

INTERMEDIATE DIGITAL IMAGING :: SYLLABUS

ARTS 2040 Spring 2012
Monday and Thursday 12:00– 1:50PM
West Hall 214

Professor: Silvia Ruzanka

Office: Sage 4202

Office Hours: By appointment or Mondays/Thursdays 2:30-3:30

Email: ruzans@rpi.edu (please include ARTS 2040 in the subject heading)

*Note this information is subject to change over the course of the semester.

COURSE DESCRIPTION

Intermediate Digital Imaging is a second level studio projects course exploring the use of computer technologies for augmenting and expanding creative thought in making visual art. The interplay between the observer, the observed, and the process of observation is explored. Concepts in expression, issues, history/theory, and technique are interwoven through a series of short studies.

Students experiment with raster and vector based imaging, as well as establish practical knowledge of input and output techniques. Innovation and experimentation are highly encouraged. Students expand their understanding of contemporary digital arts practice through readings, discussions, short lectures, and critiques.

Digital imaging is explored in terms of giving visual form to concepts about surveillance, truth and action in perception, identity, memory, movement and the potency of visualization in personal expression for private and public settings. In all projects the use of sound is encouraged if appropriate.

Pre requisite: ARTS-1020 or permission of instructor

REQUIREMENTS

1. There will be three projects, several short studies and a final self-directed project. Satisfactory completion of projects and participation during in-class critiques is mandatory for credit.

Critiques are not optional.

2. Active participation in discussions. This requires everyone to have read the reading materials ahead of class and jot down thoughts and ideas on the readings before coming to class to ensure productive discussions.

3. Late arrivals, early departures and unexcused absences are frowned upon. Only 3 unexcused absences will be allowed. If you need an official excuse, go to the Student Experience office: 4th floor of Academy Hall, x8022, se@rpi.edu. Every additional absence will result in the lowering of the final grade by a letter. Do not arrive late or leave early. Three tardies or early departures are considered one absence. It is the student's responsibility to make up material missed due to absence; the professor does not provide lecture notes to students who miss class.

READINGS

Readings will be assigned throughout the semester, either as handouts, links to online materials, or downloadable PDF's.

ASSIGNMENTS

All assignments are due at the beginning of class and will be marked down if turned in later. Work must be submitted in the format listed in the assignment. Late assignments will be lowered one letter grade for each day late. Satisfactory completion of projects is mandatory for a passing grade.

Budget in time for technical difficulties. **Losing your files due to a computer crash or other means will NOT be allowed as an excuse for turning in work late.** You are responsible for backing up all of your files. Backing up files is very important. **Printer malfunction will NOT be allowed as an excuse for turning in work late.** You are responsible for printing your images ahead of time.

MATERIALS

Required

Laptop computer (bring laptops to every class)

Active RCS account

Approx. 20 DVDs

Camera (digital, DSLR preferred) A variety of cameras can be signed out from the equipment room as well.

Flash Drive or portable hard drive: You are responsible for backing up all your files.

Adobe CS5 Photoshop

Sketchbook-for keeping ideas, drawings, photographs, and notes. Bring this to class.

LEARNING OBJECTIVES

In this course the student will develop their creative ability and depth of expression using digital imaging tools. Students will study of the interplay between the observed, the observer, and the process of observation. Students will apply technical/aesthetic knowledge in the completion of a series of visual art projects, culminating in a creative student directed final project.

Students will gain experience in critique process by presenting their work in class.

Students will develop technical skills in raster and vector based imaging, compositing, digital photographic retouching, collage, digital painting, advanced knowledge and experience with input and output techniques for digital cameras, scanners, small and large format archival digital printing.

COURSE EVALUATION

Students must demonstrate satisfactory achievement of course objectives through fulfillment of course projects and by contributing to class discussions and critiques.

All appeals must be brought to the instructor during office hours or at a scheduled time convenient to both parties. Keep in mind that an appeal has the potential to raise or lower your grade.

If a student completes all assignments adequately, participates in class discussions and activities, and has a good attendance record, she/he can expect to receive a grade of C.

Grades of B and A are given for work, participation and engagement that substantially **exceed** the average expectation.

Letter grade equivalents for the course are as follows:

A=4.0, A-=3.67, B+=3.33 B=3.0, B-= 2.67, C+= 2.33,
C=2.0 C-= 1.67, D+=1.33, D=1.0, F=0.0

Grade Breakdown:

Attendance & Participation: 10%

3 Projects: 15% each

Short Studies: 15% total

Final Project: 30%

ACADEMIC INTEGRITY

Trust: Student-Teacher relationships are built on trust. Students must trust that teachers have made appropriate decisions about the structure and content of the courses they teach. And, teachers must trust that the assignments that students turn in are their own. Acts, which violate this trust, undermine the educational process.

Plagiarism: All work produced in this course must be original and created by the student. First infraction will result in a failure for the course and a report to the Office of the Dean.

Collaboration: Collaborative work and discussion is encouraged. Instructor must be notified of students' intention to collaborate on assignments well ahead of that assignment's deadline. Instructor will determine whether or not collaboration will be allowed. Upon assignment completion, there must be documentation of each member's contribution to the finished assignment. The instructor reserves the right to award members of the collaboration different grades.

COURSE CALENDAR

<p>Week 1 1/23 & 1/26</p>	<p>Introduction:</p> <ul style="list-style-type: none"> • Introduction to the course • Creating a Flickr account <p>Context:</p> <ul style="list-style-type: none"> • Beginnings of Photography • Design principles: composition, framing, color, etc. 	<p>Homework:</p> <p>Short Study: Post 3 of your best work from previous classes onto Flickr and sign-up for the IDI class group site on Flickr</p> <p>Project 1: Shifting Meanings Due Week 5</p> <p>Read: Practices of Looking: Chapter "Images, Power and Politics"</p> <p>Bring all required materials to class</p>
<p>Week 2 1/30 & 2/2</p>	<p>Camera Basics:</p> <ul style="list-style-type: none"> • Exposure, Shutter, Aperture, ISO <p>Digital Workflow:</p> <ul style="list-style-type: none"> • Review Photoshop (tools, layers, etc.), • File organization • Image resolution and formats <p>Camera/operator/subject/audience</p> <p>Discussion: Practices of Looking reading</p>	<p>Short Study: (Due Thursday 2/9) This exercise is an exploration of different formal elements and compositional principles. For each of the elements and principles in the list below, shoot at least 3 images that demonstrate that element. This will give you a total of at least 42 images. Any image will, of course, contain many of these elements: categorize each image based on what the strongest element is. You can construct scenarios to shoot if you want.</p> <p>Use different subjects, and different times. Get in the habit of carrying your camera with you at all times. Take lots of pictures of people, places, plants, animals, things, textures and anything you see. You can always go back and delete the ones you don't like. Experiment with different points of view or perspectives, different ways of framing the image, and different shutter and aperture settings. Upload your images to Flickr.</p> <p>List of formal elements and compositional principles:</p> <ol style="list-style-type: none"> 1. Line 2. Shape 3. Form 4. Color 5. Space 6. Texture 7. Value 8. Movement 9. Symmetrical Balance 10. Asymmetrical Balance 11. Proportion 12. Rhythm 13. Emphasis 14. Unity <p>Read: Practices of Looking: "Viewers make meaning"</p>

<p>Week 3 2/6 & 2/9</p>	<p>Discussion: Practices of Looking reading</p> <p>Meaning</p> <p>Camera Techniques:</p> <ul style="list-style-type: none"> • Lighting and exposure • RAW format • High Dynamic Range • Image editing: levels, curves, selections 	<p>In-Class: Working in pairs, find images that demonstrate themes from Practices of Looking. Be prepared to present images in class.</p> <p>Short Study (Due 2/16): Aperture and Exposure (handout)</p> <p>Read: Barrett, Interpreting Photographs</p>
<p>Week 4 2/13 & 2/16</p>	<p>Ways of Displaying Output:</p> <ul style="list-style-type: none"> • Print workshop • Test prints for project 1 <p>Discussion: Critique Methodology</p> <p>Work Time</p>	<p>Short Study (Due 3/1): Lighting (handout)</p> <p>Homework: Project 1 due next week</p>
<p>Week 5 2/20 & 2/23</p>	<p>No Class on Monday</p> <p>Project 1 Critique</p>	<p>Homework: Project 2: Collage/ Manipulation</p> <p>Due Week 10</p> <p>Read: Lev Manovich, "Paradoxes of Digital Photography"</p> <p>Snap to Grid, "Digital Photography: The Dubitive Image"</p>
<p>Week 6 2/27 & 3/1</p>	<p>Digital</p> <ul style="list-style-type: none"> • Discussion of readings <p>Photoshop:</p> <ul style="list-style-type: none"> • In-depth look at tools in Photoshop for image manipulation • Layers, adjustments layers, layer modes and groups • Scanning <p>Brushes and the Pen tool (Illustrator)</p>	<p>Short Study (due 3/8): Vector Portrait (handout)</p> <p>Read: Bright, "Uncanny Likeness: Photographers Photographing Themselves"</p>
<p>Week 7 3/5 & 3/8</p>	<p>Image Manipulation:</p> <ul style="list-style-type: none"> • Advanced selection techniques, cloning and repairing, filters • Filtering, blending, compositing, photo montage techniques • <p>Discussion of Readings</p>	<p>Homework: Project 2 due after spring break</p>

Week 8 3/12 & 3/15	Spring Break!	
Week 9 3/19 & 3/22	Work Time/ Critiques	Homework: Project 3: Process Due Week 12 Assign Final:(ongoing): Final Project Proposal Due Week 11 Read: Iverson, "The Aesthetics of Chance" Sol LeWitt Sentences on Conceptual Art Quaranta, LeWitt's Ideal Children
Week 10 3/26 & 3/29	Process in Art Discussion of readings Group process exercise Work Time	Read: Bruce Nauman "On Mapping the Studio 1 John Baldessari: Pursuing the Unpredictable John Cage Experimental Music
Week 11 4/2 & 4/5	Discussion of readings Work Time	Homework: Project 3 due next week
Week 12 4/9 & 4/12	Individual Meetings about Final Project Work Time: • Project 3 Critique	
Week 13 4/16 & 4/19	Artist Statements Production Skills One-on-one project consultations	Work on Final
Week 14 4/23 & 4/26	Production Skills One-on-one project consultations	Work on Final
Week 15 4/30 & 5/3	Work Time Final Project presentations	
Week 16 5/7	Final Project presentations	
Final Exam	No final exam	