DIG 2131: Digital Imaging

University of Florida School of Art + Art History

Section 1728 Spring 2015; 3 credit

M/W 2 - 4 (8:30 - 11:30 am) Norman Hall G514I

Professor Giang Lien Pham; phamliengiang@ufl.edu

Office Hours: M and W 11:45 - 12:30 pm; FAD 225 - by appointment only

Class Site:


COURSE DESCRIPTION

We all have preconceived notions and unconscious assumptions about images. This course covers the aesthetic, technical, and conceptual practices of image making using digital media to understand the implications of images in our visual culture. You will examine how to perceive, communicate, and make digital images in our visual culture by utilizing experimental and conceptual approaches. You will be challenged to develop your own visual language and to create unique aesthetic and conceptual experiences as tools to communicate with viewers. This course consists of lectures, software demonstrations, image making exercises, projects, and readings with discussion. You are evaluated based on your contribution to class discussions, critiques, the class wiki, and your aesthetic, technical, and conceptual development in regards to your digital image making practices.

OBJECTIVES

At the end of this course, you will demonstrate understanding of the following principles and techniques:

- 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 composite/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

The course consists of four major projects. Details on each project will be distributed at the time of its assignment. During the course of each project, there will be 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. 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.

COURSE TOPICS and TENTATIVE SCHEDULE

Week 1 - 4: Project 1: Desire/Aversion
Week 4 - 8: Project 2: Nature
Week 8 - 12: Project 3: Diversity and Adaptability/Taboo and Dependency
Week 12 - 16: Project 4: Entropy

COURSE TEXT

Reading material for this class will be available as PDFs on the class wiki. A wide variety of articles and essays on 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 (at least 16 Gig)

• Process book (more information below)
• Digital camera

If you do not own these materials, you must either purchase them, use the resources of the University, or borrow them elsewhere. It is up to you to secure these materials in order to be ready for class. 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 (fixative, spray paint, etc.) 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:
https://labs.at.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 5” with 100 plain or ruled white pages. 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. Each process book check will come with detailed requirements. 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://art-tech-lab.arts.ufl.edu/wiki/projects/s15dig2131pham/S15DIG2131Pham.html

Based on in-class exercises, you are expected to upload digital images found through online research as well as electronic drafts of your work in progress. There will be reading assignments requiring you to post written responses on your personal page on the wiki. The earlier you post ideas and imagery related to your project the better.
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 social media during class! No cellphone should be visible in the classroom. If you are caught, I will read everything on your screen aloud, starting from the top and all the way to the bottom.

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:

15% - Project 1
15% - Project 2
15% - Project 3
15% - Project 4
20% - Participation and attendance
20% - Exercises, group work, and homework

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%

A =Superlative work: Careful attention to craft and presentation. Intent and execution of the piece work together in a significant and original way. Goes beyond merely solving the problem - one’s performance at this level is visibly outstanding.

A- =Very fine work: Almost superlative. A few minor changes could be made to bring the piece together. Again goes beyond merely solving the problem.

B+ =Above average: Solution to the problem and idea are well planned. Execution is well done. This is an honorable grade.
B = A bit above average: Slipping in levels of originality, craft, and presentation. The piece does not work as well as a unified whole or statement yet effort was made. Solid average work.

C+ = Problem solved: The requirements of the problem are met in a relatively routine way. A “C” represents satisfactory work, regular attendance, and successful accomplishment of the course.

C = Requirements of the problem are met in a relatively routine way. There is room for improving skills and concepts.

D = Inadequate work: The requirements of the problem are not addressed. The piece represents careless and/or incomplete effort. Some criteria met, work substandard.

F = Unacceptable work and effort

Grading guidelines will be explained in detail at the time each assignment is given. Always read the project description sheet! If anything seems unclear, you are responsible for asking the instructor for clarification far in advance of the due date.

Note: A grade of C- or below does not count toward major requirements.

ATTENDANCE

Students are expected to attend every class and be prepared to participate. Up to three combined unexcused/excused absences are allowed (do not miss critiques). Arriving to class 5 minutes after roll call is considered late; three late arrivals constitute as one absence. I always start class on time and end class on time; don't count on me to be late or sick. Missing more than 6 class periods constitutes a failed grade for the class.

LATE WORK

Late assignments and projects will be penalized up to 20%, and will not be accepted after one week from the due date. Arriving late and/or turning in assignments after being called to turn in is considered late.

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.

UF EMAIL CORRESPONDENCE

All class business, concerns, and inquiries will be conducted solely through UF webmail system. Make sure to check your UF email for updates and correspondences, as I will send weekly emails and reminders. Do not forward your UF mail to a separate email account, as this will increase the likelihood of losing emails to your spam box. I will do my best to reply to your email during regular business hours (9-5) within a two-
five hour time frame, but do not expect me to reply immediately or during the weekend and after hour. Last minute inquiries will most likely not be met on time. Plan your work accordingly.

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.

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ACCOMMODATION FOR STUDENTS

Students requesting classroom accommodation must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this 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

HEALTH AND SAFETY

Please familiarize yourself with the UF SA+AH Health and Safety Handbook, available online at: http://arts.ufl.edu/art/healthandsafety. 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.

Area Specific Information: Art + Technology

1. Hazards of Materials

Batteries, old monitors, lamps form digital projectors if broken may release mercury.

THERE ARE NO KNOWN HEALTH HAZARDS FROM EXPOSURE TO LAMPS THAT ARE INTACT.

2. Best Practices
Though not much Hazardous Waste is generated, the Digital Media technician is certified for handling Hazardous Waste by the University of Florida. For installations or sculptural elements, please cross-reference with other area specific information as needed.

3. Links

n/a

4. Area Rules

• Follow all SA+AH Health and Safety handbook guidelines.

• Alcohol is not permitted (open or closed containers)

• No smoking in the building or within 50 feet of the entry.

• No eating or drinking in the lab.

• Shoes must be worn at all times.

• Protective equipment must be worn for hazardous work.

• Do not block aisles, halls or doors with stored items or when working. This is a violation of fire codes.

• Do not store anything on the floor. This impeded cleaning and creates a hazard.

• Do not park bikes in the building.

• Clean up spills immediately.

• 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.