<table>
<thead>
<tr>
<th>Class code</th>
<th>IPHTI-UT 1000</th>
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</table>
| **Instructors Details** | | Name: Alessandra Capodacqua  
NYUHome Email Address: capodacqua@nyu.edu  
Office Hours: by appointment  
Villa Ulivi Office Location: NA  
Villa Ulivi Office Extension: NA  

Assistant Professor: Giuseppe Toscano  
NYUHome Email Address: gt35@nyu.edu  
Office Hours: by appointment  
Villa Ulivi Office Location: NA  
Villa Ulivi Office Extension: NA  

*For fieldtrips refer to the email with trip instructions and trip assistant's cell phone number* |
| **Class Details** | | Semester: Spring 2013  
Full Title of Course: Directed Projects - Experimental Photography: Innovation in History and Practice  
Meeting Days and Times: Monday, Wednesday and Thursday 3:30/5:30pm  

Classroom Location: please note that the course is held at Fondazione Studio Marangoni in downtown Florence - San Lorenzo area, very close to San Marco, where bus 25 stops.  

FSM's facilities are located in Via San Zanobi 19R and 32R. [Please note that R (RED) street numbers in Florence designate businesses, Don't be confused!]. Lectures and critiques are held at in Via San Zanobi 19R, while lab work is done in Via San Zanobi 32R. In Via San Zanobi 19R there is a library entirely dedicated to photography, with over 3.500 books. It is open every day except Sundays from 3 to 7 pm. 70% of the books are in English, and NYU students are welcome to use it. |
| **Prerequisites** | | There are no prerequisites for this course. An analog or digital camera is required. Students registering for this course must also register for Directed Projects Lab |
## Class Description

Florence can be considered the historic capital of optics: as the leading center for the production of lenses and spectacles in the Renaissance, it was also a center for extraordinary experimentation regarding the science of vision. The experiments and writings of such masters as Brunelleschi, Ghiberti, Leonardo da Vinci, Giovan Battista della Porta and Galileo, among others, are testimony to the extraordinary contributions made here to the understanding of sight and to the development of devices that aided, altered or controlled vision for artistic purpose.

This course proposes to contextualize historic photographic techniques within this rich context of the history of optics. An invaluable resource for this exploration will be the Acton Photograph Archive at Villa La Pietra with its rich collection of glass negatives, stereographs, silver and albumen prints. Students will thus be able to learn about these historic techniques by examining firsthand surviving, in some cases extremely rare, examples of them.

Following the inspiration of these historic techniques, from the experiments of the Florentine Renaissance artists to those of the Alinari Brothers, a firm founded in Florence in the nineteenth century and renowned throughout the world as an early innovator in the uses and techniques of photography, students will have the opportunity to explore and develop their individual expression through their own projects.

Students are expected to work on extended projects to develop an aesthetic and coherent photographic language and a personal approach to the photographic medium in a different environment. An emphasis is also placed on refining craft in relation to ideas, and to research on an individual basis, being it crucial in developing an artistic practice.

Assignments are designed to help explore options for technical control as well as visual experimentation. Keeping in mind the inseparability of photographic technique and expression, students are expected to articulate their particular choices in relation to the overall conceptual approach of the projects. Critiques of assignments are important to the progress of each individual in the class, to help verbalize visual concepts, and to learn to see actively. Final exam consists in the presentation of a portfolio of photographs and an artist’s statement.

## Desired Outcomes

On completion of this course, students should:

- Have improved their ability to think critically, engage in complex reasoning and express their creativity and their thoughts clearly through their written and photographic work
- Have developed a sensitivity to the importance of light and composition in creating a photograph
- Have developed an appreciation for historical processes as well as contemporary techniques, i.e. digital development and post production
- Have learned intermediate to advanced editing and enhancement tools of Digital post production (Adobe Lightroom® & Adobe Photoshop®)
- Have worked towards a cohesive body of work to be shown in the final exhibition and final critique
Assessment Components

Attendance and Participation: 20%
Each Photo Assignments (# 1 to # 4 - 10 photographs with statement)): 10%
Final Project (portfolio composed of 12/15 photographs with statement): 40%

Failure to submit or fulfill any required course component results in failure of the class.

Course grades are based on class participation/discussion, assignments, critiques, papers, quantity/quality of energy and imagination invested in each assignment, execution of photographic theory in practice, oral presentation and final critique. Students are expected to attend all classes; absences will affect course grade. Tardiness to class is not tolerated as it disrupts the class in session. Labs are mandatory class sessions.

The course consists of lectures, critiques, slide show, museums and photo archives visits, practical demonstrations, and lab time. The course concentrates on exploring alternative methods to create photography and develop a body of work.

Assignments are designed to help look into options for technical control as well as visual experimentation. Keeping in mind the inseparability of photographic technique and expression, students are expected to articulate their particular choices in relation to the overall conceptual and technical approach of the projects.

Statements and essays must be emailed to both instructors, BEFORE 9:00am OF THE DATE INDICATED ON THE SYLLABUS. Submission received after 9:00am are treated as late. Handwritten papers are not accepted.

Students are required to take pictures on a regular basis. Some classes are dedicated to picture taking.

GUIDELINES FOR ACCESSING THE PHOTOGRAPH ARCHIVE
In order to consult the Acton Photograph archive, please go to the Office of Academic Support. Jennifer Dronsfield (florence.collection@nyu.edu) will assist you in making an appointment to visit the archive. Access usually occurs in two steps: first, researchers consult the finding aid to prepare a list of images to be viewed, and then return another day to see the photographs. Appointments are made based on the availability of Collection Office staff to assist with research and prepare the photographs, therefore please contact Office of Academic Support at least a week in advance of your desired meeting date.

AMICI DEGLI STRUMENTI MUSICALI MEMBERSHIP CARD
NYU in Florence provides every student with an Amici degli Strumenti Musicali membership card. This card grants free unlimited admission to the following state museums in Florence: Uffizi, Accademia, Pitti, Galleria Palatina, Galleria d’Arte Moderna, Galleria del Costume, Giardini di Boboli, San Marco, Bargello, Cappelle Medicee, Cenacolo di Andrea del Sarto a San Salvi, Villa Medicea di Castello, Villa Medicea di Poggio a Caiano, and Villa Medicea della Petraia. Students are required to bring this card to every site visit for this class. If students fail to bring their card on the day of class visit or they lose their card, they will be required to pay for their own admission to the museum. If the card is stolen, please contact the Office of Academic Support in Villa Ulivi immediately.

Amici degli Strumenti Musicali membership cards are non-transferable and are personalized for each individual student. The card can only be used by the student whose name appears on the back of the card. Museums in some cases will ask to see a second ID as proof of identification.
### Assessment Expectations

<table>
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<tr>
<th>Grade A:</th>
<th>The student makes excellent use of empirical and theoretical material and offers structured arguments in his/her work. The student writes comprehensive essays/exam questions and his/her work shows strong evidence of critical thought and extensive reading.</th>
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<tr>
<td>Grade B:</td>
<td>The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.</td>
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<tr>
<td>Grade C:</td>
<td>The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.</td>
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<tr>
<td>Grade D:</td>
<td>The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.</td>
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<tr>
<td>Grade F:</td>
<td>The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.</td>
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### Grade conversion

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tr>
<td>A=</td>
<td>94-100</td>
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<tr>
<td>A-</td>
<td>90-93</td>
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<tr>
<td>B+=</td>
<td>87-89</td>
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<tr>
<td>B=</td>
<td>84-86</td>
</tr>
<tr>
<td>B-</td>
<td>80-83</td>
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<tr>
<td>C+=</td>
<td>77-79</td>
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<tr>
<td>C=</td>
<td>74-76</td>
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<tr>
<td>C-</td>
<td>70-73</td>
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<tr>
<td>D+=</td>
<td>67-69</td>
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<tr>
<td>D=</td>
<td>65-66</td>
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<tr>
<td>F=</td>
<td>below 65</td>
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### Grading Policy

Please refer to Assessment Expectations and the policy on late submission of work.

### Attendance Policy

**Attendance:**

Attendance is expected and required of all students. Any absences will negatively impact upon your course grade.

**Absences:**

In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student.

**Absence Due to Illness**

- If you are sick, please see a doctor (contact the OSL for information).
- **Only a medical certificate from a local medical professional** will be accepted to justify an absence due to illness.
- Within 24 hours of your return to class you must bring this note to the **Office of Academic Support**, located on the ground floor of Villa Ulivi. We will review the medical certificate and we will notify your faculty via email about your justified absence due to illness.
Absences for short term illness **without a medical certificate** are not justified and count as **unjustified absences**. We will not accept a student email or telephone call regarding an absence due to illness. We will not notify your faculty about these absences.

The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences.

**Due to Religious Observance**

- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. **This is for the holiday only and does not include the days of travel that may come before and/or after the holiday.**
- Students must notify their professor and the Office of Academic Support in writing via email one week in advance before being absent for this purpose.

**Due to a class conflict with a program sponsored lecture, event, or activity**

- All students are entitled to miss **one class period** without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by NYU Florence or La Pietra Dialogues, Acton Miscellany or the Graduate Lecture series.
- Students must notify their professor and the Office of Academic Support in writing via email one week in advance before being absent for this purpose.

**Late Submission of Work**

- All course work must be submitted on time, in class on the date specified on the syllabus.
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date.
- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.

**Plagiarism Policy**

**PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:**

The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

In the event of suspected or confirmed cases of plagiarism, the faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school. Please consult the “Academic Guidelines for Success” distributed on your USB key at Check-in and on the NYU Florence Global Wiki.

For a detailed description of some possible forms of plagiarism and cheating please consult the Community Compact that you signed at Orientation, a copy of which is on the above mentioned Wiki and USB key.
<table>
<thead>
<tr>
<th>Required Text(s)</th>
<th>No textbook is required, suggested readings and online resources are given during class time.</th>
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| Supplemental Texts(s) (not required to purchase as copies are in NYU-Library or available on line) | • *Pinhole Journal* – A tour on Renaissance Pinhole sites in Italy, Vol 14 #1  
• Laura Blacklow, *New Dimensions in Photo Processes*, Focal Press  
• Angela Cartwright, *Altered Art Techniques for Photographic Imagery*, Quarry Books  
• John Evans, *Adventures with Pinhole and Home-made Cameras*, RotoVision  
• Brian J. Krummel, *The Pinhole Camera*, CreateSpace  
• Justin Quinnell, *Build Fun Paper Cameras*, A Lark Photographic Book  
• Eric Renner, *Pinhole Photography – From Historic Technique to Digital Application*, Focal Press  
• Fred Ritchin, *After Photography*, Norton  
• Christopher James, *The Book of Alternative Photographic Processes*, Delmar Cengage Learning  
• Maria Antonella Pelizzari, *Photography and Italy*, Reaktion Books  
• Giovanna Calvenzi, *Photographing Italy: 60 Incredible Years presented in over 350 Amazing Images by 120 of the World’s Greatest Photographers*, Thames & Hudson  
• *Original Sources: Art and Archives at the Center for Creative Photography*, CCP  
• Todd Gustavson, *Camera: A History of Photography from Daguerreotype to Digital*, George Eastman House  
• Martin Evening, *Adobe Photoshop CS5 for Photographers*, Focal Press |
| Internet Research Guidelines | The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism. |
| Additional Required Equipment | • Analog or digital camera  
• Hard drive or flash drive to backup work  
• Cord to connect camera to computer |
| Week 1 | **Thursday January 31 [AC&GT]**  
Introduction to the course and the syllabus  
Review of students’ portfolios  
**Assignment # 1:** Research work on a series of pictures that are relevant to you as a representation of Florence and Italy in your vision before arriving, assignment due **Monday February 11**  
A short statement (150 words) for Assignment # 1 to be submitted via email to both instructors by **Monday February 11 before 9:00am**  
**Friday February 1 [AC]**  
Visit at Villa La Pietra Photograph Archive - Meet at VLP, details given during previous class  
Introductory lecture on the Acton Photograph Archive by prof. Alta Macadam – Travel Albums |

| Week 2 | **Monday February 4 [AC]**  
ALINARI MUSEUM VISIT (MNAF) – Guy Bourdin and the Museum’s Permanent Collection. Meet at the museum, details given during previous class  
**Wednesday February 6**  
Research (students work independently) and shooting session for Assignment # 1  
**Thursday February 7 [GT]**  
Digital post production: an introduction  
Lab |

| Week 3 | **Monday February 11 [AC&GT]**  
Critique and work evaluation for Assignment # 1  
Email statement **before 9:00am**  
**Wednesday February 13 [AC]**  
Visit at Villa La Pietra Photograph Archive - Meet at VLP, details given during previous class – Lecture with slide show for **Assignment # 2:** urban and natural landscape, including photographs of Villa La Pietra Garden  
The project is due **Monday February 18.** Statement (300 words) on project to be submitted via email to both instructors by **Monday February 18 before 9:00am**  
**Thursday February 14 [GT]**  
Digital post production  
Lab |
| Week 4 | Monday February 18 [AC&GT]  
Digital post production  
Critique and work evaluation for Assignment # 2  
Email statement **before 9:00am**  
**Wednesday February 20 [AC]**  
Visit at Villa La Pietra Photograph Archive - Meet at VLP, details given during previous class  
Lecture with slide show on **Assignment # 3**: portrait & self portrait  
The project is due **Monday March 4**. Statement (300 words) on project to be submitted via email to both instructors by **Monday March 4 before 9:00am**  
**Thursday February 21 [GT]**  
Digital post production  
Lab |
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| Week 5 | **Monday February 25 [GT]**  
Studio portrait, details given during previous class  
**Wednesday February 27 [AC]**  
GUCCI MUSEUM VISIT – Meet at the museum, details given during previous class  
**Thursday February 28 [GT]**  
Digital post production  
Lab |
| Week 6 | **Monday March 4 [AC&GT]**  
Critique and work evaluation for Assignment # 3  
Email statement **before 9:00am**  
**Wednesday March 6 [AC]**  
Lecture with slide show on **Assignment # 4**: street photography & people  
The project is due **Monday March 11**. Statement (300 words) on project to be submitted via email to both instructors by **Monday March 11 before 9:00am**  
**Thursday March 7 [GT]**  
Digital post production  
Lab  
**Saturday March 9 [AC&GT]**  
Field trip to Modena, visit to two exhibitions at the Ex Ospedale Sant'Agostino. Details given during previous class  
*Flags of America*. The new acquisitions of FCRM: twenty-two artists who played a fundamental role in the history of American Photography between the 1940s and 1970s  
*Domenico Riccardo Peretti Griva and Pictorialism in Italy*. The work of one of the most influential Italian photographer of the early XX Century |
| Week 7 | **Monday March 11 [AC&GT]**  
Critique and work evaluation for Assignment # 4  
Email statement **before 9:00am**  
**Assignment # 5:** developing a long term project for the final portfolio. Statement (500 words) on final project to be submitted via email to both instructors by **Monday March 18 before 9:00am**  
**Wednesday March 13**  
Lecture by guest professor TBA  
**Thursday March 14 [GT]**  
Digital post production Lab  
**Thursday March 14 – Friday March 15**  
**Co-curricular Activity La Pietra Dialogues:** *A Dialogue between US and Italian Mayors on Culture and Urban Development*. It is required a 300-word report to be submitted via email to both instructors by **Thursday March 21 before 9:00am** |
|---|---|
| Week 8 | **Monday March 18 [GT]**  
Digital post production Lab  
Email statement on final project **before 9:00am**  
**Wednesday March 20**  
Lecture by guest professor TBA  
**Thursday March 21 [GT]**  
Mid Term Test – The test consists of a technical test on Digital post production and a short critique of a photograph chosen from the artworks of a renowned photographer |
| Week 9 | **Monday April 1**  
ITALIAN HOLIDAY  
**Wednesday April 3 [AC]**  
Review of work done (10 photographs at least) on final assignment Lab  
**Thursday April 4 [AC&GT]**  
Mid Term Test review  
Discussion on final project |
| Week 10 | Monday April 8 [AC&GT]  
Review of work done (at least 10 new photographs) on final assignment  
Wednesday April 10 [AC]  
CCC STROZZINA MUSEUM VISIT – Meet at the museum, details given during previous class  
Thursday April 11 [GT]  
Digital post production  
Lab  
Friday April 12  
Okkupazione |
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| Week 11 | Monday April 15 [AC&GT]  
Review of work done (at least 10 new photographs) on final assignment  
Wednesday April 17 [AC]  
GALILEO MUSEUM VISIT – Meet at the museum, details given during previous class  
Thursday April 18 [GT]  
Digital post production  
Lab |
| Week 12 | Monday April 22 [AC&GT]  
Review of work done (at least 10 new photographs) on final assignment  
Wednesday April 24 [GT]  
Shooting session and lab  
Thursday April 25  
ITALIAN HOLIDAY |
| Week 13 | Monday April 29 [AC&GT]  
Review of 10 new photographs on final project. Details given during previous class  
Wednesday May 1  
ITALIAN HOLIDAY  
Thursday May 2 [AC]  
ALINARI MUSEUM VISIT (MNAF) – New exhibition TBA. Meet at the museum, details given during previous class  
Monday April 29 – Tuesday April 30  
**Co-curricular Activity La Pietra Dialogues: A Dialogue with Elizabeth Hemmerdinger.** It is required a 300-word report to be submitted via email to both instructors by **Monday May 6 before 9:00am** |
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<tr>
<th>Week 14</th>
<th>Event details</th>
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<tbody>
<tr>
<td>Monday May 6 [AC&amp;GT]</td>
<td>Final portfolio preparation</td>
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<td>Lab</td>
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<td>Individual review of work done</td>
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<td>Wednesday May 8 [AC]</td>
<td>Final portfolio preparation</td>
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<td>Lab</td>
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<td>Thursday May 9 [AC&amp;GT]</td>
<td>Final portfolio preparation</td>
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<td>Lab</td>
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<td>Individual review of work done</td>
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<td>Friday May 10 [GT]</td>
<td>Digital post production</td>
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<td>Lab</td>
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<tr>
<td>Date TBA</td>
<td>Final exhibition at Limonaia Villa La Pietra</td>
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<th>Week 15</th>
<th>Event details</th>
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<tbody>
<tr>
<td>Date TBA [AC&amp;GT]</td>
<td>Final portfolio presentation with artist statement</td>
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</table>
| Classroom Etiquette | • Eating is not permitted in the classrooms. Bottled water is permitted.  
• Cell phones should be turned off during class time.  
• The use of personal laptops and other electronic handheld devices is prohibited in the classroom unless otherwise specified by the professor.  
• We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins |
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<tbody>
<tr>
<td>Required Co-curricular Activities</td>
<td>See Field trip description and other activities in Week 6, 7 and 13 above.</td>
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<tr>
<td>Suggested Co-curricular Activities</td>
<td>Suggested optional co-curricular activities will be announced in class and/or via email by the professor throughout the semester.</td>
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