

Special Projects, Art 400-001: Digital Imaging II

Digital Imaging II advances the creative possibilities of digital imaging and examines the influence that new media tools have on the evolving aesthetic theories and practice of art. The focus of this class revolves around the use of digital cameras, scanners, cell phones, downloads, and graphic image creation using digital software—and the production of the expressive digital print using small and large format contemporary ink-jet printers.

New Media is rapidly changing the artistic landscape, and there are few historic precedents that reveal the full strength of this relatively new medium. Emphasis will be given to individual discovery, innovative use of new technologies (i.e. not merely replicating or mimicking what chemical processes and traditional printmaking methods offer), and interdisciplinary solutions.

This class is an approach to the refinement of digital tools, the enhanced capabilities for image capture and its theoretical ramifications, and the expansion of the expressive, conceptual, and perceptual potentials offered by digital image-making. Numerous examples of contemporary approaches of digital imaging are examined and discussed. Class time is divided between lecture, demonstration, critique and discussion. Students are expected to produce a coherent body of work, make an oral/written presentation on a particular area of individual interest, and read selected essays and written materials.

The course will address theory, technique in the form of intermediate image-editing and printing tools, and practice. Emphasis will be given to individual production and the evolving potential of visual expression using digital media.

Theory

- The questions of ethics, appropriation, and copyright law. Examining the ever-changing legal landscape of digital media, and artistic potentials of the recontextualization of images. New judicial challenges in seeking balance between fundamental constitutional freedoms: the right of free expression, the right of ownership (intellectual property), and the right to privacy.

- Interdisciplinary thinking: integration of images, text, graphics, and new forms of combining images. Expressive possibilities and need to think beyond one medium. What is the potential of new media?
- Examination of contemporary approaches to new media and digital image-making.

Technique

- Intermediate Photoshop tools. Image masking. Use of channels and masks. Layer masks and advanced selection methods. Advanced tools for color management and printing. Advanced tools for color and tonal corrections. Prepress methods for digital printing.
- Integration of vector based images, text, and graphics into pixel-based files. Use of Photoshop painting tools.
- The digital print: papers, inks, color profiles, and methods for expressive printmaking.
- Methods of digital capture: scanning, cell phones, downloads, and refinement of camera capture.
- Scanning as art: non-traditional scanning methods of objects and non-flat reflective pieces. Camera-less photography.

Practice

- Personal production of weekly assignments and semester portfolio. Portfolio on theme of one's own choosing (approved by instructor).
- Selected readings
- Oral/written presentation research project on digital arts and/or artists
- Use of digital camera or scanner – and Epson printers -- for personal production.
- Mid-semester review should see substantial portfolio production of images. Leave ample time for PS work, editing, and printing for end-of-semester review.
- Artists statement will be required to support/defend/amplify your personal portfolio

Class Objectives

To examine new media from a theoretical and historical point of view, and develop an evolving understanding of how digital tools interact with art, advertising, and visual communication.

To question the ethical and legal considerations of new media. To raise questions of originality and appropriation, and how the dissemination and consumption of images impacts culture and visual communication

To discover a personal relationship to new media through one's thought processes, creative expression, and personal production. To strive towards a use of digital tools that does not merely mimic or replicate traditional chemical or printmaking media. To understand the means by which new media helps to expand one's perceptual and conceptual possibilities relative to art.

The broad goal of this class is to offer advanced digital tools, open a conceptual approach to new media, and to assist the student in the employment of new media for personal production. Digital Imaging II will follow and build upon the tools, methods and concepts of Digital Imaging I, and will be focused more on the personal production of work using new media. Although this is a studio course that teaches software and techniques, there will be also be a strong focus on the content of the digital art works created in class.

Prerequisite:

A working knowledge of photography and Adobe Photoshop – either completion of Digital Imaging I or a thorough demonstrable understanding of digital camera capture and the fundamental tools in Adobe Photoshop including the use of adjustment layers, basic selection techniques, and basic color management.

Prerequisite: one of: 209, 301B, 365, 307, 308B, 308C; or consent. Students taking this course should have a working knowledge of still photography (film or digital) and an understanding of the fundamental tools in Adobe Photoshop (adjustment layers, basic selection techniques, and basic file management and color modes) and should be knowledgeable of the Macintosh operating system. Students must supply their own 35mm adjustable film or equivalent digital camera.

CRN: 86803, ART 400, Section: 001, Special Projects (2-D Digital Imaging-Intermediate)

Restriction: Instructor Approval, 3 credits, Instructor: David Ulrich, TR 0900-1145a, Room: ART 341. Supply reimbursement fee = \$100.

David Ulrich is a photographer and writer whose work has been featured in numerous publications and exhibitions. His work combines traditional photography with digital imaging. Ulrich has taught digital applications for Pacific Imaging Center, Kodak's Center for Creative Imaging, New York University, and others. For 15 years, he was an associate professor and served as the chair of the photography department at The Art Institute of Boston. He is a program coordinator and core faculty member of Pacific New Media, UH Manoa.

Resources

Art Department, Design Lab – Art 336

- (1) Epson 7600 wide format printer – ultrachrome inks, 24" wide
- (1) Epson 4800 printer – K3 ultrachrome inks, 17" wide
- (1) Epson 2200 printer – ultrachrome inks, 13" wide

- (1) Microtek 9800XL large format scanner, 12"X17", 1600 dpi
- (1) Umax Powerlook 1100 scanner. Reflective -- letter, transparency -- to 8X10, 1200 dpi
- (1) Nikon 4000 transparency scanner, 35mm only, 4000 dpi

Pacific New Media, Manoa Multimedia lab, Sakamaki C-104

- (21) Mac G-4's with 17" flat-screen monitors.
- (1) Epson 7600 wide format printer – ultrachrome inks, 24" wide
- (1) Epson Perfection 1660 scanner, reflective – letter, 35mm film – 1600 dpi

Hours to be posted for both labs.

Supply List

Film or digital camera and memory cards. Recommend minimum 512 meg to 1 gigabyte cards and adjustable camera, preferably able to capture Camera RAW images. Film camera of any format – and scanning negatives or prints – is acceptable.

Ink-jet paper and inks are supplied with printers for a fee that covers consumables. Additional ink-jet papers beyond what is supplied in the labs is the responsibility of the class participant.

Approximately 15-20 blank CD's for weekly assignments and for image storage.

External hard drive for hi-res large image storage if your work is large in size or extremely high resolution.

Adobe Photoshop (version CS or above). Must support 16 bit workflow. Or Adobe Photoshop Elements 3.0. Must support 16 bit workflow. For PC or Mac.

Recommended (Not Required) Text

Real World Adobe Photoshop CS2, by Bruce Fraser and David Blatner

Weekly syllabus

Note: WEEKLY CONTENT IS APPROXIMATE, and will be affected by the overall motivation of participants, equipment and lab availability, the timeliness of work produced, and the comprehension level of participants.

Week number one: Class expectations. Equipment resources. Supply needs. Review of fundamental image correction tools in Adobe Photoshop – Adjustment layers and selection methods. Brief survey of entire imaging workflow. Exploration/review of cameras, Camera RAW and 16 bit vs 8 bit editing.

Assignment: Capture/create 5 images (photograph or scan) at 300 dpi. Perform basic tonal and color correction using adjustment layers, and sharpening. Use equipment you plan to use for the class. Examine for color noise, sharpness, and overall quality. For all assignments, bring to class on CD or USB "Flash" drive. Assigned reading.

Note: For all images used as part or parcel of your artistic efforts, or for class exercises beyond the training files that are provided, you must have ownership or demonstrate efforts to gain permission to use images from the copyright holder. Pacific New Media and the University maintain strict anti-plagiarism policies.

Week number two: Methods of image capture. Cameras, scanning techniques for negatives and prints, cell phones and Bluetooth, and downloading. Comprehensive RAW, 16 bit workflow. Image enhancement and correction tools in Adobe Photoshop for "non-destructive" image editing. Use

of adjustment layers and layer masks. Survey of comprehensive digital imaging workflow for single images (not composite images). Assigned Readings.

Assignment: Five additional images scanned or captured this week, preferably in RAW or 16 bit format. Follow-through with complete digital imaging workflow for global tonal and color correction, local controls and image enhancement, retouching, re-sizing – with interpolation -- if needed, and sharpening. Assigned reading.

Week number three: Advanced Photoshop techniques: layer masks, blending modes, and advanced selection methods. Compositing methods in Adobe Photoshop. Assigned readings.

Assignment: 5 works that incorporate more than one image – compositing, digital sequencing, narration, etc. Written “brief” or proposal (two-three pages) due on intent for portfolio project. Brief should include concept, rationale (what questions your work will ask, or what visual challenges will it address), technical means (digital camera, scanner, what type of output?), and to roughly “locate” your work within contemporary artistic practice.

Week number four: Survey/exploration of contemporary practitioners in digital imaging. Discussion of copyright law, fair use., ethics, and appropriation. Assigned readings.

Assignment: Begin portfolio work. Bring 5 preliminary images “sketches” to class on CD.

Week number five: Color management and Digital printing demonstration. Types of output. Paper and ink exploration. Exploration of printing drivers and software. Examination of aesthetic potential of digital ink-jet printing, compared to silver printing, dye printing, and alternative processes. Specific printer controls in Adobe PS. “Soft-proofing” of images. Exploration of hybrid methods, incorporating digital tools with traditional processes. Assigned Readings.

Assignment: Due in two weeks: 3 finished high-quality digital prints. Either 8 1/2 X 11 or 13 X 19.

Week number six: Interdisciplinary potential of digital tools and methods. Scanning as art. Alternative cameras. Digital recontextualizing of two or more images. Use of words and or

graphic elements with photographic images. Truth versus fiction. Exploration of question – strategies for "fictionalizing," interpreting, and representing different kinds of realities.

Assignment: Due in two weeks. Three works that incorporate scanning of objects., and two images made with an alternative camera (cell phones OK).

Week Number seven: Discussion, Critique/review of portfolio work. Review of contemporary artists recontextualizing images. Assigned readings.

Assignment: Due in two weeks. Research project (oral and written) on particular aspect of digital arts or artists. Collaborate exercise to be announced.

Week Number eight: Digital printing enhancements.. Advanced color correction and tonal enhancements. Controls available to digital printmaking. Numerous samples of digital prints viewed. Software RIPS. B&W conversion methods. Assigned readings.

Week number nine: Student presentations of digital work. Analysis and discussion led by class participants on samples of digital artists, photographers, and designers.

Week number ten: Digital Printing techniques. Fine-tuning the digital print. Critique review of portfolio work. Discussion of potentials of digital image-making for photo, design, multi-media. Samples shown. Ongoing individual portfolio work.

Week number eleven: Critiques of portfolio work. Final printing techniques examined, demonstrated, and discussed. Review of actual contemporary digital prints by artists, photographers, and printmakers.

Week number twelve: Methods of criticism, response, and analysis of digital images. State of the Art. New directions in photography, contemporary trends in representation and expression using digital methods. Critique/review of portfolio work.

Week number thirteen: Critique of ongoing portfolio work. Discussion and response. Exploration of presentation methods: creating a simple website, powerpoint, or pdf presentation.

Week number fourteen: Professional practices. Using digital tools for presentation of work. Creation of CD's pdf files, digital resumes, and artists statements. Creation of a digital portfolio.

Week number fifteen: Review of ongoing portfolio work. Sequencing and presentation.

Week number sixteen: Final portfolio review. Hand in CD or web portfolios.

Attendance and Grades

Grades will be based on the following criteria:

- Weekly assignments and completion of assigned readings prior to class meeting
- Final Project (failure to complete the Final Project will result in a grade of NO CREDIT)
- Conceptual development (creativity and problem solving)
- Technical execution
- Craftsmanship appropriate to the nature of the work
- Class participation and involvement
- Presentation (oral communication, written communication, and organization)
- Timeliness & preparedness

Grading Breakdown:

60% final portfolio/class assignments

20% class participation – critique, response, and discussion

10% Research project

5% Artists Statement

5% Innovation, insight, motivation, and instructor's discretion of your overall contributions to the class, the community, or to the medium.

An incomplete grade will only be granted for extenuating circumstances.

Classroom Rules

No cell phones or pagers -- please turn yours off before entering the classroom.

No Food or drinks near workstations

More than three unexcused absences will affect your letter grade.

Three late arrivals equals one absence

Written Resources and Handouts

Class handouts will be provided either on hard copy or available as downloads from the instructors website.

Recommended books

Theory

Mitchell, William. *The Reconfigured Eye*. Cambridge, MA: MIT Press, 1992. ISBN: 0262631601.

The Language of New Media, (MIT Press) Lev Manovich

Manovich, Lev. *The Paradoxes of Digital Photography*. Edited by Hulbertus v. Amelunxen, Stefan Iglhaut, Florian Rotzer, Alexis Cassel, and Nikolaus G. Schneider. Basel, Germany: G&B Arts International, 1996. ISBN: 9057011018.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations*. New York, NY: Schocken Books, 1969, pp. 217-252. ISBN: 0805202412.

Technical

Adobe Photoshop. *Classroom-in-a-book*, Adobe Press

Adobe Photoshop Master Class: John Paul Caponigro, 2nd Edition, Adobe Press

Adobe Photoshop Master Class: Maggie Taylor's *Landscape of Dreams*, Adobe Press

Real World Camera Raw with Adobe Photoshop CS, Bruce Fraser

Real World Color Management, Bruce Fraser

The Photoshop CS2 Book for Digital Photographers (Voices That Matter)

by Scott Kelby

Photoshop Masking & Compositing (Voices That Matter), by Katrin Eismann

Photoshop Restoration & Retouching, Second Edition by Katrin Eismann

Class weblinks and handouts will be posted on instructor's website: www.creativeguide.com

Go to **Lecture/Workshop** section of website: <http://creativeguide.com/digitalphoto.html>

Instructor

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