

[situated] photography

It must be stated first that art is our pursuit here, photography our emphasized method.

Not even 'visual art' will suffice as a term for an art of ideas that utilises 'the visual' alongside all other possible sensory or super-sensory phenomena to achieve it's end. Your artwork for **[situated] photography** should preferably ignore, or otherwise raise issue with, the gallery wall as THE CONTEXT for art in general and the photographic image in particular. Many audiences other than gallery-goers await your cultural production: identify them; engage them; deliver.

Neo-conservative critics from the mainstream artworld champion a return to the gallery wall and connoisseurship, just as they question recent trends toward a more general acceptance of art as a conceptual practice closer in intent to Philosophy and Literature than it is to a formalist History of Visual Art & Design. Consciously or otherwise, they forefront art's commodity status at the expense of all its other identities. Art like everything else becomes subject to 'market forces' as it's chief arbiter of value. The very term 'value' shrinks in meaning to signify little other than 'cost'. [Think about the Music or Movie Industries without their "indie" or alternative aspects.] Of course the gallery is a type of venue for art where artwork is sold - a shop - but that shouldn't even begin to imply where an artwork is best *situated*.

The situation or site of work. Those using digital methods will obviously have *cyberspace* as a logical alternative to conventional gallery-space [not an easy option - it will need to be really good]; those using chemical photography will recognize the space of *publicity* [especially print-media] as an option; video will have it's own set of deployment considerations. **We will all need to reconsider the term *public space* [or *public domain*] and it's implications.**

The potential for group collaborations, with individuals contributing according to particular needs, is highly encouraged. A website with a photo-documentary theme could, for example, require both chemical and digital expertise. Video work might get placed as a *commercial* in a cheap local cableTV spot and require a full production team. A physical installation of artwork into public space would demand research and negotiation alongside all other necessary production skills. A sequencing and dynamic animation of a collection of stills [Ken Burns 'Civil War' style] might require Final Cut Pro compositing skills and/or Flash animation plus a soundtrack *after the shoot*.

In close co-operation with the instructor you will be asked to identify and plot your work for the quarter in a written contract. You will then pursue the agreed schedule of research, siting, shooting, editing, printing etc., maintaining a constantly growing image-bank of chemically or digitally printed material. Fixed dates for regular group critiques will be negotiated in class. The first 4 weeks of the quarter will be given over to this process, alongside illustrated talks, and introductory demonstrations. By week 4 you will have shot and collected many images - keep everything, all versions, we want to see them. Always bring evidence of your progress to meetings, you will regularly be called upon to 'show & tell' - if you have made no progress or you are absent your grade will suffer. Grades will be affected by: attendance & punctuality; individual contribution to discussion and groups; amount, quality and success of work submitted compared with your initial written proposals. Remember, 'C' is average.

At the end of the autumn quarter **[situated] photography** will be the subject of an exhibition at **gallery1434**, [this is no paradox - there will also be work **elsewhere** and **online**]. Only those artists who ALSO have another well-prepared situation for presenting their work for the quarter will get to exhibit in gallery1434. The Gallery presentation will be a token of the situated photography and called **de[situated] photography**.

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