schoolwork and stress management, and workshops to prepare for exams, among others. <https://rlc.rutgers.edu>

Rutgers Writing Program: Services include tutoring and courses to assist with writing: <http://wp.rutgers.edu>

Assistance for English Language Learners is at: <https://wp.rutgers.edu/special-programs/reli>

Turn a Reading into an Audiobook:

If you prefer to listen to the readings, there are a number of apps you can use including Voice Dream- (15\$ in the app store) and Speechify.

Study/Studio tips to help you succeed

1. Check your email and canvas announcements every day to keep up to date on important announcements and reminders about this class, and/or the department and school.
2. Plan ahead and create a work and study calendar for the whole semester. It should include due dates for your assignments and critiques. Block off time each week for engaging with the course materials and completing your assignments.
3. Pay special attention to due dates for projects and practice pacing the time to complete them. Avoid the bad habit of pulling an all-nighter which can also make participation in critiques less impactful.
4. Consider any special materials that you may need to purchase or order, and when you will need them in order to complete the project on-time.
5. How do you study/work best? Find the right environment for the nature of work you need to be doing. This may be in your studio, the classroom, library, museum, home, or another space, even a walk for fresh air. Consider when and how to make critical space to allow for focused and uninterrupted reflection, making and learning, and when you need collaboration and camaraderie for other kinds of work and study.
6. Artists are often visual learners. As such, you may find that creating concept maps or other visuals can help process what you are reading, and help with learning. Find out more about concept maps [HERE](#).
7. If you encounter any technical issues, in addition to reaching out to me, there are technical specialists who help you. Make sure to know who the Art & Design Techs are, and how to contact them. Please see Key Area and Department Contacts below.
8. Speak up! Asking for help is part of learning. If you are struggling or have a question about any aspect of the class, please let me know. I am here to teach and support you. Additionally, there are many sources of support at Rutgers that I can help direct you towards.

Health and Wellness

Free emotional wellbeing resources:

Mindfulness Resources, The Center for Mindful Living: mindfullivingla.org

Guided Meditations in English & Spanish: uclahealth.org/marc/mindful-meditations

Breathing and Mindfulness Phone Apps: Breathe, Calm, Headspace.

Online Yoga, All Levels: doयोगawithme.com

Rutgers: Turn Down Tuesdays - Every Tuesday from 5-6pm, Come explore how to manage your stress before it builds up. Workshop schedule for Spring 2022 / Turn Down Tuesdays Zoom Link.

Rutgers: Mid-Week Mindfulness Meditation, Wednesdays from 12-1pm / Come de-stress and decompress with an assortment of meditation techniques to get you over the hump. Zoom Link.

National Suicide Prevention Lifeline: <http://www.suicidepreventionlifeline.org>

Crisis Text Line: free 24/7 text-based crisis intervention: text HOME to 741741 <https://www.crisistextline.org/>

NAMI: The National Alliance on Mental Illness, is the nation's largest grassroots mental health organization dedicated to building better lives for the millions of Americans affected by mental illness. This organization has dozens of excellent resources, including referrals for support and treatment:

NAMI National Website: <https://nami.org/home>

NAMI of New Jersey: <https://www.naminj.org/>

Rutgers

Help is a phone call away- Everyone is adjusting to a new normal. Intense responses require professional help. Get treatment for mental health symptoms. The COVID-19 pandemic has changed everyone's lives. If you live in New Jersey and are struggling with a change in mood, poor concentration, increased alcohol/drug use, or difficulty sleeping, we are here to help. Give us a call and our team will offer you guidance. You will be offered phone support, referrals for ongoing treatment and resources to help you through these difficult times. Monday - Friday 9am - 5pm / Call: 833-223-0011 / <https://ubhc.rutgers.edu/clinical/call-center/covid-connect.xml>

Rutgers H.O.P.E. (Health Promotion and Peer Education)

Health Outreach, Promotion & Education (HOPE) works to advance health and wellness at Rutgers University through community engagement and innovation. Using evidence-based curricula, HOPE provides students with tools to advocate for personal and community wellness and serves as an expert resource to faculty and staff. HOPE coordinates a large and active peer education program in which students are trained to facilitate interactive outreach and workshops on issues that directly impact students' lives. <http://health.rutgers.edu/education/hope/>

Counseling Services

RUTGERS Non-Crisis COUNSELING SERVICES:

Counseling, Alcohol & Drug Assistance Program, and Psychiatric Services (CAPS) 848-932-7884, health.rutgers.edu/counseling. On-call counselors: available Monday – Friday, 8:30 am – 5:00 pm.

ProtoCall: a telephone-based counseling service available when CAPS is closed. Call the main number, 848-932-7884, and follow the prompts. **Let's Talk:** informal, one-session consultations offered across campus. Find times and locations at health.rutgers.edu/dropin.

It is important to note that CAPS is not equipped to provide long term care. Students who engage with CAPS in need of long term care will eventually be referred to a provider outside of the university who is able to provide that to them.

Scarlet Listeners:

<https://rutgers.campuslabs.com/engage/organization/scarletlisteners> or (732) 247-5555. Free and confidential peer counseling and referral hotline.

Residence Life - ruoncampus.rutgers.edu/support - Contact your Resident Assistant or Hall Director

Dean of Students - 848- 932-2300, deanofstudents.rutgers.edu

Off-Campus Living & Community Partnerships - 848-932-5500, ruoffcampus.rutgers.edu

Basic Needs Security / Dean of Students

Mason Gross Dean of Students: Mandy Feiler, 848-932-5208, mfeiler@mgsa.rutgers.edu addresses all student support needs including but not limited to:

- + Mental Health: If you are having difficulty connecting with support services
- + Academic: Academic integrity, advisement, degree completion, scholastic standing, absence notifications, temporary condition accommodations, registration assistance, complaints about grades.
- + Financial: Financial holds, financial aid packaging issues, scholarships, change in circumstance, tuition residency questions.
- +Housing and residence life: assignments, roommate issues, wellness issues.

After first contacting MGSA Dean of Students Mandy Feiler, any student who continues to have difficulty affording groceries or accessing sufficient food, or who lacks a safe and stable place to live, and believes this may affect their performance in this course, is urged to contact the University Dean of Students deanofstudents@echo.rutgers.edu (848) 932-2300, for support. Also if you are comfortable doing so, please inform me so I can help connect you with campus resources.

Food Insecurity

The Rutgers Food Pantry

Serves Rutgers students and is located at the College Ave Student Center, Room 115 (126 College Ave).

<http://ruoffcampus.rutgers.edu/food> | 848-932-5500 | ruoffcampus@echo.rutgers.edu

Rutgers University Land Acknowledgment

[Language from: <https://diversity.rutgers.edu/honor-native-land>] A land acknowledgment is a simple, powerful way of showing respect and a step toward correcting the stories and practices that erase Indigenous people's history and culture, and toward inviting and honoring the truth:

We acknowledge that the land on which we stand is the ancestral territory of the Lenape People. We pay respect to Indigenous people throughout the Lenape diaspora – past, present, and future – and honor those who have been historically and systemically disenfranchised. We also acknowledge that Rutgers University, like New Jersey and the United States as a nation, was founded upon the exclusions and erasures of Indigenous peoples.

Equity, Diversity & Inclusion Communication & Reporting

The Department of Art & Design is committed to ensuring that each of our students feels safe physically and emotionally to excel in their studies and lives. Knowing there are multiple and accessible avenues for communication and reporting around bias, discrimination and related violence is critical for students' wellbeing and safety. Below are key resources for students as well as instructors and staff:

1. Art & Design Equity, Diversity and Inclusion Committee anonymous on-line form: <https://docs.google.com/forms/d/e/1FAIpQLSfjHcH8WU9U6Mrb2ByDtP5WfjNuRAJ6l0USMXOyFNdAWcsyFg/viewform>
2. Art & Design Equity, Diversity and Inclusion Committee comment box: located in the vestibule to the Art & Design office in the Civic Square Building (33 Livingston Avenue)..
3. Communicating a bias incident to Mason Gross: To make a suggestion or to report an issue directly to the Mason Gross administration, use the form located at the bottom of the MGSA Equity page, which provides the option of remaining anonymous: <https://www.masongross.rutgers.edu/about-us/equity-diversity-inclusion/>
4. Reporting bias to the University: Additionally, individuals are encouraged to report bias acts so that the University can provide support, remedy, or resolution. Reporting and documenting bias acts also help the University to better understand the reality of the campus climate related to discrimination. Please use the following website: <http://inclusion.rutgers.edu/report-bias-incident/>
5. Report Sexual and Gender based Harassment and Violence: For information on how to report an incident of sexual harassment, sexual violence, relationship violence, stalking, or related misconduct, visit the website below: <http://endsexualviolence.rutgers.edu/report-an-incident/>
6. Reporting an Incident or Concern for Others: Students who have experienced trauma on campus or are concerned for a peer are encouraged to utilize The Center for Social Justice and LGBT Communities' online portal for safely sharing concern. Please visit <http://socialjustice.rutgers.edu/concerned-do-something/>

Online Safety & Training for all Visual Arts Students:

All students must annually complete an online safety-training program. This is an e-credit course. Please follow to this link: <https://myrehs.rutgers.edu>

The required Rutgers University Environmental Health and Safety Training on Art takes approximately 20-25 minutes to go through 11 tabbed pages. Make sure you use Firefox or Safari as your browser and enter your scarlet email to receive your certificate of completion.

Steps to follow for safety training:

1. Log in using your Rutgers NetID and Password.
2. Once logged onto the MyREHS page, click on Training Calendar (button/box).
3. Scroll down on the training Calendar page to Online Training Links.
4. Click on Art Safety Training, which will take you to where you need to be.
5. Be sure to read the Introduction, which describes how to move through and complete the training.

Spring 2023 Meeting Schedule

Week 1: January 18th + Introductions + Review Syllabus + Tour of Facilities + Demo: Camera features; exposure, white balance, ISO etc. + Screenings: Barbra Kasten, Carrie Mae Weems, Dayanita Singh + Lecture + Studio Visit: Me but virtually	Next Week: + Please Read: Appearances, Understanding a Photograph John Berger + 10 Photos inside/10 Photos outside + Bring your camera to class!
Week 2: January 25th + Troubleshooting: Camera, supplies etc + Discuss Reading: Understanding a Photograph + Lecture + Demo: Lightroom (importing files, managing catalogs, file types (RAW/+ DNG/TIFF/JPEG). Storage and memory cards, B+W editing + Play: Walking and picture taking + Screenings: Latoya Ruby Frazier, Fumi Ishino's Rowing a Tetrapod, Gordon Parks + Discuss: Project 1 (Part1)	Next Week: + Project 1 (Part 1): Day in the Life/Tell a Story (Black & White) —Upload 10 of your most successful photographs to the class Google Drive —Contact Sheet —Artist statement + Bring camera and hard drive or card reader to class
Week 3: February 1nd + Project 1 (Part 1) Critique + Lecture + Photographing in color: Color theory, making thoughtful choices + Demo: Lightroom and digital work flow cont; Safe storage, backing up work, contact sheets. + Discuss Project 1 (Part 2) + Screenings: Rinko Kawauchi, Katy Grannan, Gabriel Orozco—Mirror Crit	Next Week: Project 1 (Part 2) - Color As Support (and information) = Light, Place & Time of Day —Upload 10 of your most successful photographs to the Google Drive —Artist statement —Contact Sheet + Bring camera and hard drive or card reader to class
Week 4: February 8th + Project 1 (Part 2) Critique + Lecture + Champions of Color cont.: Joel Sternfeld, Marie Cosindas, Mary Frey, Stephen Shore + Demo: Photographing in color: Color theory cont. via Photoshop tools + Screenings: Elle Perez, Tommy Kha, Robert Adams + Questions/Concerns: Project 1 (Part 3)	Next Week: + Project 1 (Part 3) Think about intentions, conscious black & white or color choice. —Upload 10 of your most successful photographs to the Google Drive —Artist statement —Contact Sheet + Bring: hard drive or card reader to class
Week 5: February 15th + Project 1 (Part 3) Critique + Lecture + Demo: Exporting files from LR, PS; Intro to printing + Demo 2: Lighting styles, fill lights, reflectors + Discuss: Project 2 - Portraiture, due week 7 (October 21st)	Next Week: + Please read: Quiet Surroundings; The Grammar of Black Futurity by Tina M. Campt + Bring paper sample packs + Ensure you have printing credits + Take: shutter speeds and aperture. 5 at or above 60x, 5 slow shutter (showing blur, no cars!)
Week 6: February 22rd + Questions/Concerns: Portraiture + Discuss Reading: Quiet Surroundings by Tina M. Campt + Demo: Printing continued + Practice printing a well exposed B&W and color image. + Discuss: Project 3 (Crafted Image) + Screening: Deana Lawson, Stephanie Syjuco, Catherine Opie Studio Visit: Em Gallagher	Next Week: + Project 2 Portraiture —Artist Statement —Contact Sheet —10 printed photographs

Week 7: March 1nd + Project 2 Portraiture critique + Lecture + Demo: Masks, layers + Discuss: Project 4: Document a Place	Next Week: + Please bring: props, clothing, backdrops etc for an impromptu photo shoot! + Bring a before and after photograph that shows an understanding of editing tools.
Week 8: March 8th + Lecture + Demo: Location Lighting and the Street, Selections/Masks Cont. + Play: Photo Shoot + Read Together: Dethroning optical vision + Screenings: Daniel Gordon, Alejandro Almanze, Paul Mpagi Sepuya	Next Week: + Project 3 (Crafted Image) due March 29th —Bring: 8-10 Prints to Class —Bring: Artist Statement —Contact Sheet
Week 9: March 15th (No Class)	Next Week: + Spring Festival
Week 10: March 22rd + Spring Festival	Next Week: + Project 3 (Crafted Image) due March 29th —Bring: 8-10 Prints to Class —Bring: Artist Statement —Contact Sheet
Week 11: March 29th + Project 3 Crafted Image Critique + Questions/Concerns: Artist Presentations + Questions/Concerns: Document a Place + Screenings: Graciela Iturbide, Richard Misrach, Philip Montgomery + Studio Visit: ?	Next Week: + Bring photographs that we have not see to class (ready to print OR printed off the laser printer)
Week 12: April 5th + Lecture + Practice sequencing + Look at Photobooks + Screening: Kim Beil and Odette England discuss Real Life Dramas + One on One: Discuss Final + Play: Make Zine 10+ pages or work on printing Document a Place	Next Week: + Project 4 Document a Place due next week (April 12th) —Bring: 15-20 Prints to Class —Artist Statement —Contact Sheet + Bring: Artifacts (Family photos, notes, receipts, found images etc)
Week 13: April 12th + Project 4 Document a place Critique + Demo: Scanning, retouching, montaging, playing + Work on final or Artist Presentations	Next Week: + Artist Presentations due + Begin considering Self-directed Final, Due May 10th

Week 15: April 26th + Artist Presentations + Lab day, work on final	Next Week (Reading Day/No Class): Self-Directed Final Due May 11th —10-15 Printed Photographs —Artist Statement —Contact Sheet
Week 16: May 3th (Reading Day/No Class) *I suggest setting class time aside to work on final :)	Next Week: + Final due as well as class portfolio in the form of a slide presentation —10-15 Printed Photographs —Artist Statement —Contact Sheet
Week 17: May 10th + Self-directed final crit day/partyyy!	: (

Artist List

Atta Kim	Martha Rosler	Kelsey McClellan
Zhang Huang	Roe Ethridge	Jay Simple
Ryan Mcginely	Mary Frey	Ina Jang
Juan Pablo Echeverri	Eva O'Leary	Brea Souders
Sandy Skoglund	Yvonne Todd	Philip Montgomery
Gregory Crewdson	Lieko Shiga	Andre D. Wagner
James Bidgood	Elinor Carucci	Laura Aguilar
Wolfgang Tillmans	Arianna Arcara and Luca Santese	Joanna Piotrowska
Walead Beshty	Martin Parr	Robert Andy Coombs
Deana Lawson	Ken Fandell	David O. Alekhuogie
Barbara Probst	Aspen Mays	Dee Dwyer Jonts
In Sook Kim	Vera Klement	Todd Hido
Thomas Ruff	Matthew Connors	Alex Yudzon
Andreas Gursky	Shilpa Gupta	John Gossage
Bernd und Hilla Becher	Ilit Azoulay	Sophie Calle
Stan Douglas	Lucas Blalock	Pixy Liao
Christopher Williams	Katharina Gaenssler	Masahisa Fukase
Taryn Simon	Katja Novitskova	Laura Letinsky
Philip-Lorca diCorcia	Brendan Fowler	Farah Al Qasimi
Paul Mpagi Sepuya	Anne Collier	Gordon Parks
Ren Hang	Amanda Ross-Ho	Graciela Iturbide
Carrie Mae Weems	Alex Prager	Nona Faustine
Lorna Simpson	Sofia Borges	Aaron Turner
Catherin Opie	Robin Rhode	Odette England
Rineke Dijkstra	Jeanne Dunning	Steven Molina Contreras
An-My Le	Sam Taylor-Wood	Curran Hatleberg
Hiroshi Sugimoto	Vik Muniz	Pacifico Silano
Anthony Goicolea	Thomas Demand	Hannah Hoch
George Rousse	James Casabere	Man Ray
Jason Salavon	Edward Burtynsky	Ying Ang
Jack Pierson	Hank Willis Thomas	Ashish Shah
Jason Lazarus	Wafaa Bilal	Sasha Phyars-Burgess
Ana Mendieta	Jeff Wall	Gillian Wearing
Levi Van Veluw	Daniel Gordon	Genevieve Gaignard
Rashid Johnson	D'Angelo Lovell Williams	Kristine Potter
Brian Ulrich	Elle Perez	Dawn Kim
Curtis Mann	Latoya Ruby Frazier	Dayanita Singh
Stan Douglas	Robert Adams	Raghu Rai
Shigeyuki Kihara	Sally Mann	Ahmed Mater
Yasumasa Morimura	Cindy Sherman	Tommy Kha
Lyle Ashton Harris	Joel Sternfeld	Basim Magdy
John Edmonds	Collier Shorr	Elliott Jerome Brown Jr
Patricia Piccinini	William Eggleston	Joey Solomon
John Divola	John Baldessari	Fumi Ishino
Jo Ann Callis	Alex Da Corte	Tyler Mitchell
Dannielle Bowman	Dionne Lee	Widline Cadet
	Diane Arbus	Lee Friedlander
		Yousuf Karsh