

# VPAS 6330.501 Syllabus – Fall 2024

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## Course Information

VPAS 6330.501

## **STUDIES IN THE VISUAL ARTS: ART AND ECOLOGY**

Fall 2024: Thursday 7:00 – 9:45 pm

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## Professor Contact Information

<i>Professor</i>	Marilyn Waligore
<i>Office Phone</i>	972-883-2001
<i>Email Address</i>	waligore@utdallas.edu
<i>Office Location</i>	ATC 4.907 or via MS Teams
<i>Office Hours</i>	Wednesday, 4:00 – 6:00 pm and by appt.

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## Course Pre-requisites, Co-requisites, and/or Other Restrictions

Students working in a variety of two-and three-dimensional, hybrid and installation art practices are welcome. The course does not require prior experience in studio art. For example, use of a smartphone to collect images or generation of artwork from recycled materials represent a few options for responses to creative exercises. Workshops will be offered to augment students' skill levels in digital media.

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## Course Description

This studio art practice/theory course will review the range of strategies employed by artists who respond to Eco art concerns and will consider the broad genre of landscape. We will discuss examples of contemporary art that address topics such as environmental justice, fragile conditions of local, regional, and global geographies, threats to biodiversity as they relate to habitat loss and invasive species, and efforts toward achieving sustainability.

Through a workshop format, this class will provide a context for the generation of new imagery for review, as well as reflection on contemporary art dialogues. Readings will emphasize current issues in contemporary art in regards to ecological art and environmental art. This creative workshop involves engagement in studio art practice; students will be asked to create images in response to several readings, to foster our shared dialogue.

## Student Learning Objectives/Outcomes

Students will create visual projects, applying concepts relating to critical and historical frameworks, and will develop proposals for a final project, which they will produce. Students will assess and evaluate the creative work of their peers through verbal critique and will research and analyze the work of a contemporary artist. They will discuss recent publications in contemporary art and review artworks firsthand, in order to place their own creative work within current dialogues.

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## Required Textbooks and Materials

Each student should have access to a camera (still, video, or smart phone) and be able to output images to print or digital media. The course will include a series of workshops. Students will be required to bring their digital files to class meetings as indicated on the syllabus and will be responsible for the costs of storage media.

**eLearning**(<http://elearning.utdallas.edu>) will be your source for the assignments, listings of any updates to assignments or the syllabus, especially as they relate to gallery visits, and evaluations of assignments. **Locate your user ID and password:** <http://netid.utdallas.edu>

**A selection of articles, available electronically via eLearning:** Sign-up for two of these readings, following the syllabus schedule, and generate several questions to foster class discussion. Post questions to the Discussion Board prior to the indicated class meeting.

### REQUIRED READING – ELECTRONIC PDFS AVAILABLE on UTD Box or as indicated:

#### **Collections: discuss reading on August 29**

Brown, Andrew. "Re/Search." *Art & Ecology Now*. Thames and Hudson, 2014. 108-141.

Erickson, Ruth. "Into the Field." *Mark Dion: Misadventures of a 21st Century Naturalist*. The Institute of Contemporary Art/Boston, 2017. 13-45, 52-54.

#### **Fact, Fiction, and Envisioning New Possibilities: discuss reading on September 19**

Boetzkes, Amanda. "Landfill Archaeography for a New Demos." *Plastic Capitalism: Contemporary Art and the Drive to Waste*. MIT Press, 2019. 77-125.

Demos, T.J. "The Art and Politics of Sustainability." *Decolonizing Nature: Contemporary Art and the Politics of Ecology*. Sternberg Press, 2016. 31-62.

Scott, Conohar. "Activism and Augmented Photograph." *Photography and Environmental Activism*. Routledge, 2022. 155-174. (available online through McDermott Library)

Weintraub, Linda. *What's Next?: Eco Materialism and Contemporary Art*. Intellect Books, 2019. 5-19.

### **Nature Interactions: discuss reading on October 24**

Lippard, Lucy R., "Out of the Picture Window." *The Lure of the Local: Senses of Place in a Multicentered Society*. The New Press, 1997, 178-192.

Pezanoski-Browne, Alison. "The Tragic Art of Eco-Sound." *Leonardo Music Journal*. Vol. 25, 2015, pp. 9-13.

Wells, Liz. "Sensations of Place: Artist-Altered Environments." Eds. Shindelman, Marni, and Anne Leighton Massoni. *The Focal Press Companion to the Constructed Image in Contemporary Photography*. 1st edition, Routledge, 2018. 109-146. (available online through McDermott Library)

Wells, Liz. "Sense of Location: Topography, Journey, Memory." *Land Matters : Landscape Photography, Culture and Identity*. Routledge, 2011. 261-302. (available online through McDermott Library)

### **Recommended Text**

**Hunter, Fil**, et. al., *Light, Science & Magic: An Introduction to Photographic Lighting*. New York and London: Focal Press, 2015.

(**eLearning - Course Library Reserves** - entire text also available online via McDermott Library)

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## **Suggested Course Materials**

### **Software:**

Adobe Creative Cloud software is available in the classroom ATC 3.904 and open lab ATC 3.902b, as well as other labs throughout the ATC Building. Educational versions of software such as Photoshop for home use, with academic discounts for subscriptions of Adobe Creative Cloud or Adobe Photoshop/Lightroom, are available directly from Adobe.com.

### **ADDITIONAL RESOURCES/TUTORIALS PROVIDED TO STUDENTS:**

- 1) links available to students through eLearning and UTD Box
- 2) technical handout (online) via **utdphoto webpage**, and McDermott Library, noted below

### **CAMERA USE HANDOUTS & READINGS:**

**Technical handouts provided by instructor: eLearning link for VPAS 6330.501**

**PHOTOGRAPHY CLASS RESOURCES (camera, lighting, darkroom)**

<http://www.utdallas.edu/~waligore/utdphoto>

Like us on Facebook: <https://www.facebook.com/UTDallasphoto>

**Recommended Textbooks and Materials for students seeking information on Adobe software**

Lynda.com (see McDermott Library link!) Lynda.com: Photoshop and Lightroom Training (Julieanne Kost videos)

<https://www.utdallas.edu/library/utdlynda/>

(available via McDermott Library log in)

<https://helpx.adobe.com/photoshop/tutorials.html>

<https://helpx.adobe.com/photoshop/user-guide.html>

Martin Evening, *Adobe Photoshop CC* --some videos and helpful PDFS available online via [www.photoshopforphotographers.com](http://www.photoshopforphotographers.com)

**CAMERAS:** If you are seeking a DSLR or mirrorless camera, please see the guide posted on eLearning for camera selection and features.

**CAMERAS:**

Digital SLR cameras are sold at most electronic retailers, such as Best Buy and others.

B&H Photo (NYC) <http://www.bhphotovideo.com>

Adorama (NYC) <http://www.adorama.com>

Competitive Camera (Dallas) <http://www.competitivecameras.com>

REPAIRS: garlandcamera.net (Garland)

USED CAMERAS: Roberts Camera (UsedPhotoPro.com) ; KEHCamera (keh.com)

**LARGE DIGITAL PRINT OUTPUT:**

**The instructor will facilitate the production of a SINGLE large 16”x 24” poster print using the Photography facility large format Epson printer at NO COST to the student.**

**FLATBED SCANNERS:** 35mm film/flatbed scanners are available for student use in ATC 3.904 and 3.902b. Consult with instructor for demonstration.

**ARCHIVE FILES: PLEASE REMEMBER TO BACK UP YOUR FILES!**

PC formatted USB3 flashdrives are easier to use across Mac/PC platforms; a larger flashdrive of 64 to 128 gigs is preferred. A portable external hard drive of 1 terabyte must be formatted for MAC only use, or formatted MS-DOS (exFAT) on a Mac for cross-platform (Mac-PC) use (which erases all the data on the drive). Saving to the Cloud may not represent a good option when working with large files due to slow file transfer speeds.

**Helpful tools:**

Extra battery and Extra Memory Card, Memory Card reader

A standard tripod is recommended (i.e. Manfrotto, etc.) to accommodate the weight of your camera.

Lens cleaner and tissue for lens cleaning or microfiber cleaning cloth

Giotto Rocket Blaster (don't use canned air to remove dust from internal sensor)

UV protective filter for camera lens, super multi-coated (HMC) or digital pro; electronic remote; memory card storage

### **SMALL PRINT ASSIGNMENTS / PRINT OUTPUT SERVICES:**

Students may choose to use their personal desktop inkjet printer, or a service bureau to output small prints for various assignments throughout the semester.

**Sam's, Costco, Walgreens**, etc.

**UTD Campus Copy Center** is located in the Visitor Center and Bookstore:

8:00 am – 4:30 pm, M-F, VCB 1.130 <http://www.utdallas.edu/services/print/>

Bring your digital file on a flash drive and "order" your COLOR PRINT from the computer workstation at the Copy Center. Printing from a JPEG file or PDF file for output to 8.5 x 11 inches at 200 ppi resolution is recommended. (Add borders to your image using Image: Canvas Size in Photoshop.)

Options for \$1 or less include a Matte cover stock: select Tray 2 for this option.

Output onto a heavier Matte cover stock (select Tray 2 ). Cost: 25 cents. Please do not output onto a conventional lightweight 20 lb. copy paper. Check your histogram prior to outputting your print.

Prints should be output to photographic paper or digital inkjet print paper, as in a photographic weight matte or glossy paper. Prints should NOT be output as color laser prints or printed to light weight copy paper (i.e. 20 lb. or 80 gsm.).

The preferred weight for inkjet paper, from average to heavier weight paper, as in cover stock, is: 60 - 100 lb. or 170 – 300 gsm

Suggested Desktop Inkjet Paper Types: for personal home printer  
Epson Matte Paper Heavyweight (167 gsm)

Epson Premium Glossy or Premium Luster papers (252 gsm)

<http://www.bwc.net> **BWC Creative**, Richardson (professional service bureau)

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## **Assignments & Academic Calendar**

**August 22** ATC 3.904

**Introduction**

**Reading Questions Sign-Up**

**August 29** ATC 3.904

**Camera Operation:** Review of camera use and image editing

**Discussion of Reading: Collections (Brown, Erickson)**

**Creative Project #1 / COLLECTIONS: Introduction**

Lighting Workshop introduction

**September 5** ATC 2.908

**Creative Project #1 / STUDIO SESSION: COLLECTIONS**

Lighting Workshop: **BRING:** camera, charged battery, empty memory card, card reader, flash drive or external hard drive **(and bring your objects and materials)**

**September 12** ATC 3.904

**Creative Project #1 / COLLECTIONS : Basic File Editing / Image Resolution**

**BRING files to edit for PROJECT #1:** memory card, card reader for exercise and flash drive or external harddrive

**File Management: The Bridge / Camera RAW versus Lightroom**  
histogram / raw file correction & levels adjustments

**Research Project Introduction**

**September 19** ATC 3.904

**Creative Project #1 / COLLECTIONS : Basic File Editing continued**

**FILE PREPARATION FOR LARGE FORMAT EPSON DIGITAL PRINT OUTPUT**

**Submit TEST STRIP for single 16x24 inch large print image corresponding to final portfolio project**

Print Output: Color Management / **Adobe RGB** / ICC Profiles

Basics: levels / curves / **adjustment layers** / Image interpolation / **resolution** / Sharpening

**Discussion of Reading: FACT, FICTION and Envisioning New Possibilities (Boetzkes, Demos, Scott, Weintraub)**

**September 26** ATC 3.904 / *CAMPUS ART RECEPTION: TBD*

**DUE: SUBMIT FINAL PORTFOLIO EPSON PRINT FILE VIA UTD BOX**

**EPSON PRINT: REVIEW OF APPROVAL STRIP PRINTOUT**

**Advanced output issues:** print and film output, working with a service bureau, spectrophotometer and printer profiles, high end archival printers, RGB vs CMYK

Discussion of Reading: **FACT, FICTION, and Envisioning New Possibilities (continued)**

**October 3** ATC 3.904

**CRITIQUE: Project 1 - Collections (upload documentation)**

**Creative Project #2 / FACT/FICTION Introduction**

**Final Project Introduction**

**October 10** ATC 3.904

**CREATIVE PROJECT #2 / FACT/FICTION: EDITING SESSION**

**BRING files to edit for PROJECT #2:** memory card, card reader for exercise and flash drive or external harddrive

**Workshop: Review of use of the digital timeline for image editing**

**COMPLETE MIDTERM INDIVIDUAL REVIEW no later than October 25. *Schedule individual Microsoft Teams appointment to discuss final portfolio proposal, and research project.* Prepare digital images documenting work completed during the first half of the semester. Submit via eLearning: one paragraph proposal for semester project.**

**October 17** ATC 3.904

**DUE: FINAL PORTFOLIO PROPOSAL & SELECTED ARTIST FOR RESEARCH**

**CREATIVE PROJECT #2 / FACT/FICTION: EDITING SESSION continued**

**BRING files to edit for PROJECT #2:** memory card, card reader for exercise and flash drive or external harddrive

**October 24** ATC 2.908

**CRITIQUE: Project 2 – FACT/FICTION (upload documentation)**

Discussion of Reading: **Nature Interactions (Lippard, Pezanoski-Brown, Wells)**

**October 31** ATC 2.908

Discussion of Reading: **Nature Interactions (Lippard, Pezanoski-Brown, Wells) continued**

**Creative Project #3 / Nature Interactions : Introduction**

**November 7** ATC 3.904

**CREATIVE PROJECT #3/ NATURE INTERACTION: EDITING SESSION**

**BRING files to edit for PROJECT #3:** memory card, card reader for exercise and flash drive or external harddrive

**IN-PROGRESS CRITIQUE / FINAL PROJECT INTERIM REVIEW:**  
**(Upload samples of images or documentation to UTD Box)**

**November 14** ATC 2.908

**DUE: Research Project**

**Artist Research Presentations**

**IN-PROGRESS CRITIQUE / FINAL PROJECT INTERIM REVIEW:**  
**(Upload samples of images or documentation to UTD Box)**

**November 21** ATC 2.908

**CRITIQUE: CREATIVE PROJECT #3/ NATURE INTERACTION: (upload documentation)**

**Artist Research Presentations**

**November 28** Fall Break – no class meeting

**December 6** ATC 2.908

**Final Portfolio Critique (submit statement via eLearning; documentation of creative work via Box).**

**DUE: ALL DIGITAL FILES DUE TODAY FOR ALL STUDENTS**

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**Grading Policy**

Requirements include: attendance and participation in class workshops, critiques, and discussions; creative work generated in response to readings/discussion and in fulfillment of a final portfolio requirement; a short essay providing an overview of the final portfolio; and a research project (short critical essay and annotated bibliography).

***Students are encouraged to arrange appointments with the instructor to address questions regarding individual progress.***

***class attendance and participation 20%***

This category includes: active participation in critique and discussion; preparation for workshops and group critiques; completion of assigned readings; oral responses in the context of peer review during group critique; and preparation for fostering discussion of a selected reading.

Prepare questions relating to two of the articles or chapters from the assigned reading list. Post via elearning several interpretative/exploratory discussion questions **one week prior to scheduled class discussion**. Sign-up to select the two articles.

***visual response to readings/projects : 30%***

Projects will provide a general framework for technical practice and for exploring issues relating to art and ecology. **Creative projects will involve work to be submitted for group review in class—and a brief text component, of approximately 250 words—submitted electronically via elearning.**

*Each project: 10%*

***final portfolio and short essay : 30%***

Each portfolio will be based on a topic or theme selected by the student, which in some way addresses the larger concept of art and ecology, with approval from the instructor. A short one paragraph proposal is to be submitted via eLearning.

***short essay:***

A final essay written by the student should include a discussion of student's working process and the student's reflection on the appropriateness of the working method to their concept. The length of the essay should be one typed, double-spaced page (250 words) and submitted via eLearning.

***Critical essay/research project: 20%***

Two page critical analysis plus annotated bibliography on a selected artist working in art and ecology. The length of the essay should be two typed, double-spaced pages (500-750 words), accompanied by an annotated bibliography consisting of two relevant sources (500-750 words total, or about 250 words each), and submitted via eLearning.

**Guidelines for submission of work for evaluation:**

- 1) Submit electronic image files via UTD Box designated folder
- 2) Submit electronic texts (research project, essays, etc.) via eLearning
- 3) Artwork will be presented during class in critique.
- 4) Digital works, as in video or new media projects, will be projected.

**Turn in image files in a labeled folder via UTD Box** <https://utdallas.box.com>  
(example for folder name: lastname\_firstname\_HUAS6330\_project1)

Submit electronic **TEXTS** (questions relating to readings, essays, etc.) via **eLearning**

**Microsoft Word Documents (doc or docx) are the expected format for submissions. Rich Text Documents (rtf) may be substituted in some cases.**

**Please NO .pages documents, PDF documents, or HTML documents!**

Evaluation Criteria for Creative Work :

**1-the relationship between content and form: Is the image a work of art?**

How does the idea that serves as the point of origin for the image influence the selection of materials and processes for execution? How does the meaning of the work and its construction interrelate?

**2-experimentation: Have we seen this before?**

What risks, in terms of challenges to convention or experimentation with materials, were taken to arrive at the final form of the work? Does the work surprise the viewer in terms of correspondences between content and form? Are there new combinations of familiar methods, materials, and visual approaches to design?

**3-presentation: Are we convinced?**

Considering the limitations of the workshops, what kind of care and attention was devoted to the creation of the creative work? If the project was less ambitious in terms of scale and execution, perhaps a series of images will best demonstrate the overall intention of the artist in terms of concept. How does the work demonstrate an engagement in the creative process?

**4-concept: What's the idea?**

The concept informing the creation of the final project may be complex and multi-faceted. How does the work demonstrate an exploration of ideas?

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## **Course & Instructor Policies**

### ***Late Work***

**Assignments that are turned in late are downgraded one letter grade and must be submitted within two weeks of the assignment deadline.**

### ***Studio Practice***

During specific course periods when studio work time is scheduled, students should be prepared to photograph, to edit files, or to review image files with the instructor.

**Withdrawal dates:** Observe the university calendar online for the deadline to withdraw from classes: **Last Day to Drop, Signature Required: November 5**

### **Reservations for Lighting Studio**

ATC 2.902 (breakout room) can be reserved by students for use outside of scheduled class periods with a request placed at least a week in advance. Equipment checkout must be completed directly through your instructor or through Dr. Durant. Please plan ahead. Students who wish to reserve ATC 2.902 for work with lighting equipment on campus may contact Professor Durant and then check out a Totalight kit and tripod from the 2<sup>nd</sup> floor Equipment Checkout desk in ATC 2.302. This process may occur only after the in-class lighting demonstration.

**PREFERRED EQUIPMENT CHECKOUT HOURS:****Photography Associate Director: Professor Diane Durant**[durant@utdallas.edu](mailto:durant@utdallas.edu) office: ATC 4.905 / 972-883-2292

preferred equipment checkout hours:

**1:45 pm – 3:45 pm on Monday; 4:30 pm – 6:30 pm Tuesday; and 10:45 am– 12:45 pm Thursday; or by appointment**

Digital Photography is a practice-based studio course that **emphasizes image capture, or shooting, as well as digital image editing.** Images submitted for assignments and the final portfolio are expected to emphasize photographic lens-based processes in their final form, to convey a student's individual progress in terms of the use of a camera. For your assignments do not use web downloads, scans from magazines, "clip art" or "clip photography." Work created with borrowed images will not be accepted for evaluation as use of downloaded or royalty free imagery would result in a de-emphasis on an engagement in process. When exploring a particular topic that lends itself to some use of borrowed imagery, consult with your instructor in advance.

Use of AI in the context of generation of assignments is not accepted.

**Equipment and the Laboratory:** Instruction on the use of equipment and care of facilities is designed to prevent damage through misuse. Questions on the use or location of equipment should be directed to the instructor. Students may gain access to the lab during scheduled building or lab hours outside of scheduled class time. Digital lab hours will be posted. **Digital Open Lab:** Unscheduled Open Lab with Macs (ATC 3.902b) is available for students to work during regular building hours.

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**Class Materials**

The instructor may provide class materials that will be made available to all students registered for this class as they are intended to supplement the classroom experience. These materials may be downloaded during the course; however, these materials are for registered students' use only. Classroom materials may not be reproduced or shared with those not in class or uploaded to other online environments except to implement an approved AccessAbility Resource Center accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

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**Class Attendance**

**Attendance is required and the final grade for class participation will be lowered due to absenteeism.** Arriving at class late or leaving early negatively impacts evaluation for attendance; 3 such instances will be equivalent to one class absence. Students will need to devote time outside of class to finish assignments in a timely manner.

Any student with a severe illness or with other problems that hinder their participation should contact the instructor at 972-883-2001 or [waligore@utdallas.edu](mailto:waligore@utdallas.edu). Students have the responsibility to obtain a written medical excuse from a doctor and to submit it to the instructor

in the case of medical problems. Students with special needs that relate to physical challenges should consult with the instructor as early as possible during the semester.

The University's attendance policy requirement is that individual faculty set their course attendance requirements. Regular and punctual class attendance is expected. Students who fail to attend class regularly are inviting scholastic difficulty.

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## **Class Participation**

Regular class participation is expected. Students who fail to participate in class regularly are inviting scholastic difficulty. A portion of the grade for this course is directly tied to your participation in this class. It also includes engaging in group or other activities during class that solicit your feedback on homework assignments, readings, or materials covered in the lectures (and/or labs). Class participation is documented by faculty. Successful participation is defined as consistently adhering to University requirements, as presented in this syllabus. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

- (a) Texas Senate Bill 17, the recent law that prohibits diversity, equity, and inclusion programs and activities at public universities in Texas, does not in any way apply to academic course instruction. Students should not feel the need to self-censor or limit their participation in academic courses pertaining to topics of race and racism, structural inequality, LGBTQ+ issues, or diversity, equity, and inclusion, and related topics.
- (b) Texas Senate Bill 17, the recent law that prohibits diversity, equity, and inclusion programs and activities at public universities in Texas, does not in any way apply to academic course instruction.

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## **Class Recordings**

Students are expected to follow appropriate University policies and maintain the security of passwords used to access recorded lectures. Unless the AccessAbility Resource Center has approved the student to record the instruction, students are expressly prohibited from recording any part of this course. Recordings may not be published, reproduced, or shared with those not in the class, or uploaded to other online environments except to implement an approved AccessAbility Resource Center accommodation. Failure to comply with these University requirements is a violation of the [Student Code of Conduct](#).

The instructor may record meetings of this course. These recordings will be made available to all students registered for this class if the intent is to supplement the classroom experience. If the instructor or a UTD school/department/office plans any other uses for the recordings, consent of the students identifiable in the recordings is required prior to such use unless an exception is allowed by law.

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## Use of Generative AI

All submissions for evaluation must represent your original work created for this course and for this semester. Chat GPT and other AI programs are not acceptable for the production of any writing assignments in this course. Application of generative AI tools is restricted to visual response assignments where its use is clearly outlined as an option. Corresponding documentation of the use of AI must be included with the assignment submission. Review the [Student Code of Conduct](#).

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## Classroom Citizenship

Students will need to devote time outside of class to finish assignments in a timely manner. **Work submitted for evaluation must be generated by the individual student and must represent the product of activity from the current semester and class.** Proper academic conduct during class is expected. Enrolled students are responsible for maintaining a cooperative environment (i.e. Do not type email messages/chat or engage in smartphone calls during lectures and critiques.)

**Equipment and the Laboratory:** Instruction on the use of equipment and care of facilities is designed to prevent damage through misuse. Questions on the use or location of equipment should be directed to the instructor. Only currently enrolled students are permitted to use the lighting studio.

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## Off-campus Instruction and Course Activities

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### Comet Creed

*This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:*

“As a Comet, I pledge honesty, integrity, and service in all that I do.”

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## Accommodations for Students with Disabilities

Please review [the section](#) within the UT Dallas Syllabus Policies and Procedures webpage.

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## Academic Support Resources

Please visit the [Academic Support Resources](#) page to view the University's academic support resources for all students.

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## UT Dallas Syllabus Policies and Procedures

Please visit the [Syllabus Policies](#) page to view the University's policies and procedures segment of the course syllabus.

Please review the catalog sections regarding the [credit/no credit](#) or [pass/fail](#) grading option and withdrawal from class.

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*The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.*