

COURSE OUTLINE, SPRING 2010
PHOTOGRAPHY: BRIDGING ART AND SCIENCE (SAS 40)

<u>LECTURE</u>	<u>DATE</u>	<u>TOPIC</u>	<u>READ*</u>	<u>ASSIGNMENTS</u>
Lecture 1	March 29	Prologue: photography, art and science	WHP, pgs 9-12; SuppRead#1	
Lecture 2	March 31	What is a photograph? How do we read a photograph?	SuppRead#2	
<i>Studio 1</i>	<i>April 1,2</i>	<i>Studio Session 1: Camera / Subject</i>	<i>WHP, 620-625; 630-638</i>	
Lecture 3	April 5	Technological precursors to photography (M)	WHP, 192-199	#1 Assigned
Lecture 4	April 7	Photography: The early years (1839-1875)	WHP, Ch-1	
<i>Studio 2</i>	<i>April 8,9</i>	<i>Studio Session 2: The Image Frame</i>	<i>PE, Ch-1</i>	
Lecture 5	April 12	Composition/design basics in photography -Part I: Gestalt psychology meets Einsteinian physics	PE, Ch-2 SuppRead#4	
Lecture 6	April 14	Western surveys	WHP, Ch3, Ch-4	#1 Due, #2 Assigned
<i>Studio 3</i>	<i>April 15,16</i>	<i>Studio Session 3: Design Basics</i>	<i>PE, Ch-2</i>	
Lecture 7	April 19	Composition/design basics in photography - Part II: Forces and vectors	WHP, Ch-5	
Lecture 8	April 21	Photography and art: Alfred Stieglitz (M)	WHP, Ch-7	
<i>Studio 4</i>	<i>April 22,23</i>	<i>Studio Session 4: Graphic/Photographic Elements</i>	<i>PE, Ch-3</i>	
Lecture 9	April 26	Parceling time, slicing space and bending light		#2 Due
	April 28	MIDTERM EXAM		
<i>Studio 5</i>	<i>April 29-30</i>	<i>Studio Session 5: Composing with Light and Color</i>	<i>PE, Ch-4</i>	
Lecture 10	May 3	Geometric foundations of art and science		#3 Assigned
Lecture 11	May 5	Roots of California photography (M)	WHP, Ch-6, Ch-12	
<i>Studio 6</i>	<i>May 6,7</i>	<i>Studio Session 6: Indoor/outdoor workshop</i>	<i>PE, Ch-5</i>	
Lecture 12	May 10	Art, photography and Modernism (1920-1945)	WHP, Ch-9, SuppRead#4	
Lecture 13	May 12	Chaos versus order; abstract versus tangible	WHP, Ch-11	#3 Due, #4 Assigned
<i>Studio 7</i>	<i>May 13,14</i>	<i>Studio Session 7: Indoor/outdoor workshop</i>	<i>PE, Ch-6</i>	
Lecture 14	May 17	Clouds, climate change and Modernism	WHP, CH-9: 332-337	
Lecture 15	May 19	Berenice Abbott's art/science photography (M)		
<i>Studio 8</i>	<i>May 20,21</i>	<i>Studio Session 8: Artist statement</i>		
Lecture 16	May 24	Landscapes-exalted, altered and manufactured (SM)	WHP, Ch-12	#4 Due
Lecture 17	May 26	Landscapes - Ansel Adams (M)	WHP, Ch-12	
<i>Studio 9</i>	<i>May 27-28</i>	<i>Studio Session 9: Preparation for photo exhibition</i>		
Lecture 18	June 2	Epilogue: photography, art and science		
	June 1	Setup for Photo Exhibition	*READINGS ARE FROM:	
	June 2-28	Public Exhibition, Buehler Alumni Center, UC Davis	WHP= WORLD HISTORY OF PHOTOGRAPHY by Roseblum	(M) = Movie
	June 3, 3-5 pm	EXHIBITION RECEPTION; exhibition ends June 28	PE = THE PHOTOGRAPHER'S EYE by M. Freeman	(SM) = Short Movie
	June 7, 6-8 pm	FINAL EXAM (6-8 pm); in same room as lecture		

SUPPLEMENTAL READING

- Supplemental Reading #1: Strosberg, Elaine. "The Art and Science Dialogue." *Art and Science*. New York: Abbeville Press, 2001. 11-24.
 Supplemental Reading #2: Szarkowski, John. "Reading a Photograph." *The Photographer's Eye*. New York: The Museum of Modern Art, 2007. 6-11.
 Supplemental Reading #3: Steiglitz, Alfred. "Simplicity in Composition." *Aperture*, 2005. 286 pgs. (Richard Whelan editor)
 Supplemental Reading #4: Adams, Robert. *Beauty in Photography*. New York: Aperture, 1996. 21-36.