

# NMAT-D216 Digital Media II: Still Images

**Instructor** Erik Deerly, Associate Professor of New Media

**Office** KO-229

**Office Hours** Mon 5:15-6, Wed 1:15-2:15, or by appointment

**E-mail** edeerly@iu.edu or via Canvas

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## Textbook:

### Required:

Various handouts and online resources will be shared.

### Recommended but not required:

*Adobe Photoshop CC Classroom in a Book* (2019 Release) ISBN: 9780135261781

(<http://www.peachpit.com/store/adobe-photoshop-cc-classroom-in-a-book-2019-release-9780135261781>)

The above textbook is available as a downloadable eBook that comes with brief technical exercises that address each of the various topics we cover in class. While the *Photoshop Classroom in a Box* exercises are not required, they are very helpful for those who need more extensive technical help. If you choose to complete an exercise, you may include those files for additional credit with your submission of any of the five projects. If you have questions about this please ask.

### Necessary Supplies:

- Students must have or have access to a DSLR camera or cell phone capable of manual HD photography and HD video.
- Students must have a portable external hard drive for files and projects.

### Course Description:

Students learn to author and modify digital photography, digital painting, and photomontage effectively, which is essential in fine art, design, and visual communications. This course is an introduction to the aesthetics, mechanics, terminology, and practice of lens-based art, primarily centered around digital imaging and digital photography. The photography segment concentrates on digital camera capture and control, and studio and natural lighting. The imaging segment concentrates on color correction and white balance, image manipulation, digital editing, photomontage, working in RGB and CMYK color spaces, exporting for various devices. Exploration will be driven by a combination of larger studio/lab projects and a series of smaller lecture/demos. All major projects will be presented and critiqued; participation in critiques is required.

### Learning Outcomes:

Upon successful completion of the course, *you should be able to:*

1. Manipulate photographs using camera settings and professional digital imaging software.
2. Employ properties of design and composition principles in photography and digital artwork.
3. Experiment with in-camera and post-production techniques to enhance and manipulate photographs.
4. Modify existing images to the extent that the resulting product is a unique intentional composition.
5. Correct improper or unsuccessful color balance, white point, framing, or cropping.

The above outcomes will be assessed through:

- Assignments, Critiques

### Attendance and Participation:

You are responsible for managing your time, signing the attendance sheet, and making it to class. The following is the attendance policy for this course:

- 1) There is very little distinction between excused and unexcused absences; class sessions will include lectures, critiques, and demonstrations that cannot be repeated.
- 2) Students are expected to be in class on time and ready to work.
- 3) You may have three (3) absences from class (no questions asked) without affecting your grade. These days are to be used for real emergencies, illnesses, car trouble, etc. No notes or emails are required for these missed days.

- 4) Upon your fourth and each subsequent absence, your final grade may be dropped may be dropped by 5%, at the instructor's discretion. Students with extenuating circumstances must clearly communicate those issues, along with plans to make up any missed or material late work.

### **Communication:**

You are strongly encouraged to ask relevant questions during class time. Ask about anything relevant, including current events and trends. Students are treated with respect; every effort is made to answer questions in class, time permitting, or in an individual appointment outside of class. I reply to emails very quickly. If you have an issue that comes up or you need help, please let me know right away.

### **Recording Policy:**

Please note that classroom proceedings for this course might be recorded for purposes including, but not limited to, disability accommodations, student illness, or course review and development. Note also that the use of recording devices of any kind (including smartphone apps) are prohibited in the classroom except with the instructor's permission.

### **Mac Lab Classroom Courtesy:**

Phones must be silenced during class. Food and drinks should not be on the desks; please put them away. There is no texting, email or personal Internet browsing allowed during class. Doing so will adversely affect your ability to learn as well as your class grade.

### **Integrity:**

Academic integrity is expected of all students. Work you submit that is identified as your own must be researched, developed, and written by you. Work borrowed from elsewhere, including images, must be identified as such on a page of credits for your project. A student who is guilty of plagiarism will receive an F-grade for the project, and the incident will be reported to the Dean of Students.

### **IU Kokomo Policies:**

#### **Accommodations for Students with Disabilities**

Every attempt will be made to accommodate qualified students with disabilities (e.g. mental health, learning, chronic health, physical hearing, vision neurological, etc.). You must have established your eligibility for support services through the appropriate office that services students with disabilities. Note that services are confidential, may take time to put into place and are not retroactive; captions and alternate media for print materials may take three or more weeks to get produced. Please contact your campus office as soon as possible if accommodations are needed. Find your office at: <http://ada.iu.edu/students/index.shtml>

#### **Sexual Misconduct Statement**

As your instructor, one of my responsibilities is to create a positive learning environment for all students. Title IX and IU's Sexual Misconduct Policy prohibit sexual misconduct in any form, including sexual harassment, sexual assault, stalking, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the University can help.

If you are seeking help and would like to speak to someone confidentially, you can make an appointment with:

Counseling & Psychological Services (CAPS) 765-455-9364 (counseling services)

It is also important that you know that Title IX and University policy require me to share any information brought to my attention about potential sexual misconduct, with the campus Deputy Title IX Coordinator or IU's Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist.

I encourage you to visit [stopsexualviolence.iu.edu](http://stopsexualviolence.iu.edu) to learn more.

#### **Civility Statement**

Indiana University Kokomo encourages a climate of respect and inclusiveness that welcomes and embraces community members with diverse backgrounds and life experiences; deliberately seeks multiple perspectives; and supports the free and open exchange of ideas and civil discourse. Our community encompasses the life of the classroom including but not limited to an engagement in student life, service learning, travel abroad, and social media reflections. This community will thrive when we approach each interaction and conversation with an open mind and when each member respects the inherent dignity and worth of all people. Respect and civility should therefore be afforded to all individuals regardless of age, disability, educational background, family status, gender, gender identity and expression, nationality, race/ ethnicity, religion, position, sex, sexual orientation, socioeconomic level, or veteran status at Indiana University Kokomo.

#### **Code of Student Rights, Responsibilities, & Conduct**

<http://studentcode.iu.edu>

## Schedule:

Week	Topic
Aug 26	Introduction
Aug 28	Project One, "Day in the Life" assigned
Sep 2	NO CLASS
Sep 4	Demo, Lab
Sep 9	Demo, Lab
Sep 11	<b>Project One due for critique</b>
Sep 16	Project Two, photomontage assigned <b>Project One revisions due by 5:15</b>
Sep 18	Demo, Lab
Sep 23	Lab
Sep 25	Lab
Sep 30	Lab
Oct 2	<b>Project Two due for critique</b>
Oct 7	<b>Project Two revisions due by 5:15</b> Project Three, fictional landscape series assigned
Oct 9	Lab
Oct 14	Lab
Oct 16	Lab
Oct 21	NO CLASS
Oct 23	Lab
Oct 28	<b>Project Three due for critique</b>
Oct 30	<b>Project Three revisions due by 5:15</b> Project Four, revised history composition assigned
Nov 4	Lab
Nov 6	Lab
Nov 11	Lab
Nov 13	Lab
Nov 18	<b>Project Four due for critique</b>
Nov 20	Final Project, Open: you propose, assigned
Nov 25	Lab, <b>Project Four revisions due by 5:15; Your written proposal for the final project is due by 5:15.</b>

Nov 27	NO CLASS
Dec 2	Lab
Dec 4	Project Five due for critique
Dec 9	Lab
Dec 11	Project Five revisions due by 5:15

**Assessment:**

- projects 65%
- participation in class material, discussions 20%
- critiques 15%

**Grading Scale:**

A 94%   A- 90%   B+ 87%   B 84%   B- 80%   C+ 77%   C 74%   C- 70%   D+ 67%   D 64%   D- 61%   F <61%

Major assignments will be graded using criteria distributed with the assignment. Each will be graded on the standard letter-grade scale (A, B, C, D, F, with pluses and minuses). Major assignments are graded as follows:

- A      assignment meets or exceeds the criteria, demonstrating excellent planning, near-flawless execution, and timely completion
- B      assignment meets or exceeds the criteria, demonstrating good execution and timely completion
- C      assignment meets the criteria
- D      assignment does not fulfill the criteria in one or more ways
- F      assignment is incomplete or inadequate for credit in a college-level course

## Project One, "Day in the Life"

This project asks you to create a series of still photographs that will collectively show the audience one day in your life. Autobiographical work is challenging on some levels. To start, the work itself is about you, so you must be willing to share. But what you wish to say about yourself and how you wish to share it requires thinking and planning. Consider the *narrative* aspects this project can convey. Much like a cartoon or visual novel, you can create a complete story, with a beginning, middle, and end. And like a cartoon, not every photo needs to have you in it. It's possible to tell your story without including a single self-portrait. This is NOT a self-portrait project, but rather an autobiographical photo narrative representing a single day in your life.

### **Plan, capture, choose and edit the content**

- Plan the types of shots you want to take before you go out with your camera. Plan for more than you may need, so you can choose the series by comparing the actual photos.
- Capture your images. Take more than one of each whenever possible, to ensure the best results.
- Select your best shots and place them in the order that matches.
- Edit your images as needed. Some may look odd when shown together because they don't seem to match the "style" or look of the others. You can make simple adjustments to contrast, white point, color balance, and framing (crop).
- Give your series of photos a title.
- We will critique the series as powerpoint slides because they are simple to create. Include the title of your series, as well as your name. Prepare your slides but **KEEP THE ORIGINALS!**
- Revise your images after the critique and update the powerpoint as needed.
- Turn in the revised powerpoint on the due date.
- Upload all final high-resolution images to a folder you create in Box.com (<https://iu.app.box.com/>) and share that folder with me ([edeerly@iu.edu](mailto:edeerly@iu.edu)) on the due date. I must have access to the high-resolution files to grade this project.

### **Assessment of this project:**

You will be graded on:

- Your timely planning and execution and the photo series.
- Your ability to create a cohesive series of images that look intentional. We will discuss this in class.
- Your creative use of the camera, especially Point of View (POV). We will discuss various ways to approach this.
- Creativity, in general, is an important method to sustain interest for your audience, so this too will be graded.

## FAQ:

Q: How many images do I need?

A: No fewer than 12 and no more than 24.

Q: Does my "Day in the Life" have to be nonfiction (all true), or can I add fictional aspects?

A: I would argue that good creative nonfiction is often indistinguishable from fiction. You may add fictional aspects if the result still qualifies as a day in your life.

If you have additional questions please ask them in class, as others will likely have similar questions.

- A. planning and execution /5
- B. cohesive, intentional series /5
- C. use of POV, framing, crop, etc. /5
- D. creativity /5

## Project Two, photomontage project

The medium of photomontage, the technique of manipulating found photographic images to create jarring juxtapositions, chance associations, and complex communications messages. Your goal in this project is to create an original photomontage that includes elements from no less than 12 found\* images. You may manipulate the images in the following ways: Color changes, cropping, slicing, erasing, applying masks, using layer effects, using any Photoshop filter.

Topic: The topic of your photomontage can be whatever you wish

Size: 8 x 8-inches square at 300dpi so that it is print-ready

Color: CMYK (4-color process) so that it is print-ready

Format: JPEG for critique; flattened TIF for your final art

\* You may use imagery found on the web so long as you ensure your file size and resolution look good at 300dpi

## Photomontage: A Collection

### Photomontage: A collection

*Compiled by Joseph Tilbian*

Pieces of a Memory will be a set of photographs, each being a collage created on a single photographic film and developed. The technique will incorporate a custom built source to project masked collimated light on a target while the camera is triggered in long exposure mode. The idea traces its roots to combination printing and photomontage.

In the mid 19th century, Oscar Rejlander developed a technique called combination printing for creating single images out of multiple negatives. In 1957, he made his best known work, *The Two Ways of Life*, which was a combination print made of thirty two negatives. Soon after, photographers like Henry Peach Robinson adopted the technique Robinson's best known work is *Fading Away*, created by joining five negatives. The technique paved the way for yet another artistic process, photomontage.

Photomontage is the process and result of making a composite photograph by cutting and joining a number of other photographs. It is a form of collage in which pasted are actual photographs or photographic reproductions. Photomontage became one of the prominent forms of expression of the dada era artists. The Berlin dadaists employed photomontage in their radical assault on traditional art. The most prominent artists of the era to use the technique are Hausmann, Höch, Heartfield, Baader and Grosz.

Photomontage techniques have significantly evolved over the past decade with the integration of the computers in the art creation process and the introduction of digital image editing software.

Below is a collection of artwork and excerpts from different sources representing some of the prominent artists to have used combination printing and photomontage since the creation and development of the techniques. The works are presented in chronological order from the contemporary to the early contributors.

#### ADRIAN BRANNAN

Adrian Brannan is a contemporary artist who works mainly in the medium of photo collage focusing on cityscapes as his most frequently chosen subject matter. In a time when the majority of image manipulators are using digital photography and post production software such as Adobe Photoshop Adrian has notably chosen to use traditional optical photography and manual 'cut and paste' collaging techniques in the pursuit of what he has described as a "more truthful and unclouded representation" of his subject matter. [\[wikipedia\]](#)

The photographs are often taken from multiple locations with different film and processing techniques, at different times, and on different days. No digital processes are used at any stage of Adrian's work, and the majority of photographs are printed in his own darkroom. All of the collages vary in complexity. Each work can be made up from as little as fifty, to as many as one thousand individual 35mm film photographs. [\[source\]](#)



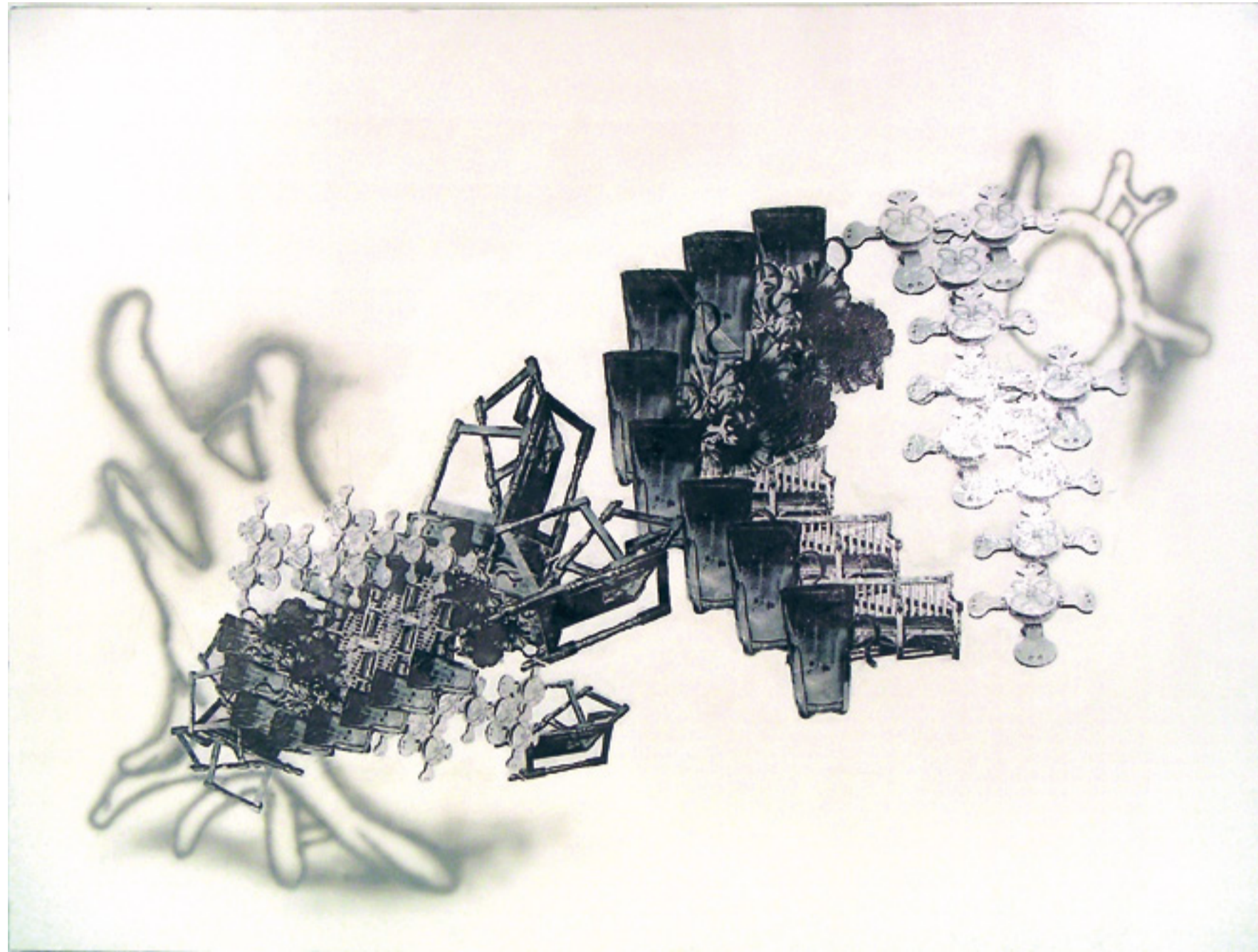
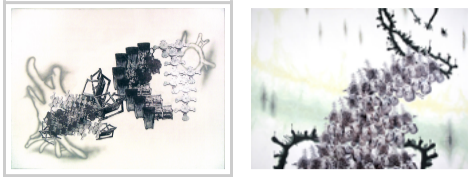
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The London Underground (Euston Station)

#### YUTAKA INAGAWA



Yutaka Inagawa (b. 23 Feb 1974) is a Japanese artist trained in painting, line drawing and photography who specialises in exploiting digital photomontage. , juxtaposing photographic fragments, line art and painting to produce complex abstract works. His work is inspired by the uneasy lack of harmony between tradition and modernity in the fast-paced, constantly changing urban world. He sees parallels between his work and the way in which his home city, Tokyo, has absorbed western conventions into Japanese culture without any proper synthesis or reconciliation. He builds his organic-looking images from bizarre collections of carefully cut out photographic elements - including machinery, fish, road signs, leaves, weapons, furniture - the everyday alongside the unusual - the threatening with the benign - but skilfully intertwined so that the original forms are almost indiscernible. [[wikipedia](#)]

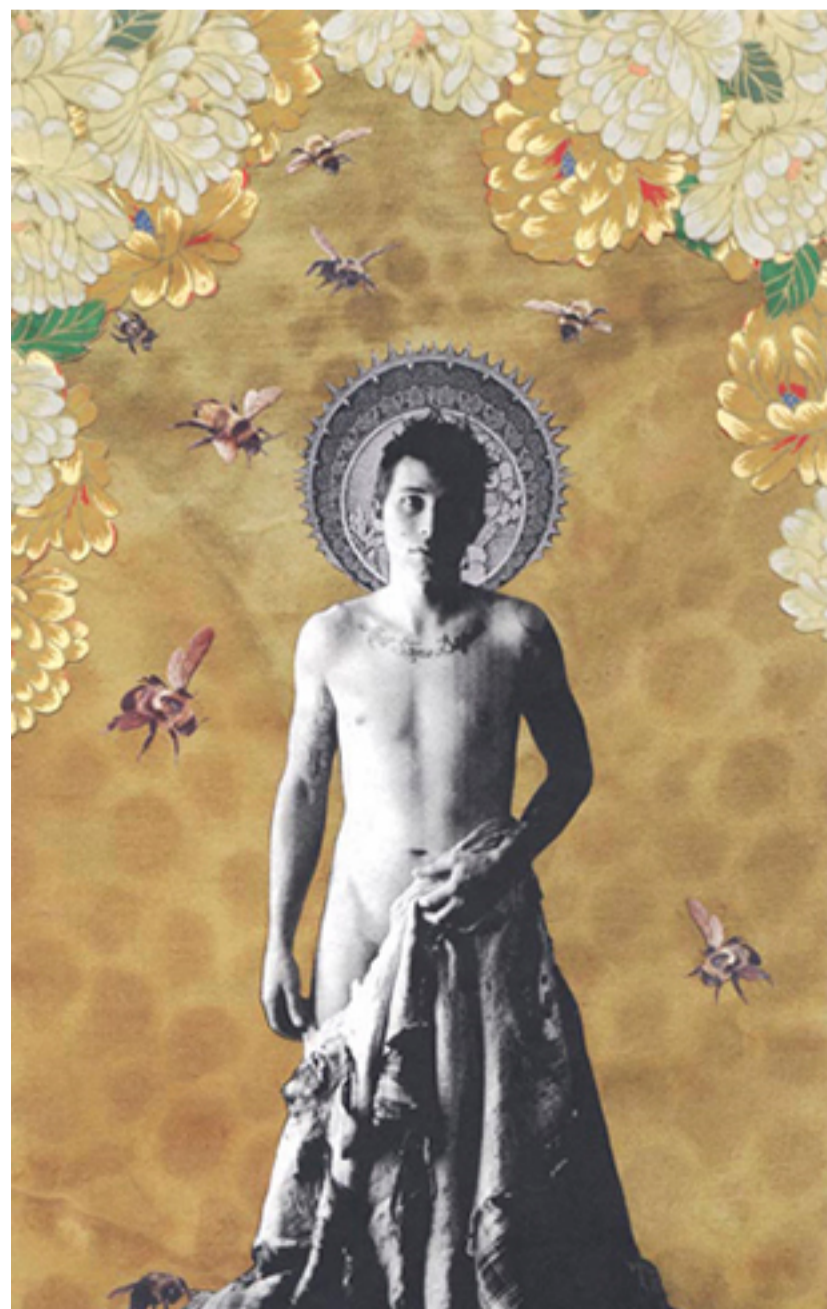


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Hokumhoist 1, 2005

## SCOTT TRELEAVEN

Scott Treleaven is a Canadian artist whose work employs a variety of media including collage, film, video, drawing, photography and installation. [[wikipedia](#)]





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Hive, 2005

## PETER KENNARD

Peter Kennard (born 17 February 1949) is a London born and based photomontage artist. [\[wikipedia\]](#)



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Banker's Greed, 2006

## DAVE McKEAN

David McKean (born 29 December 1963 in Maidenhead, Berkshire) is an English illustrator, photographer, comic book artist, graphic designer, filmmaker and musician. His work incorporates drawing, painting, photography, collage, found objects, digital art and sculpture. McKean's most recent projects are directing an original feature called Luna, and a book with the evolutionary biologist Richard Dawkins. [\[wikipedia\]](#)



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The Major Arcana, 2000

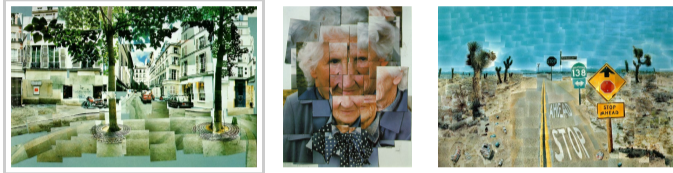
## DAVID HOCKNEY

David Hockney, CH, RA, (born 9 July 1937) is an English painter, draughtsman, printmaker, stage designer and photographer, who is based in Bridlington, Yorkshire and Kensington, London.

An important contributor to the Pop art movement of the 1960s, he is considered one of the most influential British artists of the twentieth century. [[wikipedia](#)]

In the early 1980s, Hockney began to produce photocollages, which he called "joiners," first of Polaroid prints and later of 35mm, commercially processed color prints. His subject matter ranges from portraiture to still life, his style from representation to abstraction. In addition to photography, Hockney's diverse media include printmaking, painting, drawing, filmmaking, and theater design. [[source](#)]

"I've no doubt that those photographs I took will make people look at everything in a more interesting way--the little tear on one piece of paper, the shadow on another--a good painting has always done that--made you see things. And the most ordinary can be the most extraordinary." --David Hockney

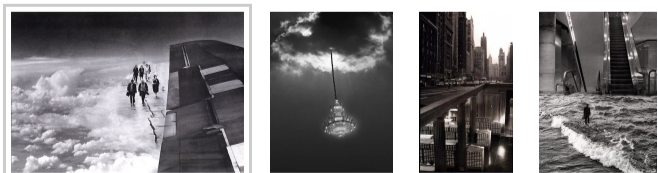


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Place Furstenberg, Paris, 1985

## SCOTT MUTTER

Scott Mutter (1944–2008) was an American photographer best known for the use of photomontage. Mutter believed "there are theoretical reasons why a montage works. But you have to also understand and keep your mind open to the fact that what works, works. That's the bottom line." His images were an attempt to represent something that is reality, but not a physical reality, but a representation through metaphor. [[wikipedia](#)]





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Time Travelers

## JERRY UELSMANN

Jerry Uelsmann is a master printer producing composite photographs with multiple negatives and extensive darkroom work. He uses up to a dozen enlargers at a time to produce his final images. Similar in technique to Rejlander, Uelsmann is a champion of the idea that the final image need not be tied to a single negative, but may be composed of many. Unlike Rejlander, though, he does not seek to create narratives, but rather allegorical surrealist imagery of the unfathomable. Uelsmann is able to support himself on grants and teaching salary, rather than commercial work. [\[wikipedia\]](#)



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## ROBERT RAUSCHENBERG

Robert Rauschenberg (October 22, 1925 – May 12, 2008) was an American artist who came to prominence in the 1950s transition from Abstract Expressionism to Pop Art. Rauschenberg is well-known for his "Combines" of the 1950s, in which non-traditional materials and objects were employed in innovative combinations. Rauschenberg was both a painter and a sculptor and the Combines are a combination of both, but he also worked with photography, printmaking, papermaking, and performance. [\[wikipedia\]](#)





## JOHN McHALE

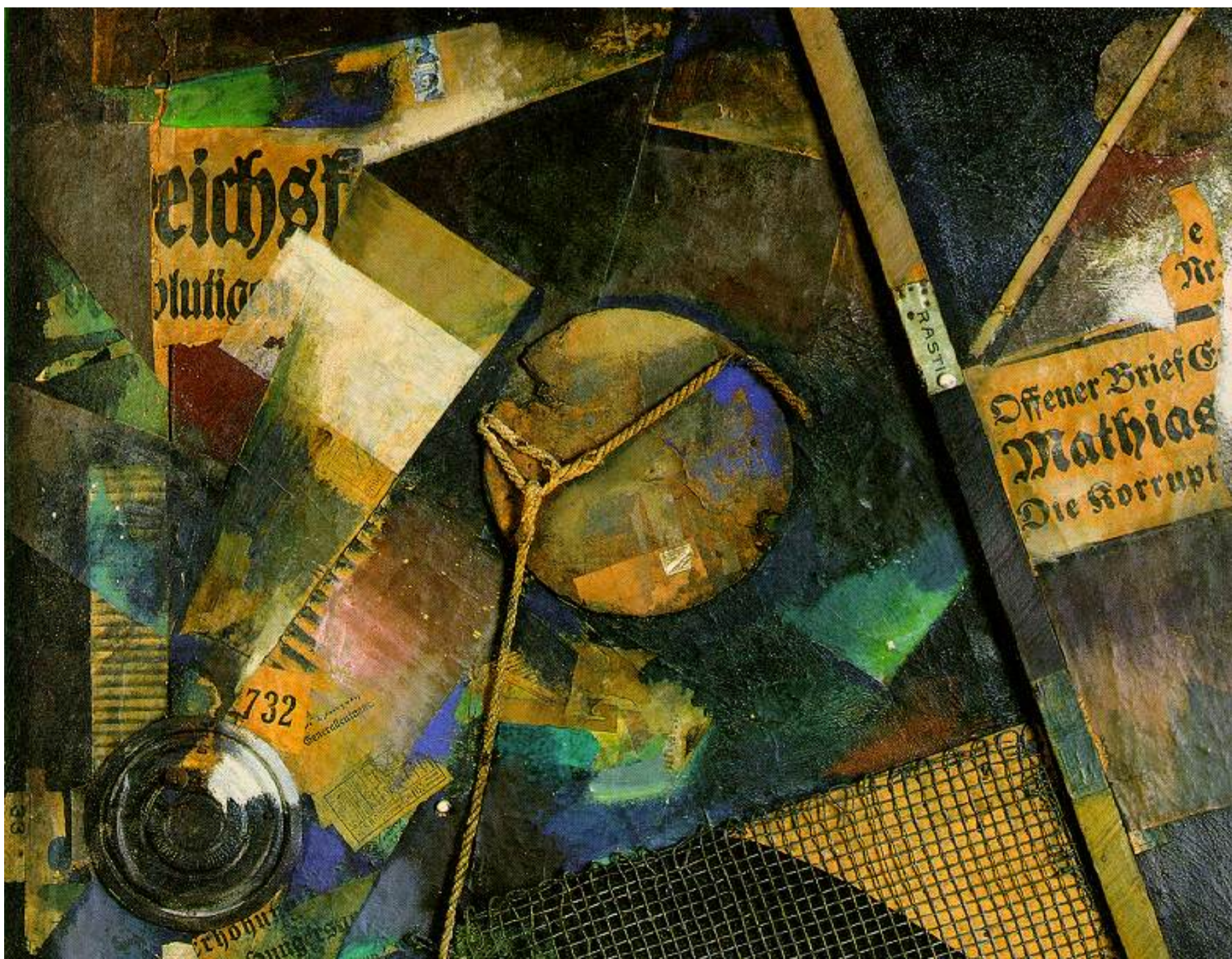
John McHale (born Maryhill, Glasgow 1922, died Houston, Texas 1978) was an artist and sociologist. He was a founder member of the Institute of Contemporary Arts, a founder of the Independent Group, which was a British movement that originated Pop Art which grew out of a fascination with American mass culture and post-WWII technologies. [wikipedia]



Why I Took To The Washers In Luxury Flats, 1954

## KURT SCHWITTERS

Kurt Schwitters (20 June 1887 – 8 January 1948) was a German painter who was born in Hanover, Germany. Schwitters worked in several genres and media, including Dada, Constructivism, Surrealism, poetry, sound, painting, sculpture, graphic design, typography and what came to be known as installation art. He is most famous for collages, called Merz Pictures. [wikipedia]





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Merz 25A, The Star Picture, 1920

## JOHN HEARTFIELD

John Heartfield (19 June 1891, Berlin – 26 April 1968, East Berlin) is the anglicized name of the German photomontage artist Helmut Herzfeld. He chose to call himself Heartfield in 1916, to criticize the rabid nationalism and anti-British sentiment prevalent in Germany during World War I. His photomontages satirising Adolf Hitler and the Nazis often subverted Nazi symbols such as the swastika in order to undermine their propaganda message.

One of his more famous pieces, made in 1935 entitled *Hurrah, die Butter ist Alle!* (English: *Hurray, the butter is gone!*) was published on the frontpage of the *AIZ* in 1935. In a parody of the aesthetics of propaganda, the photomontage shows a family at a kitchen table, where a nearby portrait of Hitler hangs and the wallpaper is emblazoned with swastikas. The family — mother, father, old woman, young man, baby, and dog — are attempting to eat pieces of metal, such as chains, bicycle handlebars, and rifles. Below the title is written in large letters, in addition to a quote by Hermann Göring during food shortage. Translated, the quote reads: "Iron has always made a nation strong, and lard have only made the people fat". [\[wikipedia\]](#)



Hurray, the butter is finished!, 1935

## MAN RAY

Man Ray (August 27, 1890 – November 18, 1976), born Emmanuel Radnitzky, was an American artist who spent most of his career in Paris, France. Perhaps best described simply as a modernist, he was a significant contributor to both the Dada and Surrealist movements, although his ties to each were informal. Best known in the art world for his avant-garde photography, Man Ray produced major works in a variety of media and considered himself a painter above all. He was also a renowned fashion and portrait photographer. He is noted for his photograms, which he renamed "rayographs" after himself. [\[wikipedia\]](#)







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Dora Maar, 1936

## LÁSZLÓ MOHOLY-NAGY

László Moholy-Nagy (Hungarian pronunciation: ['laːsloː 'moholi,nɒɟ]; also hear pronunciation: here, July 20, 1895 – November 24, 1946) was a Hungarian painter and photographer as well as professor in the Bauhaus school. He was highly influenced by constructivism and a strong advocate of the integration of technology and industry in the arts. [\[wikipedia\]](#)



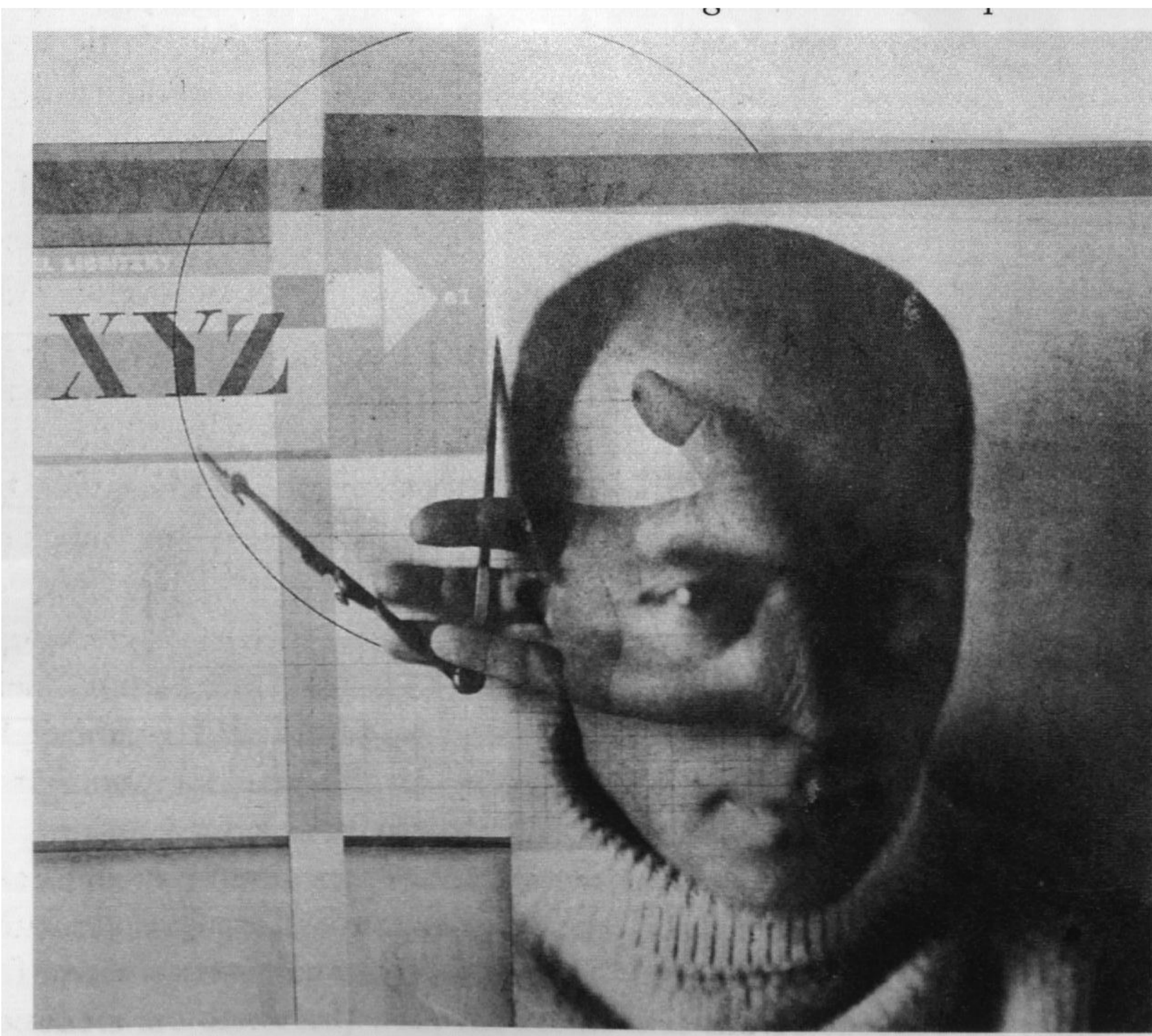


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Jealousy, 1927

## EL LISSITZKY

Lazar Markovich Lissitzky (Russian: Лазарь Маркович Лисицкий) (November 23 [O.S. November 11] 1890 – December 30, 1941), better known as El Lissitzky (Russian: Эль Лисицкий, Yiddish: על ליסיצקי), was a Russian artist, designer, photographer, typographer, polemicist and architect. He was an important figure of the Russian avant-garde, helping develop suprematism with his mentor, Kazimir Malevich, and designing numerous exhibition displays and propaganda works for the former Soviet Union. His work greatly influenced the Bauhaus and constructivist movements, and he experimented with production techniques and stylistic devices that would go on to dominate 20th-century graphic design. [wikipedia]

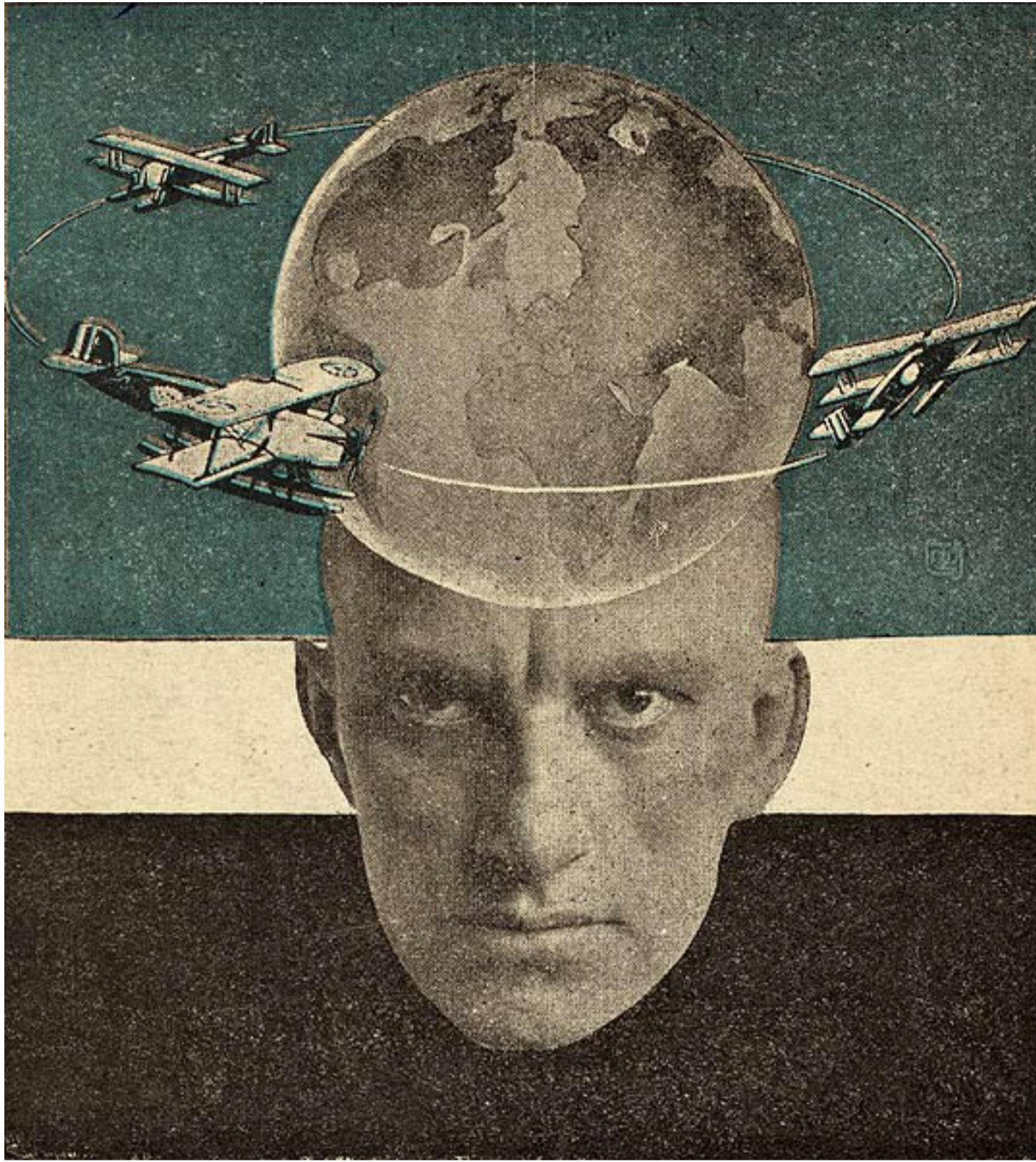
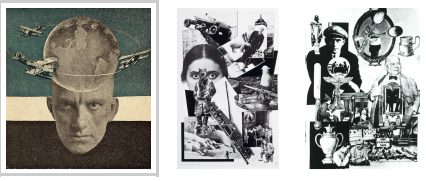


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The Constructor, 1925

## ALEXANDER RODCHENKO

Aleksander Mikhailovich Rodchenko (Russian: Александр Михайлович Родченко, 5 December [O.S. 23 November] 1891 – December 3, 1956) was a Russian artist, sculptor, photographer and graphic designer. He was one of the founders of constructivism and Russian design; he was married to the artist Varvara Stepanova. Rodchenko was one of the most versatile Constructivist and Productivist artists to emerge after the Russian Revolution. He worked as a painter and graphic designer before turning to photomontage and photography. His photography was socially engaged, formally innovative, and opposed to a painterly aesthetic. Concerned with the need for an analytical-documentary photo series, he often shot his subjects from odd angles—usually high above or below—to shock the viewer and to postpone recognition. He wrote, "One has to take several different shots of a subject, from different points of view and in different situations, as if one examined it in the round rather than looked through the same key-hole again and again." [wikipedia]

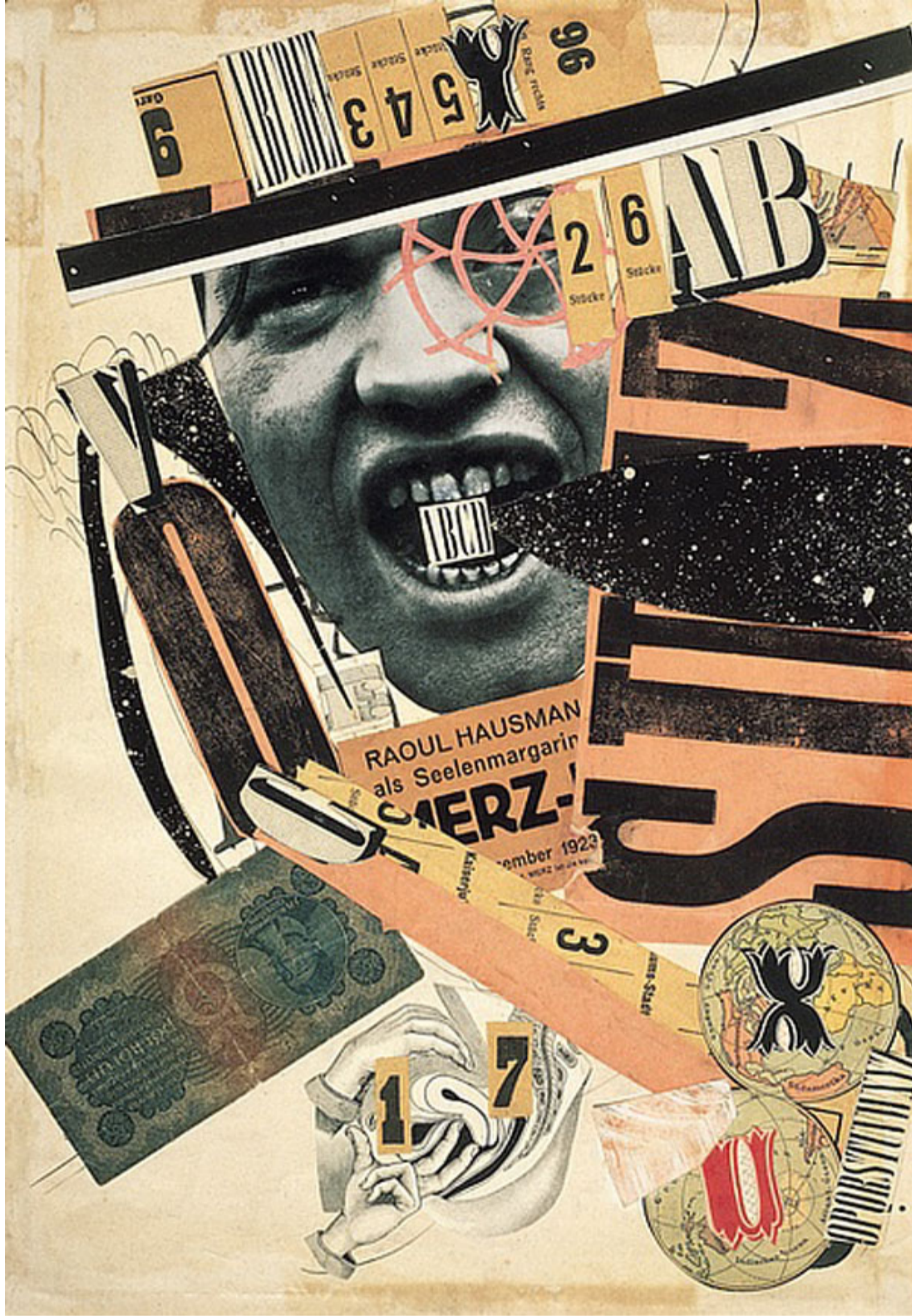


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## RAOUL HAUSMANN

Raoul Hausmann (July 12, 1886 – February 1, 1971) was an Austrian artist and writer. One of the key figures in Berlin Dada, his experimental photographic collages, so poetry and institutional critiques would have a profound influence on the European Avant-Garde in the aftermath of World War I. [[wikipedia](#)]

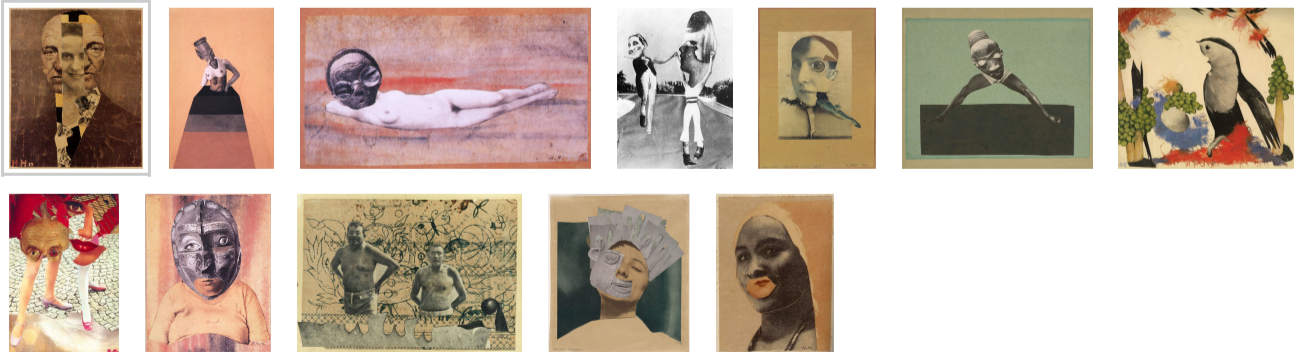
"It was like a thunderbolt: one could – I saw it instantaneously – make pictures, assembled entirely from cut-up photographs. Back in Berlin that september, I began to realize this new vision, and I made use of photographs from the press and the cinema." --Raoul Hausmann, 1958



ABCD (Self-portrait), 1923–24

## HANNAH HÖCH

Hannah Höch (November 1, 1889 – May 31, 1978) was a German Dada artist. She is best known for her work of the Weimar period, when she was one of the originators of photomontage. [\[wikipedia\]](#)





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## GUSTAV KLUSTIS

Gustav Klutsis (Latvian: Gustavs Klucis, Russian: Густав Густавович Клуцис) (January 4, 1895, Ķoņi parish near Rūjiena, Latvia – February 26, 1938 in Moscow) was a pioneering photographer and major member of the Constructivist avant-garde in the early 20th century. He is known for the Soviet revolutionary and Stalinist propaganda he produced with his wife and collaborator Valentina Kulagina. Klutsis and Kulagina are primarily known for their photo montages. The names of some of their best works, like "Electrification of the whole country" (1920), "There can be no revolutionary movement without a revolutionary theory" (1927), and "Field shock workers into the factory for the socialist reconstruction" (1932), are as dated and stuffy as the images are fresh, powerful, and sometimes eerie. For economy they often posed for, and inserted themselves into, these images, disguised as shock workers or peasants. Their dynamic compositions, distortions of scale and space, angled viewpoints and colliding perspectives make them perpetually modern. [\[wikipedia\]](#)



Electrification of the Entire Country, 1920

## JOHANNES BAADER

Johannes Baader (June 22, 1875, Stuttgart – January 15, 1955, Adldorf), originally trained as an architect, was a writer and artist associated with Dada in Berlin. [\[wikipedia\]](#)

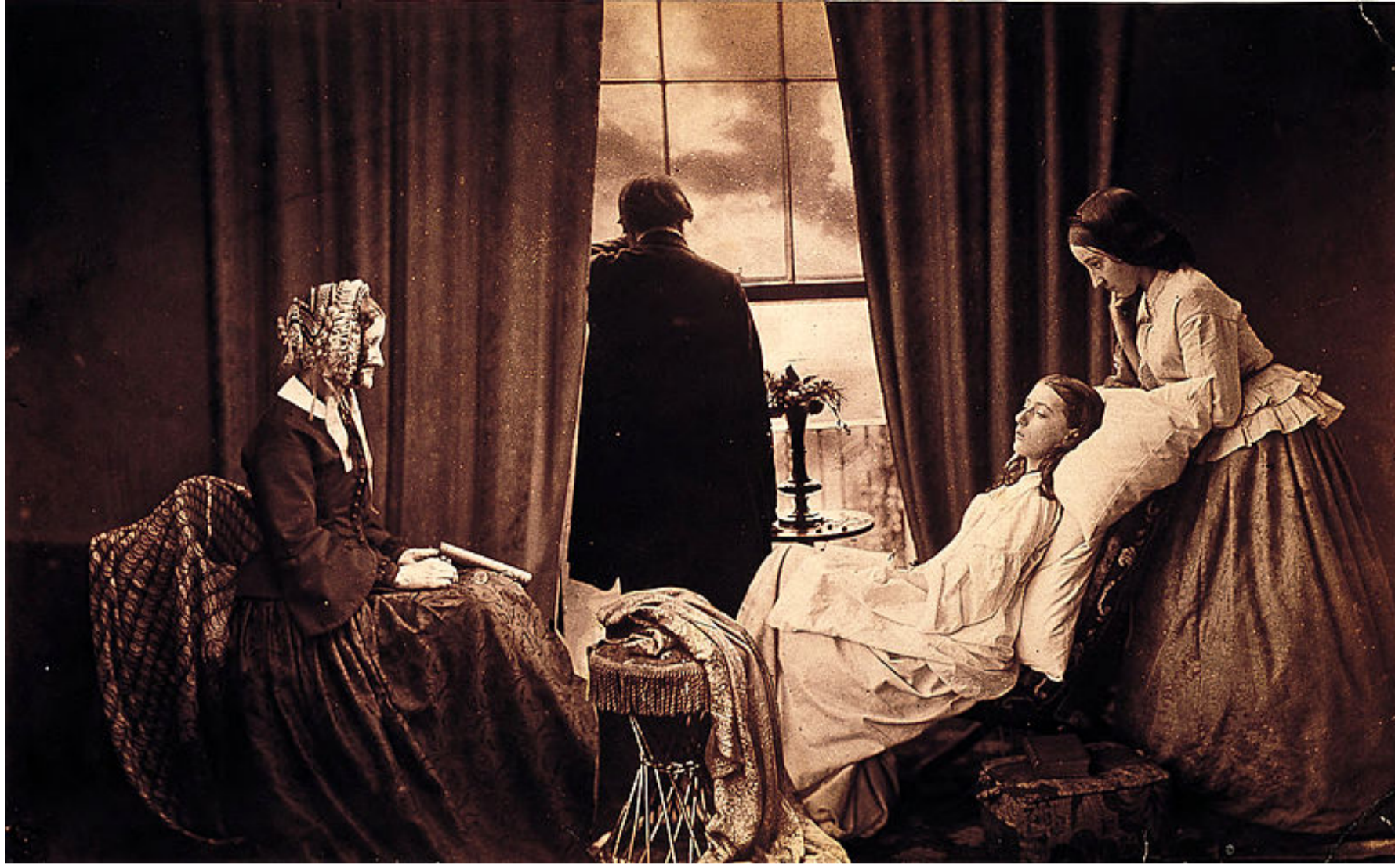


The Author of the Book "Fourteen Letters of Christ" in His Home, c 1920

## HENRY PEACH ROBINSON

Henry Peach Robinson (9 July 1830, Ludlow, Shropshire – 21 February 1901, Royal Tunbridge Wells, Kent) was an English pictorialist photographer best known for his pioneering combination printing - joining multiple negatives to form a single image, the precursor to photomontage. [\[wikipedia\]](#)

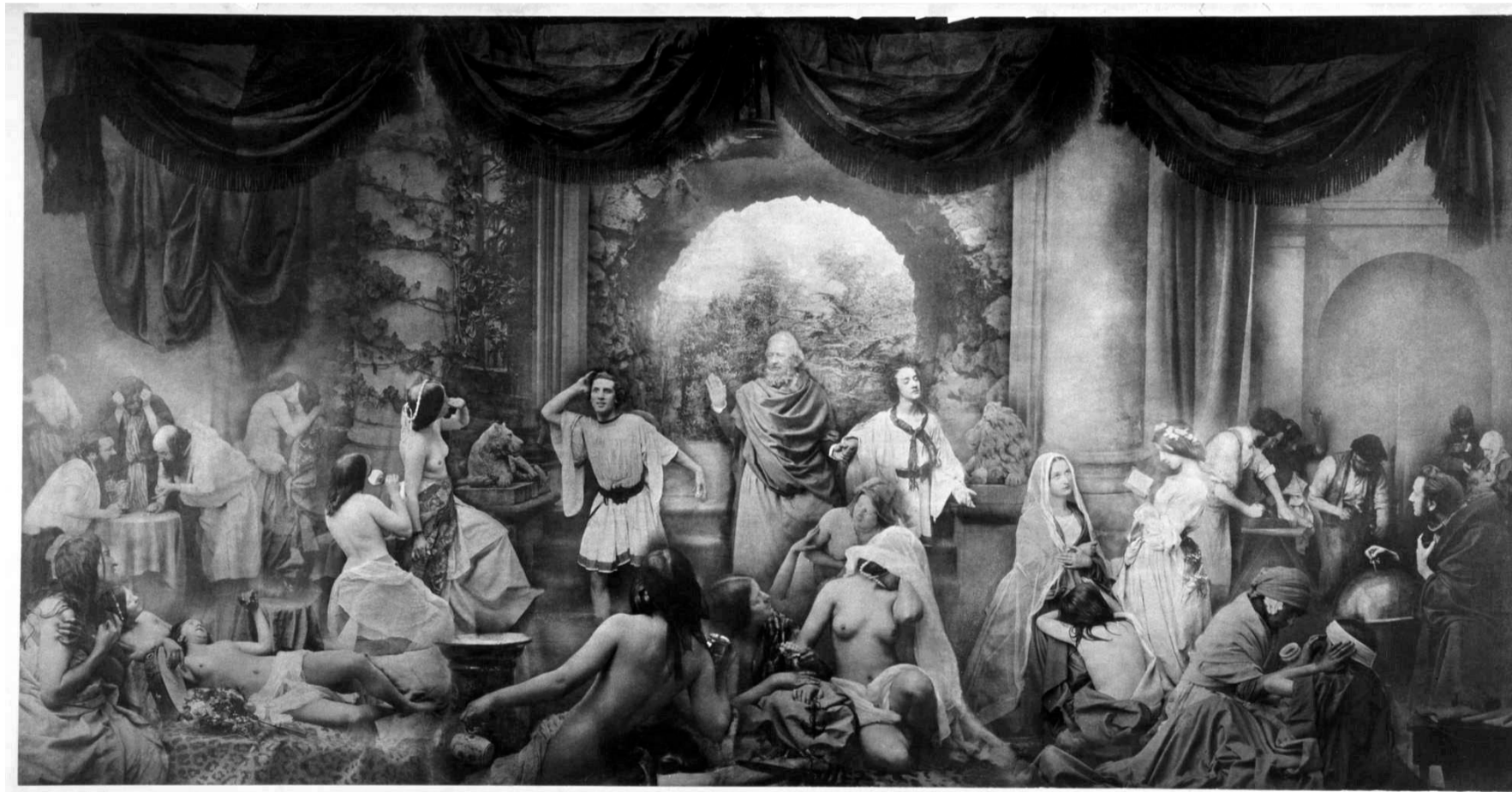
In 1858 Robinson exhibited Fading Away, a picture skillfully printed from five different negatives. This work depicted the peaceful death of a young girl surrounded by grieving family. [\[source\]](#)



Fading Away, 1858

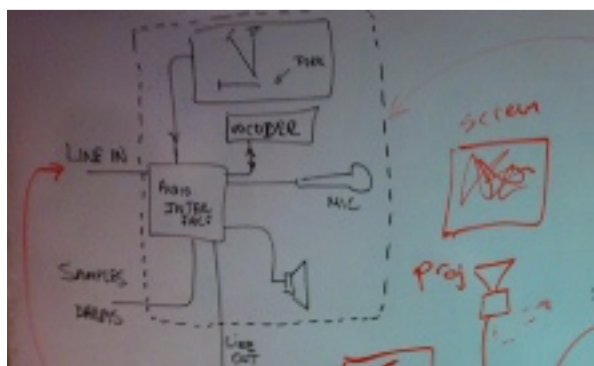
### OSCAR REJLANDER

Oscar Gustave Rejlander (Sweden, 1813 – Clapham, London, 18 January 1875) was a pioneering Victorian art photographer and an expert in photomontage. Rejlander undertook many experiments to perfect his photography, including combination printing from around 1853, which it is possible he may have invented. He had articles feature in the Wolverhampton Chronicle, on the 15th November 1854 an article called "Improvement in Calotypes, by Mr. O.G. Rejlander, of Wolverhampton" it suggests by 1854 he was experimenting with combination printing from several negatives. In 1857 he made his best-known allegorical work, The Two Ways of Life. This was a seamlessly montaged combination print made of thirty-two images in about six weeks. [\[wikipedia\]](#)



The Two Ways of Life, 1857

November 2011 (51,425 views) Filed under Photomontage, Composite Photography, Photo Collage, Photography



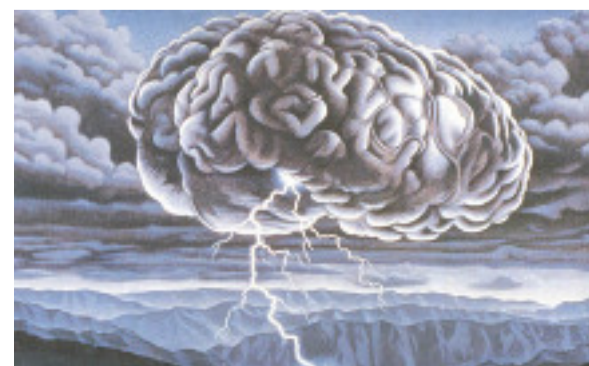
### Final Project

Connection mockup: Globally – Part performance, part installation, this work is an interconnected feedback system of



### Syllabus

MAT 200A \_\_\_\_ FALL 2011 Instructor: Marko Peljhan peljhan@mat.ucsb.edu TA: Marco Pinter fil\_200a@marcopinter.com Class



### Class Project Concepts

Class Project: Concepts [Discussion 11/14] Marco: I will discuss use of the Kinect sensor in the hallway within the context of a group



### das netz

In our first meeting we watched the film das netz. The film is available on a computer in the Systems Lab. There will be an essay on



### Community Controlled M Recommendation System

Kon-Hyong Kim – Project prop refined. Old one still exists in an

separate...

meets:MON 5pm-7.50pmWED...

project. I will...

it due October 7. See...

Introduction A music recomme...  
system that is controlled by a co...



### Photomontage: A Collection

Photomontage: A collectionCompiled by Joseph TilbianPieces of a Memory will be a set of photographs, each being a collage created on a single photographic film and...

[Photomontage](#), [Composite Photography](#), [Photo Collage](#)



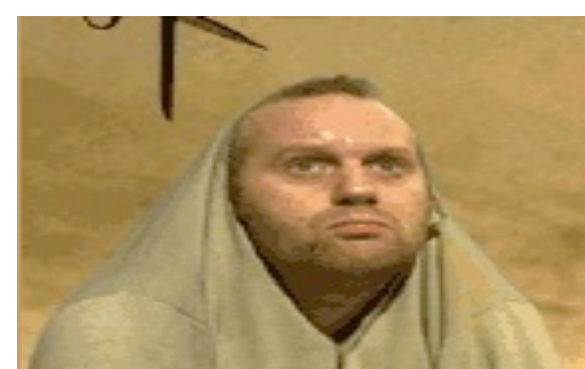
### Mapping the Sonic Geography of Race and Place: De-industrialization, Music and Cleveland's Sense of Self

In this project, I will draw from my dissertation research as an oral historian and ethnomusicologist to create a free, interactive website that allows...



### Have a Great Day!

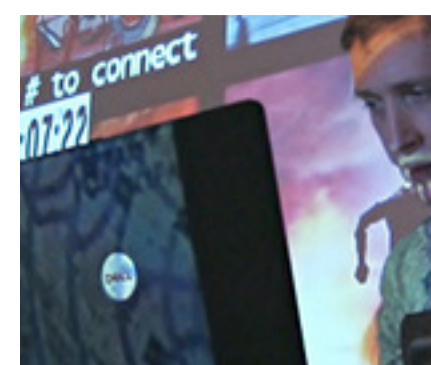
"Have a Great Day!" by Sahar Sajadieh This interactive installation is a trap machine, which is based on the failure of the system and pushing the limits of spe...



### "Have a Great Day!" – Influential Artists and Arts Pieces

"Have a Great Day!" – Influential Artists and Arts Pieces by Sahar Sajadieh Below is the collection of artists and art pieces that have consciously or sub...

[Music Classification](#), [Music Recommendation](#), [Machine Learn...](#)



### DEMO NOIR

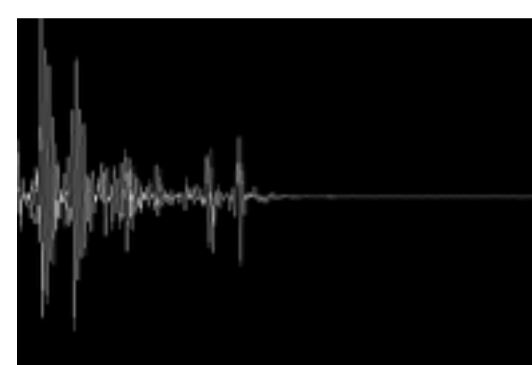
– Tristan Newcomb Demo Noir: a software or tech demonstration perform a stealth theater...



### Pieces of a Memory

Pieces of a Memoryby Joseph Tilbian GOAL >>> Create a collage on photographic film through a long exposure process by manipulating and masking light. PROCESS...

[Photography](#), [Light](#), [Fresnel](#)



### Waveforms

Waveforms (by Karl Yerkes) is an interactive granular synthesizer and minimalist waveform/sound explorer aimed at live performance. Features include: zooming,...



## Project Three, Fictional Landscape

Landscapes were among the first subjects to intrigue the photographer. This was in due in part to the importance the landscape had become in painting and other existing 2D art forms. A quick look into the [National Geographic](#) archives lends an example of the various styles employed by landscape photographers. As such, the landscape has typically been used to portray actual locations around the globe. More recently, however, there has been a trend to expand the landscape into the fictional realm, where the location is purely the work of the artists' imagination. Game design and related fields are a few good examples where this genre has become important.

This project requires you to create a series (3-8) of photographs where you either digitally alter existing landscape photos to create unique fictional locations from your imagination. In such work, you may transport the viewer across the galaxy, beneath the sea, or simply inside a world that does (yet) exist.

### **Plan, capture, choose and edit the content**

- Research landscape image archives (<https://archive.org/details/prelinger>), science journals, or elsewhere, to choose a path to take for this project
- You may employ digital painting, photomontage techniques, or any combination to add, alter, or invent your landscape images.
- Save the revisions as flattened JPEG or TIF files that can be quickly viewed for critique
- Select your best shots and place them in the order that matches.
- Give your series of photos a title.
- We will critique the series as PowerPoint slides because they are simple to create. Include the title of your series, as well as your name. Prepare your slides but **KEEP THE ORIGINALS!**
- Revise your images after the critique and update the PowerPoint as needed.
- Turn in the revised PowerPoint on the due date.
- Upload all final high-resolution images to a folder you create in Box.com (<https://iu.app.box.com/>) and share that folder with me ([edeerly@iu.edu](mailto:edeerly@iu.edu)) on the due date. I must have access to the high-resolution files to grade this project.

### **Assessment of this project:**

You will be graded on:

- Your timely planning and execution and the photo series.
- Your ability to create a cohesive series of images that look intentional.
- Your use of digital imaging to create intentional and detailed work.
- Creativity, in general, is an important method to sustain interest for your audience, so this too will be graded.

## Project Four, Revised History

Photography has long been used to document past achievements in order that we may revisit them to refresh our memories. We trust photographs for this purpose, but when the eye cannot easily find obvious irregularities, we may also be fooled into accepting “false memories” as factual. This is the power of the photograph. Consider the work of [Jennifer Greenburg](#), a photographer whose “Revising History” series inserts her own image into images from the 1950s. Many photographers have employed similar techniques in order to create an alternative narrative, where the truth itself is the subject of their work.

This project requires you to create a series (3-8) of photographs where you digitally alter photos from the past in order to add new meaning or to alter the original meaning of the image.

### **Plan, capture, choose and edit the content**

- Decide on a path to take for this project. Research historic image archives (<https://archive.org/details/prelinger>) or elsewhere, including images from your family tree.
- Choose your historical photos and save them somewhere. (Do not permanently alter the originals in case you need to make changes!)
- Use a photomontage technique to add layers onto the original historical images, taking care to smooth edges or match backgrounds, etc.
- Save the revisions as flattened JPEG or TIF files that can be quickly viewed for critique
- Select your best shots and place them in the order that matches.
- Give your series of photos a title.
- We will critique the series as powerpoint slides because they are simple to create. Include the title of your series, as well as your name. Prepare your slides but KEEP THE ORIGINALS!
- Revise your images after the critique and update the powerpoint as needed.
- Turn in the revised powerpoint on the due date.
- Upload all final high-resolution images to a folder you create in Box.com (<https://iu.app.box.com/>) and share that folder with me ([edeerly@iu.edu](mailto:edeerly@iu.edu)) on the due date. I must have access to the high-resolution files to grade this project.

### **Assessment of this project:**

You will be graded on:

- Your timely planning and execution and the photo series.
- Your ability to create a cohesive series of images that look intentional and that distort, alter, or redact the original meaning of the historical photos.
- Your creative use of digital imaging to create meaningful work. We will discuss various ways to approach this.

- Creativity, in general, is an important method to sustain interest for your audience, so this too will be graded.