

ART 2104 DIGITAL IMAGING

Section 101 - 8-11:50 AM MW
Section 102 - 12-2:50 PM MW
RM.210 Wey Hall

ED MIDGETT- SPRING 2019
OFFICE HOURS: ROOM 222 - 2nd floor. Wey Hall
(by appointment)

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COURSE DESCRIPTION AND OBJECTIVES:

ArT 2104. digital imaging (3).F;S. This course introduces the student to technical and aesthetic aspects of digital image manipulation for artists and designers. prerequisites: Art 1001, Art 1002, and Art 1003. lecture and studio four hours. (Computer)

This is an intensive course in the use of the computer specifically for alternative image-manipulation by artists and designers. The course concentrates on the use of the computer as a creative form of artistic self-expression. Experience in previous computer, drawing or photography courses is desirable but not necessary. This course emphasizes advanced visual problem-solving using the computer as the primary tool in combination with other art media.

Students will be introduced to the Macintosh platform and will study advanced software and hardware applications as they apply to creative image manipulation, developing a personal process for creative problem-solving utilizing the elements and rules of design. Students will be encouraged to develop several possible solutions for all assignments by exploring ideas in PRELIMINARY SKETCHES, which will be reviewed in presentation by class critique throughout the working process. Process is everything regarding final grades. Students will be required to document ongoing progress on Blogspot.com, which will also serve as a community portfolio for class and individual critique. Working within proper procedures (i.e.-preparedness for critiques, tests etc. during preliminary conceptual (idea) stage to finished state will be a factor in determining student's final grade. This Course is not merely about technique or perfecting the final masterpiece but rather is about the exploration and experimentation with new media and the welcoming of "chance" and "happy accidents" into your process for visual conceptualization and problem solving. Software we will be exploring this semester will be Adobe Illustrator and Photoshop.

Prerequisites:

ART 1001, ART 1002, and ART 1003 ~ OR ~
ART 1011, ART 1012 and ART 1013

REQUIRED TEXTBOOK:

All textbooks for students will be provided online for free, or with links to the actual hard copy books. Students will have reading assignments from these online sources for most class meetings.

MATERIALS AND SUPPLIES:

Filmstock and developing for A MINIMUM of 1 roll of 35mm color print film OR ACCESS to a Digital Camera*

Students should use thumbdrives, or other external storage devices for storing work. The cloud (Google Drive/Dropbox, etc) DVD or CD-R Rom Disk (650 -700 MB Recordable) are also encouraged for students to back up work periodically. Costs for other miscellaneous supplies will be required during the semester. Professional presentation for ALL project submissions is required for ALL course projects. Please do NOT HAND IN CD-ROMs withOUT Jewel Cases, although labels are discouraged as they stick in the slot loaders. Bigger storage is always better.

Costs for Printed images, Matt board, various types of papers, and other miscellaneous supplies will be required during the semester. Professional presentation (matting and backing) is required for ALL course projects.

In addition, at least one image MUST be framed by the end of the semester in a final portfolio.

LAB TIME AND RESPONSIBILITIES:

Students should understand that there is a great deal of information to cover in a very short amount of time, that this knowledge can not be obtained without the necessary "hands-on" experience, and that the student is expected and required to spend a certain amount of time in the class laboratory in order to develop technical proficiency.

The Department Labs should be open from 8-11 PM Monday through Friday and through the weekends. Students must access course software from other labs on campus or personal workstations during other times.

PROCESS

Students final grades will be largely assessed from demonstrated progress from class critiques on required assignments during the semester. Final Grades are largely determined from posted process on all assignments. All students are required to post this process on blogspot.com with *content exclusively for this class*. We will use these blogs as a portal for class critique throughout the semester and as an archive for your work.

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PLAGIARISM

Plagiarism will be reported to the Dean for the College of Fine and Applied Arts. Plagiarism will be dealt with in accordance with Appalachian's Code of Academic Integrity. THERE ARE LAWS AGAINST MISAPPROPRIATION OF IMAGE, IF IN DOUBT, SEE ME.

Disabilities Act

Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 requires Appalachian State University to provide an "academic adjustment" and/or a "reasonable accommodation" to any individual who advises us of a physical or mental disability. If you have a physical or mental limitation that requires an academic adjustment or an accommodation, please arrange a meeting with me at your earliest convenience, well in advance of the first Critique.

ABSENCES / ATTENDANCE

Attendance is *mandatory*. The instructor will take roll at the beginning of each class. Students are responsible for keeping up with their personal absences. The maximum number of unexcused absences is 3 *per semester*. Excused absences must be fully documented, usually by written medical excuse. Over 3 unexcused absences will result in a lower final grade. Your final grade will be lowered by one letter for every unexcused absence over 3. Over four absences may result in failure of the course, regardless of medical excuse.

Students entering class late or leaving class early will be counted 1/2 an absence.

Please be punctual or early as this can be very important in assessing your final grades.

CLASS CRITIQUES / FINAL CRITIQUES / LATE WORK

Students are absolutely required to attend critiques and participate on days work is scheduled for CLASS CRITIQUE. Students who do not show anything new during the work up class critique procedure will receive one letter grade off the final grade for the project for each time they neglect to exhibit and/or participate during work up Class Critique.

Absolutely no work will be accepted by students who miss final critiques without a documented excuse.

Students MUST have work ON THE WALL at THE BEGINNING of Class Critiques.

WORK NOT ON THE WALL AT THE BEGINNING OF CLASS CRITIQUE WILL BE CONSIDERED LATE AND WILL NOT BE ACCEPTED. All work is to cease at the beginning of class on Class Critique Days. Students will not be allowed to be seated at workstations during class critique. Students unprepared to participate during work up class critiques will receive a letter grade off the final project for each work-up critique missed.

Students are required to participate during all class critiques, demonstrations and discussions. It is during this time that the exchange of ideas and opinions among your peers will lead to a better understanding of the design process, lending a subjective and objective viewpoint to your visual solutions. It is also during this time that we arrive at a common dialogue with which to approach visual problem-solving. We are all in the same boat, and the student is encouraged to freely express his/her opinion in class critiques, as we all share valuable personal individual experiences

PHOTOGRAPHY ASSIGNMENT FOR PROJ. #3

ALL Students are required to take a series of 40 photographs of the theme for Proj. #3-"The Cyclical Nature of Things". These digital files may NOT have been taken for any other class or any other assignment prior to this course. They should be at the highest resolution possible for your camera. Students not having a camera can check one out of the library. Students must shoot a minimum of 40 images for this assignment and have them tested to view on a Mac in time for crit day. Any Film images must be developed and digitized before critique. Students not having images for critique on the time indicated on the syllabus will be considered unprepared, and will be considered absent for the class critique as well as receive a zero for Project 3's grade. PLEASE DO NOT MISS THIS DEADLINE FOLKS!!!!

FINAL PORTFOLIO

Students will be required to submit a neatly prepared portfolio of all final projects, thumbnails, rough sketches, and class exercises as well as a Final CD-ROM of ALL FINAL PROJECTS on the last class meeting. Students will not get the CD-ROM back.

GRADES WILL BE DETERMINED FROM THE FOLLOWING:

- 20% PROJECT #1- FANTASY APPLIANCE
- 20% PROJECT #2- DESTROY the Icon
- 20% PROJECT #3- THE CYCLICAL NATURE OF THINGS
- 20% PROJECT #4- VISUAL SEQUENTIAL NARRATIVE
- 20% PROJECT #5- OPEN PROJECT

A= EXCELLENT. Outstanding, innovative approach to the problem. Goes well beyond the requirements.

B=ABOVE AVERAGE. Goes beyond the basic requirements of the problem.

C=AVERAGE. Satisfies the basic requirements of the problem.

D=BELOW AVERAGE. Does not satisfy the basic requirements of the problem. Problems with procedure and attitude.

F= FAILURE. Falls well below University standards for solving the basic requirements of the problem. Severe attitude and procedure problems.

The instructor will keep an accurate record of the student's performance. Final projects will be given two grades; concept-design (50%) and technique-craftsmanship (50%). Demonstrated process during concept to final state is also a factor for final grades. Neat presentation (matting, acetating, etc.) is also a consideration for final grades. Students majoring in Art enrolled in Art 2104 must make a final grade of "C" or higher in order to receive credit for this class towards degree requirements.

Realizing that there are only FIVE major projects which will constitute your final grade, in order not to receive a "0" on a project, students are strongly advised to always be prepared to put something up for critique on final due dates. Under no circumstances will deadlines be extended.

Students are expected to come to class prepared during lectures, demonstrations and on days when work will be done in class. Students lacking supplies or other preparation will be considered absent. Conscientious preparation and learning to schedule and budget your time is vital to your creative growth, so lack of participation in all critiques and/or weak preparation can result in failing the course.

WORK UP CRITIQUES

Most work up critiques will be accomplished online, students will be required to optimize their images and upload them to the web for group crit. Students should respond to each others images outside of class during work up critiques. During scheduled critiques- all work must cease and files must be ready to upload at the beginning of class time.

FINAL CRITIQUES

All Final Critiques will be accomplished by Pharous Proofs with FINAL images submitted with Matts by the next class meeting time. All Final Projects must be a minimum of 11" x 17". All Final Work is due the Last Day of Class when all work will cease.

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course projects

This course involves high-end digital image manipulation and electronic processing of photographic imagery as a form of creative expression. The primary software we will be using will be Adobe Photoshop. Although students will not be required or expected to master every single technique in Photoshop, but instead should expect to gravitate towards those skills that are more relevant to their own needs, interests and personal visions as artists.

By the time indicated on the course calendar, you are to have shot at least 40 images that relate to Project 3- The Cyclical Nature of Things. During the semester- be thinking of specific images you might use for Proj.3. Try to use less literal imagery which you think might be more open to interpretation. Think metaphor.

PROJECT # 1 - FANTASY APPLIANCE-

Appliance
noun,
a device or instrument, especially one operated by
electricity and designed for household use.

Size: 11 "X 17"
SOFTWARE: Adobe Illustrator
Black and White LINE ART (Vectors only)
Adobe Illustrator

Design a Fantasy Appliance combining elements that are normally viewed as disparate in nature. This is a black, white and grayscale problem, color is not allowed. PLEASE DO NOT SHOW PROOFS OR WORK IN COLOR. Try to re-invent your own space, creating an image instead of a picture. Try REPEATING a specific part of your image to create a pattern. Relate your focal point to this pattern.

Object oriented, vector based Line art ONLY for this project.
Bitmapped or Paint software is NOT allowed at all. Color is not allowed at all.

The objective is to make the viewer aware of the connectedness between things which are usually seen as altogether dissimilar. Strive to relate these elements in an effort to arrive at a new and compelling meaning within the context you create. Try to force the viewer into seeing your object differently than to which they are accustomed, gaining some insight into why these elements could be seen as connected. A second emphasis is an awareness of advantages and disadvantages of Bit Mapped vs. Object-oriented graphics software.

PROJECT # 2 - DESTROY the ICON / Variations on a Theme

Size: 11"X17"
SOFTWARE: Epson II Scanner,
Photoshop

1. Find a photograph that you would consider an Icon. Something or someone that is dramatic or compelling as an image that has been burned into the public consciousness.
THIS MUST BE A PHOTOGRAPH, NOT ARTWORK.

2. MANIPULATE the image until you feel it has been changed enough to become fair and "legal" to use (without permission of the original photographer).

3. Create A SERIES OF 4 IMAGES using this image as a point of departure. These images should be MONTAGES, using Photoshop's blending mode features. They are EXPERIMENTS AND WORKS IN PROGRESS, used as points of departure for leaning the software. Take Chances.

4. One image must be PATTERN-BASED, and one image must incorporate a SCANOGRAM.

PROJECT # 3 - THE CYCLICAL NATURE OF THINGS- Visual Narrative.

Size: 11"X17"
SOFTWARE: Epson II Scanner, Photoshop

Combine several images involving aspects of your personal life that have to do with the theme THE CYCLICAL NATURE OF THINGS. ALL STUDENTS WILL BE REQUIRED TO SHOOT AT LEAST ONE ROLL OF FILM (if using film) or preferably a MINIMUM OF 40 DIGITAL IMAGES. These images will be graded and critiqued on dates indicated on course calendar. Students without film shot specifically for this project at that time will receive a zero on their final grade. Students should begin collecting images for this project from the first day of class.

The purpose is to relate an alternative idea or opinion that you may have about the subject (THE CYCLICAL NATURE OF THINGS) to the viewer in a UNIQUE, NON-LITERAL COMPELLING manner. Think Metaphor.

PROJECT # 4 - VISUAL SEQUENTIAL NARRATIVE- Size: 11"X17"

SOFTWARE: Epson II Scanner,
Photoshop

Create an image that unfolds in a narrative fashion. Try to convey a sense of time and/or motion to your imagery in a sequential manner, incorporating time and space into the other design elements (line, texture, value, shape and color).

The CONTENT should either relate a narrative story or opinion and may be accomplished as a single print or over a series of images/art objects.

PROJECT # 5- OPEN PROJECT

Size: 11"X17"
SOFTWARE: Epson II Scanner,
Photoshop

This project will be of the student's own making and is completely open. Students are encouraged and expected to apply what they have learned so far with their own disciplines and personal visions, "pushing the envelope" in terms of the final form of the work and communicating a personal idea with their content.

Suggestions- A Quilt, A Clock, A Self Portrait, The Human Condition, a "Series" of images, a free standing boardgame, a political poster, a mixed media installation, etc.
THIS PIECE IS INTENDED TO EXPRESS A PERSONAL OPINION.