ADA180
IMAGING I

Course Description

This is a studio art course which focuses on the production of print centered works of art, including archival digital prints, self published books, multiples and installations. Through lectures, labs, readings and critiques we will explore digital imaging from practical and conceptual standpoints. Photoshop, Illustrator and In-Design will be the primary applications used with an emphasis on Photoshop. Hybrid techniques combining the use of electronic media other image making techniques may also be explored. To provide a context for our production, we will survey historical and contemporary artistic production and discuss issues related to the creation of digitally produced print projects.

You will be expected not only to produce images, but also to develop a vocabulary and critical skills with which to discuss them. For each assignment you will be asked to address formal, technical and conceptual issues. Everyone is expected to actively participate in critiques. You will be expected to explain your decisions as well as question and investigate the form and content of others works. Please keep in mind that this is a studio art class where you will be required to think creatively and critically about the making of artwork and not simply execute technical exercises using the computer. You will notice that work is divided into categories of Assignments which are more like home work to be done independently and Projects which are generally longer term and will be evaluated by in-class critiques. Grades for Projects will be posted after the critiques. Work can be resubmitted for improved grades within a reasonable time period and subject to the approval of the instructor.

Keywords: digital art, media, performance, digital photography, compositing, retouching, sampling, contemporary art, design

Course Goals

- Mastery of Adobe Photoshop and related imaging software
- Develop critical skills, understand your own work within the context of contemporary artistic production
- Investigate the ways in which digital technologies have impacted the production of art
- Use these skills to make a coherent body of informed, challenging digital art work.
- Articulate the aesthetic and conceptual aspects of your work in spoken and written form.

Materials

Required texts:
Adobe Photoshop CS5 Classroom in a Book & Digital Art by Christiane Paul. Both texts are available at the campus book store and on line at amazon.com and Barnes & Noble

Recommended texts:
Adobe Illustrator CS5 Classroom in a Book
The Visual Quickstart Guides to Photoshop, Illustrator etc. are inexpensive concise references which may also be helpful.
Practices of Looking: An Introduction to Visual Culture - Marita Sturken and Lisa Cartwright
The Language of New Media by Lev Manovich
Basic Critical Theory for Photographers by Ashley la Grange
How Images Think by Ron Burnett

It is recommended that you buy a USB flash drive to back up and transport your files.

Milestones

Project 1 due Week 4
Project 2 due Week 6
Spring Break March 4-9
Project 3 due Week 8
Project 4 due Week 10
Project 5 due Week 12
Project 6 due Finals Week TBA

Requirements

Students are expected to attend lectures and demonstrations, complete exercises and assignments, participate in class discussions, prepare individual research presentations, and create great art for a final project that demonstrates the skills learned in the course. Much of the material in this course is technical, each week builds on the material covered in previous weeks; attendance is necessary to keep up.

Evaluation & Grading

Assignments must be completed before class on the due date. Assignments may be re-worked at any point in the semester to reflect the feedback expressed during critiques and in consultation with the professor. Grading is based on conceptual and aesthetic merit as well as technical execution and effort (as in any arts course). Late assignments will be significantly downgraded. Attendance and participation in discussions is required. Final grades will be based on class participation, assignments and projects. Class participation means more than simply speaking in class – it means preparing for class by carefully reading the assigned material, taking careful notes on the material presented in class, and asking thoughtful questions about the work we are discussing. Additionally, it means responding to the observations of your colleagues, in a serious, considered, yet open and creative manner which helps to forward a collective discussion.

Grading Breakdown

Assignments (various)	10%
Project 1 Hybrid Animals	10%
Project 2 Image & Text	10%
Project 3 Cyborg self portrait	10%
Project 4 Architecture	15%
Project 5 Intervention	15%
Project 6 (final project)	20%
Participation	10%

Assignments

Assignment 1: Photoshop basics due week 2
First, purchase the Adobe Photoshop CS5 Classroom in a Book. Then complete the exercises for Ch1 Getting to Know the Work Area and Ch2 Basic Photo Corrections.

Assignment 2: Photoshop basics 2 due week 4
In the Adobe Photoshop CS5 Classroom in a Book, complete the exercises for Ch3 Working With Selections and Ch4 Layer Basics.

Assignment 3: Channels & Typography due week 5
In the Adobe Photoshop CS5 Classroom in a Book, complete the exercises for Ch5 Correcting and Enhancing Digital Photographs and Ch6 Masks and Channels and Ch7 Typographic Design.

Assignment 4: Haraway due week 6
Read Donna Haraway's Cyborg Manifesto on line and be prepared to discuss it in class

Assignment 5: Advanced Compositing due week 9
In the Adobe Photoshop CS5 Classroom in a Book, complete the exercises for Ch10 Advanced Compositing
In the Adobe Photoshop CS5 Classroom in a Book, complete the exercises for Ch5 Correcting and Enhancing Digital

Assignment 6: Proposal for final project due week 11
Write a one page proposal for what you intend to do for your final project (see description below of Project 4).

Projects

Project 1: Hybrid Animals due week 4
Using the compositing skills we you learned in class, combine images of different animals to make hybrid animals. Challenge yourself. Images can be found, or authored by you. Think hard about various techniques to make convincing seamless transitions. Make things easy for yourself by choosing images with similar light sources, perspective, etc. The main point of this assignment is for you to become familiar with compositing techniques, working with layers, transparency, etc., but try to add some conceptual content if you can. Convincing is one thing, interesting combinations which may be metaphors for other things are also something to consider. 3 or more jpg files posted to the class blog AND the drop box on SOCS

Project 2: Image & Text due week 6
Keeping in mind what we discussed about the relationships between images and words, make a project that uses words and images to alter each other's meanings. Be creative. You may use your own images, appropriated images or a combination fo the two. It may be of value to look to Adobe Illustrator and Indesign for this project. Two or more clearly labelled jpg files posted to the class blog AND a second copy of each put into the drop box on SOCS.

Project 3: Cyborg Self Portrait due week 8
Considering what we discussed about cyborgs after our reading of Donna Haraway's Cyborg Manifesto, construct a cyborg self-portrait or portraits – one or more images of yourself as a cyborg. Interpret this as you wish. I expect a higher level of quality in both technique and conceptual complexity. One or more clearly labelled jpg files posted to the class blog AND a second copy of each put into the drop box on SOCS.

Project 4: Architecture due week 10
Practice making corrections to the geometry, focus and perspective of architectural images as per our class discussion about traditional view camera movements and their parallel techniques in Photoshop. Make a series of 3 or more images interpreting the term Architecture. These should be original images, produced by you. No appropriated Images unless you OK it with me first. Be as creative as possible. Three or more clearly labelled jpg files posted to the class blog AND a second copy of each put into the drop box on SOCS.

Project 5: Photographic Intervention due week 12
Using the technical skills you have developed this semester use digital photography and production techniques to make a photographic intervention. This is a very conceptual project - please discuss your intervention plans with me in class to be sure you understand what I mean by this. You may use any techniques to complete this assignment - allow your idea to dictate medium and approach.

Project 6: final project due finals week (exact date will be announced as soon as it is set)
Produce a complete coherent body of work on one subject of your choice. You have total freedom here. I expect mature conceptual development and the work must be physically produced, either in the form of a set of prints, or as a print on demand book. All images should be original. I will reserve space for our critique in one of the galleries or hallways on the first floor. The work should hand as an exhibition for at least a week.

Calendar

Week one **January 23**	course introduction student introductions Lecture: Historical Context history of photo/digital art Showcase: Nancy Burson, Andreas Gursky, Joseph Motroni Demo: lab, facilities, accounts, access, raster vs. vector, open/close files, tools, options bar, zoom, navigate, panels, undo, help	Assignment 1: purchase the Adobe Photoshop CS5 Classroom in a Book. Then complete the exercises for Ch1 Getting to Know the Work Area and Ch2 Basic Photo Corrections.
Week two **January 30**	Assignment 1 due Demo: image resolution and size, tonal range, straighten, crop, paint, color replacement, sponge, clone, healing, content aware fill, RGB vs. CMYK, selecting and refining, layers, flatten, save as lab time to work on Project 1	Assignment 2: In the Adobe Photoshop CS5 Classroom in a Book, complete the exercises for Ch3 Working With Selections and Ch4 Layer Basics.
Week three **February 06**	Demo: select, deselect, move, copy, complex selections lab time to work on Project 1	Assignment 3: In the Adobe Photoshop CS5 Classroom in a Book, complete the exercises for Ch5 Correcting and Enhancing Digital Photographs and Ch6 Masks and Channels and Ch7 Typographic Design.
Week four **February 13**	Assignment 2 due Project 1 due - class critique Intro to Illustrator Demo: raster v. vector review, artboards, zoom, scroll, navigate, Illustrator help files, types of selection tools, guides, clone items, hide and lock items, save selections, group/ungroup, alighning and distributing items lab time to explore Adobe Illustrator	Assignment 4: Read Donna Haraway's Cyborg Manifesto on line and be prepared to discuss it in class
Week five **February 20**	Assignment 3 due Demo: Working with type in Illustrator point type, area type, type on path, import text, columns, text flow, formatting, attributes, reshaping text, envelope warp, layers lab time to work on Project 2	

Calendar (continued)

Week six **February 27**	Assignment 4 due Project 2 due - class critique Demo: camera raw files, merging exposures to get HDR images or greater depth of field, surface blur, reduce noise, optical lense correction, file management lab time to work on Project 3	Assignment 5: In the Adobe Photoshop CS5 Classroom in a Book, complete the exercises for Ch10 Advanced Compositing In the Adobe Photoshop CS5 Classroom in a Book, complete the exercises for Ch5 Correcting and Enhancing Digital Images
Week seven **March 5**	Spring Break - no class meeting	
Week eight **March 12**	Project 3 due - class critique Demo: Adobe Indesign and layout basics. assembling layouts with raster and vector based art, information design Lab time to work on Project 4	Assignment 6: Proposal for final project due week 11 Write a one page proposal for what you intend to do for your final project (see description of Project 4).
Week nine **March 19**	Assignment 5 due Demo: Lab time to work on Project 4	
Week ten **March 26**	Project 4 due - class critique Demo:	
Week eleven **April 2**	Assignment 6 due Demo: lab time to work on Project 5	
Week twelve **April 9**	Project 5 due - class critique	
Week thirteen **April 16**	lab time to work on Project 6	
Week fourteen **April 23**	course evaluation forms lab time to work on Project 6	
Week fifteen **April 30**	Project 6 due - final class critique	

Additional Resources

http://www.moma.org/interactives/projects/2001/whatisaprint/flash.html
http://www.zonezero.com/zz/
http://www.bitforms.com/index.php

The following list contains names of artists and photographers whose work(s) can be useful for research in the areas addressed by this course. It is by no means comprehensive, it is simply a guide to aid in your research, to get you started and or provide some inspiration.

Dennis Adams	Jenny Holtzer	James Nakagawa
Adbusters	Alfredo Jaar	Max Neuhaus
John Baldessari	Susan Jahoda	David Opdyke
Matthew Barney	Tibor Kalman	Trevor Paglen
Judith Barry	Mary Kelly	Kyong Park
Bernd & Hilla Becher	John Klima	Paul Pfeiffer
Mel Bochner	Barbara Kruger	Adrien Piper
Christian Boltanski	Daniel Lee	The Atlas Group/Walid Raad
Ludovic Burel	Sol Lewitt	Ed Ruscha
Daniel Buren	El Lissitzky	Tokihiro Sato
Nancy Burson	Eva & Franco Mattes	Gary Schneider
Sophie Calle	Jennifer & Kevin McCoy	Allan Sekula
Laura Carton	Pedro Meyer	Sandy Skoglund
Aziz & Cucher	Duane Michals	Kiki Smith
Shepard Fairey	Richard Miserach	Wolfgang Staehle
Gilbert & George	Piet Mondrian	Hiroshi Sugimoto
Anthony Goicolea	Yasumasa Morimura	Eve Sussman
Guerilla Girls	Mariko Mori	Felix Gonzalez Torres
Andreas Gursky	Sarah Morris	Jerry Ulsman
David Hockney	Vik Muniz	Minnette Vari

The following topics are general themes which could serve you as ideas, themes or starting points for prints or research projects:

- Image & Text (address an issue, concept or idea, in an artful, engaging manor)
- Urban/Suburban Living
- Portrait/Self-portrait
- Ego/alter ego. These can be portraits, self-portraits or images based in fantasy. Think about how the size and content of the prints affect the final reading of your prints.
- Gender Issues - What does it mean to be male or female? How is M/F defined by you or projected onto you by others? Are these the only ways of being? If not, how are the alternatives to M/F expressed?
- Feminism /Womens Rights/ Mens Rights
- The environment - e.g. protection of, usage, depletion of, beauty of, utility of
- War -- what is it good for? How it serves us. The necessity of, the futility of, etc. . .
- Power - Who has it, how they use it, What they use it for, or alternatively, who doesn't have it.

- Freedom - define it, how do you take advantage of it, where to find it
- Race --- what is it? Does it matter? It matters a lot? Who cares about it? What/how does it affect your/others life?
- Beauty what is it? Does it matter? It matters a lot? Who cares about it? What/how does it affect your/others life?
- Or Beauty understood as in aesthetics
- Decay
- Incorporating drawing/painting/sculpture in digital medium
- Collage using multiple images, using a single image
- Straight photography - using the computer to alter or subtly enhance images.
- CULTURE-- etc. your specific culture? General social culture? School culture?
- Politics --Respond to current events ...
- Consumerism
- Mortality
- Technology (advancements), Power of Science
- Peace

Selected TCNJ Policies

TCNJ's final examination policy is available on the web: http://www.tcnj.edu/~academic/policy/finalevaluations.htm

Attendance

Every student is expected to participate in each of his/her courses through regular attendance at lecture and laboratory sessions. It is further expected that every student will be present, on time, and prepared to participate when scheduled class sessions begin. At the first class meeting of a semester, instructors are expected to distribute in writing the attendance policies which apply to their courses. While attendance itself is not used as a criterion for academic evaluations, grading is frequently based on participation in class discussion, laboratory work, performance, studio practice, field experience, or other activities which may take place during class sessions. If these areas for evaluation make class attendance essential, the student may be penalized for failure to perform satisfactorily in the required activities. Students who must miss classes due to participation in a field trip, athletic event, or other official college function should arrange with their instructors for such class absences well in advance. The Office of Academic Affairs will verify, upon request, the dates of and participation in such college functions. In every instance, however, the student has the responsibility to initiate arrangements for make-up work. Students are expected to attend class and complete assignments as scheduled, to avoid outside conflicts (if possible), and to enroll only in those classes that they can expect to attend on a regular basis. Absences from class are handled between students and instructors. The instructor may require documentation to substantiate the reason for the absence. The instructor should provide make-up opportunities for student absences caused by illness, injury, death in the family, observance of religious holidays, and similarly compelling personal reasons including physical disabilities. For lengthy absences, make-up opportunities might not be feasible and are at the discretion of the instructor. The Office of Academic Affairs will notify the faculty of the dates of religious holidays on which large numbers of students are likely to be absent and are, therefore, unsuitable for the scheduling of examinations. Students have the responsibility of notifying the instructors in advance of expected absences. In cases of absence for a week or more, students are to notify their instructors immediately. If they are unable to do so they may contact the Office of Records and Registration. The Office of Records and Registration will notify the instructor of the student's absence. The notification is not an excuse but simply a service provided by the Office of Records and Registration. Notifications cannot be acted upon if received after an absence. In every instance the student has the responsibility to initiate arrangements for make-up work. TCNJ's attendance policy is available on the web: http://www.tcnj.edu/~recreg/policies/attendance.html

Academic Integrity Policy

Academic dishonesty is any attempt by the student to gain academic advantage through dishonest means, to submit, as his or her own, work which has not been done by him/her or to give improper aid to another student in the completion of an assignment. Such dishonesty would include, but is not limited to: submitting as his/her own a project, paper, report, test, or speech copied from, partially copied, or paraphrased from the work of another (whether the source is printed, under copyright, or in manuscript form). Credit must be given for words quoted or paraphrased. The rules apply to any academic dishonesty, whether the work is graded or ungraded, group or individual, written or oral. TCNJ's academic integrity policy is available on the web: http://www.tcnj.edu/~academic/policy/integrity.html

Americans with Disabilities Act (ADA) Policy

Any student who has a documented disability and is in need of academic accommodations should notify the professor of this course and contact the Office of Differing Abilities Services (609-771-2571). Accommodations are individualized and in accordance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1992. TCNJ's Americans with Disabilities Act (ADA) policy is available on the web: http://www.tcnj.edu/~affirm/ada.html