

VISUAL STUDIES 2 CONCEPT STUDIO: DIGITAL IMAGING – Syllabus

Tyler School of Art/ Department of Graphic Arts & Design/ VS 2652 - 001

Class Meetings: Tuesdays & Thursdays 12:30 – 3:00 PM

Lectures, Demos and Production Work are in the Basic Digital Studio B30S

Critiques can be held in the Studio, Seminar Room or the Lighting Studio

COURSE DESCRIPTION

This course will consider the use of the digital domain as a creative tool and as a presentation platform. Another goal of this class is to examine how the human brain perceives images, and how it makes judgments and comparisons based on this perception. This also involves an investigation of memory- what and how we remember. The toolset for this study concentrates on the use of multiple images in the form of sets, series, and sequences and how they can be used to organize and then present information to generate a meaningful response.

While there are technical tools that will be employed and specific instruction on their use, there are no specific assignments in terms of content in this class. It is up to you to discover what really interests you, and then make images that will engage someone else.

One must first have something to say (content through research), and then the means to build images that convey the inherent meaning (construction through design). The final step is to communicate all this to an audience (communication through dialog) and then analyze the response to come to a resolution.

COURSE OBJECTIVES

Student will move through a series of projects and are expected to demonstrate their full understanding of all tools and materials. Form will be applied to content in a consistent manner to produce a series of compelling art projects that will cultivate a individual approach to the medium, build a vocabulary of personal vision, and develop the ability to use the terminology of psychology to discuss the intent behind their work.

There will be Lecture/ Demonstrations during class time and Independent Lab Work outside of class time. There will also be Group Critiques so that we can all help each other learn how to make the most effective images possible, and make the best artwork possible.

LECTURE/ DEMONSTRATION

The medium of this class is the Digital Domain. This includes computers and mobile devices that can distribute images to a very wide audience. It also includes digital picture frames for use a gallery setting as well as projectors that can transform environments into images.

The main topics covered include:

image sets dyptychs/ duplets comparing pairs of images in a hyperstack
web pages with hyper-duplet display

image series multiple related images in various means of interconnection
content retargeted as slideshow, web page-flip book, printed booklet

image sequences time-based images and innovative display strategies
dynamic images using cross-fade animation

Attendance at all class meetings is imperative as the material is too extensive to be repeated. Always bring materials and be prepared to work.

INDEPENDENT LAB WORK

A portion of the semester will be spent in the Digital Studio working on images. It is expected, however, that most image construction and processing will happen outside of class time during Open Lab hours. If there is a class in the Basic Digital Lab, use the Visual Resources Center on the other side of the basement. They are open from 9 - 5 PM weekdays. If you wish to do more work, especially after hours, please go to the Tech Center.

CRITIQUES & REVIEWS

Student's photographs will be discussed during group critiques approximately every other week in terms of their subject/idea, technical execution, and solution of aesthetic problems. Do not make prints you think the teacher will like, make the prints you want to make. Concern yourself with producing good photographs rather than good grades.

You are required to show work on your scheduled crit day. Lateness is not permitted. Imagine you are working for the Philadelphia Inquirer. If you have no prints by the publication date you lose your job. It is that simple. You should show whatever you have finished on the day of your crit. This is why it is important to be working on several groups of photos at the same time, just in case something falls through. Do not ever cut a Crit to go shooting or do printing because you do not have enough work for the crit. It is better to show up empty handed than to miss the exchange of ideas where most of the teaching and learning of aesthetics actually takes place.

All photos shown during the semester have to have been shot during the current semester, although prints shown in the first critique may have been shot during the break immediately preceding the current semester.

Final Reviews take place during the week *before* written final exams. There is a cleanup day preceding finals in which all are expected to participate. The basic requirements for finals are a minimum of twenty-four prints, of which at least eight are matted, and at least eight are new. All students must attend both Final Review days.

RESEARCH

The names of photographers and artists whose work relates to yours will be mentioned during critiques. The work of these people will be discussed at the next class session. You are expected to do research and come to the next class with a list of relevant web sites, a collection of 'borrowed' images from the web, and even a book or two that display this work. Any interesting strategies that you devise should also be written up, with example pictures and handed in for potential addition to the class web site.

There will be other discussion on topics that relate to our ways of seeing, ways of thinking and ways of feeling that will all relate, perhaps somewhat tangentially, to your photographic work. These can be stimulated by readings, videos, blogs or guest artist lectures. It is expected that you will be familiar with the source materials so we can have intelligent discussions. The participation in these discussions is very important. This is not a spectator sport. And again, we expect you to go out after a discussion and find other related articles, videos, or blogs and bring them into class so we can expand the discussion. Every class is a different mix of personalities and every semester should begin a new dialog.

PICTURES of the WEEK

The best photographs from each person will be selected at the end of each crit. These prints will be hung on the POW Exhibition Wall and will remain on exhibition until the next crit. These prints will be held for the Photo Archives, so make duplicates. Do not remove these prints from the wall.

VIRTUAL GALLERY

The POW Exhibition Wall will be duplicated online as a class web site. Your name and these web pictures will be Googable within a couple of weeks.

The Pictures of the Week must be made into web-ready pictures and a thumbnail and copied to the appropriate folder in the shared Art Folder so they can be placed on the class web site. These web files are due by the end of the class immediately following the crit.

Lateness of the web pictures will not be tolerated. The web page cannot be published until all photos are present. Failure to hand in the web files on time means you have not completed the critique and will not get credit for that crit. Not having the web work done holds up the rest of your classmates, embarrassing you, your class, your teacher, the Photo Area and Tyler School of Art in the public eye. This is unacceptable.

DIGITAL PORTFOLIO

Students are required to hand in a digital portfolio of your best work at the end of the year. There is a specific format of 1920 pixels square with a black matte that will be used. This will be demoed. An Artist's Statement will accompany the photos. The photographs must be formally labeled, and will be included in the Photo Archives and to shown to future students. Failure to hand this in on time will result in the failure of this class.

Do not wait until the end of the semester to start building this collection of work. It is best to organize and select your 5 best photos after each critique and then save them on your own backup media throughout the semester.

ATTENDANCE

Attendance at all class meetings is imperative as the material is too extensive to be repeated. After 2 unexcused absences the grade will be dropped one full letter grade. After the 3rd absence you will fail the class. Lateness, including coming in more than 15 minutes late or leaving more than 15 minutes early, will also affect the grade. 3 latenesses equal one absence. Students should always have something to work on. If you do not, it indicates that you are not working hard enough. Always bring materials and be prepared to work. Not every lecture or demo will last the entire class. The phrase, "I forgot my files" will not be tolerated. This is equivalent to an absence.

GRADING

If you attend all class meetings, talk at least once a week, and show the minimum number of prints required at each critique, then you will receive a grade of C. That is average. If you want a better than average grade then you need to do better than average and more than average work. This means demonstrating an ongoing effort to produce quality work that has content with personal relevance, and includes evidence of research to support this content; shows prowess in the technical aspects producing formal qualities that supports the content; and making a portfolio of prints that communicate one's personal vision, while generating an inspiring response from your peer audience. This also includes participating in discussions, meeting all critique deadlines, and being on time for all class meetings.

GRADING

Basic guidelines for letter grades:

- A – Produce work of the highest quality, show marked improvement, participate significantly in discussions, meet all deadlines, be punctual, and miss no classes.
- B – Produce good quality work, show good improvement, participate reasonably in discussions, meet all deadlines, be punctual, miss no more than one class.
- C – Produce average quality work that may be strong in some areas but is weaker in others, show some improvement, participate nominally in discussions, be no more than a day late on a deadline, be reasonably punctual, miss no more than two classes.
- D – Produce below average or poor quality work, do not show any improvement or the desire to improve, do not participate in discussions, miss deadlines, and are absent.
- F – Failure because of poor work, lack of improvement, no participation in discussions, missed deadlines, excessive absence and/or lateness, or a combination of these factors.

ID CARDS

You will need your Temple University ID Card to gain access to the building. Diligently show your ID every time you enter the building. Don't balk at doing this, even though you think the security people know who you are.

DISABILITY

Any student who has a need for accommodation based on the impact of a disability should contact Tyler's Academic Advisor Laurie Duffy at 215-777-9185 privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215-204-1280 at 100 Ritter Annex to coordinate reasonable accommodations for students with documented disabilities.

Students must present the appropriate paperwork in order to receive special accommodations. Accommodations are limited to those documented by the office of Disability Resources and Services and presented in an official letter to the faculty member.

INCLEMENT WEATHER

The University participates with the City of Philadelphia and local radio stations such as KYW (1060-AM), WDAS (1480-AM, 105.3-FM), WIOQ (102.1-FM), WUSL (98.9-FM) and WPEN (950-AM), which broadcast code numbers indicating when classes are closed because of snow or other inclement weather.

- 101 Day Class Cancellation
- 2101 Evening Class Cancellation

The most accurate and up-to-date information on class cancellations can be obtained by calling the University's hotline at (215) 204-1975, and by listening to Temple's radio station, WRTI (90.1-FM) or referring to Temple's website at: <http://www.temple.edu>.

CONTACTS

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Office Hours (by appt.) Tuesday 3:00 – 4:00 PM