

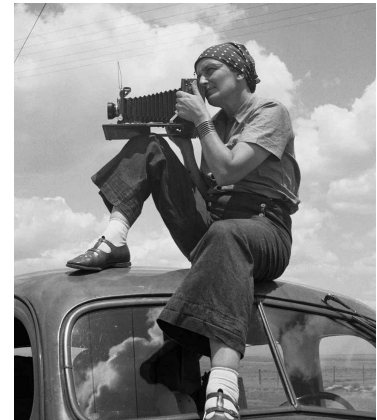
Emory Film and Media 206/Photography II

Joel Silverman J.D. (joel.silverman@emory.edu)
T. Lang, MFA (Emory Arts & Social Justice Fellow)

SYLLABUS

“It is no accident that the photographer becomes a photographer
any more than the lion tamer becomes a lion tamer.”

Dorothea Lange



MISSION STATEMENT

Now in its third year, the Arts and Social Justice Fellowship was created in the wake of the murders of Breonna Taylor and George Floyd to allow Emory professors and students to join with Atlanta artists to explore how creative thinking and artistic expression can inspire change. Photography II/Film 206 was one of ten classes honored university-wide as an opportunity to be mentored by an ASJ Fellow embedded in the class to collaborate on a creative project addressing justice and social inequities.

This class was developed as a four-month journey to develop radical new heights of creativity and self-expression, rooted in the history of photography. It is the second in Emory’s sequence of courses in photography, which continues with Film 306 and the option of honors work in photography.

CLASS ZOOM LINK *when needed*: <https://emory.zoom.us/my/joelsilverman>

CLASS DATES: The weekly meeting will be Tuesdays and Thursdays from 6-8 p.m.

COURSE OBJECTIVES

This class seeks to impart the following skills:

- Photographic storytelling through previsualization followed by the technical execution of your idea. By the end of the semester, your skill in photographic problem solving should be strong enough that images you conceptualize before clicking the shutter should be close to the image you can achieve on the screen or in print. Having completed Photography I, details like focus, sharpness, exposure, depth of field, and pleasing composition should already be second nature to you, and the next step will be exploring the aspects of a creative practice that becomes possible when awareness of the camera disappears as a tool.
- The development of a personal practice in photography and artmaking, intended to nourish your soul and maintain a spirit of play through a constant flow of creative ideas and imagination, while learning to balance discipline and spontaneity.
- A basic level of understanding of photographic history.
- Use of Adobe Lightroom as a digital darkroom
- Skill with fine art Giclée inkjet printing, both in black and white and in color.
- Creation of a trusting and supportive creative studio, with group critique of projects to encourage risk-taking and the pursuit of technically refined and inventive work.
- An exploration of nontraditional photographic expression, incorporating tools like video, digitally manipulation of found or public domain imagery, hand-coated photographic emulsions, or unexpected outlets for image display.
- Connecting the dots between expressive art forms of photography, videography, dance, new media, and emerging technologies

ABOUT US

Joel Silverman is a photographer and video artist. His artwork confronts ecological and social change through conceptual landscape photographs and the use of 3D models, aerial drone cinematography, geospatial mapping, and video game engine tools as a narrative form. His work is often printed with alternative photo processes including handcoated photographic emulsions and relief woodblock prints. Joel earned a law degree in 1996 and is admitted to the Bar of the Supreme Court of Georgia. A former policy advisor to the Governor of Georgia, he has a long commitment to issues including fighting corporate water pollution and environmental racism. At Emory, he teaches photography and filmmaking with a focus on studio practices, digital futurism, photographic art history, printmaking, historic darkroom processes, and cinema post-production. www.silvermanphoto.com

T. Lang designs and leads interdisciplinary collaborations to demonstrate inventive new choreographic works. She considers the execution of 21st-century embodiment as an intellectual, artistic, and civic

practice. Through reflection, research, and performance, T. Lang weighs how economic, social, and political forces have shaped how black bodies set themselves in motion as fugitives, maroons, and citizens. Thus, she explores how, and why, untold truths of American history related to race and gender identity fuel the ammunition for her embodied practices. Lang continues to explore new mediums, such as Augmented and Virtual Reality technology, and various modes of collaboration, to immerse audiences in what she hopes are powerful, transformative experiences.

With commissions from the High Museum of Art, Goat Farm Arts Center, Flux Projects and more, Lang stays engaged with the next generation of movement artists through her summer dance intensive SWEATSHOP and as Founding Director and Owner of The Movement Lab ATL, an interdisciplinary incubator for creativity. T. Lang is an Associate Professor and was the inaugural chair of the Dance Performance and Choreography department at Spelman College. www.tlangdance.com

INCLUSION

We pledge to create a learning environment that honors your identities (including national origin, race or color, gender expression, religion, disability, etc.) For example, if you have a name or pronoun that differs from your official Emory record, or a name that we fail to pronounce correctly, please let us know so we can work to support you. Our own pronouns are he/him (Joel), and she/her (T. Lang), and we welcome you to call us by our names and not Professor.

Project Summary: Photographing the Invisible

Beginning in the 1890s, Georgia and other southern states passed a wide variety of Jim Crow laws that mandated racial segregation and codified the region's tradition of white supremacy. Legal apartheid in America ended with the passage of the Civil Rights Act of 1964, and Atlanta famously branded itself in the aftermath as "The City Too Busy To Hate." The reality over the past half century has been far more complex than this slogan would suggest. Atlanta's legacy of racial separation was encoded into the DNA of the city through *invisible identity-based barriers*, including:

- **strategic placement of highways** to dilute Black wealth and power
- the **changing of street names** as they transition from north to south to reinforce white property values¹
- "**redlining**" lending and insurance practices intended to dampen non-white housing mobility
- **gentrification** in the form of unchecked real estate "flipping" has pushed fixed-income elderly residents out of traditional minority communities.²
- **unequal funding of public schools**
- **lynchings, church and synagogue bombings** perpetuated by the Ku Klux Klan to prevent the integration of Black and Jewish communities into white Atlanta neighborhoods.³
- Atlanta's early 20th century historic **south side Jewish neighborhood was dispersed** through internal and external factors and this formerly dense and racially integrated community of Ashkenazi and Sephardic Jews and Blacks was replaced by a zone of highways, parking lots, sports stadiums, and concentrated poverty.⁴

¹ (i.e. Briarcliff becomes Moreland, Monroe becomes Boulevard, and Juniper turns into Courtland). Black Atlantans crossed this line at their own peril except when serving in domestic roles.

² The Atlanta Beltline has exacerbated this crisis of affordability.

³ The Klavaliar Klub was a strong arm of the KKK tasked with terroristic raids, in collusion with the Atlanta police department, real estate agents, and white taxi owners conspiring to protect white economic control. Students who explore this topic should begin with the [Murder of Porter Turner document](#) (link):

⁴ Video lecture by Dr. Marni Davis, The Breman Museum, "The Old Neighborhood, History of Atlanta's Jewish South Side" (07/10/2020) https://youtu.be/vs_Uilph3Es

- The matrix of Georgia laws seeking to control and exploit undocumented Latinx immigrants has been called “**Juan Crow**” laws.⁵
- **Asian American preferences in Atlanta’s residential geography** have been influenced in marginalization of Asian American housing patterns in recent years by rising discrimination and an Atlanta 2021 mass murder, fueled recently in part by racist language and false claims about the coronavirus by former President Donald Trump and other public officials.⁶
- Longstanding **erasure of this region’s Indigenous peoples** continues in the name of the Atlanta Braves baseball team, and it was not until 2021 that Emory University issued a Land Acknowledgement statement recognizing the legacy of the dispossession of the Muscogee (Creek) Nation from the land that includes Emory’s campuses.
- Emory University’s Atlanta campus was built on the former **Paden Plantation** and there is evidence of enslavement on the lands purchased by Coca Cola’s Asa Griggs Candler prior to his land grant to create the new Atlanta Emory campus in 1914.⁷
- Intown **Atlanta queer spaces**⁸ established in the wake of the gay liberation movement of the 1970s-80s have been largely displaced by city policies and development pressures closing many LGBTQ-friendly bars and community institutions.

⁵ [“Juan Crow in Georgia”, The Nation](#)

⁶ Asian residents of metro Atlanta identify more than 20 countries of origin, primarily Indian, Chinese, Korean, and Vietnamese. The marginalization of Asian American housing options on the U.S. west coast mirrored the segregation of Black communities in the American South, with redlining and racial covenants in housing preventing the integration of neighborhoods. The self-determined clustering of Asian Americans in Atlanta suburban neighborhoods partially reflects this legacy, although many other factors are involved.

⁷ [Mark Auslander, “Further Explorations of Slavery in Emory’s Earlier Environs.”](#) See also Emory Rose Library Archives.

⁸ Most notably the Midtown and Cheshire Bridge neighborhoods. [After the Life of LGBTQ Spaces: Learning from Atlanta and Istanbul](#)

Draft Calendar

<p>Week 1</p> <p>August 25</p>	<p>First day of class</p> <p>Group Introductions</p> <p>Overview of the class's goals and semester-long project</p> <p>Split into 2-3 groups and plan precepts to work on over the weekend.</p> <p>Reading:</p> <p>Phantasmal Media: An Approach to Imagination, Computation and Expression chapters 1 pg 3 - 29, chapter 2 pg 67-115</p>
<p>Week 2</p> <p>Aug 30, Sept 1</p>	<p>Tuesday: Joel presents camera refresher</p> <p>Digital photography workflow.</p> <p>Introduction to Lightroom.</p> <p>Thursday: Students present initial concepts to T. Lang</p>
<p>Week 3</p> <p>Sept 6, 8</p>	<p>Tuesday: Shooting Assignment TBD, no group class today</p> <p>Thursday: Revised Concepts Due</p>
<p>Week 4</p> <p>Sept 13, 15</p>	<p>Tuesday: Joel introduces digital printing</p> <p>Thursday: We start brainstorming and preplanning final projects</p>
<p>Week 5</p> <p>Sept 20, 22</p>	<p>Tuesday:</p> <p>Thursday: Research Complete</p>
<p>Week 6</p> <p>Sept 27, 29</p>	<p>Tuesday:</p> <p>Thursday: Scouting and Visual Research</p>
<p>Week 7</p> <p>Oct 4, 6</p>	<p>Tuesday:</p> <p>Thursday:</p>

Week 8 Oct 11, 13	Tuesday: Fall Break, no class Thursday: Discussion and group research session to wrap up research and concepts about neighborhoods.
Week 9 Oct 18, 20	Tuesday: Mid-semester initial photo essay due. Thursday: Dance/Movement Artists will visit class and we will propose shoot dates
Week 10 Oct 25, 27	Tuesday: Thursday: Presentations on form of the final projects (i.e. A/R, projection, book)
Week 11 Nov 1, 3	Tuesday: Start discussing Projection and Video Thursday:
Week 12 Nov 8, 10	Tuesday: Topics this week: Projected Photography and Video Art Thursday:
Week 13 Nov 15, 17	Tuesday: Extended Reality (XR) Photography overview Thursday: Projection Mapping
Week 14 Nov 22, 24	Tuesday: XR Thursday:
Week 15 Nov 29, Dec 1	Tuesday: This week: Project synthesis and final polishing Thursday:
Week 16 Dec 6	Tuesday: Our final projects will be a gallery presentation and performance along with all of the Emory Arts and Social Justice cohorts at the Switchyards Downtown Club, 151 Ted Turner Dr. Please reserve the late afternoon/evening of Tuesday, December 6, 2022 for this event. We also have the space reserved for six hours on Monday, December 5 to load in, set-up, and arrange any technical rehearsals.

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ASSIGNMENTS

Assignments for this class will be dynamic and will take shape in early weeks of the semester based on your initial research and proposals. The projects will begin with technical assignments to supplement your research, and will culminate with the creation of a photographic projected environment for a dance performance on December 6 at the Emory Arts of Social Justice final event.

Separately, we will engage in three assignments incorporating photographic history. These assignments will push your mastery of camera technique, digital printing capabilities, and serve as material to learn to discuss photographs in a critique environment:

LOOKING DEEPLY: The Photographic Portrait and gazing upon another as an act of mythologizing, anthropology, voyeurism, typology, and self-discovery. Artists to be discussed: Diane Arbus, Roy DeCaravara, Richard Avedon, Harry Callahan, Mary Ellen Mark, Irving Penn, Sanlé Sory, Platon, August Sander, Andy Warhol, Larry Sultan, Tina Barney, Lauren Greenfield, Philip-Lorca diCorcia

LOOKING AT MOTION: Many of the 20th and 21st century's great film directors were photographers first, and many photographers use motion in intriguing ways to capture the passage of time using photographs that move. Artists to be discussed: Carrie Mae Weems, Gordon Parks, Robert Frank, Nan Goldin, Lauren Greenfield, Dennis Hopper, Shirin Neshat, Anton Corbijn, Steve McQueen, David Lynch, Chris Marker, Wim Wenders, Andy Warhol, Spike Jonze.

LOOKING OUTWARDLY: The tripod can be placed in the same spot as a thousand photographers before you, yet a photograph unique to your vision can still be achieved. Artists to be discussed: Ansel Adams, Justine Kurland, Mark Klett, Andreas Gursky, Michael Kenna, Sally Mann, Edward Steichen, Hiroshi Sugimoto

LYFT REIMBURSEMENT

Two round-way trips will be reimbursable during the semester for each group traveling together. Details TBD when needed.

JOEL'S AVAILABILITY

Office hours are available via Zoom upon request. Joel is always excited to discuss photography and your growth as a creative professional, and you are always encouraged to email with questions regarding techniques needed to complete your projects. Please don't email about scheduling problems; if you are going to miss a deadline, your grade will reflect that, but I don't need to hear about it in advance. Exceptions to this include exercise of a disability accommodation or religious holiday observance.

FEEDBACK

Feedback to assignments will be entered into your Canvas submission. Group feedback as you present work will be equally important.

AVAILABILITY OF ADOBE PHOTOSHOP AND LIGHTROOM

1. Adobe Creative Cloud is installed in VAB Room 104, Woodruff Library MediaLab, Emory Center for Digital Scholarship, Cox Computing Center, Bowden Hall, and Tarbutton Hall.
2. If you are off-campus, or on-campus but would find it more convenient, please acquire your own license for Photoshop and Lightroom for \$9.99/month. You only need the Photography Plan with Photoshop and Lightroom, not the full Creative Cloud. This renews monthly, and can be canceled when class ends. <https://adobe.ly/2Ar5Tm4> or <https://www.adobe.com/creativecloud/plans.html>

LEARNING HOW TO LEARN

We'll explore these programs together in class, but as in any craft, you should become an expert at learning how to master new tech quickly on your own. After 20 years as a working digital artist, I still look stuff up on the internet every day. By design, this class will require technical knowledge that won't get taught in class, so that you'll learn how to figure things out using resources that include Youtube resources that you can find on your own, or the Woodruff MediaLab on 4th Floor of Woodruff Library which offers support with trained student technology specialists available to teach Adobe software.

EQUIPMENT

- Sony Digital SLRs may be checked out for the entire semester from the equipment room in the VAB.
- Any digital SLR would be fine for completion of this class.
- It will also be acceptable to use a post-2019 smartphone with a rotatable tripod grip mount on a ballhead and the Halide app, which shoots in raw mode. Phone cameras must be used through raw Halide workflow and processed in Lightroom to be acceptable for class.

TURNING IN YOUR WORK

CANVAS. Post links to your weekly project to the Assignment page on Canvas. Upload an Adobe Lightroom gallery link, which should be kept live from the moment they are published through the end of the semester. Name your gallery "Jane Smith - Photo 206: Assignment #_____" (specify the number of the assignment). Only work uploaded to Canvas will be graded for credit.

Assignments made throughout the semester should always show effort both to master the technical lesson of the week and show your creative journey or interaction with works of photographic history. Just mastering technique by itself will not earn full marks.

CRITIQUE

A significant part of your grade will be based on your ability to give and receive critique in a positive, respectful manner. We will practice the critique sandwich: *First*, what I enjoyed about the project, *second*, what didn't work for me, and *third*, how to solve the problem I identified. Remember, the second worst critique to receive is a simple, "I liked it." Each of you will take turns each week leading the critique of your colleagues that are presenting work that week. Please don't skip critiques, even if your work is not ready to present. If you miss an assignment, you should still turn the work in, but it will not be critiqued in class after its due date.

GRADING

Weekly Assignments: 40% of your grade (cumulatively)

Work will be due more or less weekly and must be submitted on time, as group critique is a central part of this class.

Final Project: 40% of your grade

In-Class Presentations: 20% of your grade (cumulatively)

ATTENDANCE

Students are expected to attend all classes on time. We'll always start right on time, so please be logged on a minute or two early. With a small class like this, the dynamic of everyone's participation is key. I'd encourage 100% attendance, but your final grade will be marked down one grade per absence after two free ones. (i.e. A reduced to B+). Three absences result in automatic failure of the class. Chronic lateness will result in a grade reduction as well.

DISABILITY ACCOMMODATION

This class will honor any OAS accessibility accommodations for mental health or learning disabilities. Please request a phone call to discuss this after class early in the semester if needed.

USE OF ELECTRONICS IN CLASS

Please demonstrate engaged focus during our limited time together by not texting or using a phone or laptop during class, except when required for a class-related purpose. Using your phone for translation purposes if English is a second language to you is fine, however.

DEADLINES

Steve Jobs famously said, “Real artists ship.” Everyone has ideas, but it’s not art until you deliver on them. Just like in any field, deadlines are everything in art and media. If it wasn’t, they wouldn’t have put the word “dead” in it. If you have a photograph scheduled for display in a gallery, advertisement, or magazine, and you fail to deliver, your career will take a hit. In order to practice this concept of hard deadlines, no extensions will generally be given for any coursework. Missing one assignment equals 10%, or the loss of about a letter grade overall.

POLICIES & PROCEDURES

Leave For Religious Practice: You may miss class without penalty for a religious holiday. Please email me at least 5 days prior to your absence. A full list can be found at the www.religiouslife.emory.edu website: <https://goo.gl/55nRbk>

Emory College of Arts and Sciences policies may be found in the College Catalog: <http://catalog.college.emory.edu>

The Office for Undergraduate Education (OUE) central office is located in White Hall 300. Phone: 404.727.6069. If you have any academic concerns or questions about Emory College of Arts and Sciences policies, you should first meet with an OUE academic adviser.

Academic Support: There are many resources available to Emory undergraduates designed to enrich each student’s educational experience. Visit <http://college.emory.edu/advising> for a link to the Advising and Support Scheduling Tool (“Assist”), or call OUE at (404) 727-6069, or e-mail oue.advising@emory.edu.

Access and Disability Resources: Students with medical/health conditions that might impact academic success should visit the Access, Disability Services and Resources (ADSR) office to apply for appropriate accommodations. Online access is <http://accessibility.emory.edu>. Students who receive accommodations should present a PDF of your ADSR Accommodation Letter to me at the beginning of the semester, or when the letter is received.

Honor Code: Every individual at Emory carries the responsibility for maintaining a standard of unimpeachable honor in all academic work. The Honor Code may be found at: <http://catalog.college.emory.edu/academic/policies-regulations/honor-code.html>

