

Digital Projects – Creative Possibilities

The medium of this class is the digital domain. That's simply means that we use computers to realize our work. The word photography comes from two Latin roots: 'photo-' meaning light and '-graphi' meaning image. Theoretically, any image that is made with light is a photograph. In the basic level photo classes we learn to use cameras and either film or sensors to produce flat static photographic images that we print on paper. This class extends our boundaries way beyond that generic form.

Kinetic Images

One major factor that distinguishes digital presentation from photographic prints is that images can move. Somewhere between still prints and moving video is the world of Kinetic Photography. These images move more than still prints but not enough to become real-time video.

- > show [kinetic images](#) from last semester
- > show Alluvium

Movement as Image

When working shooting dancers I learned the vocabulary of movement and that you can extract the gesture from any activity and render it as an image. From that I devised The philosophy that the activity of making an image can itself be an image. [Since I was a professional musician at one point, performance was not foreign to me...]

The bottom line is: one cannot make video work without studying movement.

- > show light painting by
Vicki DaSilva: [site](#), [video](#)
Trevor Williams: [site](#)
Patrick Rochon: [site](#)
- > show drawing performance by Tony Orrico: [video](#)
- > show [Contours](#)
- > show [Rep/Facs](#)

note: I am not necessarily interested in light painting as an art form. I am interested in how it captures movement and how that can be used to study the essence of gestures to make artwork that includes performance.

Projected Images

In addition to removing photographs from stationary time we can also remove photographs from flat space. Digital projectors are one great tool to do this. We will examine what happens to photographs when they are projected into a public space, how the space interacts with the images and vice versa, and how people interact with the image - in real time, in real space.

- > show [James Turrell](#) and [Anthony McCall](#)
- > show Dis/Recon performance

Algorithmic Imaging

It is also possible to generate images on a computer screen algorithmically, that is, purely with numbers. An intermediate step is to use mathematics to alter existing photographs on a computer screen. The tool for this is a convolution matrix. There used to be a program called 'Convolver' on early Macintosh computers. The app of choice these days is called ImageJ. It is open source and freely downloadable. This is a non-visual way of working on visual images, so it is in no way intuitive!

- > talk about Algorithmic Music Composition/ John Cage and the avoidance of contrivance, etc./ Organic Sonification
- > show any FluidMusix piece ([Light Pools](#))

Another interesting software package is PureData, the open source version of Max/Jitter. This is set up like a patch style synthesizer, yet modules are available that can act on video and images as well as sound.

Interactive Images

The Internet on a computer or tablet or smart phone is another vehicle we will examine. It is possible to design websites that will expect user input that can alter the images on screen. [I sometimes find it questionable to allow somebody with no artistic training to work on images that I am producing – to working in collaboration with untrained people, but...]. Sometimes just letting users affect the way the images will appear, either in terms of sequence or some form of modification, can be enough to invest their energy into a piece of work.

> show [Hyper-Duplets](#) from last semester

As a subset of this endeavor, we will design and produce high-quality website as a platform with which to present your work to the world. The website however should not just be a PR tool. It should be a piece of artwork it within itself.

Exhibition

The ultimate goal of any photo-artist is to exhibit their work. This class focuses on this goal and works as a research group to find as many exhibition opportunities as possible. We will apply to as many of these as possible and students are challenged to exhibit their work somewhere official during the course of this semester (or at least be accepted into a show that will be mounted sometime later this year.) As a subset of this, we will learn how to prepare work so it is 'exhibition ready' and learn how to package and ship work as well.

Professional Web Site

We will also learn to design and build a professional website for everyone this class that can be used far into the future. Part of this will be to find other photo-artist portfolio sites to see what is the most effective.

The semester begins with a Preview Crit in which everyone presents and discusses the main focus of their content. The class as a group then offers their opinions on how to re-map this content onto any one of a number of new technological forms that can be realized in the digital domain.

> Discuss the topic: "How to become an 'Art Star'".
use the sites of the artists above as starting point examples