

## REQUEST FOR COURSE CHANGE (MAJOR AND MINOR)

Complete 1a – 1f & 2a – 2c. Fill out the remainder of the form as applicable for items being changed.

### 1. General Information.

- a. Submitted by the College of: Fine Arts Today's Date: 10/13/09
- b. Department/Division: Department of Art
- c. Is there a change in "ownership" of the course? YES  NO
- If YES, what college/department will offer the course instead? \_\_\_\_\_
- d. What type of change is being proposed?  Major  Minor<sup>1</sup> (place cursor here for minor change definition)
- e. Contact Person Name: Rae Goodwin Email: rae.goodwin@uky.edu Phone: 455-6461
- f. Requested Effective Date:  Semester Following Approval OR  Specific Term<sup>2</sup>: Fall 2010

**Comment [OSC1]:** Excerpt from SR 3.3.0.6.2 Definition. A request may be considered a minor change if it meets one of the following criteria:  
 a. change in number within the same hundred series\*;  
 b. editorial change in the course title or description which does not imply change in content or emphasis;  
 c. a change in prerequisite(s) which does not imply change in content or emphasis, or which is made necessary by the elimination or significant alteration of the prerequisite(s); d. a cross-listing of a course under conditions set forth in SR 3.3.0.E;  
 e. correction of typographical errors.

\*...for the specific purposes of the minor exception rule, the 600-799 courses are the same "hundred series," as long as the other minor change requirements are complied with. [RC 1/15/09]

### 2. Designation and Description of Proposed Course.

- a. Current Prefix and Number: A-S 200 Proposed Prefix & Number: A-S 200
- b. Full Title: Studio I Proposed Title: Digital Art, Space and Time
- c. Current Transcript Title (if full title is more than 40 characters): \_\_\_\_\_
- c. Proposed Transcript Title (if full title is more than 40 characters): \_\_\_\_\_
- d. Current Cross-listing:  N/A OR Currently<sup>3</sup> Cross-listed with (Prefix & Number): \_\_\_\_\_
- Proposed –  ADD<sup>3</sup> Cross-listing (Prefix & Number): \_\_\_\_\_
- Proposed –  REMOVE<sup>3,4</sup> Cross-listing (Prefix & Number): \_\_\_\_\_

### e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>5</sup> for each meeting pattern type.

Current:	<input type="checkbox"/> Lecture	<input type="checkbox"/> Laboratory <sup>5</sup>	<input type="checkbox"/> Recitation	<input type="checkbox"/> Discussion	<input type="checkbox"/> Indep. Study
	<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum	<input type="checkbox"/> Research	<input type="checkbox"/> Residency
	<input type="checkbox"/> Seminar	<u>6</u> Studio	<u>2</u> Other – Please explain:	<u>NASAD, our accrediting agency, requires open lab hours outside of class time.</u>	
Proposed:	<u>1hr 15min</u> Lecture	<input type="checkbox"/> Laboratory	<input type="checkbox"/> Recitation	<input type="checkbox"/> Discussion	<input type="checkbox"/> Indep. Study
	<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum	<input type="checkbox"/> Research	<input type="checkbox"/> Residency
	<input type="checkbox"/> Seminar	<u>4</u> Studio	<u>2</u> Other – Please explain:	<u>NASAD, our accrediting agency, requires open lab hours outside of class time.</u>	

- f. Current Grading System:  Letter (A, B, C, etc.)  Pass/Fail
- Proposed Grading System:  Letter (A, B, C, etc.)  Pass/Fail

<sup>1</sup> See comment description regarding minor course change. Minor changes are sent directly from dean's office to Senate Council Chair. If Chair deems the change as "not minor," the form will be sent to appropriate academic Council for normal processing and contact person is informed.

<sup>2</sup> Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

<sup>3</sup> Signature of the chair of the cross-listing department is required on the Signature Routing Log.

<sup>4</sup> Removing a cross-listing does not drop the other course – it merely unlinks the two courses.

<sup>5</sup> Generally, undergrad courses are developed such that one semester hr of credit represents 1 hr of classroom meeting per wk for a semester, exclusive of any lab meeting. Lab meeting generally represents at least two hrs per wk for a semester for 1 credit hour. (See SR 5.2.1.)

# REQUEST FOR COURSE CHANGE (MAJOR AND MINOR)

Proposed Grading System: <input checked="" type="checkbox"/> Letter (A, B, C, etc.) <input type="checkbox"/> Pass/Fail	
g. Current number of credit hours: <u>3</u> Proposed number of credit hours: <u>3</u>	
h. Currently, is this course repeatable for additional credit? YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	
Proposed to be repeatable for additional credit? YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	
If YES: Maximum number of credit hours: _____	
If YES: Will this course allow multiple registrations during the same semester? YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	
i. Current Course Description for Bulletin:	<u>Fundamental instruction in digital media as a creative tool. Students will learn the basics of digital collage using Adobe Photoshop or like program, flatbed and slide scanners. Basics of digital video editing and sound design. Nine studio hours per week.</u>
Proposed Course Description for Bulletin:	<u>This course provides fundamental instruction in digital media as a creative tool. Students will learn the basics of digital collage, video editing and sound design. An overview of historical and contemporary digital art practice will be presented as well as elements of design and composition.</u>
j. Current Prerequisites, if any: <u>A-S 102 and A-S 103</u>	
Proposed Prerequisites, if any: <u>A-S 102</u>	
k. Current Distance Learning(DL) Status: <input checked="" type="checkbox"/> N/A <input type="checkbox"/> Already approved for DL* <input type="checkbox"/> Please Add <sup>6</sup> <input type="checkbox"/> Please Drop	
*If already approved for DL, the Distance Learning Form must also be submitted <u>unless</u> the department affirms (by checking this box <input type="checkbox"/> ) that the proposed changes do not affect DL delivery.	
l. Current Supplementary Teaching Component, if any: <input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both	
Proposed Supplementary Teaching Component: <input type="checkbox"/> Community-Based Experience <input type="checkbox"/> Service Learning <input type="checkbox"/> Both	
3. Currently, is this course taught off campus? YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	
Proposed to be taught off campus? YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	
4. Are significant changes in content/teaching objectives of the course being proposed? YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>	
If YES, explain and offer brief rationale: <u>This course has been changed to better reflect the goals of our Foundations program.</u>	
5. Course Relationship to Program(s).	
a. Are there other depts and/or pgms that could be affected by the proposed change? YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>	
If YES, identify the depts. and/or pgms: <u>Art Education</u>	
b. Will modifying this course result in a new requirement <sup>7</sup> for ANY program? YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	
If YES <sup>7</sup> , list the program(s) here: _____	
6. Information to be Placed on Syllabus.	
a. <input type="checkbox"/> Check box if changed to	If <u>changed to</u> 400G- or 500-level course you must send in a syllabus and you must include the differentiation between undergraduate and graduate students by: (i) requiring additional assignments

<sup>6</sup> You must also submit the Distance Learning Form in order for the course to be considered for DL delivery.

<sup>7</sup> In order to change a program, a program change form must also be submitted.



## REQUEST FOR COURSE CHANGE (MAJOR AND MINOR)



students. (See *SR 3.1.4.*)



## REQUEST FOR COURSE CHANGE (MAJOR AND MINOR)

### Signature Routing Log



**General Information:**

Course Prefix and Number: A-S 200  
 Proposal Contact Person Name: Rae Goodwin Phone: 455-6461 Email: rae.goodwin@uky.edu

**INSTRUCTIONS:**

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

**Internal College Approvals and Course Cross-listing Approvals:**

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Department of Art	12/08/09	Ben Withers 7-4031 bwit003@uky.edu	
College of Fine Arts	12/14/09	R. Seib	
		/ /	
		/ /	
		/ /	

**External-to-College Approvals:**

Council	Date Approved	Signature	Approval of Revision <sup>8</sup>
Undergraduate Council	3/2/2010		
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

**Comments:**

see attached

<sup>8</sup> Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

The University of Kentucky  
College of Fine Arts  
A-S 200 Digital Art, Space and Time (3cr)

**Instructor:**

**Meeting times:**

**Location:**

Lecture-

Lab-

**Office Hours:**

**E-mail:**

**Office:**

**Web page:**

**Course Description**

This course provides fundamental instruction in digital media as a creative tool. Students will learn the basics of digital collage, video editing and sound design. An overview of historical and contemporary digital art practice will be presented as well as the basics of designs and composition. *Prerequisite: A-S 102.*

**Goals and Expectations**

Students will be expected to take digital images and manipulate them in Photoshop to create a composition using compositing and montage techniques. Students will work collaboratively to develop an idea for a short video. They will draw a storyboard, and present an overall design for their video project that takes into account different compositional elements, shots and metaphors. Students are expected to take an active role in the critique of their peers. Students will learn how digital reproduction and post-modern theory are put into practice in the contemporary digital art. Students will be document their work and learn how to flatten images and prepare them for printing or web archive/portfolio. Students will be expected to identify the works presented during the lecture on both the midterm and final.

**Learning Objectives**

By the end of this course you will be better able to:

- Apply basic design concepts in their artwork, and in written and oral communication.
- Demonstrate an ability to use Photoshop and Final Cut Pro, scanners, Blackboard and Youtube.
- Demonstrate proper equipment procedure and maintenance.
- Utilize library and internet resources for researching artists and exhibitions.
- Identify patterns in historical and contemporary digital art practice of Intermedia.
- Translate ideas into visual representation through storyboards, sketches and digital execution.
- Analyze critically their own work and the work of others in critique.
- Speak and write clearly about the visual arts.
- Create two digital artworks utilizing Photoshop, and to shoot, edit and master a collaborative sound and video work.
- Discuss and debate current art theory that impacts the field of digital media.
- Create a digital portfolio of works and submit to Blackboard.

**Lab fee:** A \$50 departmental fee has been added to your tuition bill.

### **Required Textbooks**

Adobe Photoshop CS4, Digital Classroom; Jennifer Smith; Aquent Publishing  
Final Cut Pro 6: Visual QuickPro Guide (Paperback); Lisa Brenneis  
Theoretical Reader (to be determined)

### **Recommended Books**

Shaping Space by Zalanski and Fischer  
Art Fundamentals: Theory and Practice (Paperback)  
by Ocvirk, Stinson, Wigg, Bone and Cayton  
Launching the Imagination by Stewart  
Video Art, A Guided Tour by Elwes

### **Class Format and Meeting Places**

This class is split between one seventy-five minute lecture and two, two-hour lab sessions per week, two hours each. The lecture will be held in the Fine Arts Building. The studio section of the class will be held in the Lucille Little Lab.

#### **Lecture:**

The lecture will introduce the history of digital art practice. Students will be presented with the artworks listed by date on the syllabus. These are provided as examples of work made with the same tools students will be using themselves and will serve as examples and inspiration.

#### **Breakout Studio Sessions:**

During the studio component student will be required to complete the majority of the chapters listed on the syllabus by date either during class time or as homework. All projects will be created during the class time as well as at home. A significant portion of the actual class projects must be completed during class hours. Instructors will be giving both critique and suggestions during the studio sessions, but can only do so if you create the work in their presence.

### **Tools and Materials**

#### **Software:**

The software tools we will be learning in this course are: Adobe Photoshop, and Final Cut Pro. All software will be available in the Fine Arts Tech Labs.

#### **Hardware:**

Students will have access to a Macintosh based computer lab, Scanner.

### **Course Requirements and Grading Policy**

Grades will be determined through demonstrated mastery of the learning objectives established for this course and will be determined by the following formula:

**Projects: 60%**  
**Midterm: 20%**  
**Final: 20%**

Letter grades will be given in this class and will be assigned using the standard grading scale:

100-90%=A (Represents an exceptionally high achievement as a result of aptitude, effort and intellectual initiative. Work created well exceeded all of the requirements for the project/course.)

89-80%=B (Represents a high achievement as a result of ability and effort. Work created met all requirements for the project and exceeded some of them.)

79-70%=C (Represents average achievement. Work met all requirements for the project/course.)

69-60%=D (Represents the minimum passing grade. Work met some requirements for the project/course and failed to meet some.)

59% and below=E (Represents unsatisfactory performance and indicates failure in the project/course. Work did not significantly meet requirements for the project/course.)

**Projects:** Your work will be graded based on the project requirements and on your use and understanding of the elements and principles of art as demonstrated in your drawings, models, projects and critique participation.

Other considerations in the grading process are:

- attendance
- effort to improve and grow in your understanding and production of work
- class participation
- openness to new ideas and approaches
- quality of your work
- amount of work you create (effective use of class time and working a minimum of 4-6 hours per week outside of class time)

**Portfolio:** At the end of the semester you will turn in a digital portfolio including documentation of the major projects created in this course, along with a written description for each project detailing how you used the elements and principles of design within each work.

**Final Critiques:** Attendance at each critique is mandatory, as projects will be submitted at the beginning of each scheduled critique. If you miss a critique with an unexcused absence you will receive an E for the project. Participation in the critique will count as a part of your project grade. If your project is not finished you still need to participate in the critique. Students are expected to make a significant contribution to the critique process, speaking about their own work and the work of others.

**Tests:** Tests may be given at the discretion of the instructor and will be based on the reading of the assigned text, handouts and class lectures.

### **Absence Policy**

100% attendance is expected in this class. According to the written policy of the College of Fine Arts, more than three unexcused absences will result in a reduction in the your final semester grade (S.R.5.2.4.2 defines the acceptable reasons for excused absences.) You will lose one-half a letter grade for each unexcused absence after the three allowed. It is your responsibility to gather information from your peers if you have to miss a class session. Attending a class and not participating counts as an absence. Come to class on time and with your materials.

### **Tardiness**

Arriving to class late three times will be counted as one unexcused absence. Entering class late is disruptive and disrespectful to the students who arrive on time.

### **Make-up opportunity**

When there is an excused absence, you will be given the opportunity to make up missed work and/or exams. It is your responsibility to inform the instructor of the absence preferably in advance, but no later than one week after the absence has occurred.

### **Verification of absences**

If you are absent from class for a situation that is deemed excused by the UK Senate, you must present appropriate documentation to me within one week of your absence.

### **Academic Integrity, Cheating and Plagiarism**

**Integrity:** University of Kentucky students are responsible for adhering to the University's policies regarding academic discipline that are published in the Undergraduate Bulletin and the Student Handbook. Simply put if you use any unethical practice in your work, you are putting yourself and others at risk of failing or being expelled from this course and/or from the University.

**Cheating:** Cheating is defined by its general usage. It includes, but is not limited to, the wrongfully giving, taking, or presenting any information or material by a student with the intent of aiding himself/herself or another on any academic work which is considered in any way in the determination of the final grade.

**Plagiarism:** All academic work, written or otherwise, submitted for credit in this course, is expected to be the result of your own thought, research, manipulation, manual effort or self-expression. If you submit work purporting to be their own, but which in any way borrows ideas, manipulation, organization, wording or anything else from another source without appropriate acknowledgment of the fact, you are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, an artwork, a project from a friend or whatever. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which you turn in as your own, whoever that other person may be. You may discuss assignments among your peers or with an instructor or tutor, but when the actual work is done, it must be done by you, and you alone. (See below for details on group projects and collaborations.)

For written work: when your assignment involves research in outside sources or information, you must carefully acknowledge exactly what, where and how you have employed them. If the words of someone else are used, you must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic.

### **For Group Work and Student Collaboration:**

This course may include work created and/or discussed in a group. When this arises it is your responsibility to contribute to your highest ability. At the beginning of any group project, the rules on what constitutes plagiarism will be reviewed and refined to include the collaborative nature of that particular assignment.

### **Students with Disabilities or Chronic Medical Illness**

If you have a documented disability that requires accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course you must provide me with a letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services available to students with disabilities. Please work on this matter quickly so that I can accommodate your needs before the first graded assignment is due.

### **Classroom Behavior, Decorum and Civility**

A studio lab environment is a place for creative expression, hard work and mutual respect. In order to create the class atmosphere together you will be expected to: participate in class work and discussions throughout the entire scheduled class time, clean up after yourselves without complaint during class and



when working in the lab after hours, be respectful and tolerant of other people in the lab when you are working (regardless of their gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age or ability,) be focused and motivated towards success. Additionally, diversity of thoughts are appreciated and encouraged provided you can agree to disagree.

All cell phones must be turned off completely while class is in session. Disregarding this policy will result in a lower overall grade. Having them on to check the time, text or for the use of any other phone feature is not permissible. If you have a dependent in your life, i.e. a child, disabled family member etc. please contact me ASAP for accommodations to this policy.

### **Classroom and Studio Safety Guidelines**

It is required that all students take all necessary actions to protect their respiratory system, eyes and other body parts. **Students are required to use safety equipment as needed:** such as proper clothing, footwear, eye protection, hair ties and work gloves **when appropriate. Safe use of materials is required.** For example, all spray adhesive, fixative or paint may only be used in the woodshop spray-booth.

Any student who has an existing respiratory or other physical condition should notify the instructor immediately. All necessary precautions will be taken to prevent any additional harm or aggravation. Alternate materials are available to satisfy the project assignments.

These requirements are set to create a safe environment for all, and to help students gain knowledge and skills for the safe creation of artwork. Failure to adhere to proper safety standards and procedures will have a negative impact on your grade and your health. Let's all enjoy a safe, healthy and creative semester.

### **Sample Course Schedule, A-S 200 Digital Art, Space and Time**

The instructor retains the right for the change of this course calendar when it is necessary.

**Grades for this class will be on a 500 point system:**

#### **Photoshop Assignment; Ominous Landscape: 100 points**

**Base image: 25 points**

**Layers and Content: 25 points**

**graphics/aesthetics: 50 points**

#### **Photoshop Assignment; Handmade Mark Self-Portrait: 100 points**

**Base image: 25 points**

**Layers and Content: 25 points**

**graphics/aesthetics: 50 points**

#### **Collaborative Sound and Video 2 minutes; Assignment 3: 100 points**

**Storyboard: 25 points**

**Sound: 25 points**

**Camera: 25 points**

**Editing: 25 points**

**Midterm: 100 points**

**Final: 100 points****C A L E N D A R**

**Day One Studio:** First day of studio class; go over syllabus.

Go over email accounts and computer accounts.

Read Chapter 1 in Photoshop book at home.

**Day Two Studio:** Introduce Book: Adobe CS4, Digital Classroom. Chapter 2 and 3 in studio review.

**Lecture:** Overview Digital Art

Images: Harmon and Knowlton, 1966; Bruce Wands, Heartline, 1976; Manfred Mohr 1977; Desmond Paul Henry 1962 early days to 1990 Andrew Gursky, 1996; Daniel Lee, 1993; Margi Geerlinks, 1998; Hubble Hourglass Nebula, 1996; Nasa Ovda Regio, 1993; Jason Salavon, 1998

**Day Three Studio:** Chapter 4 and 5 in Adobe CS4

**Day Four Studio:** Chapter 6 and 7 in Adobe CS4; **Assignment 1 given**

**Day Five Studio:** Chapter 8 and 9 in Adobe CS4

**Lecture:** Digital Images – how we look at images; Artists: Time Magazine, 1993; Aziz and Cucher 1994; Keith Cottingham, 1993; Mariko Mori, 1998; Patricia Piccinini, 1997; Simon Johan, 2003; Paul Thorel; Thomas Ruff, 2000; Nick Knight, 2000; Loretta Lux, 2001; Jeff Weiss, 2000; Wasow, 2002; AES+F, 2003; Tom Chambers, 2003; Barry Frydlander, 2003; Anthony Goicolea, 2001;

**Lecture:** Digital Images – the workings of **design**

**Day Six Studio:** Chapter 10 and 11 in Adobe CS4. Work on Assignment 1

**Day Seven Studio:** Chapter 12 in Adobe CS4

**Lecture:** 10 more artists: Craig McDean, 2004; Nick Knight, Fashion , 2003; Thomas Ruff, 2003; Vik Muniz, 2003; Wolfgang Tillmans, 2002; Wang Qinsong, 2002; Tracey Moffatt, 2004; Gregory Crewdson, 1999-2001 Sam Taylor-Wood, 2004; Cindy Sherman, 2000; David Hilliard, 2003

**Day Eight Studio:** Chapter 13 and 14 in Adobe CS4. Work on Assignment 1

**Day Nine Studio:** Assignment 1 due/crit

**Lecture:** Digital Sculpture/Architecture – elements of space and movement. Dan Collins 1993 – 2003; Suzanne Anker 2004; Michael Rees 2003; Christian Lavigne 2003-03; David Curt Morris 2001; Corinne Whitaker 2001; Patrick Tuttofuoco, 2002; Damien Hirst, 2000; Vito Acconci; Troika “cloud” 2008; Blur Building; Zaha Hadid; Amanda Levete; Thomas Heatherwick; Kazuo Katase, 1998

**Day Ten Studio:** **Assignment 2 given.**

**Lecture:** **Best of Show;** Digital Installation – relationship to space. Erwin Redl 2003; Rafael Lozano-Hemmer Projects; Leslie Sharpe, 1992; Janet Cardiff, 2001; Ron Haselden, 1994; Doug Aiken, 2001; Mischa Kuball, 1999; Jame Plensa, Love Sounds, 1998; Ann Veronica Jannsesens, 2001; Terry Smith, 1999; Abigail Lane, 2001; Bill Viola; Isaac Julien, 2003

**Day Eleven Studio:** Work on Assignment 2. Introduce Wacom tablets.

**Day Twelve Studio:** Work on Assignment 2

**Lecture:** **Digital Performance – implication of the body.** Laurie Anderson, 2005; Carsten Holler, 1996; Carolee Schneemann; Golan Levin; Stephen Vitiello; Bill T. Jones, 1994

**Day Thirteen Studio:** Work on Assignment 2

**Day Fourteen Studio:** Work on Assignment 2

**Lecture:** Digital Animation; Flash sites; Database Art – information as mutable. Cory Archangel; Pez; Stefan Nadelman; Clara Chan; Mary Nguyen; Wayne Little

**Day Fifteen Studio:** **Assignment 2 due/crit**

**Day Sixteen Studio:** Equipment and Set up for Video. Review of shots and composition.

**Lecture:** **MIDTERM: 20 Ids Wrtten**

**Day Seventeen Studio:** Introduce Video: Read Chapter 1- 4 Final Cut Pro Textbook

**Day Eighteen Studio:** **Sound and Video Assignment Given: Groups formed.** Read Chapter 5 and 6;

**Lecture:** Net Art/Participation – social networking. Rafael Lozano Hemmer (vector); Golan Levin (dialtones); Natalie Jeremijenko; Ken Goldberg; Jonah Brcker-Cohen and Katherine Moirwaki; Paul Kaiser and Shelly Eshkar; Textmobbing

**Day Nineteen Studio:** Read Chapter 7 –10

**Day Twenty Studio:** Read Chapter 11 -13; Begin Sound Project

**Lecture:** Video Art 1970's. Paik; Acconci; Wegman; Hill; Joan Jonas; Naumann; Richard Serra; McCarthy; Baldessari;

**Day Twenty-One Studio:** Read Chapter 14 and 15

**Day Twenty-Two Studio: Sound project due. Review Storyboard procedure.**

**Lecture:** Video Art 1980's: Tony Ourseler; Laurie Anderson; Martha Rosler; Yonemoto Brothers; Mona Hatoum 1988; Art Jones

**Day Twenty-Three Studio:** Read Chapter 16-19; **Storyboards due.**

**Day Twenty-Four Studio:** Shooting

**Lecture:** Video Art 1990's: Sadie Benning, George Kucher; Suzanne Lacy; Linda Montano; Gomez-Pena

**Day Twenty-Five Studio:** Shooting/Editing

**Lecture:** Video Art 1990's: Bruce Naumann; Tran Kim Trang, Bill Viola; Doug Aiken; Kentridge

**Day Twenty-Six Studio:** Editing

**Day Twenty-Seven Studio: Video Assignment due.**

**Lecture:** Video Art 2000's: Anri Sala; Gordon; Video Art 2000's: Gary Hill; Pipilotti Rist; Francis Alys; Isaac Julien, Paul McCarthy;

**Day Twenty-Eight:** Best Videos of Class Shown

**FINAL:** 20 ID's Multiple Choice

## SAMPLE Project A-S 200 Digital Art, Space and Time

Assignment 1– A-S 200 due \_\_\_\_\_

Color palette due \_\_\_\_\_

### “Ominous Landscape”

Create an image in Photoshop that will print within an 8 x 10 inch piece or any size larger of Photopaper at 200 or 300 dpi. The choice is yours. 72 dpi images will not be accepted.

This image should reflect your imagination and ideas about enhancement of an environmental landscape. There is no need to overcomplicate, but this image should be a composite of several images seamlessly made into one image.

This is as much a photo exercise as a digital art exercise. Please take into account aspects of form: COMPOSITION and then color, line weight, negative space, proportion and mood. This assignment relies on a good first image. You will have to submit a palette for your image and a description of why you chose the range of colors for your composition.

For example of color tones: red = hot, passion, anger, blood yellow: sun, sickness, spring and fresh green: diseased, verdant, lush, staid blue: cool, water, soothing, meditative, etc.

Use only a few images. Best if you take the images yourself specifically for this assignment. If you use digital cameras, images must be 3 MegaPixels or larger.

Have fun with this assignment. Be as creative as possible and try to fool me so that I am not sure how the resulting image was created.

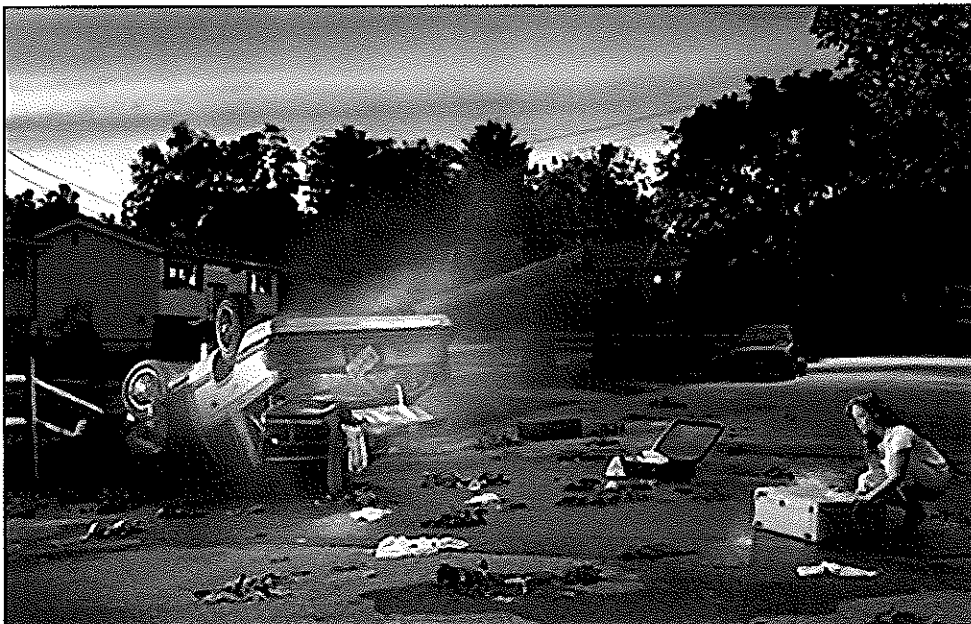


Image by Gregory Crewdson



Image by Gregory Crewdson

---

**Printing:**

You need to start your canvas at the "inch" size you want to print the image at 200 or 300 dpi.

**Printers in Lexington:**

**Lynn Blue Print:** 328 E Vine St, Lexington, 40507 - (859) 255-6312

**Kinkos:** (859) 231-8872, 145 Rose St, Lexington, KY 40507

**Beau Graphics:** 910 Harrodsburg Rd, Lexington, 40503 - (859) 277-2328

**Note colors will shift from what you depending on the printer.**

**A variety of substrates can be used.** These include archival watercolor paper (such as Arches, Somerset, Laguna) glossy paper and cotton duck canvas. The prints may be hand embellished by the artist, to substantially increase the value, using any of a variety of media such as paint, ink, or gold leaf stamping for mixed media effect.

---