

## (ADVANCED) DIGITAL PHOTOGRAPHY - GAD 3411

### GAD 3411 - Digital Photography

Digital photography explores advanced applications in digital imaging with an emphasis on photographic output for the artist. Emphasis will be placed on options for combining digital and traditional modalities of photographic practice to create a still image, and the development of personal vision. A professional portfolio will be required.

#### Advanced Digital Photography/ process & presentation

- Individual Digital Workflow
- Color Management
- Paper Alternatives for Fine Art Printing
- Museum Presentation Standards
  - matting and framing, box mounting, light boxes, etc.
- Website & Promotion

#### Fine Art/ philosophy & aesthetics

- The Three Disciplines/ Physical, Emotional, Conceptual
- The Cycle of Creativity/ Conception, Construction, Communication
- the Photo Object (modifying structure)

#### Fine Art/ processing

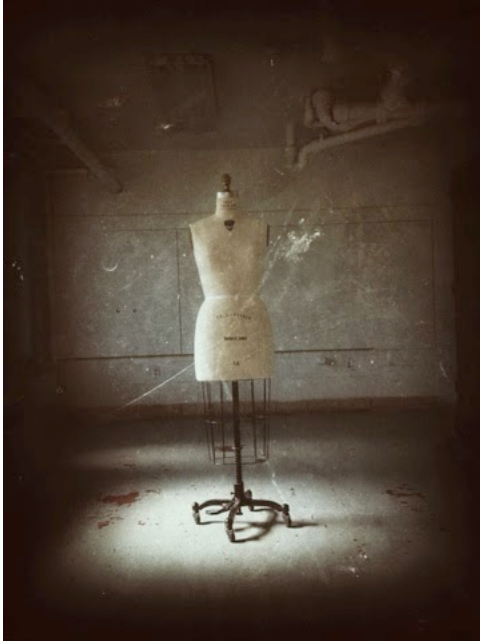
- Fine Art Printing
- Gradient Map Toning
- Pigment Transfers
- Gel Medium Transfers & the Photo Object
- Dual Modality
  - A>D, shoot film, print silver, scan negative, print digital
  - D>A, shoot digital, tone & print digital, make digital negs for silver, print silver
  - what is the difference, or lack of difference?
    - (is this too assignment based?) (is this too analog?)
- Digital Negatives for Silver Printing
- Scanning Techniques
- Merge to HDR
- Multiple Imaging

note: since there is a class that focuses strictly on Color Photography, we will try other alternatives.

## CREATIVE POSSIBILITIES - DIGITAL PHOTOGRAPHY

### Gradient Map Toning

Gradient Map Toning is a way to produce toned monochrome photos that can closely mimic the way photo chemicals work. Each 'chemical' has its own Gradient Map Adjustment Layer and these can subsequently be mixed together and readjusted as needed. The advantage with Digital Toning is that tones that were previous unobtainable are now easy. Just do not take it too far away from what happens in the chemical world or you will end up with fake looking photographs or posterized pictures. [Leave those in the 1960's.]



Ashley Nuckles



Rachael Burkey

## CREATIVE POSSIBILITIES - DIGITAL PHOTOGRAPHY

### Pigment Transfers

It is possible to print onto a non-receptive surface and then transfer the wet ink onto some other porous material. This receiver can be things other than paper. The main variable is dampness, with 'medium wet' being the best for paper. Small prints can be scanned and enlarged to great effect.



Conor Prunty



Tessa Middleton

## CREATIVE POSSIBILITIES - DIGITAL PHOTOGRAPHY

### Gel Medium Transfers & the Photo Object

The pigment ink can be encapsulated in a layer of gel medium (acrylic paint with no pigment, aka clear.) The resulting material can be adhered onto any surface, porous or non-porous. This includes such things as metal, glass, ceramic, etc. The receiver in this case does not have to be flat, and 3D Photo Objects can be produced.



AnneMarie Hansen (water landscape on glass plates)



Vince Deleo (bike parts on innertube)

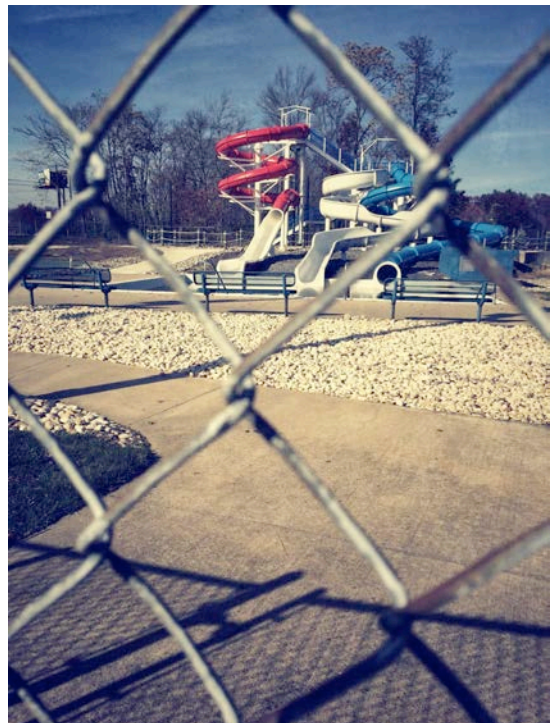
## CREATIVE POSSIBILITIES - DIGITAL PHOTOGRAPHY

### Analog Emulation

The Apps available in the Smartphone market have interesting capabilities, including the emulation of various film stocks including Polaroid and Holga, as well as incorporating various types of vintage/ grunge effects and textures. Some of this ventures into the world of Wabi Sabi, the Japanese aesthetic of 'the Beauty of Imperfection'. It is possible to emulate these emulations in Photoshop.



Garrett Foster



Dan Casarella