

## CLASS OVERVIEW : HYBRID PHOTOGRAPHY

The ultimate goal of the Hybrid Photo class is to create a new field of photography that utilizes both darkroom and digital techniques. This includes non-silver photography from the late 19th century, chemical processes such as Polaroid Instant Photography and Lomography from the 20th century, and 21st century Digital Processing. The goal is to produce photographic images that show an understanding of the legacy of photographic processes while embracing new techniques. This Hybrid discipline expands the students' visual vocabulary by incorporating techniques from the worlds of Printmaking, Painting and 3D.

### Project 1: **Pigment Transfer** (on paper) and **Gel Medium Transfer** (on 3D surface)

Pigment Transfer: ink printed on to a non-receptive sheet transfer with pressure onto any porous receiver.

Gel Medium Transfer: pigment print on soft paper, coated with gel medium. Then the paper is removed with warm water leaving an ink image embedded in gel medium that can be applied to any surface or object.

These introduce the conceptual difference between photo as image vs. photo as object, and marks resulting from unintentional activity (improvisation).

### Project 2: **Cyanotypes with Digital Negatives**, (straight and toned with standard and unconventional toning chemicals).

This introduces the technique of hand-painting emulsion as intuitive mark-making and the concept of marks as a result of unintentional processes (improvisation).

### Project 3: **Fujifilm Transfer** and **Fujifilm Emulsion Lift** from digital source prints.

Instant film-based transfers (on paper) and emulsion lifts (on 3D objects). Incorporates the use of pressure to make an image, as in the basic definition of Printmaking "image left as trace or residue resulting from pressure". This builds on the aesthetics of Project 1.

### Project 4: **Book Project**

A multiple image project utilizing the favorite process from the semester to meet the loose definition of a book as "a collection of photographic images in a container". These are not traditional books nor do they have to be sequential or even connected.

In all classes the content is always the responsibility of the student. If the photographs are shot for an assignment then they are not the students' photographs. The **FORM** of photos must be designed to support the **CONTENT**. There must be synchronicity between these two elements. The third consideration is emotional **IMPACT**. The photographs must resonate with an audience, otherwise there is no communication. The bottom line of all art is communication.