

Connecticut State Parks: A Collaborative Photographic Project
Zilkha Gallery 106

Marion Belanger

Objectives

This seminar attempts to do several things at once: we will develop a visual astuteness by which we can talk about pictures, and we will further our awareness of contemporary photographers. As we explore contemporary dialogues regarding land use and we will also develop our own photographic competence. Finally, this class is collaborative in nature, and the final project will be a class effort.

Required Texts

Rebecca Solnit, Wanderlust: A History of Walking

Publisher: Viking

ISBN: 0-670-88209-7

John Brinckerhoff Jackson, Discovering the Vernacular Landscape

Publisher: Yale University Press

ISBN: 0300035810

A reading packet will be available for purchase at the first class.

Approximate cost: \$12

Additional material will be on reserve in the Art Library.

The three main components of this course are:

Weekly Assignments

Students will be expected to produce photographic responses to class issues pertaining to "landscape". I am flexible in terms of film and format, as long as there is a consistency of choice. Each person will present his or her images to the class for critique. Weekly readings will inform our visual investigations and provide a context for dialogue.

Papers

One response paper to a gallery exhibition, of 3-4 pages.

Report on a Contemporary Landscape Photographer

Students will present on the work of a landscape photographer selected from a provided list. Presentations should be approximately 15 minutes and include visuals. Information can be obtained from books, the web, galleries or interview/correspondence if possible.

Final Project

A photographic project, which may be worked on collaboratively or individually, will be due at the end of class. The project will be informed by the readings and discussions in the course, should be personally meaningful, technically competent, and visually compelling. The project should contain at least ten images per person that form a coherent body of work. Presentation is important, and the work should be in a portfolio or book format. A short written statement regarding the project must be included.

Class Participation: This is a seminar/studio class. You are expected to do the weekly readings and to contribute to discussions regarding the readings and to be active participants in weekly critiques.

Field Trip: Required.

Attendance: Required, unless I am notified, and for good reason, ahead of time. If you miss a class it is your responsibility to make up the work.

Evaluation:

Visual assignments	40%
Paper	20%
Class participation	20%
Class presentation	20%

Week 1

Introduction: Course policies and expectations

Reading:

Jackson, John Brinckerhoff: *The Word Itself; Beyond Wilderness; In Favor of Trees; The Past and Future Park; Roads Belong in the Landscape*

Assignment: Photograph LIGHT at a CT State Park of your choosing. By next week you should determine the park that you will be working in.

Week 2 **Entire class will show 2 pictures each for critique today**
The Idea of the Landscape

Reading:

Callicott, J. Baird: *The Puritan Origins of the American Wilderness*

Szarkowski, John: *The Photographer in the Garden*

Burke, Edmund: *A Philosophical Enquiry into the Origin of our Idea on the Sublime and the Beautiful*

Price, Uvedale, *A Essay on the Picturesque*

Barrell, John: *The Idea of the Landscape in the Eighteenth Century*

Freidman, Kenneth: *Words on the Environment*

On reserve: 14 American Photographers

Viewing Olmstead

Assignment: Photograph at your park, paying attention to depth of field.

Week 3 **(CRITIQUES A)**

The Garden

Determine choice of photographer for presentation by today

Reading: Feinberg, Jean E: *Wave Hill Pictured: The Landscape, The Garden, and Photography*

Solnit, Chapter 6

On reserve: *Wave Hill Pictured*

Ocean Flowers

Assignment: Photograph the garden (or a cultivated area) in the park

Week 4 **(CRITIQUES B)**

Walking Art

Reading:

Solnit: Chapters 1,2,7,8

Fulton, Hamish: *Into a Walk Into Nature*

On reserve: Walking Artist: Selected Walks 1969-1989

Assignment: Photograph as you walk the park

Week 5

Introduction to Book Art & Library Field Trip (TBA)

Reading:

Phillpot, Clive: Some Contemporary Artists and Their Books

On reserve: A City Seen - study the organization and structure of this book.

Frank, Robert: The Americans

Assignment: Photograph as you walk the park

Week 6 (CRITIQUES A)

PRESENTATIONS 1,2,3

Photographic Collaborations

On reserve:

Beahan/McPhee: *No Ordinary Land*

Becher: Industrial Landscape

Gossage/Weifenbach: Snake Eyes

Cook/Jenshel: Aquarium

DeValle/Gomez: Fried Waters

Assignment: Begin to explore and photograph your final project subject

Week 7 (CRITIQUES B)

PRESENTATIONS 4,5,6

Tourism

Critique and discussion of final project

Reading: Packet: Alexander Wilson, The View from the Road:

Recreation and Tourism

Wilson, From Reserve to Microenvironment: Nature Parks and Zoos

Lucy Lippard, On Rubbernecking

Assignment: Final Project

Week 8 (CRITIQUES A)

PRESENTATIONS 7,8,9

Reading: Packet: Chris Rojek: *Indexing Dragging and The Social Construction of Tourist Sites*

On reserve:

Epstein: *Recreation*

Freidus: *Typologies: Nine Contemporary Photographers*

Week 9 (CRITIQUES B)

PRESENTATIONS 11,12,13

Visit to the Davison Art Center

Assignment: Final Project

Week 10 (CRITIQUES A)
PRESENTATIONS 14,15
Assignment: Final Project

Week 11 (CRITIQUES A)
Response Paper to an exhibition is due by today.
Assignment: Final Project

Week 12 5/6
Final Critique