

## MIT PROGRAM IN ART, CULTURE AND TECHNOLOGY

### 4.344/4.345 ADVANCED PHOTOGRAPHY & RELATED MEDIA

# PHOTO FUTURES: AUTOMATION/ALGORITHMS/AI

FALL 2023, WEDNESDAY 2-5PM

3-3-6 U / 3-3-3 G

LECTURER: RYAN AASEN ([aasen@mit.edu](mailto:aasen@mit.edu))

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#### COURSE DESCRIPTION

PHOTO FUTURES is a hybrid seminar-studio course looking at potential futures of photography. Divided into three “post”s--post-photography, post-truth, and post-human--we will work with both “traditional” ideas of image making and “emerging” methods of reproduction such as photogrammetry, 3D printing, and projection mapping. Emphasis will be placed on the politics of representation and art making.

Course is centered around developing individual projects of students’ choosing. No prior experience in photography is necessary, and students from all disciplines are encouraged to apply.

#### REQUIRED MATERIALS

There are no **required** materials, however, photography can be an expensive endeavor and some materials and/or software may be necessary to succeed.

#### ATTENDANCE

Students must attend all courses on time unless a valid reason is provided ahead of time. Any more than **one** unexcused absence will result in a lower grade. Arriving late more than three times will result in an unexcused absence. Students are expected to be present the entire course period.

#### COMMUNICATIONS POLICY

*Please do not message me on Canvas—I will likely not see it.* Emails should state what class you are emailing about in the subject line.

I will do my best to respond to emails quickly, but I typically do not respond to emails the same day I receive them. Plan to wait 48 hours for a response—I will extend the same courtesy to you. If you have any issues with course material, please schedule a meeting with me during office hours.

#### ACCESSIBILITY STATEMENT

It is University policy to provide reasonable accommodations to students who have a documented disability. Students with disabilities who believe that they may need

accommodations in this class are encouraged to contact the Office of Disability Services.

## DIVERSITY

Every individual in this course must be treated with respect. Discrimination based on race, ethnicity, sex, gender identity, sexual orientation, disability, national origin, religion, language, or socioeconomic status will not be tolerated. Everyone has the right to be referred to according to their personal identity, including, if chosen, a preferred name and pronouns. If, at any time, anyone in this course feels these ideas are not being properly respected, I encourage you to reach out to me to remedy the problem.

## MENTAL HEALTH

Take care of yourself! [MIT has extension resources available.](#)

## GRADING

<b>Attendance &amp; Participation</b>	<b>40%</b>
<b>Reading Responses</b>	<b>10%</b>
<b>Technical Exercises</b>	<b>20%</b>
<b>Course Project</b>	<b>30%</b>

## LOST DATA

Lost data is not an excuse to turn work in late. You are responsible for maintaining back ups of all files. Anything that is not kept in multiple locations will be lost eventually. You have free access to Dropbox—use it!

## LATE ASSIGNMENTS

**Assignments are due the midnight before class.** Assignments are to be uploaded online, and so an absence is not an excuse to turn in an assignment late. Assignments will lose a full letter grade for each week they are late. **Assignments more than three weeks late will not be accepted. No assignments will be accepted after December 18th.**

## COURSE SCHEDULE

WEEK	TOPIC
1-1 (9/6)	<b>INTRODUCTION</b>  <u>To do:</u> <ol style="list-style-type: none"><li>1. Complete introductory quiz on Canvas</li><li>2. Find and print three images you like: one from a news event, one from pop culture, and one with personal meaning. This is purposefully open to interpretation, but be prepared to talk about the images. Print in color</li></ol>

	<p>if possible, or send to Luca by Sunday.</p> <p>3. <u>Read</u>: Ana Peraica, "Flat Earth," <i>The Age of Total Images: Disappearance of a Subjective Viewpoint in Post-Digital Photography</i> (Institute of Network Cultures, 2019): 23-43. Post a response on Canvas.</p>
<b>MODULE 1: POST-PHOTOGRAPHY</b>	
2-1 (9/13)	<p><b>SEMINAR: ART/TECHNOLOGY/MODERNITY</b>  <u>Reading</u>: Ana Peraica, "Flat Earth," <i>The Age of Total Images: Disappearance of a Subjective Viewpoint in Post-Digital Photography</i> (Institute of Network Cultures, 2019): 23-43.  <u>Screening</u>: Vertov, <i>Man With a Movie Camera</i> (1929)  <b>WORKSHOP: READING IMAGES</b>  <u>To do</u>:  1. Complete Virtual Exploration assignment  2. <u>Read</u>: Andrew Dewdney, "Zombie Photography," <i>Forget Photography</i> (Goldsmiths Press, 2012). Post a response on Canvas.</p>
9/18	<p><b>EXTRA CREDIT:</b> <a href="#">Jessica Sarah Rinland's Those That, at a Distance, Resemble Another at Harvard Film Archive</a> (\$15 ticket required)</p>
3-1 (9/20)	<p><b>SEMINAR: POST-PHOTOGRAPHY</b>  <u>Reading</u>: Andrew Dewdney, "Zombie Photography," <i>Forget Photography</i> (Goldsmiths Press, 2021).  <u>Screening</u>: Harun Farocki, <i>Parallel I</i>  <b>WORKSHOP: STABLE DIFFUSION</b></p>
4-1 (9/27)	<p><b>TBA</b></p> <p><u>Assignment</u>:  1. <u>Read</u>: Gina Giotta, "Ways of Seeing... What You Want," <i>Fake News: Understanding Media and Misinformation in the Digital Age</i> (MIT Press, 2020).</p>
9/28	<p><b>EXTRA CREDIT:</b> Lavine Lecture: CYBERFEMINISM INDEX Performative Book Reading and Discussion  6-8pm: Bartos Theatre 20 Ames Street, Bldg. E15</p>
9/29	<p><b>EXTRA CREDIT: Lunch and Learn with Artist Nancy Valladares</b>  12-1pm: MIT List Visual Arts Center, 20 Ames Street, Building E15  <a href="#">Registration required</a></p>
<b>MODULE 2: POST-TRUTH</b>	
5-1 (10/4)	<p><b>SEMINAR: POST-TRUTH</b>  <u>Reading</u>: Gina Giotta, "Ways of Seeing... What You Want," <i>Fake News: Understanding Media and Misinformation in the Digital Age</i> (MIT Press, 2020).  <b>WORKSHOP: ANIMATING PHOTOGRAPHS</b></p>
6-1 (10/11)	<p><b>SEMINAR: LENSES, LITERAL AND METAPHORICAL</b></p>

	<b>WORKSHOP: PHOTOGRAMMETRY</b>
<b>7-1 (10/18)</b>	<b>MIDTERM PRESENTATIONS</b>
<b>8-1 (10/25)</b>	<b>GUEST LECTURE TBA</b> <b>WORKSHOP: 3D MODELING</b>
<b>9-1 (11/1)</b>	<b>SEMINAR: COUNTER-FORENSICS</b> <i>Screening: Forensic Architecture, Triple Chaser</i> <b>WORKSHOP: 3D PRINTING</b>
<b>MODULE 3: POST-HUMAN</b>	
<b>10-1 (11/8)</b>	<b>SEMINAR: POST-HUMAN</b> <b>WORKSHOP: PROJECTION MAPPING</b>
<b>11-1 (11/15)</b>	<b>SEMINAR: LABOR</b> <i>Screening: Andrew Norman Wilson, Workers Leaving the Googleplex</i> <i>Reading: Precarity Lab, "The Affronted Class," Technoprecarious (Goldsmiths Press, 2020).</i> <b>PROJECT RESEARCH 1 (POP CULTURE)</b>
<b>12-1 (11/22)</b>	<b>CRITIQUE</b>
<b>13-1 (11/29)</b>	<b>SEMINAR: PHOTO FUTURES</b> <b>PROJECT RESEARCH 2 (ACADEMIC)</b>
<b>14-1 (12/6)</b>	<b>WORK DAY</b>
<b>15-1 (12/13)</b>	<b>FINAL PRESENTATIONS</b>