

READING LIST

Digital Art (Third Edition) by Christiane Paul

- Course textbook

Envisioning Information by Edward Tufte

- Chapter 5: Color and Information

Studio as Compositional Tool by Brian Eno.

- Excerpts from a lecture delivered during New Music New York, the first New Music America Festival sponsored in 1979 by the Kitchen.

The Filmmakers Handbook by Steven Asher & Edward Pincus

- Chapter 10: Sound Recording Systems
- Chapter 11: Sound Recording Techniques
- Chapter 15: Sound Editing and Mixing

PROJECT 1: OverKill (100 Layers)

Description:

The **OVERKILL** project will introduce students to the basic functions of Photoshop while allowing them to explore basic preferences and tools. **OVERKILL** requires students to create a new project, using various inputs for images and various tools for manipulation, while simultaneously creating a system for organization of at least 100 layers. This project will have three outputs: a project file, a print-ready file, and a screen-ready file.

Objectives:

- Obtain navigational and functional skills in Photoshop.
- Gain understanding of different file types for different purposes.
- Be familiarized with the following:
 - preferences: tool bar, palettes & panels, file size and resolution, navigation, file formats, importing images, layers and layer organization, cropping and resizing
 - basic tools: pen, pencil, paintbrush, eraser, blending, filters. Acquiring, creating and saving images, image size, resolution, resizing images, edit and undo, scale, transform, flip and rotate.

Requirements:

- File size - 4000 x 3000px, 300 dpi
- Projects must have minimum of 100 organized layers
- Each project must include at least one of each of the following types of images:
 - original photo (taken by the artist)
 - borrowed image (taken off the web)
 - copied image (brought in using the scanner)
 - created image (originating in Photoshop)
 - screen capture (Shift + Command + 4)

Deliverables:

1. PSD, the project file - including layers (project file)
2. TIFF, flattened ("as copy"), 4000x3000px, 300dpi (for print)
3. JPG, (max quality "12"), 2000x1500px, 72dpi (for screen)

PROJECT 2: Manipulated Reality

Description:

For this project you will create a manipulated, exaggerated, or entirely fabricated reality using your own photographs and Photoshop. The idea is to create a believable space that does not and cannot exist in the world as we know it. You will be staging and capturing your own images and using only your own sources to create the final, manipulated image. While this final image will be highly collaged, your job is to create a believable, unified space.

Requirements:

- You must use at least 5 original photographs for this project
- Submitted as 3 digital files: PSD, TIFF (300dpi, for print), JPG (72 dpi for screen)
- Printed (in VRC) and hung for critique

Inspiration:

Andreas Gursky, Gregory Crewdson, James Casebere, Jeff Wall, Thomas Demand, Lenka Clayton, Mimi Kato, Robert and Shana ParkeHarrison, etc.

PROJECT 3: The Loop

Description:

For The Loop you will create a short, seamless, animated looping GIF using frame animation in Photoshop. Your design may be abstract, figurative, etc. according to your tastes. No recorded media (i.e. photographic and/or video) is permitted, however rotoscoping (hand drawn tracing over video frames) is encouraged. Your animation can be as short (minimum of 10 frames) or as long as you'd like, however the emphasis is on creating a perfect loop, in which the "seam" or loop point is invisible. Animation is very time consuming, so focusing on simple, graphic imagery with attention to smooth movement (i.e. small changes between frames) is a good idea.

Suggestions:

- SKETCH FIRST! Before turning on a computer, make some (real) sketches in your notebook. Try to come up with graphical concepts.
- GIFS are palette-based images, which means that they must represent all of your frames with a single common palette of just 256 colors. For this reason, you may obtain better results with imagery that just uses a small number of colors, or is monochromatic.
- Test out your GIF to make sure it animates, and loops, as you expect! You can open most animated GIFs with web browsers to test them out.

Requirements:

- File size - 1500 x 1500px, 72 dpi
- Your GIF can be any length (minimum of 10 frames), but keeping it short (15 seconds or less) and under 2MB would be sensible.
- Printed (in VRC) and hung for critique

Deliverables:

- PSD, the project file - including layers (project file)
- GIF, 1500x1500px, 72dpi (hi-res - for critique)
- GIF, 500x500px, 72dpi (lo-res - for web)

PROJECT 4: Instructo-Art

Description:

Inspired by Matthew Vescovo's Instructoart illustrations, you are to create a detailed instructional graphic (in the style of airplane safety pamphlets, Ikea assembly guides, Lego instructions, etc.) describing a trivial habit, daily custom, or unconscious behavior. You will be illustrating, in detail, something that need not be explained, and in doing so, hopefully revealing something humorous, surprising, or absurd about human nature.

Requirements:

- Vector graphic created in Adobe Illustrator
- Color palette limited to 4 colors
- No words or written instructions are permitted. You may use numbers (1,2,3) or letters (A,B,C) to indicate order of operations if needed.
- If you choose to show a multi-step process in more than one panel (like a comic strip), you may use no more than 3 panels.

Deliverables:

- The .AI (Illustrator project) file of your instructional diagram
- A .PDF (vector) file of your instructional diagram
- A .JPG (raster) file of your instructional diagram
- A color print-out of your diagram on 11x17 paper (for in-class critique)

PROJECT 5: Verisimilitude

Description:

Using SketchUp (a free online software available here (Links to an external site.)), students will recreate their bedroom to exactitude. Through careful measuring and observation, students will aim for verisimilitude and explore the conceptual framework of creating a scale 3D model of a real architectural space. How can we reframe the nature of a private, personal space through a 3D modeling program? What new point of view can we bring to the space through 3D?

Objectives:

- gain working knowledge of SketchUp
- familiarize yourself with principles of 3D modeling
- exact measuring and careful observation

Requirements:

- render your bedroom in 3D to exactitude
- upload to 3D warehouse (as public)
- Name your model and include your measurements in the model description
- email bkinsley@uccs.edu a link (URL) to your model in 3D Warehouse (you can find your uploaded models at <https://3dwarehouse.sketchup.com>)

PROJECT 6: DREAMSCAPE

Description:

Recall a dream you've had. Maybe this is a dream you had last night, maybe a recurring dream, a daydream, a nightmare, etc. Create a short (~3 minute) soundscape that tells the story of this dream through sound. Avoid being generically illustrative with your sounds (i.e. alarm clock, yawn, teeth brushing, footsteps...) and try to recreate the physical and emotional landscape of your dream. Utilize layering to create a dense audio space as opposed to a strictly linear arrangement of sound clips.

Technical Requirements:

- Must be composed primarily of your own self-recorded sound (using Zoom H6 recorders, boom mics, phones etc.)
- You may use a maximum of 2 found sounds
- NO MUSIC (unless you make it)
- Composed using Audacity

Deliverables:

- uncompressed .wav file named "firstname_lastname_dreamscape.wav"
- compressed .mp3 file named "firstname_lastname_dreamscape.mp3"