

SM3734: ART PHOTOGRAPHY

Effective Term

Semester A 2025/26

Part I Course Overview

Course Title

Art Photography

Subject Code

SM - School of Creative Media

Course Number

3734

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

3

Level

B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

SM1013 Introduction to Photography or GE1129 Creative Photography

Precursors

SM3721 Theories of Photography & Imaging

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

Abstract

This course will introduce the diverse creative aspect of photography in the context of modern 20th century art and contemporary art photography. We examine how different photographers and artists employ photography as a personal

vehicle to make their individual statement and how to channel their ideas by developing visual strategy to develop art projects and gallery exhibitions. The syllabus provides a clue from the maturity of idea to the finished exhibiting products in form of photo albums, exhibitions, installations of images and immersive form of presentations. Students are required to create photographic projects to demonstrate on individual themes which reflect their own interest in the image making process and achieve a portfolio of photo works by the end of the course, through photo books, exhibitions in gallery space or other multimedia representation of their creative outputs.

We will teach advanced level professional photographic equipments and setup for digital capture, storage and processing. Traditional films and its alternative creative process will also be discussed and practiced. We emphasize the flexibility and capability in creating the visual style of the students through creative process and we provide a consistent guideline on how creative works can be built up under current art themes and propositions, mapping and examining contemporary art world. Students will design their visual exercises related to exquisite themes in museum exhibition from important contemporary photographic and visual artists.

Course Intended Learning Outcomes (CILOs)

CILOs		Weighting (if app.)	DEC-A1	DEC-A2	DEC-A3
1	Employing creative idea as a visual artist on photography themes		x	x	
2	Employ professional camera and technique to raise capability and flexibility to exercise image manipulation			x	x
3	Actualize creative outcome from visual ideas in contemporary art world to formulate individual style			x	x
4	Create visual art presentation as final outcome: art photo book , exhibition, immersive form of presentation, photo installation			x	x
5	Conduct extra research on the subject in relation to one's own experience as a self-reflective process		x	x	x
6	Commit strongly to self-assessment and self-directed learning in order to continually refine practices		x	x	

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to real-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

Learning and Teaching Activities (LTAs)

LTAs		Brief Description	CILO No.	Hours/week (if applicable)
1	Lecture	Presentation of master photographic artists in gallery and exhibition context	1, 5	3hrs/wk
2	Group Project	Classroom presentation and study on various photographic themes	2, 5	½ hrs/wk
3	Creative Individual Project	Photographic assignments using advanced professional medium format camera	3, 6	2 hrs/wk
4	Creative Individual Project	Digital and Traditional treatment for image enhancement through creative means	4, 6	1 hrs/wk

Assessment Tasks / Activities (ATs)

ATs		CILO No.	Weighting (%)	Remarks ("- " for nil entry)	Allow Use of GenAI?
1	Assignment 1: Image on Nostalgia , Forgotten Time & Collective Memory	1, 5, 6	25	-	No
2	Assignment 2: Fabricated Fiction using Still Life Material	2, 5, 6	25	-	No
3	Assignment 3: Nude Photography	3, 5, 6	25	-	No
4	Assignment 4: Self Response to living experience as a photographic artist	4, 5, 6	25	-	No

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)**Assessment Task**

1. Photography Projects

Criterion

Students should demonstrate ability to utilize primary and secondary sources, execute creative ideas and projects. The threshold of 'discovery' lies in a student's proactively turning theory into praxis, to transform course material into self-owned authorship.

Excellent (A+, A, A-)

- Work has strong affective quality and the articulation of personal styles and signature
- Excellent appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium
- Work raises questions and instill insights about the process of conception, creative strategization and production
- Innovative exploration by combining knowledge from different disciplines (e.g. mathematics, psychology, physics, anthropology, etc.) to create an inter-disciplinary project
- Efficient adjustment of plans and strategies in response to resources (time, space, equipment, etc) available with constructive adjustment

Good (B+, B, B-)

- Strong appreciation, exploration and/or application of the aesthetic and expressive qualities of the medium
- Ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Proper adjustment of plans and strategies in response to resources (time, space, equipment, etc) available and constructive feedback/ suggestions

Fair (C+, C, C-)

- Basic appreciation and/or application of the aesthetic and expressive qualities of the medium
- Limited ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Marginal (D)

- Marginal appreciation of the aesthetic and expressive qualities of the medium
- Marginal ability to create project/ work that demonstrate the processes of thinking and creative exploration
- Limited adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Failure (F)

- No appreciation of the aesthetics and expressive qualities of the medium
- Fail to create project/ work that demonstrate the processes of thinking and creative exploration
- Minimal adjustment of plans and strategies in response to resources (time, space, equipment, etc) available

Assessment Task

2. Self Response

Criterion

This assessment will grade on rationality, clarity and fluency of argument and comment. The threshold of ‘discovery’ lies in a student’s ability to negotiate a position that is informed, defensible, and standing on personal insight.

Excellent (A+, A, A-)

- Rich content, excellent ability to interpret and integrate various resources
- Rigorous organization, coherent structure, systematic composition
- Precision in argument, well defined and reasoned points of view grounded in insightful interpretation of existing literature
- Readiness to respond to peer opinion and other views initiated in class discussion
- Discussion shed light on new dimensions of the issue

Good (B+, B, B-)

- Adequate content, sufficient ability to integrate various resources based on demand
- Reasonable organization with balanced structure and composition
- Clear elaboration of ideas that sticks to the point, with clearly differentiated issues, ability to interpret opinions independently
- Sufficient responses to peer comments to sustain a discussion

Fair (C+, C, C-)

- Adequate content, fair ability to integrate various resources based on demand

- Fair organization with adequate structure and composition
- Relevant points made to the subject matter in question
- Ability to respond to other statements and engage in class discussion

Marginal (D)

- Weak content, limited use of resources
- Poor organization, structure and composition
- Relevant points to the subject matter, marginal ability to interpret opinions
- Ability to respond to other comments in simple terms

Failure (F)

- Inadequate content, no/ irrelevant use of resources
- No organization, structure or/and composition
- Irrelevant points to the subject matter, no ability to interpret opinions
- Fail to respond to other comments

Additional Information for AR

All A+/A/A- grade assignment should comply with the highest performance of Discovery-oriented learning.

Part III Other Information

Keyword Syllabus

Selected Artists and Themes:

Self as Response to Living Experience : Yasumura, Mishima, Anselm Kiefer, Dieter Appelt, Pierre and Gilles, **Francesca Woodman**

Forgotten Time and Lost Memory : Sarah Moon, Deborah Turbeville, Sheila Metzner, S.I Witkiewicz

Fabricated Fiction and Still Life : Bernard Faucon, Hans Bellmer, David Laub, Boyd Webb, Paul Outerbridge

Nude Photography: Hulmet Newton, Guy Bourdin, Edward Weston, George Platt Lynes, Raymond Voinquel, Paolo Roversi

Conceptual Photography : Andrea Gursky, Sugimoto, Javier Vallhonrat, Jeff Wall

Reading List

Compulsory Readings

	Title
1	Andrea Gursky/ Peter Galassi TR 647 G35 2001
2	Andreas Gursky : photographs from 1984 to the present / edited by Marie Luise Syring ; with texts by Lynne Cooke, Rupert Pfab and Marie Luise Syring TR647 .G8672 1998
3	Helmut Newton : pages from the glossies ; facsimiles 1956-1998 / edited by June Newton and Walter Keller. TR679 .N49 1998
4	Autobiography / Helmut Newton. TR140.N45 A34 2003
5	Guy Bourdin by Alison M. Gingeras Lodnon Phaidon 2006 TR 654 G56 2006
6	Paolo Roversi, libretto. Paris : Stromboli at Steidl ; [New York : distributed by D.A.P.], c2000.
7	Nudi / Paolo Roversi. TR675 .R68 1999
8	Studio / Paolo Roversi London : Thames & Hudson, c2005 TR655 .R68 2002
9	Edward Weston/ Aperture 1997 TR653 .W457 1997
10	Anton Josef Trcka, Edward Weston, Helmut Newton / with texts by Carsten Ahrens, ... [et al.] ; edited by Carl Haenlein. R675 .T73 1998
11	Anselm Kiefer / Daniel Arasse /New York : Harry N. Abrams, 2001 N6888.K43 A9513 2001
12	Anselm Kiefer Bucher 1969-1990/ Gotz Adriani N7333.4.K54 A4 1990

13	Hans Bellmer / edited by Michael Semff and Anthony Spira ; with essays by Agnès de la Beaumelle, Alain Sayag, Wieland Schmied NX550.Z9 B452 2006
14	Pierre et Gilles, held at the New Museum of Contemporary Art, London : Merrell, 2000 TR647 .P547 2000
15	Studio St. Petersburg/ Deborah Turbeville TR654 .T865 1997
16	Women on women/ Deborah Turbeville London : Arrow Books TR 681. W6 1980
17	Sheila Metzner: Form and Fashionby Sheila Metzner (Photographer), Ralph Lauren, M. Raven Metzner (Introduction), Shelia Metzner (Photographer), Edward S. Curtis TR679 .M48 2001
18	Jeff Wall / Thierry de Duve, Arielle Pelenc, Boris Groys.London : Phaidon Press, 1996 TR 654 J44 1996
19	Paul Outerbridge 1896-1958 / essay by Elaine Dines-Cox with Carol McCusker ; a personal portrait by M.F. Agha ; edited by Manfred Heiting. TR647 .O97 1999
20	Javier Vallhonrat Barcelona : BOM, c2006 TR 655 V34 2006 http://www.mfilomeno.com/
21	George Platt Lynes by David Leddick ; foreword by Anatole Pohorilenko. Publisher: TASCHEN TR675 .L433 2000
22	Sugimoto : portraits / [organized by Tracey] Bashkoff [and Nancy] Spector.TR 647 S94 2000
23	Photography in the visual arts TR 642. P475 1995
24	The Art of Enhanced Photography : beyond the photographic image / James Luciana, Judith Watts. TR 685. L83 1999
25	Fashioning Fiction in Photography since 1990 / Susan Kismaric and Eva Respini Museum of Modern Art New York TR679 .K57 2004
26	S.I. Witkiewicz Photographs 1899-1939 / Third Eye Centre , Glasgow
27	Francesca Woodman / Chris Townsend London ; New York : Phaidon, 2006TR647 .W664 2006
28	Francesca Woodman / Herve Chandès, ed. ; essays by Philippe Sollers, David Levi Strauss, Elizabeth Janus, Sloan Rankin TR647 .W66 1998
29	薔薇刑 三島由紀夫 細江英工

Additional Readings

Title	
1	Nil