

UNIVERSITY OF MASSACHUSETTS AT AMHERST
OFFICE OF THE SECRETARY
THE FACULTY SENATE

UNDERGRADUATE COURSE APPROVAL FORM
(Courses Numbered 001-599)

15 Copies Required for Courses Numbered 001-499

20 Copies Required for Courses Numbered 500-599

1. DEPARTMENT, COURSE NUMBER AND TITLE: Art 275 Digital Media: Still Image
2. SCHOOL OR COLLEGE: Humanities and Fine Arts
3. Proposer's Name, Telephone and Email: Rosanne Retz, 545-6970
4. Proposed Instructor: Rosanne Retz
5. Course Credits: 3
6. Are there Prerequisites? .Yes No If yes, please specify: Foundations or permission of the instructor
7. What is the intended clientele? Lower Division Upper Division
 Department majors only Departmental/related majors Non-Majors
 If course is intended for majors, what role will it play in the curriculum? Required Elective
8. Complete Course Catalog Description (30 Words):
(The text field below is limitless, so it will expand to encompass your response.)
 Explores the creative possibilities of digital image creation and manipulation. Through demonstrations, creative technical assignments, students explore the digital workflow in independent projects involving sustained inquiry into self selected theme.
9. Please attach the following materials:
 - Week-by-week outline of topics covered in course (or syllabus)
 - List of Required readings
 - Description of required assignments (papers, exams, projects, reports, presentations, etc.)
 - Summary of course grade criteria
 - Selected bibliography of works used by instructor in developing course, especially recent works (as appropriate)
10. If course has been offered as an experimental or special topics course, please comment on its evolution:
(The text field below is limitless, so it will expand to encompass your response.)
 The course has been successfully offered for six semesters and is now a required course for majors in the discipline of Printmaking and Digital Media and a recommended course for all BFA majors.

 This course was previously taught as Art 397L and Art 397N.

Upon approval of the course by the department head, one copy of this form shall be sent from the departmental office to the Faculty Senate Office to allow for the course to be published on the University's Web Site for comment.

Special Topics: Digital Media: Still Image

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University of Massachusetts Amherst Department of Art, Architecture and Art History

Fine Arts Center 444

Fall 2007

Course Requirements

MATERIALS LIST

REQUIRED TEXT

Visual Quickstart Guide, Photoshop CS2 for Windows and Macintosh, Elaine Weinmann and Peter Lourekas, Peachpit Press. ISBN: 0-321-21353-X

Class Policies:

Academic Honesty

Please refer to the document [ACADEMIC REGULATIONS 2006-2007](#) for information regarding academic honesty. Policies in this area will be strictly enforced.

Attendance

The University has very clear guidelines on attendance requirements, as stated in the document [ACADEMIC REGULATIONS 2006-2007](#) "Students are expected to attend regularly scheduled classes as the University for which they are registered" You need to *arrive* on time and stay for the entire class period. You are allowed 3 absences without effect to your grade. These three excused absences are intended for use when you have a field trip, religious holiday, athletic event, or illness. If you are absent due to illness on the day when a project is due, you will need to provide the instructor with written verification, within the limits of the health care provider's policy, from the attending physician. If you miss a class it is your responsibility to obtain information and handouts presented in class, including announcements. Beyond 3, each additional unexcused missed class (or 3 late arrivals or early departures) will adversely affect your final grade. For example: if you have earned an A, you will receive an A-, etc.

Grading

Your grade will be based on active class participation, successful and timely completion of projects, effort, and preparation. In screenings and classroom discussions, everyone will listen and respond with respectful and constructive feedback. Completion of all assignments on due dates is required. You will also be required to submit a [self-evaluation](#) form along with your final portfolio.

Technical difficulties should be expected and are not an acceptable excuse for missing a deadline. Do not wait until the last minute to do your work. If you do, you will be rushed, and your work will suffer. Safeguard and back up all project files. Lost files or work will not be excused. Late projects will automatically receive one grade level reduction (e.g. A- to B+) for each class meeting after the due date until the work is turned in for grading.

Grades are based upon the following Grading Policy

To receive a letter grade of "C" you must maintain regular attendance (see Attendance section above), complete all assignments and participate in class discussions and critiques. An "A" in this course will require that you far exceed the minimum expectations for both quality and concept through hard work and effort. Your work should show a highly developed understanding of the concepts and techniques of time based media, as well as an innovative incorporation of video into your own developed aesthetic as it applies to the moving image. Your original contribution to class discussions and class critiques is vital for an "A" Completion and presentation of all projects on due dates is required.

Grade Percent GPA Qualitative Description

A	95-100	4.00	Excellent and extraordinary work
A-	90-94	3.67	Exceptional work, high level of craft

B+	85-89	3.33	Very good work, needs some refinement
B	80-84	3.00	Good, developed, fine work
B-	75-79	2.67	Good work, some areas need more development
C+	70-74	2.33	Above average work; more effort needed to improve form or craft
C	65-69	2.00	Average work, several areas need more development
c-	60-64	1.67	Average work but lacks development of form, low craft skill!
D	55-59	1.00	Below average work, lack of motivation and/or skills
F	0-54	0.00	Lack of development, skills, motivation and/or desire to learn

Final grades will be computed as follows:

Project 1 15%
 Project 2 15%
 Project 3 15%
 Project 4 15%
 Final Project 25%
 Final Portfolio 5%
 Participation: 10%

It will be assumed that you visit the website daily as much of the business for this class will be conducted here. Important announcements, presentation schedules, assignments, most technical information, calendar events, and resources will all be on the WebCT site.

Use UMail. Do not miss important information that we send you concerning this class. The University will only use your OIT email address when sending official information via email.

If you have questions or are uncertain about any of the assignments, projects or requirements you must ask for clarification, either in class or via e-mail.

Do not come to class without all of the necessary equipment and materials to work. A great deal can be accomplished during a class session if you are organized and have a plan. Expect to spend at least 6 - 8 hours per week outside of class hours to complete projects on time. Attendance at video screenings outside of class time, announced on the course calendar, is highly recommended,

Special Note: Accommodation Policy Statement

The University of Massachusetts Amherst is committed to providing an equal educational opportunity for all students. If you have a documented physical, psychological, or learning disability on file with Disability Services (OS), Learning Disabilities Support Services (LOSS), or Psychological Disabilities Services (PDS), you may be eligible for reasonable academic accommodations to help you succeed in this course. If you have a documented disability that requires an accommodation, please notify me within the first two weeks of the semester so that we may make appropriate arrangements.

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Designed, produced and maintained by Rosanne Retz retz@art.umass.edu

Digital Media: Still Image

An Introduction to Working with Images in the Digital Studio
Art275

| Home | Instructor | Requirements | Calendar | Assignments | Resources! | Tutorials |

DATE	IN CLASS TOPICS	HOMEWORK DUE TODAY
Wednesday 09/05	Introduction to the Course	Bring Image files for in class work session.
	Introduction to Project 1	Review the following
	Complete Survey and turn in at the end of class	Color Settings and Color Management in Photoshop CS3 (.pdf) Resolution Chart Naming Files Organizing Your Files Working with and Selecting File Formats .pdf
	Two Artists that use Collage and Found-footage: Stan Vanderbeel , <i>Visibles</i> Craig Baldwin , <i>Tribulation 99</i> ,	
	Video Lab Hours	
	Necessary Materials and Equipment	
Monday 09/10	Naming Files	Project 1
	Attaching and Detaching a FireWire Device	Have at the start of class today downloaded and demuxed found/appropriated mpeg 2 files and still images on your FireWireHD or CD-R or DVD-R or thumb drive
	The Organizational Structure of a Project in Photoshop	Read all of the following for class on Monday:
	Setting up a Project in Photoshop	<i>Intellectual Property and Copyright and: About Copyright</i>
	How to Download an MPEG2 File from the Web	Found Footage site
	Editing in Photoshop: An Overview	Tutorials to review and print out for today's class:
	Photoshop File Storage	Naming Files
	Artists that use Collage and Found-fottage. Stan Vanderbeek , <i>Visibles</i> <i>Three films by Jennifer Reeves</i>	Attaching and Detaching a FireWire Device
		The Organizational Structure of a Project in Photoshop
		Setting up a Project in Photoshop
Wednesday 09/12	Have project images ready for one-on-one critiques	How to Download an MPEG2 File from the Web
	Review the following Introduction to Image Manipulation in Photoshop CS3	Editing in Photoshop: An Overview
	Excerpts from: <i>Bill Morrison, Decasia</i> , a haunting Modern masterpiece put together from decaying old film footage " <i>Cinema from the Ruins of the Archive</i>	Photoshop File Storage
		DVD Liner Template
		READ: <i>Outwitting College Professors: A Practical Guide to Secrets of the System</i> by John Janovy
	Tutorials to review and print out for today's class:	
	The Organizational Structure of a Project	
	Setting up a Project	
	Editing: An Overview	
	Editing: The Tool Palette	
	Autosave Vault	
	DVD Liner Template	
Monday 09/17	Screenings from: <i>The Movement of Images: Art and Film, Centre Pompidou</i>	Reading on experimental film: http://www.fredcamper.com/Film/AvantGardeDefinition.html
	Marcel Duchamp, Leger, Len Lye, Man Ray, Laszlo Moholy-Nagy, Richard Setta <u>Harun Farocki- Workers leaving the Factory/Arbeiter verlassen die Fabrik (1895)</u> Workers Leaving the Factory- the title of the first cinema film ever shown in public. For 45 seconds, this sequence depicts workers at the photographic products factory in Lyon owned by the brothers Louis and Auguste Lumiere hurrying, closely packed, out of the shadows of the factory gates and into the afternoon sun. Only here, in departing, are the workers visible as a social group. But where are they going? To a meeting? To the barricades? Or simply	Extra Credit: Screening of Murnau's TABU and Harun Farocki's WORKERS LEAVING THE FACTORY Herter 227 at 6:15 p.m. Tabu is the last of the silent films, made two years after the talkie revolution. It was also Murnau's last work. It is the culmination of Murnau's career, containing elements that remind me of many of his other films. Harun Facorkci's WORKERS LEAVING THE FACTORY Herter 227 at 6:15 p.m.

home? These questions have preoccupied generations of documentary filmmakers. For the space before the factory gates has always been the scene of social conflicts. And furthermore, this sequence has become an icon of the narrative medium in the history of the cinema.

Project 1 Due Today

Screening of projects in class, introduction to Project 2

Monday
09/19

Screening of selections from Maya Deren's *Experimental Films*
Maya Deren is recognizable as the woman with the Enigmatic expression at the window, silently Observing from within. Although her eyes indicate Distrust, she is not desperate to escape her domestic space, but she is not entirely comfortable immured behind the glass. This image symbolizes some of Deren's most significant initiatives in experimental cinema. In this still shot she establishes a silent connection with the eyes, suggesting the possibility for reverie or even hallucination. It foreshadows her experiments with superimposition and the juxtaposition of disparate spaces. It is an image that suggests the most compelling themes of her film work: dreaming reflection, rhythm, vision, ritual and identity...

Have burned 10 -R disk both the Master images (unworked originals from camera) and the completed manipulated paired project images. We will begin printing in FAC 437 onto positive onto positive film today to create the film positives.

FOR EXTRA CREDIT NEW ASIA CINEMA SERIES
7:00pm In SOM 137, JANJI ,JONI (Indonesia)

World Premier Screening: *The Call of the Wild*, a documentary by Ron Lamothe at The Academy of Music, Northampton September 22, 2007 at 7:00pm

Saturday
09/22

Lamothe traveled in the footsteps of Christopher McCandless during the summer of 2006, covering over a thousand miles to such locations as the Salton Sea, Lake Mead, and Carthage, South Dakota hitching rides, catching busses, and then driving from Oregon to the wilderness just north of Mt. McKinley, Alaska where the 24-year-old McCandless died in an abandoned bus in '1992,

Screening: Eija Liisa Ahtila, *Ground Control and UnderWorld*
Project 2 Work Day

Glossary of Terms
Editing: The Tool Palette

Adding Effects

Tutorials to review and print out for today's class: Review these Tutorials:

Glossary of Terms

Editing: The Tool Palette

Adding Effects

DVD Liner Template

Monday 09/24

Project 2 Part B **due today**
Have burned to -R disk both the Master images (unworked originals from cameras) and the completed manipulated paired project images. Finishing of the printing in FAC437 onto positive film to create the film positives.

Read: NY Times Review about Eija Liisa.Ahtila EXTRA CREDIT: Monday 9/24 8:00 Amherst Cinema Art Center's synopsis: I PEDRO COSTA will be present for a Q&A Where Does Your Hidden Smile Lie? (Ou git votre sourire enfoui?) "Quite simply a masterpiece, and probably the best Documentary of any kind that I have ever seen"- Adrian Martin, *Senses of Cinema*
Hailed by many as the best portrait of the filmmaking Process ever made; many critics extend that praise to call it one of the best documentaries ever made, period. Pedro Costa, 2001. 104 min. Documentary. Italian and French with English subtitles.

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EXTRA CREDIT: 8:00 pm Amherst Cinema Art Center's synopsis: PEDRO COSTA will be present for a Q&A *Bones (Ossos)* "in 2 world of five star ratings, at least that much: 5 Out of 5" – Fred Patton, DVDBeaver None other than Jacques Rivette said about *OSSOS*: "I think it's magnificent, I think that Costa is genuinely great. It's beautiful and strong." Long before the Dardennes' *L'ENFANT*, Costa tells the tale of a baby born to a suicidal teenaged mother, whose equally young, blank-faced father uses the child as a prop for begging and then tries to sell it - first to a nurse who has shown him great kindness, and then to a prostitute. (He stashes the sweet-natured baby under the bed when he has sex with a hooker, played by O SANGUE's Ines Medeiros.) Set in the Creole, shantytown of Estrela d'Africa, *OSSOS* Introduces us to the character of Vanda Duarte, who becomes central in Costa's next film And has a key role in *COLOSSAL YOUTH*.

Tuesday 09/25

Wednesday 9/26	EXTRA CREDIT: Jessica Stockholder will speak at Mt. Holyoke College, Gamble Auditorium 7pm Another EXTRA CREDIT, NEW ASIA CINEMA SERIES 7:00pm in SOM 137, Screening of A NEW DAY IN OLD SANA'A (Yemen)	
	Kenneth Anger and Bruce Baille, 1974, Pittsburgh	
Monday 10/01	Screening: Bruce Baillie, <i>All My Life</i> and <i>Castro Street</i> from <i>Five Films</i>	Read article, from <i>senses of cinema</i> , <i>Fireworks</i> by Chris Meir (.pdf)
Wednesday 10/03	Screening: Kenneth Anger <i>Fireworks</i> , 15 min, <i>Eaux D'Artifice</i> , 13 min	Project 2 Work Day Burning a CD or DVD in Mac OS X
	EXTRA CREDIT, NEW ASIA CINEMA SERIES 7:00pm in SOM 137, Screening of BUFFALO BOY (Vietnam) TAKE CARE OF MY CAT (South Korea)	
Monday 10/08	Holiday "Columbus" Day	
Tuesday 10/09 (its really Monday)	Studio Pro Work day: Have all project assets ready to build your DVD today during class .motion loop (about 30 seconds) with audio Video + Audio Loop for the background of the Motion Menu (Create a + - 30 sec loop in FCP in a new sequence within a project, play back View> Loop Playback to check how looping works)	DVD Authoring Preparing Content Before Authoring a DVD Using DVD Studio Pro 4 Authoring a DVD: A Workflow
Wednesday 10/10	Project 2 due today, in class screenings of projects introduction to Project 3 EXTRA CREDIT 1 University Gallery, "In Conversation " Wednesday, October 10, 5-6 pm Carolyn Webb and Gloria Russell, former art critic of the <i>The Republican</i> and a frequent contributor to <i>Art New England</i> , will discuss the works in the Exhibition. Reception to follow.	Review Matt McCormick Project 3
	EXTRA CREDIT 2, NEW ASIA CINEMA SERIES 7:00pm in SOM 137, Screening of BUFFALO BOY (Vietnam) 15 (Singapore)	
Monday 10/15	Screening: Excerpts from Matt McCormick, <i>From Tugboats to Polar Bears: The Subconscious Art of Graffiti Removal</i> , 2001, (16 minutes) Joe P .Bear, 1999 (4 min,) and American Nutria, 2003, (11 minutes)	Project 3
	Screening: Timo Palomaki, <i>Pony</i>	
Wednesday 10/17	EXTRA CREDIT, NEW ASIA CINEMA SERIES 7:00pm in SOM 137, Screening of BUFFALO BOY (Vietnam) LINDA! LINDA! LINDA! (Japan)	Project 3
Monday 10/22	The recipient of a 1988 MacArthur Foundation Fellowship, Charles Burnet has been described by New Yorker critic Terrence Rafferty as "the nation's least-known great filmmaker and most gifted black director." Burnett's first feature film, <i>Killer of Sheep</i> (1977), was selected among the first 50 films Placed in the National Film Registry for Preservation by the Library of Congress.	Read for preparation for today's class: Killer Sheep Interview. Charles Burnett. Charles Burnett's landmark 1977 film gets national release
	Project 2 due today. In class critique introduction to Project 3	I think a strong case can be made...
Wednesday 10/24	Screenings: Stan Brakhage Selections from An Anthology	Read on-line article on Stan Brakhage http://www.fredcamper.com/Brakhage/Sitney.html http://www.fredcamper.com/Film/Brakhage.html
	EXTRA CREDIT, NEW ASIA CINEMA SERIES 7:00pm in SOM 137, Screening of MATIR MOINA (Bangladesh)	

Holiday Veterans Day: No Class

Screening: Excerpts from : Jim Fetterly and Rich Botts, *Animal Charm*, 2001 (25 minutes)
Website

Extra Credit #2. New films produced by students at the Independent Film and Television College, Baghdad will be Presented on Wednesday, November 14th, 7pm in School of Management 137.

Baghdad
film and
trains
by
won a
International
Rotterdam
Vice-
Film
IFC
He is
Independent
of
Wednesday 11/14
and in
programming.
Content
his talk
137)

Extra Credit #1: Come hear Lost boys of Sudan Tell their stories that draw upon issues of culture, race, and assimilation while also being stirred up again when being back home. They will speak about what it's been like adapting to life in New England as well as returning home to Sudan after being away for 6 years!

Where: Amherst College, Converse Hall, Cole Assembly Room
When: Wed., Nov. 14th, 7pm
Event format as follows:

1) 45 minute screening of the film Homecoming in Southern Sudan
2) Panel Presentation – Q & A Session
3) Reception and Refreshments
The Lost Boys of Sudan were brought to the Boston area in 2001 by the State Department after Spending nine years in a refugee camp in Kenya. With no family support, having had minimal formal education and no previous exposure to western culture, most of these young people were able only to work full-time menial jobs, making it virtually impossible for them to achieve their goals of obtaining an education in response, communities in the eastern part of the state joined together to form the non-profit organizations, The Friends of the Sudanese (FOS) in order to offer mentoring, financial, and educational support for these youth. This example demonstrates how this global phenomenon is directly linked to our local context. The UMass Peace Corps Chapter in collaboration with other departments at UMass and within the 5-Colleges want to celebrate the resiliency and strength for these young men and women during International Education Week. We will present the 45-minute documentary film by Alex Reiser entitled Homecoming in Southern Sudan. A panel of Lost Boys, along with members of the FOS will share their experiences and insights on the film and the journey that they have shared together for the past six years adapting to issues of race, class, and assimilation.

Extra Credit #4:
La Moustache / The Moustache, dir. Emmanuel Carrere (France, 2005) 86 min. Today, Wednesday,

The Independent Film and Television College provides free-of-charge intensive short courses in television technique, theory, and production. IFTC Iraqi filmmakers and also supports their filmmaking providing production facilities and information about funding and further training. The program will include 4-5 shorts such as Hiba Bhassem's unforgettable BAGHDAD DAYS which New Horizon silver award at the Al Jazeera Film Festival (2006) and a golden award at the Arab Film Festival (2006).

Extra Credit #3: a talk by Evan Shapiro, Executive President and General manager of the **Independent Channel** (IFC). Evan Shapiro, who attended UMass-Amherst, oversees the day-to-day operations of the network and directs all efforts related to program development, production, scheduling, and marketing. a key factor in IFC becoming the **Voice of Culture** and its development into perhaps the most important venue available today for the work of independent filmmakers. IFC operates in every area independent film, including exhibition on television theaters, original production, financing, theatrical distribution, digital content, and On Demand Shapiro's talk is entitled **The Gathering Storm: for the Digital Age**. He will answer questions after Flavin Auditorium, School of Management (SOM) 5:00 P.M..

Monday 11/19 **Project 4 Due Today: Critique** Begin Final Project

EXTRA CREDIT: Caché / Hidden dir. Michael
117 min. Toda, Monday, November 19 227 Herter
Hall, 3:30 pm.

Wednesday 11/21 William Kentridge, From the series "Drawings for
Projection" Final Project

Animated films, National Museum of African Art,
Smithsonian Institution, Washington, D.C.
Monument, 1990, 3 :11 minutes
Mine, 1991, 5:49 minutes
Felix in Exile, 1994, 9 minutes
History of the Main Complaint, 1996, 5:50 minutes

Monday 11/26 Screening: **Miguel Coyula**, selections form *Five
Shorts / Latin America Video Archives*, c.1998-
2000. (100 minutes) Final Project

Screenings: from the collection, Avant Garde:
Experimental Cinema of the 1920s And 30's (1921-
1939)

The Life and Death of 9413- A Hollywood Extra
(1928) by Robert Florey

Written by Robert Florey, and directed by Florey
and Slavko Vorkapich, 11 min

Autumn Fire (1931) Directed by Herman G.
Weinberg,
A "film poem," 15 min

EXTRA CREDIT: Notre Musique / Our Music dir.
Jean-Luc Godard (France / Switzerland, 2004) 80
Min. Today, Monday, November 26, 227 Herter
Hall, 3:30 pm

Screening, Elisabeth Subrin, *Shulie* (1997)
Received the 1998 Los Angeles Film Critics
Association Award for Best Independent /
Experimental Film / Video, and Best Experimental
Film at the 2000 New England Film and Video
Festival. **About Elisabeth Subrin**

Final Project

**Shelly Silver, 37 stories about leaving home,
c. 1996, (52 minutes)**

Small Lies big Truth, 1999, (19 minutes) Project 3
Work Day

What I'm Looking For, Interweaving documentary,
essay, and fiction, Shelly Silver explores how we
negotiate cultural and popular narratives to arrive
at definitions of the self. She examines storytelling
and role-playing to reveal how identity is both
reflected and constructed by television and
cinema. As an "outside observer" living in
Germany, France, and Japan, she questions the
myths and realities aof cultural and national identity
Screenings:

Devil in the eyes, El diablo en los ojos : self-
portraits and other myths by **Ximena Cuevas**,
Mexico City Latin American Video Archives, 1999.
25 min.

Ximena Ceuvas, *El mundo del silencio = the silent
World*, 2002. (60 minutes)

Wednesday
11/28

Ximena Cuevas was born in Mexico City in 1963.
Her cinema education began at age thirteen when
she viewed an average of four films a day for two
years straight, while cutting classes from junior
high school in Paris. At sixteen, she had her first
sands on contact with film, repairing old movies in

the Cineteca Nacional in Mexico City. Two years later, she worked as art assistant on *Missing* by Costa Gavras and then studied film at both the New School for Social Research and Columbia University in New York City

Her enigmatic video sketches reflect on passion, romance and the life of an artist in the larger context of contemporary Mexican culture. Her single-channel videos express the duality between inner and outer worlds. The interior self is reflected by the sense of whispered secrets: the exterior is

chaotic and contradictory. She says, "To live with the camera as part of my skin is one of the huge qualities of video. For the first time mankind has the small camera that undresses you." The

Visual Studies: A Skeptical Introduction, by James Elkins

The Object Stares Back by James Elkins

Camera Lucida by Roland Barthes

The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin

claustrophobic video installation La Puerta, was inspired by a line from T.S. Eliot, "Hell is oneself... There is nothing to escape from and nothing to escape to. She has produced all of her own work independently.

EXTRA CREDIT, NEW ASIA CINEMA SERIES

7:00pm in SOM 137, Screening of TA RUM PUM PUM (India)

Monday 12/03

Half-Way Presentation of Final Project. Each class member will present and *in progress project.*

Wednesday 12/05

Finishing Final Project

EXTRA CREDIT, NEW ASIA CINEMA SERIES

7:00pm in SOM 137, Screening of LITTLE RED FLOWERS (mainland China)

Review thoroughly the two tutorials assigned in class.

Monday 12/10

Final Project due today : Presentation of Completed Final Project

Wednesday 12/12

Final Portfolio : *parts A+B+C+D+E due today*

EXTRA CREDIT, NEW ASIA CINEMA SERIES, 7:00pm in SOM 137, Screening of International Short Films

Critique of Final Project Continued if Necessary
Turn Portfolio in for Grading

Required Readings:

As an artist with a thesis exhibition a few semesters away, you need to begin keeping a journal of ideas and studies for further work. It is a good idea to frequently write short "artist statements" as your ideas develop. Artist statements contain declarations of intent and reflection about the source and significance of the work, and serve to focus your mind on that which is essential to you. They provide clarity of purpose during moments when you may lose your way. Such a journal will be of enormous help as you produce the actual thesis work in your final semester and as you write your thesis paper. To that end, select 2 works from the listing found below, which will help you begin to form a working thesis. I will be interested in hearing a verbal reiteration and clarification of your main ideas and sources of inspiration, as well as a description of the personal motivation that propelled the work into existence. I will also be looking for a clear correspondence between the work in your portfolio and your words. At mid semester and as part of your final portfolio, present a 1000 word "artist statement", an essay in which you reference the 2 selected readings

Thinking Print Books to Billboards, 1980-95, Deborah Wye

The Print in the Western World, Linda C. Hulst

Prints and Visual Communication, William Ivins

The Culture of the Copy, Hillel Schwartz

The Contemporary Print: Pre-Pop to Post-Modern, Susan Tallman

High and Low: Modern Art, Popular Culture, Kirk Varnedoe

Postmodern Currents: Art and Artists in the Age of Electronic Media, Margot Lovejoy.

New Media in Late 20th-Century Art, (Thames & Hudson) Michael Rush

Snap to Grid, (MIT Press) Peter Lunenfeld

Ways of Seeing, John Berger

Work of Art in the Age of Mechanical Reproduction, Walter Benjamin

The Author as Producer, Walter Benjamin

Into the Image; Culture & Politics in the Field of Vision, Kevin Robbins

The Image Society: Essays on Visual Culture, Giersber & Oosterban, Eds.

Montage and Modern Life, Christopher Phillips

Iterations: The New Image, Timothy Druckery

Image, Music, Text, Roland Barthes

Cultural Theory and Popular Culture, John Storey

Cultural Studies Reader: Encoding, Decoding, Stuart Hall

The Conquest of Cool, Thomas Frank

On Photography, Susan Sontag

The Reconfigured Eye, WJ Mitchell

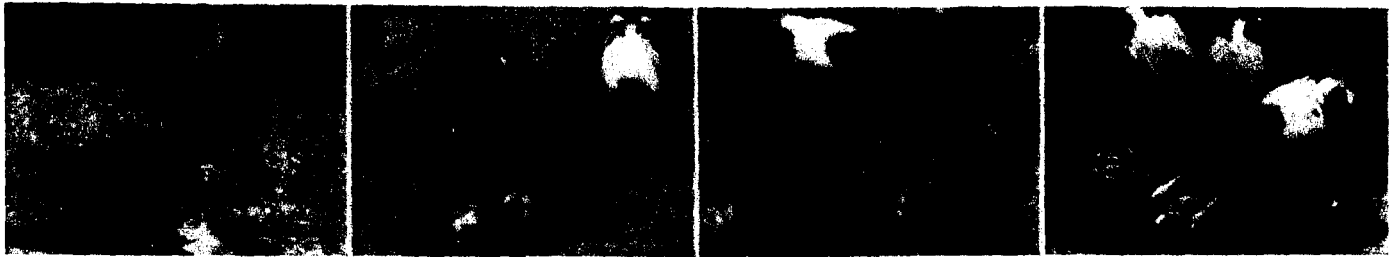
The Society of the Spectacle, Guy Debord

The Medium is the Message, Marshall McLuhan

Art Theory; A Very Short Introduction

Postmodernism; A Very Short Introduction, Christopher

Butler. After Modern Art: 1945-2000, by David Hopkins



© Rosanne Retz video stills from *Dominance* 2006

Assignments and Projects

You will have four projects assigned during the semester. The projects encourage organized work methods and are designed to direct students toward a range of creative options for visual problem solving.

No appropriated images will be allowed.

There will be assigned projects, although there always is the possibility of self directed projects. These completed projects should demonstrate an understanding and an exploitation of the unique qualities that are inherent to the medium of digital images and prints.

At mid-semester you will present a coherent series of images based on assigned projects (or self directed projects) that clearly demonstrate progress made toward the identification and the expression of a unique point of view.

A final portfolio is required at the end of the semester. These works should reveal an understanding of your stylistic and formal concerns and a command of your technique. It should contain all projects and associated materials assigned during the semester.

Post-Modern Currents. Morgot Lovejoy

The Language of New Media, Lev Manovich

Photomontage, Dawn Ades

11.

Using the scanner as a camera, place materials on the scanner bed creating a total of at least 10 image compositions. You will edit this group down to 5 for presentation to the class. Position the objects with care because the resulting scans will not be altered (not even cropped) after the scan is captured. The more scans you attempt the better able you will be to predict the results and *the* better your *final* results will be.

Special Topics: Digital Media: Still Image

12.

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University of Massachusetts Amherst Department of Art and Art History

Art 397N / Art 697N
Fine Arts Center 444
Spring 2007

Digital Media: Still Image

Assignment 1 Parts A+B :

Scanned Image Compositions

Project 1 Part A

Using the scanner as a camera, place materials on the scanner bed creating a total of at least 10 image compositions. You will edit this group down to 5 for presentation to the class. Position the objects with care because the resulting scans will not be altered (not even cropped) after the scan is captured. The more scans you attempt the better able you will be to predict the results and the better your *final* results will be. ent or

Consider materials such as:

aluminum foil, plastic wrap reflective materials like mirrors or stainless steel
lace and fabrics that are furry or slick or shiny
natural materials like flowers, leaves (visit a florist or greenhouse and ask for scraps)
soft rubber and rigid hard objects,
printed matter like newspaper or patterned paper.

Portfolio presentation is extremely *important*. The images should be beautifully printed and presented in a *clean* and organized manner, consecutively ordered and in a rigid sided portfolio. Remember that what you put down on the scanner first is what will be on top in your composition. Experiment with a backdrop of varying colors and textures. Consider layering with Plexiglas, or plastic wrap (transparent) wax paper or glassine (translucent) to change the focus or sharpness. Consider adding another light source (flashlight) or moving the objects on the scanner bed while the Project 1 Part A + 8 Scanned Image Compositions

Project 1 Part A + 8 Scanned Image Compositions

You might also consider pinning your compositions to another surface (such as cardboard) before placing them on the scanner. If you do this, make sure that nothing will scratch the (scanner) glass. I would suggest that you NOT use glue or any other sort of fixative that will prevent you from rearranging and reusing the materials.

Project 3:

You must be considerate when using the scanner, please abide by the following guidelines:

An Interior with a View to the Outside

Do not use anything on the scanner bed that is:
wet or oily
dirty, as in leaving crumbs behind
heavy or sharp

A (Still Life) Tableau

or use things/objects that might damage the glass plate on the scanner or damage the scanner cover

Scanner Settings:

Use **Manual Mode** Setting, not Auto Mode

Document Source: Flatbed

Image Type: Use color photo, but not 48-bit

Resolution: When making the scan, set the resolution at 300 ppi (scanner will indicate dpi) *

Unsharp Mask: Unchecked

Scale: Set at 50% to keep the file size down

* **Preview:** To save time, always preview your image at 50 dpi before doing a scan to assess the composition. Once you are satisfied with the arrangement, reset the resolution to 300 ppi (scanner will indicate dpi)

File Format and Size:

Save the 10 (or more) compositions as TIFF files, unmanipulated. After the scanning session, carefully evaluate each image and edit down to the required 5. It may be necessary for you to re scan with a different approach and or assortment of materials depending on the results from the first attempt. The size of the images will be approximately 4.25/1 x 5.85/1 and 6.4 megabits

Label the image files (1projectparta) and save to a CD in a way that will allow you to find them easily for class presentation.

Assignment 1: Scanned Image Compositions Project 1 Part B

Using Photoshop techniques introduced in class you will combine elements from a number of scans to create assemblage or collage compositions in grayscale. Explore all Photoshop techniques introduced in class and be prepared to explain exactly what you did to create the images. Save to a *folder* on a CD a group of at least 10 scanned "studies", with the goal of presenting a final group of 4 beautifully organized images. These will be carefully considered and resolved images that are thematically related. The 4 final collage compositions should be contained in a second file on the same CD, labeled Final Compositions.

File Format and Size

The resolution of the final four grayscale collage images should be 300 pp; and not greater then 6.5" x 9" in size. File format will be unflattened Photoshop documents (PSD file format). Please save all 14 + files to a CD labeled as indicated above and in a way that will allow you to find them easily for class presentation.

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Spring 2007

Digital Media: Still Image

Assignment 2:

a (still life) tableau

Your goal for this assignment is to capture, through an arrangement of objects, a representation of an interior "vision" that is much more than the sum of its parts,

You will create a (still life) tableau that is:

- a striking incidental scene, as in a picturesque grouping of objects
- The arranged elements will be "still" yet very much alive, Your objective is to create a personal and original vision, rather than a version of something you have seen before,

Preparation for Assignment 2:

Present 5 photographic studies, variations on your idea, before you settle on a single image to manipulate.

These studies should be selected from a very large group of photographs shot specifically for this assignment.

The beginning of this assignment will be the very careful selection of objects for your tableau:

Consider all of the following when setting up your tableau:

The objects - scale, surface texture, tonal value

The positioning of each object in relation to the other elements

The relationship between elements and the ground on which they sit

Backdrop, does it contribute in terms of location (near or far) texture, pattern, and value?

What is the quality of *the* light? How many *light* sources? How does it function in the arrangement? Cast shadows, how effective are they?

Experiment with both color and grayscale (or monochromatic) versions of your images,

Assignment 2:

You will submit one final 'Still Life' image that comes from an original photograph, This image should be nicely printed and presented in the manner discussed in class, In addition to the final image, you will be asked to submit 5 photographic 'studies' on a disc, The disc should also include a copy of your final image and any other process work that you feel is important to the project. Please note that these 5 studies are not snapshots, but are carefully created images,

The final image size is left up to the student, however the size of the printed image should be appropriate to the image itself, It is also important to keep in mind that printing costs are directly related to size,

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Assignment 3:

a (diptych) portrait of oneself created by oneself

Your goal for this diptych print project is to capture, through a self portrait in two views, a personal and original interpretation.

Preparation for Assignment 3:

Present 5 paired photographic studies (5 sets of 2 - meaning 5 diptychs or 10 images altogether) which explore *variations* on your idea(s) before you settle on a pair of images to manipulate.

These studies should be selected from a *very* large group of photographs shot specifically for this assignment.

Consider all of the following when setting up for your photographic session:

- The very careful consideration of location for your portrait project.
, What is the quality of the light? How many light sources? How does it function in the overall arrangement?
- Experiment with the angle of view -- both horizontally and vertically.
- The positioning of your head and shoulders in relation to the other elements visible in the frame.
- Consider the objects visible in the frame- scale, surface texture, tonal value, directional elements.
- Your choice of clothing in terms of tonal value and pattern.
- Backdrop, does it contribute in terms of location (near or far) texture, pattern, and value?
- Cast shadows, how effective are they in the shapes they form and in their density?
- Experiment with both color and grayscale (or monochromatic) versions of your images
- You will need a tripod.

Some thoughts/suggestions about camera settings and operations:

If your camera supports manual focus and exposure, I suggest working in the fully manual mode. You do not have sufficient control in the "program" mode. Make multiple exposures with a *variety* of lens opening/shutter speed combinations. Include some *over* and under exposure in the mix. Sometimes elements from these exposures are very useful-especially if the lighting is strong and/or very directional.

Regarding focus:

Convention tells us to set the focus on the subject's eyes. However, sometimes it is necessary to break with *convention*. So, in the spirit of creating something original, some thought should be given to what, precisely, is the camera going to focus on (here's where manual focus becomes important).

Regarding lighting:

It is sometimes very effective to use directional light sources (spots, flashlights, etc) -- but it can also be a headache to try to establish tonality in the hotspots created by this kind of lighting. Using diffusers with this type of lighting often *solves* this problem. Translucent plastic (or something similar) works very well (fabrics, paper, curtains, and gels also work), and can allow you to also control the color of the light source.

Regarding diptychs:

One of the challenges of this assignment lies in the pairing of images. As you are working out your ideas for this assignment, keep in mind that you will always be working with pairs of images, and so there should be some forethought to your photo sessions. You will want to establish a relationship or dialogue between the images that goes beyond their proximity, and this can take some planning. Furthermore each image should complement the other, and neither should completely overpower the other.

Assignment 3:

You will present one final pairing of images that function as a self-portrait. These images (diptych) Should be nicely printed and presented in the manner discussed in class. In addition to the final image, you will be asked to submit at least 5 pairs (for a total of 10 images - this includes your final pair) of photographic studies on a disc along with any other process work that you feel is important.

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Digital Media: Still Image

Assignment 4: Final Project

an interior with a view to the outside

OR

seeing something common in a new way

Your goal for this project is to capture, through one of *the* two options presented above, a personal and original vision, rather than a *version* of something you have seen before.

The photographs that will be the basis for this assignment will be shot specifically for this final project.

Due Date for Working Group of Studies

Present an edited group of at least 10 images that have been photographed specifically for this project to the class on Thursday, April 28th at 9am, FAC 444.

Select ONE of the following 2 approaches:

Approach 1

A single image involving 2 different plates, each exactly the same size, printed in color within the same image area.

Minimum image size of this option is 40 square inches.

The print will be printed in an edition of 10 on rag print paper, each sheet the same color, size and type of paper.

Approach 2

Two images on two separate plates double dropped. These images can be printed as a diptych or on separate sheets of paper, each sheet the same color, size and type of paper.

Minimum image size for each of these 2 images is 30 square inches.

For this option there will be two editions of 10 each, or one edition of 10 prints printed as a diptych image, (two up).

Details

The print(s) will be printed in an edition of 10 on rag print paper.

The paper, inks and the dimensions of the borders of the printed images will be exactly the same.

No fingerprints or ink in the border areas! Sign the edition according to instructions given.

Do not print the edition if the plate(s) is not exposed or developed properly. Make numerous test plates until you have achieved the correct result. Then make the final plate(s), let it rest over night and then edition your prints using damp packed rag print paper.

Please see:

Exposing and Developing a Photopolymer Plate

Once you have selected tile image(s) for the project, make sure to document the raw files and at least 5 working states where significant and thoughtful alterations /manipulations have been made to the images. These states will be copied onto a CD and will be presented to the class in the critique of this project. These states will demonstrate your working process and be considered when the project is graded.

All elements of this completed project to be presented on Thursday May 12 at 9 am, FAC 444 in a rigid sided portfolio - Final portfolio is due on Thursday, May 12th, by 12 noon.

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Selected bibliography of works used by instructor, in addition to personal research conducted by the instructor:

Art on Paper. Journal New York: Fanning Publishing Company.

Brown, Kathan. Ink, Paper, Metal, Wood: Painters and Sculptors at Crown Point Press. San Francisco: Chronicle Books, 1996.

Contemporary Impressions: The Journal of the American Print Alliance. Biannual journal. Peachtree City, Georgia: American Print Alliance.

Griffiths, Antony. Prints and Printmaking: An Introduction to the History and Techniques. Berkeley and Los Angeles: University of California Press, 1996.

Hults, Linda, C. The Print in the Western World: An Introductory History. Madison, Wisconsin: University of Wisconsin Press, 1996.

Ivins, W. M., Jr. How Prints Look: Photographs with a Commentary. New York: The Metropolitan Museum of Art, 1943.

Mayor, A. Hyatt. Prints and People: A Social History of Printed Pictures. New York: The Metropolitan Museum of Art, 1971.

Printmaking Today. Quarterly Journal. London: Farrand Press.

Saft, Donald, and Deli Sad/otto. Printmaking: History and Process. New York: Holt, Rinehart and Winston, 1978.

Shikes, Ralph E. The Indignant Eye: The Artist as Social Critic in Prints and Drawings from the Fifteenth Century to Picasso. Boston: Beacon Press, 1969.

Tallman, Susan. The Contemporary Print: From Pre-Pop to Postmodern. London and New York: Thames and Hudson, 1996.

Wyckoff, Elizabeth, and David Platzker. Hard Pressed: 600 Years of Prints and Process. New York: Hudson Hill Press in association with International Print Center New York, 2000.

Printmaking Techniques

Antreasian, Garo Z., and Clinton Adams. The Tamarind Book of Lithography: Art & Techniques. Los Angeles: Tamarind Lithography Workshop, 1971.

Ayres, Julia. Monotype: Mediums and Methods for Painterly Printmaking. New York: Watson-Guption Publications, 2001.

Gascoigne, Bamber. How to Identify Prints: A Complete Guide to Manual and Mechanical Processes from Woodcut to Ink-Jet. New York: Thames and Hudson, 1986.

Hayter, Stanley William. New Ways of Gravure: Innovative Techniques of Printmaking Taken from the Studio of a Master Craftsman. New York: Watson-Guption Publications, 1981.

Heller, Jules. Printmaking Today: An Artist's Handbook. New York: Holt, Rinehart and Winston, 1972.

Henning, Roni. Screen-Printing: Water-Based Techniques. New York: Watson-Guption Publications, 1994.

Howard, Keith. Non-Toxic Intaglio Printmaking. Grande Prairie, A.B., Canada: Printmaking Resources, 1998.

Leaf, Ruth. Etching, Engraving, and Other Intaglio Printmaking Techniques. New York: Dover Publications, 1984.

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Nadeau, Luis. Encyclopedia of Printing, Photographic, and Photomechanical Processes. Fredericton, N.B., Canada: Atelier Luis Nadeau, 1989-90.

Ross, John, Clare Romano, and Tim Ross. The Complete Printmaker: Techniques, Traditions, Innovations. New York: The Free Press, and London: Collier MacMillan Publishers, 1990.

Shure, Brian. *Chine Colle: A Printer's Handbook*. San Francisco: Crown Point Press, 2000.

Walklin, Colin. *Relief Printmaking: A Manual of Techniques*. Marlborough, Wiltshire: Crowood Press, 1991.

Wax, Carol. *The Mezzotint: History and Technique*. New York: Harry N. Abrams, Inc, 1990.

Welden, Dan, and Pauline Muir. *Printmaking in the Sun*. New York: Watson-Guption Publications, 2001.

Wenniger, Mary Ann. *Collagraph Printmaking*. New York: Watson-Guption Publications, 1975.

Westley, Ann. *Relief Printmaking*. New York: Watson-Guption Publications, 2002.

Readings:

Visual Studies: A Skeptical Introduction, by James Elkins

The Object Stares Back by James Elkins

Camera Lucida by Roland Barthes

The Work of Art in the Age of Mechanical Reproduction, Walter Benjamin

Thinking Print: Books to Billboards, 1980-95, Deborah Wye

The Print in the Western World, Linda C. Hulst

Prints and Visual Communication, William Ivins

Prints and People: A Social History of Printed Pictures, A Hyatt Mayor

The Culture of the Copy, Hillel Schwartz

The Contemporary Print: Pre-Pop to Post-Modern, Susan Tallman

High and Low: Modern Art, Popular Culture, Kirk Vamedoe

Postmodern Currents: Art and Artists in the Age of Electronic Media, Margot Lovejoy.

New Media in Late 20th-Century Art, (Thames & Hudson) Michael Rush

Snap to Grid, (MIT Press) Peter Lunenfeld

Ways of Seeing, John Berger

Work of Art in the Age of Mechanical Reproduction, Walter Benjamin

The Author as Producer, Walter Benjamin

Into the Image: Culture & Politics in the Field of Vision, Kevin Robbins

The Image Society: Essays on Visual Culture, Giersberg & Oosterban, Eds.
Postmodernism and Consumer Society & Postmodernism

Post-Modern Currents. Margot Lovejoy

The Language of New Media, Lev Manovich

From Dada to Digital, Timothy Druckery

Photomontage, Dawn Ades

Montage and Modern Life, Christopher Phillips

Iterations: The New Image, Timothy Druckery

Image, Music, Text, Roland Barthes

Cultural Theory and Popular Culture, John Storey

Cultural Studies Reader: Encoding, Decoding, Stuart Hall

The Conquest of Cool, Thomas Frank

On Photography, Susan Sontag

The Reconfigured Eye, WJ Mitchell

The Society of the Spectacle, Guy Debord

The Medium is the Massage, Marshall McLuhan

Art Byte Magazine, available at newsstands that carry art magazines

Art Theory: A Very Short Introduction

Postmodernism: A Very Short Introduction, Christopher Butler.

Art Since 1960, Michael Archer.

After Modern Art: 1945-2000, by David Hopkins

Suggested Books:

No More Secondhand Art by Peter London (Senior Colloquium)

The Reenchantment of Art , Has Modernism Failed, and Conversations Before the End of Time by Suzi Gablik (Alternative Media)

The Artist's Handbook (Painting)

The Practical Handbook for Artists by Margaret Lazzari (Senior Colloquium)

Drawing, A Contemporary Approach Claude Betti

Drawing; Space, Form & Expression by Wayne Enstice and Melody Peters

What Painting Is, James Elkins

Zen and the Art of Motorcycle Maintenance, and Lila, by Robert Persig

The Artistic Animal by Alexander Alland. Jr.

Art and Existentialism by Arthuro B. Fallico

The Creative Mind by Henri Bergson

The Primacy of Perception, Sense and Non-Sense by Merleau-Ponty, in particular the essays Cezanne's Doubt and Eye and Mind.

Image and Idea by Herbert Read

The Aristos, John Fowles

Enthusiasm and Divine Madness, on the Platonic dialogue Phaedrus by Josef Pieper

Concerning the Spiritual in Art, Wassily Kandinsky

Second Surrealist Manifesto, Andre Breton

Why Modernism Failed and Changing, The Reenchantment of Art , and Conversations Before the End of Time by Suzi Gablik.

Homo Aestheticus and What is Art For? by Ellen Dissanayake

Mixed Blessings and Overlay by Lucy Lippard

Primitive Art in Civilized Places by Sally Price

The Subversive Imagination; Artists, Society, and Social Responsibility edited by Carol Becker
After the End of Art; Contemporary Art and the Pale of History by Arthur C. Danto

Avant-Garde Art, edited by Thomas B. Hess and John Ashbery

A Natural History of the Senses by Diane Ackerman

Art and Physics, Parallel Visions in Space, Time and Light by Leonard Shlain

Chaos, Making a New Science by James Gleick

The Ambidextrous Universe, Mirror Asymmetry and Time-Reversed Worlds by Martin Gardner

The Emperor's New Mind, by Roger Penrose

The Tao of Physics, Fritjof Capra

The Courage to Create, by Rollo May

The Future of an Illusion, Freud

Neurotic Distortion of the Creative Process by Lawrence S. Kubie

Creativity; Flow and the Psychology of Discovery and Invention by Mihaly Csikszentmihalyi

Shamanism; Archaic Techniques of Ecstasy, The Sacred and the Profane by Mircea Eliade

The Sacred and the Profane, Mircea Eliade

Images of Transformation Through Time, Joseph Campbell

The Savage Mind by Levi-Strauss

Man and His Symbols, any of The Collected Works of Carl Jung, especially Mandala Symbolism by Carl Jung.

Nearly any work by Joseph Campbell or Edward Edinger

Man and His Symbols, Carl Jung

A Separate Reality, Journey to Ixlan by Carlos Castaneda
Artists about art

Jasper Johns; Writings, Sketchbook Notes, Interviews, Museum of Modern Art
Modern Artists on Art, edited by Robert Herbert

American Artists on Art, edited by Johnson

Art and Soul, Notes on Creating by Audrey Flack

Theories of Modern Art; A Source Book by Artists and Critics by Herschel B. Chipp

Stand Still Like a Hummingbird, Henry Miller (especially The Angel is My Watermark)

Portrait of the Artist as a Young Man by James Joyce

The Ebony Tower, The Magus, The Collector and Aristos by John Fowles

The Horse's Mouth by Joyce Cary

Essays by Thomas Merton on his watercolors and drawings.