

SYLLABUS: 2131C DIGITAL IMAGING

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DIG 2131C: New Media: Digital Imaging

University of Florida School of Art + Art History
Section: 3474 Fall 2012
Meets: Tue/Thr 11-E2 (6:15pm–9pm) NRNA G514I (Norman Hall Addition)
Instructor: Hye Young Kim
Email: hyeyoungkim@ufl.edu
Office Hours: Wed 2:00 – 3:00pm(or by appointment) FAC 302C Grad Office
Class Site: <https://medialab.arts.ufl.edu/groups/dig3747fa2012kim/>

COURSE DESCRIPTION

This course emphasizes the aesthetic, technical, and conceptual practices of image making using digital media by learning how to use photoshop, illustrator, scanner and printer. We all have preconceived notions and unconscious assumptions about images. In the class, students will examine how to perceive, communicate and make digital images in visual culture. This class emphasizes on an experimental and conceptual approach to digital image making. Students will be challenged to develop their own visual language and to create unique aesthetic and conceptual experiences to communicate with viewers. This class will consist of lectures, software demonstrations, image making exercises, projects, and readings. Students are evaluated based on their contribution to class discussions, critiques, the class wiki, and their aesthetic, technical, and conceptual development in regards to their digital image making practices.

OBJECTIVES

Students will demonstrate understanding of the following principles and techniques through studio assignments:

- Two-dimensional imaging concepts of composition and aesthetics
- Color theory concepts and terminology
 - Analog/digital
 - Screen/print
 - Color systems (RGB/CMYK) and their appropriate application
- Scanning and printing
- Digital image capture fundamentals
- File management/encoding
- Image creation
 - Image compositing/collage/montage
 - Photographic composition
 - Digital drawing/illustration
- Software fundamentals: Adobe Photoshop & Illustrator
- Research methods to inform your visual art making practice
- Project development/process documentation

COURSE STRUCTURE

Assignments consist of four major projects. Each project will be detailed on a project sheet distributed at the time of its assignment. During the course of each project, there will be opportunities for introductory lectures/demonstrations, in-class work periods, and discussions or informal critique (as a class, in small groups, and individually). There will be mid-process critiques of each project to gauge the process of the assignment. At the conclusion of each project there will be a formal critique to discuss the work. Critiques will provide an opportunity to use formal imaging vocabulary, see mistakes and find solutions to them, and recognize effective imaging strategies already present in the work.

During many class periods we will have short image making exercises to challenge your technical and conceptual skills in new ways. Towards the end of the semester you will conduct research on a digital artist of your choice, give a 10 minutes presentation about the artist, and lead a short discussion about their work.

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COURSE TEXT

Reading material for this class will be available as pdf to download from the class site. A wide variety of articles and essays in contemporary art will be examined with chapters from *Launching the Imagination* (Comprehensive 3rd Edition with CD-ROM) by Mary Stewart.

MATERIALS/EQUIPMENT

- Mac or PC running Photoshop and Illustrator (these are available at UF's CIRCA computer labs)
- Three-button mouse is strongly recommended. This will greatly increase your level of productivity when working with digital imaging software.
- Flash drive or external hard drive to save your files
- Process book (more information below)
- Digital camera

If you do not own these materials, buy them, use the resources of the University, or borrow them elsewhere. You must have a working email address and access to a high-speed Internet connection to succeed in this class. Be sure your email is working and isn't full. You should find a good place to print large color images as soon as possible (we will discuss several options in class). All use of aerosol products (like fixative, spray paint) can only be used in the designated spray booth in FAC 211A. This booth is open 24 hours a day.

UF MEDIA LAB POLICY

No food or drinks, not even water.

Certain Architecture and Norman Hall computer labs are teaching spaces. Access hours are limited.

When the rooms are not scheduled, students may work in these labs. Posted times for lab hours: <http://labs.circa.ufl.edu/hours.php>

The common area architecture lab is open 24 hours a day, so access to software should not be an issue.

PROCESS BOOK

For this course, you will be required to keep a process book that gathers all of your thoughts, sketches, writing, and image reference into one sketchbook. The Process book should be no smaller than 8 ½ X 11" with 100 plain white pages; your basic art class sketchbook. Maintaining an active process book is a crucial component of good studio work, but it takes practice. Think of your book as a physical manifestation of your thought process/research in regards to your project. The process book is a place where you can compile any and all thoughts and images related to your project. Sketches, writing, printed out photos, magazine cutouts, interesting textures, research articles, images of other artworks related to your concept – any of these things are encouraged to be included in your books.

Your book will be submitted with each project and factored into the grade. At least 10 pages of process documentation are required per project. You must include original concept drawings and notes from feedback sessions with classmates and/or the instructor.

CLASS WIKI / ELECTRONIC PROCESS BOOK

Class Site: <https://medialab.arts.ufl.edu/groups/dig3747fa2012kim/>

The class wiki serves as the electronic component of your process book, and will be factored into your grade for each project. You are expected to upload digital images found through online research as well as electronic drafts of your work in progress (minimum 5 uploads per project). There will be reading assignments requiring you to post written responses on your personal page on the wiki. The wiki is an excellent resource for getting feedback from your peers and I. The earlier you post ideas and imagery related to your project the better. Halfway through each assigned project, I will be conducting a graded wiki page check to make sure you have uploaded the minimum 5 posts per project. I would encourage you to go beyond this number of posts! The more you post about your project, the more opportunity for critical feedback you'll have. If you wait till the last minute to post drafts on the blog, you won't have the opportunity for good feedback on your piece, and your work could suffer for it.

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PARTICIPATION

Participation, support, and respect in all phases of this course are imperative. The class dynamic depends on your energy, initiative, attitude, productivity, and willingness to get involved in group discussion and critiques. Participate in a responsive manner during critique, class discussion, and blogging. Be safe and thoughtful with equipment and facilities. You are expected to refrain from personal communication devices (texts, im, e-mail, etc.) and non-course related web surfing during class time. That means:

***No browsing Facebook or MySpace during class! During critiques, absolutely no text messaging is allowed.

Being in class is your opportunity to get feedback from the instructor and your classmates. Take advantage of it! Ask questions and contribute answers. Offer constructive criticism during group discussions, class workdays, and critiques. Reflect on the comments you receive, to gauge the effectiveness of your work. Examine the way your ideas change, evolve, and influence formal and conceptual choices in your work. Your development as an artist hinges on your ability to make effective choices and express ideas clearly.

REQUIREMENTS AND EVALUATION

Overall grades are based upon:

20% - Project 1

20% - Project 2

20% - Project 3

20% - Project 4

5% - Group Participation

5% - Presentation and critical essay on digital artist

10% - Participation

GRADING SCALE (100 points possible)

100% possible: A: 100%-95%, A-: 94%-90%, B+: 89%-87%, B: 86%-83%, B-: 82%-80%, C+: 79%-77%, C: 76%-73%, C-: 72%-70%, D+: 69%-67%, D: 66%-63%, D-: 62%-56%, F: 55%-0%

ATTENDANCE

Students are expected to attend every class and be prepared to participate. Up to three unexcused absences are allowed. The overall grade is lowered by 5% for each unexcused absence thereafter. Tardiness and/or lack of appropriate class materials is unacceptable and will count as unexcused absences if they become a habit. Medical and family emergencies can generally be accommodated with letters. Also, students require extra work to make up the class. Refer to UF guidelines.

LATE WORK

Late assignments and projects will be penalized up to 20%, and will not be accepted after one week from the due date.

Attending critique is one of the most important aspects of the class. Even if you are not prepared to turn in your project, come to critique! This way you can at least get your critique participation points and it will show me that you are serious about the project and your dedication to the class.

ACADEMIC HONESTY

An academic honesty offense is defined as the act of lying, cheating, or stealing academic information so that one gains academic advantage. As a University of Florida student, one is expected to neither commit nor assist another in committing an academic honesty violation. Additionally, it is the student's duty to report observed academic honesty violations. These can include: cheating, plagiarism, bribery, misrepresentation, conspiracy, or fabrication.

The University's policies regarding academic honesty, the honor code, and student conduct related to the honor code will be strictly enforced. Full information regarding these policies is available at the following links:

SA+AH Syllabus Requirements & Suggestions (03/25/12)- 2

Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

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ACCOMMODATION FOR STUDENTS

“Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.”

The ADA office (<http://www.ada.ufl.edu>) is located in Room 232 Stadium. Phone: (352) 392-7056 / TDD: (352) 846-1046

Phone number and contact sites for university counseling services and mental health services:

Counseling Services: <http://www.counsel.ufl.edu> / 392-1575 Peabody Hall

INFORMATION ABOUT THE UF COUNSELING AND WELLNESS SERVICES

University Counseling & Wellness Center 3190 Radio Road P.O. Box 112662, University of Florida Gainesville, FL 32611-4100 Phone: 352-392-1575 Web: <http://www.counseling.ufl.edu/cwc/>

HEALTH AND SAFETY

<http://www.arts.ufl.edu/art/healthandsafety>

Download UF SA+AH Health and Safety Handbook

<http://saahhealthandsafety.weebly.com/handbook.html>

You will sign and return the waiver distributed on the first day of class. You are responsible for helping maintain the safety of the labs, especially by keeping them clean and free of trash and debris. Pick up after yourself, or your final grade will be lowered at the instructor's discretion. Michael Christopher (mchristo@ufl.edu) is the area contact for health and safety issues. The following is an overview of the health and safety information specific to digital media art classes.

Appendix I: Health and Safety Area Specific Information: Digital Media

4. Area Rules All users of the studio classrooms are expected to follow studio guidelines at all times. If you have any questions, ask your instructor.
 1. Follow all SA+AH Health and Safety handbook guidelines.
 2. Alcohol is not permitted (open or closed containers)
 3. No smoking in the building or within 50 feet of the entry.
 4. No eating or drinking in the lab.
 5. Shoes must be worn at all times.
 6. Protective equipment must be worn for hazardous work.
 7. Do not block aisles, halls or doors with stored items or when working. This is a violation of fire codes.
 8. Do not store anything on the floor. This impedes cleaning and creates a hazard.
 9. Do not park bikes in the building.
 10. Clean up spills immediately.
 11. Take items which do not fit into the trash to the dumpster, follow dumpster guidelines.

SA+AH CONTAINER POLICY

There are 2 types of labels used in the SA+AH-- yellow and white. Both labels are found at the red MSDS box and are supplied by the SA+AH. Each is used for a different purpose. White: All new and or used product in containers (hazardous or what might be perceived as hazardous -i.e. watered down gesso, graphite solutions, satellite containers of solvents, powders, spray paints, fixatives, oils, solvents, etc...) must be labeled within the SA+AH to identify their contents. Labels can be found at the MSDS box in each studio and work area. All containers must be marked with your name, contents and date opened. All secondary/satellite containers for hazardous materials must be marked with content, your name and the date opened. All unmarked containers will be disposed of with no notice.

Yellow: WHEN HAZARDOUS ITEMS ARE DESIGNATED AS WASTE. All containers must have a yellow label identifying the contents that are designated as trash for weekly EHS pick up. - Flammable solid containers (red flip top) must have a yellow hazardous waste label on the outside (top). - 5-gallon jugs must have a yellow hazardous waste label on the outside. - Fibrous containers must have a yellow hazardous waste label on the outside (top). - Each item in the blue bin must have a yellow hazardous waste label.

Note: Hazardous Waste labels should include all constituents in the waste mixture as well as an approximate percentage of the total for that item and must add up to 100%. Labels should also include the Bldg and room number of the shop generating the waste along with the Waste Manager for your area; this is located on the SWMA sign posted at the sink or at the Waste Management Area.

SYLLABUS: 2131C DIGITAL IMAGING: weekly schedule

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Daily schedule can be changed, so please check the class website before you come to the class.

Class Site: <https://medialab.arts.ufl.edu/groups/dig3747fa2012kim/>

Week 1

Aug 23 Thr: Introduction of class and explanation of syllabus / Introduction of digital media art

Week 2

Aug 28 Tue: Project 1-1 theme discussion / Basic training Photoshop CS 5

Aug 30 Thr: Project 1-2 conceptual development / Photoshop: Basic images adjusting

Homework: Read and Blog Chapter #1 Launching the Imagination Basic Elements Two-Dimensional Design

Week 3

Sep 4 Tue: Project 1-3 conceptual development/ Photoshop: Basic images adjusting

Sep 6 Thr: Project 1-4 conceptual development/ Photoshop: Creative image adjusting

Homework: Read Chapter 2, Launching the Imagination, The Element of Color

Week 4

Sep 11 Tue: Project 1-5 conceptual development/ Photoshop: Creative image adjusting

Sep 13 Thr: Project 1-6 conceptual development/ Photoshop: Creative image adjusting

Week 5

Sep 18 Tue: Project 1 critique

Sep 20 Thr: Project 2-1 theme discussion/ Basic training Illustrator CS 5

Week 6

Sep 25 Tue: Project 2-2 conceptual development/ Illustrator: Basic Drawing

Sep 27 Thr: Project 2-3 conceptual development/ Illustrator: Basic Drawing

Homework: Read Chapter 6, Launching the Imagination, Developing Critical Thinking

Week 7

Oct 2 Tue: Project 2-4 conceptual development/ Illustrator: Creative Drawing

Oct 4 Thr: Project 2-5 conceptual development/ Illustrator: Creative Drawing

Homework: Read p. 348-358, Launching the Imagination, Exploring the Visual Book, especially "text and Type Style, word and image relationships"

Week 8

Oct 9 Tue: Project 2-6 conceptual development

Oct 11 Thr: Project 2 critique

Week 9

Oct 16 Tue: Project 3-1 theme discussion I/ Advanced digital imaging

Oct 18 Thr: Project 3-2 conceptual development Advanced digital imaging

Homework: Read Chapter 7, Launching the Imagination, Constructing Meaning

Week 10

Oct 23 Tue: Project 3-3 conceptual development/ Advanced digital imaging

Oct 25 Thr: Project 3-4 conceptual development Advanced digital imaging

Week 11

Oct 30 Tue: Project 3-5 conceptual development/ Advanced digital imaging

Nov 1 Thr: Project 3-6 conceptual development/Advanced digital imaging

Homework: Read Chapter 3, Launching the Imagination, Principles of Two-Dimensional Design

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Week 12

Nov 6 Tue : Project 3 critique

Nov 8 Thr: Project 4-1 theme discussion I/ Artist Presentation by students 01

Week 13

Nov 13 Tue: Project 4-2 conceptual development/ Advanced digital imaging/ Artist Presentation by students 02

Nov 15 Thr: Project 4-3 conceptual development/ Advanced digital imaging/ Artist Presentation by students 03

Week 14: Thanksgiving week

Nov 20 Tue: Project 4-4 process/ Advanced digital imaging/ Artist Presentation by students 04

Nov 22 Thr: No class/ Thanksgiving Break

Week 15

Nov 27 Tue: Project 4-5: workday/ Advanced digital imaging/ Artist Presentation by students 05

Nov 29 Thr: Project 4-6: workday/ Advanced digital imaging/Artist Presentation by students 06

Week 16

Dec 4th Tue: Project 4 Critique/ Last Day of Class

SYLLABUS: 2131C DIGITAL IMAGING, Project #1 DESIRE

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Project #1 DESIRE

Project Description:

What do you want to do right now? Sleep, yawn, scratch, eat or leave the room? Do your desires politely wait their turn for fulfillment, or do some bullies impose their wills upon your actions and monopolize your attention? Positive and Negative urges are inherent to animals and plants. Biologists use the term 'tropism' to refer to an organism's involuntary response to a stimulus. For example, cold-blooded reptiles seek sunny ledges; this positive phototropism enables them to warm themselves. Is desire....positive or negative tropisms....something humans or more specifically you can control?

Project Objectives:

This project will examine desire or aversion as the subject matter and form of art through the development of an image using the scanner as an art making tool and finishing the image construction in Adobe Photoshop

Problem:

In this first project, you will have the opportunity to discover some of the unique possibilities of a digital scanner as an imaging tool in creating a work of art about Tropisms. Using the digital scanner and Adobe Photoshop software, create an artwork that makes a personal connection with one of your... or societies desires/aversions inspired by the examination of motives. Do spend some time researching your topic; avoid relying solely on personal experience, poll friends, read about the topic online, in the newspapers, or in books.

Due at the Critique

- 1) Image(9"x 15"300dpi RGB in PSD file on black form board(11"x 17", black mounted area 1")
- 2) Artist Statement with 10 sentences
- 3) 5 research images (under 2MB, jpeg) should be uploaded to your wiki before crit.
- 4) Bring the file (under 2MF, jpeg) of the final image.
- 5) Process Book with 20 pages of notes, sketches, rough composition, and/or found imagery. Hand out the process book on the crit day.

Project Criteria: total 20pt

- 5 pts Quality of work: Resolution to the assigned problem
- 5 pts Quality of work: Development of conceptual ideas and technical skills
- 5 pts Quality of work: Craftsmanship
- 5 pts Quality of work: Inventiveness, experimentation, and risk taking

Process:

Develop a list of three or four tropisms (desire/aversion) and collect images to paste/draw/collect in your process books. Avoid illustrating your selections, but look for images that might be evocative of what you interested in. Examine your motives

- Is it inherent or a product of socialization?
- Is it necessary or expendable?
- Is this desire/avoidance something you share with many people?
- Is it a recent or long-standing addition to humanities experience?
- Is its intensity minor or extreme?
- Is it easy or difficult to fulfill or avoid?
- Is recurrence rare, sporadic, or frequent?
- Is the environmental cost of satisfaction or avoidance significant or minimal?

Activities

- Activity 1-1: Explore theme (scan and research objects)
- Activity 1-2: Make three idea boards
- Activity 1-3: Make a digital collage using scanners.

SYLLABUS: 2131C DIGITAL IMAGING, Project #2 NAURE

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Project #2 NATURE

Project overview:

Unless artists claim the entire material world as their artworks, they have no choice but to select an object or a concept to represent nature (such as Viegner + Burns selected corn). Select an example, metaphor, or symbol that expresses your view of nature and manifest it into an artwork.

Project goal:

Explore the relationship of nature and culture, including the submission of wilderness to civilization, the understanding of architecture and environment, and our relationship to the indoor and outdoor space.

Nature consists of objects (living and non living)

Nature consists of forces (sedimentation, accretion, oxidation, gravity, wind)

Project Medium:

Minimum requirement: a series of images (minimum two images)

Using digital camera. Download online images are not acceptable.

Problem:

Create a series of image that explores your thinking about nature and the material world using a camera as your input device. Use the reading about Color theory to further develop your image. Make intentional color decisions (analogous or complements) and be prepared to discuss issues related to your hue, saturation and how these decisions impact your image.

Group Participation point: 5 point

- 1pt Group exercise
- 1pt Group proposal
- 1pt Group fieldtrip
- 1pt Group documentation
- 1pt Group presentation

Activities

- 2-1. Group Activity: Write a group fieldtrip proposal.
- 2-2. Group Activity: Field trip exercises
- 2-3. Group Activity: Field trip presentation
- 2-4. Make 3 idea boards
- 2-5. Make Final project 2

Due at Critique:

- 1) Mounted image on black form board(1" boundary)
- 2) Program: photoshop & illustrator (PSD, AI)
- 3) Artist Statement with 20 sentences
- 4) Hand out the Process Book with 20 pages of notes, sketches, rough composition, and/or found imagery in crit.
- 5) Upload all process in wiki before the crit

Project Grading Criteria: total 20pt

- 5 pts Quality of work: Resolution to the assigned problem
- 5 pts Quality of work: Development of conceptual ideas and technical skills
- 5 pts Quality of work: Craftsmanship
- 5 pts Quality of work: Inventiveness, experimentation, and risk taking

SYLLABUS: 2131C DIGITAL IMAGING, Project #3 DIVERSITY

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Project #3 DIVERSITY– Adaptability, Taboos and Dependency

Project Overview:

Excessive simplicity can result in boredom (or starvation if you study the Irish Potato Famine of 1845-1849). Human brains have been known to defend against this state by conjuring hallucinations. Like brains, functional ecosystems thrive on diversity. Biodiversity entails many species interacting in multiple and complex ways. The United Nations Environment Program's Global Biodiversity assessment states that of its working figure of 13 million species on planet earth, only 13% have been scientifically described! How can you, as an artist, engage with the issue of diversity, it's role in your life, or your world, in your artwork?

Problem:

Using a digital camera, photograph images and import into Adobe Illustrator, using images and text create an 11" X 17" composition, 300 dpi, exploring the concept of diversity.

Project Goal:

Create an 11" X 17" poster which composition-exploring Diversity as a theme using one of the strategies detailed above.

Process: Here are three strategies to choose from to get you started on this project

1)Taboo: Taboos represent unwritten social rules that constrain human behavior.For example, there is a taboo in India against eating cattle, what taboos can you think of in your life?Create a concept map to explore the breadth of the taboo as well as the origins or reasons for such a taboo. Use your concept map as a starting and create a work of art about a cultural taboo that either increases or decreases diversity.

2)Adaptability: Transferring members of a species from one locale to another will decrease diversity if the new comers out-compete indigenous life forms and increase diversity if they coexist with indigenous life.(The air-potato and Europeans as they colonized America come to mind).Create an artwork that documents a change in diversity or a potential change in diversity due to the introduction of something new...plant...animal....other?

3)Dependency: The benefits of bio diversity apply to resources as well as genetics.For example, depending on a narrow range of resources jeopardizes a species ability to adapt to environmental change.The bison's dependency on a tall prairie grass, and the red-cockaded woodpecker dependency on an old growth pine in Florida for it's nesting habitat are examples of dependency on a narrow range of resources.Create an artwork that explores issues of diversity, dependencyand adaptability

Activities

- Activity 3-1 Make 3 idea boards
- Activity 3-2 Historical Posters for Study
- Activity 3-3 Research for argumentative essay for project 3

Due at Critique:

1. Upload your ideaboards/ 3 historical poster designs/ all processes in wiki.
2. Bring your Poster(11"x17")/ no white border/ with black form mount.(1" mounted)
3. Bring your argumentative writing(1000 words) (replacing artist statement)
4. Bring your 20 pages of sketchbook

Project Grading Criteria:

- 5 pts Quality of work: Resolution to the assigned problem
- 5 pts Quality of work: Development of conceptual ideas and technical skills
- 5 pts Quality of work: Craftsmanship
- 5 pts Quality of work: Inventiveness, experimentation, and risk taking

SYLLABUS: 2131C DIGITAL IMAGING, Project #4 DECAY

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Project #4 DECAY

Project Overview:

Lust of Decay – Man Must Die – Mortal Decay – Decomposition – Still Life Decay – Putrid Pile – Decay of Salvation – Garden of Decay – Artery Eruption.....sound familiar?

Decay's popularity among heavy metal circles, along with depravity, apocalypse, nuclear annihilation, and environmental devastation, is a hallmark of today's popular culture. Of course artists too are mining the ultimate destruction of life as we know it in their studios. At the library look at artworks engaged in the traditions of Memento Mori and Vanitas.

Process:

One of the challenges of digital image making is to give your work a texture and feel that relates to the physical world. Begin taking images and collecting objects that reflect the idea of decay/age/decomposition in your process book. Talk with your peers, and brainstorm based on what you've learned so far about different ways of digitally capturing your objects. Begin collecting images that reflect the idea of decay/age/decomposition for use in the final image.

Create an image, a vanitas or memento mori that symbolizes the brevity of life, human, plant, animal, celestial, etc. Using the language of the vanitas work with still life objects that you have photographed, or scanned, or otherwise taken ownership of, and create a still life that expresses your particular point of view.

Project goal:

Create a series of images to present the process of decay.

No limitation of size, medium and presentation. (digital collage, poster, photography, animation, video, installation, and performance)

Combine photography and scanning into the creation of an image using Photoshop and Illustrator.

Activities

1) Activity 1: Making 3 storyboards

-Each storyboard needs a subject to show the process of decay, age or decomposition.

-You can draw, take photos or scan the subject.

-Storyboard template(6 boxes) in wiki.

-Consideration: Total duration of process of decay, Expectation of change, and plan for experimentation.

2) Activity 2: Write a proposal for self-developed and directed project.

Due at Critique:

1) Bring your final project.

2) Program: photoshop & illustrator CS (PSD, AI)

3) Artist Statement with 20 sentences

4) Hand out the Process Book with 20 pages of notes, sketches, rough composition, and/or found imagery in crit.

5) Upload all process in wiki before the crit

Project Grading Criteria:

25 pts Quality of work: Resolution to the assigned problem

25 pts Quality of work: Development of conceptual ideas and technical skills

25 pts Quality of work: Craftsmanship

25 pts Quality of work: Inventiveness, experimentation and risk taking

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Critical Essay/Presentation

Objective: Write a three page critical essay examining an artist that using Digital Imaging as a component of their artwork. Present this paper, with supporting images to the class. Your goal is to educate your audience about the artwork, its processes and meaning. Please note this is not a biography but a critical analysis of an artwork. This research paper and presentation will help to forge relationships between a Digital artwork and the principles and theories learned in the classroom. You will sign-up for an artist on a list in class. Write a critical essay specifically addressing the critical implications of using a computer to produce art. Address how your artist makes choices, address the success of the particular works reduced to the use of image and tools and then viewing. How should this work be seen? Choose an artwork you have access to and could show examples of/make reference to within the writing and presentation.

Getting Started:

Describe your chosen artwork in terms of its form and content. Explore the 2D relationships (line, shape, color, balance) and how the formal relationships combine with the subject matter to create content or meaning. Discuss fully your thoughts regarding the overall content and how the work spoke to you.

Begin writing with a brief description of the work.

Name the artist, title, medium, date and location of the piece.

Describe what you see, what tools are used, and how they add form and feeling to the work.

How have the artists' 2D decisions (line, shape, color, balance) functioned to support the conceptual component of the work.

How does presentation function to support the conceptual component of the work?

Describe your interpretation of the work. What is the subject matter? Beyond the subject matter what does it mean?

What is the artwork conveying to me? (i.e. what is the content?)What does it make you think about?

Limit yourself to work you have viewed.

If you elect to work with an artist beyond this list, you must present that artist for approval prior to beginning your research.

Paper length: 2 pages printed, 1 1/2 space or double-spaced.

Due at the beginning of class on your scheduled presentation day.

Artists/Writers/Theorists to Research for Critical Essay/Class Presentation

Walter Benjamin, Gary Hill, Marshall McLuhan, William Kentrige, Vito Acconci, Douglas Gordon, Joan Jonas, Paul McCarthy, Bill Wegman, Pierre Huyghe, Martha Rosler, Michel Gondy, Peter Campus, Errol Morris, Dan Graham, Jenny Holzer, Steina Vasulka, The Brothers Quay, Nam June Paik, Peter Tscherrkassy, Dara Birnbaum, Kurt Kren, Bill Viola, Manfred Neuwirth, Isaac Julien, Gustav Deutsch, David Claerbout, Francis Alys, Anris Sala, Spike Jonze, Pippilotti Rist, Jim Jarmush, Sadie Benning, Spike Lee and other contemporary artists/writers/theorists needs to discuss with an instructor.

Criteria: 5 point : 10 minutes formal presentation/ 5 minutes Q & A time/ upload your PDF in your wiki.

1. Understanding of artist and his/her work (research)
2. Depth of research (research, other resources besides ART 21)
3. Aesthetic visual presentation (time and effort in illustrator)
4. Effective visual presentation (visual strategy of visual elements)
5. Logical and confident verbal presentation
4. Visualization is about making a poster by using typography, color, form or visual style of historical posters.
5. We will discuss individually in the class, choose one of your poster design and develop more.