**2D MEDIA STUDIO: IMAGING**
Course: 60160 / SPRING 2015 / CFA313 / 9-11:20AM
Professor: Kim Beck / kimbeck@cmu.edu

## Course Description:
This course is a continuation of Two-Dimensional Media Studio: Drawing. It includes an expansion of drawing to include multimedia approaches, painterly issues, digital input/output and work with digital image processing tools.

## Learning Outcomes:
Upon successful completion of this course, students will be able to
• Record, translate, and transform externally perceived 3D subject matter onto the 2D page.
• Demonstrate development of line, tone, texture, mark and composition in a range of media (charcoal, Conté crayon, graphite and mixed).
• Create self-generated aesthetically interesting works that convey personal expression and imagined structures and forms.
• Employ the computer, camera, laser cutter, and copy machine as tools to develop imagery, ideas and compositions.
• Make and break some rules to make some surprising & original images.

## Class participation:
Be on time, sketchbooks open, pen in hand when class starts. Bring all your materials. Participate in and lead the conversation, talk to your peers and to me—we're in this together. You're expected to be rigorous thinkers and makers, take risks and be self-directed. The final semester grade will reflect your level of participation as well as the development of your ideas and execution of your work.

## Attendance:
Your attendance is vital to your success and you are vital to the success of the class. Absences must have legitimate excuses (illness, emergency, etc.) and you may be asked for documentation; regardless, please notify me by email if you will be absent. You are responsible for obtaining any information missed during absences from your peers. After the third absence (and this includes excused absences), your course grade will be reduced by one full letter grade. Three late arrivals count as one absence. Six absences will result in failure, regardless of excuse.

## Late Assignments:
For each day late, assignments lose 1/3rd grade. If you are having problems, contact me *well in advance of* the deadline and I will consider an extension.

## Grading Criteria:
A –Work shows extraordinary dedication, innovation & craftsmanship. Took the requirements of the class to their fullest extent and beyond.
B – Satisfied the requirements of the class in innovative and thorough ways. Work stands out for quality and effort. Craftsmanship, ideas or class participation may need some improvement.
C – Completed requirements well and on time.
D – Satisfied most of the requirements for the class, but with poor craftsmanship or ideas or with late projects and poor attendance.
R – Failed to satisfy the basic requirements of the class. Assignments submitted late or poorly done and with poor attendance.

## Sketchbook
Keeping a regular sketchbook is key. It should become a visual and written class diary. Think of it as an evolving work of art in itself. Choose a sketchbook you love and will carry around with you everywhere. Individual drawings in the sketchbook are visual notes that reveal a way or thinking, seeing or handling materials that you might only discover upon reflection. I will give sketchbook assignments and ask to see your sketchbooks from time to time but I expect you to work in it everyday. Some things to consider:
• Create a rhythm with your design and relate pages to each other, with visual connections across pages that lead the viewer along.
• Think of writing as drawing. Vary its visual character, making text part of the composition.
• Tape, staples, and collage are all parts of the composition. Add found candy wrappers, photographs, etc.
• Think of the sketchbook as a non-linear accumulation of information.
• Have a friend draw in your sketchbook and then respond to what they do.

**Adobe Suite Workshops:**
As part of this class, you are required to develop some basic proficiency with Bridge, Camera Raw, Photoshop and Illustrator, as well as with InDesign. We will hold several sessions to learn and practice specific techniques in the Digital Print Lab. You will also be required to complete online workshops via Lynda.com. CMU has a group license. The portal for access is: <http://www.cmu.edu/lynda/>. There is a wide array of courses and I encourage you to take advantage of them. You are required to learn the skills represented by the following two courses:
—Photoshop CS6 Essential Training (10.5 hours)
—Illustrator CS6 Essential Training (8.75 hours)

**Materials:**
- **Sketchbook**
- **One roll of 70lb (or heavier) drawing paper, 42-48" wide** -Or- multiple sheets of 30x44 **Stonehenge** Utrecht has 10yd rolls this size for $12, other stores may have something similar
- **Drawing or watercolor papers by the sheet:** Various higher quality papers that are acid free, neutral PH, 100% cotton, ie Arches...
- **Pads of 19x24"** – Smooth Bristol, 300 series
- ~~Drawing pencils~~
- **Compressed Charcoal:** soft - 1 box
- **Graphite sticks**
- **White plastic eraser**
- ~~Black India Ink~~
- **Brushes:** such as one large round bamboo brush or flat or round watercolor brush (#12) and one smaller (#4 or 6) watercolor brush
- ~~Long straightedge: at least 24"~~
- **Fixative:** one can -- workable and matte
- ~~X-acto knife and spare blades~~
- **Sturdy, smooth drawing board** that will support a 22x30 sheet

- **Sandpaper** or sandpaper block: for sharpening
- ~~Pencil sharpener~~
- **Artists tape**
- **Plastic containers:** yogurt cups for water & ink
- **Gouache set**
- **PVA glue**
- **Stiff portfolio**
- **5 colors spray paint** - can share w peers

For the artist, drawing is a discovery.... It is the actual act of drawing that forces the artist to look at the object... to dissect it in his mind's eye and put it together again... the heart of the matter lies in the specific process of looking. A line, an area of tone is not really important because it records what you have seen, but because of what it will lead you to see. Following up its logic in order to check its accuracy, you find confirmation or denial in the object itself or in your memory of it. Each confirmation or denial brings you closer to the object, until finally you are, as it were, inside it: the contours you have drawn no longer marking the edge of what you have seen, but the edge of what you have become... another way of putting it would be to say that each mark you make on paper is a stepping-stone from which you proceed to the next, until you have crossed your subject, as though it were a river...

—John Berger, "Drawing" Toward Reality, 1960

**WORKING SCHEDULE: (subject to change)**

**M 1/12** Introduction / Sketchbooks / **Project: <u>Photo, Sketch & Stencil</u>**
**W 1/14** Demo: Illustrator & Trace / Assn: project & Lynda.com – 3 hours

**M 1/19** DAS: Demo laser cutter & Spray booth / Photo, Sketch & Stencil
**W 1/22** DAS: Work in lab / Assn: project & Lynda.com – 3 hours

**M 1/26** DAS: Work in lab
**W 1/28** DAS: Lab & spray booth / Assn: project, sketchbooks & Lynda.com – 3 hours

**M 2/2** DH Crit Space: **Due: <u>Photography & Stencil</u>** / **Project: <u>Monotype</u>** / Demo: print shop w/ Matt
**W 2/4** Print shop: Monotype with stencils & chine collé / Assn: Monotype & Lynda.com – 3 hours

**M 2/9** Print shop: Monotype with stencils & chine collé
**W 2/11** Print shop: Monotype Gestures (Professor Beck at conference)/ Assn: Monotype & Lynda.com – 3 hours

**M 2/16** Print shop: Monotype Gestures in class
**W 2/18** Print shop: **Due: <u>Monotype</u>** / **Project: <u>Self-Portrait in Color</u>** / Warm & cool; tints & shades; relational; wheel/ Assn: project & color studies in sketchbook

**M 2/23** CFA: Color self-portrait in gouache;
**W 2/25** CFA: **Due: <u>Self-Portrait in Color</u>/ handmade** Assn: Sketchbook & Lynda.com – 3 hours

**M 3/2** **DUE: Self-Portrait in color / Digital** Midterm / scan & create 3 variations; print 3 variations at any size
**W 3/4** Trip to Musuem / Response piece

**M 3/9** **Spring Break**
**W 3/11** **Spring Break**

**M 3/16** CFA: Work on project / Assn: Sketchbook & draft for museum responses...CFA: Look at drafts
**W 3/18** CFA: Work on project / Assn: Sketchbook & Lynda.com – 3 hours

**M 3/23** CFA: **Due: <u>Regarding "Regarding Warhol "</u>**
**W 3/25** CFA: **<u>Artist Book</u> / Collaboration with Poetry Workshop**

**M 3/30** DAS: Demo: In-design / Assn: Draft of book
**W 4/1** DAS or CFA: Look at drafts / Work on project

**M 4/6** CFA: visit Artist's book collections
**W 4/8** CFA: Work on project

**M 4/13** **Draft: Zine's due: draft**
**W 4/15** Workday

**M 4/20** **Zine's due – 21 copies/versions**
**W 4/22** Workday

**M 4/27** **Due: <u>Artist Book</u> /<u>Animation project</u>** / Narrative show (Ellis?) Workday
**W 4/29** **Last class meeting / review sketchbooks**

**PROJECTS:**

**Project 1: Photo, Sketch & Stencil**
In this project you will construct an imaginary abstracted landscape using stenciled forms. With your camera and sketchbook in tow, you will photograph and sketch objects and shapes, focusing on contour lines. The landscape will end up being abstract, so stick with simpler shapes. Make at least 10 sketches and 20 photographs to consider. Once you have these, you will scan your sketches & load your photographs into Photoshop. From there we will isolate the objects from their backgrounds. We will then open them in Illustrator and find their outline using the pen tool & Live Trace. Once you create 5 stencil forms, we will move to the laser cutter. Your shapes should range in size, with the largest being 12"x18". Once you have your shapes cut from cardboard chipboard, we will move to the spray booth. Using your pad of Bristol, move around your stencils, switch up colors, trade colors & possibly even share stencils to create new works. Create at least 10 works, each on a different sheet of paper. Don't worry about these looking representational – you should just have fun layering the different shapes and inventing new images juxtaposing forms and color.

**Project 2a: Monotype**
Working on plexi with black ink and with brushes, rubber nibs and q-tips, use the forms from the previous project to create integrated landscapes using shaped images and chine collé. You will use scissors and the laser cutter to cut paper to use in this project.

**Project 2b: Monotype Gesture drawings**
Working on plexi with black ink and with brushes, rubber nibs and q-tips, create a series of 5-10 prints from the figure, allowing the ink to build up as a palimpsest on the plate & paper. The gesture of movement should be present in the prints. Each student will take turns modeling (clothed!) for the others. You will print during class whenever your plate reaches a stage of interest or surprise.

**Project 3: Self Portrait in Color**
In your sketchbook, make note of events or periods in your life that have been meaningful, important or turning points. Decide on the relative importance of each event; this will determine the relative width of color stripe. Mix colors until you find just the right color for each event or period of time. (No tube colors – must be mixed.) Make a piece using gouache to paint stripes from top to bottom of page using the width of each stripe to denote the importance of each event. Then scan the piece and create at least 3 variations, playing with insets, color changes, intensities, etc as discussed in class. For the critique, you will show both the original piece and 3 printed variations. (Note: for the variations, consider cutting up and collaging, adding gouache to the prints.)

**Project 4: Museum Response**
For our project, we will visit the Carnegie or Warhol museum and choose a work from any artist to make a piece in response to. You will work from sketches and then develop the project in 3 drafts before arriving at the final piece.

**Project 5: Artist's Book / Collaboration with Poetry Workshop**
For this project, we will collaborate with a poetry class on campus to create a small artist's book that incorporates both image and text. Each student will be paired to work with 1-2 poets to create a small zine or artist's book. We will consider several book making options. The books will be digitally printed or photocopied in a small edition.

**Project 6: Narrative / Animation**
You will create a series of images and an animation to be shown in the Ellis Gallery with the 2 other sections of Imaging. Working with sequential imagery, your work will explore the possibility of narrative structures using traditional drawing and digital print processes, and developing these into a related short animation.

**Alternate: Invented Architecture**
Collages & drawings using a combination of found structures and invented ones in Google Sketchup