ART 393 ·Image Studio Syllabus -2019

Description

Image studio explores the creation, use, and presentation of images and the theoretical discourse specific to such practices within a studio context. The studio incorporates uses of current image creation and presentation technologies.

Prerequisites:
No prerequisites.

3 credit hours

Introduction
By working both in and out of traditional presentation contexts the studio engages a consideration of how art is "instituted" by addressing the organizational, methodological, and political aspects of the presentation of art. While the course addresses the image as a primary element in visual art, it approaches this material as related to other studio media and considerations. Also the focus on digital is within the context of other image making and presentation formats. The course includes the pictorial, the diagrammatic, the patterned, the grid/database, the abstract, the material and typographic as well as hybrids of these forms.

Course Objectives

At the end of the course students are able to:
1. Discuss and apply visual, conceptual, technical, historical, and theoretical considerations in the creation and critique of images.
2. Effectively and appropriately use digital technologies in the creation of images within the context other studio practice and imaging methods.
3. Construct presentations of culture that are deliberate and appropriate to existing and created contexts and conditions: broadly, and specifically in works involving static images. This includes analysis, planning/imagination, implementation, and evaluation.
4. Demonstrate an ability to work collaboratively and cooperatively in the production, presentation, and evaluation of images and image presentations.
5. Use verbal, written, and visual means to engage in effective and critical discourse about visual works and ideas.

Course Topics

•the context, use, and function of images (site, encounter, reception, access, images and power)
•various forms of images and how they function (pictorial, diagrams, patterns, grid/database, abstract, surface/material, typographic
•understanding of representation (pictorial truth, reproduction and visual technologies)
•new digital forms (technologies of production and distribution, transition from narrative to database)

Texts

(recommended)
Practices of Looking by Marita Sturken and Lisa Cartwright

Course Requirements

The studio work in this course is focused on the understanding of the image as a primary element in studio work. The course also addresses digital technology as it pertains to the creation and presentation of images in visual art contexts. Works involving digital technology should be a significant portion of works produced. This course is intended primarily for both art and design students.

Evaluation

Students are evaluated in 3 areas. Standard pedagogy in studio art varies in how these areas are weighted. Some faculty put much more emphasis on the studio production. Others prefer distributing evaluation criteria to reflect the range of criteria. These reflect the range of standard weighting of such criteria.

1. Studio production

This includes interim and finished studio products or productions: Exhibitions and public presentations of studio products, individual or collaboratively produced studio products. Studio products include: images, sets of images, sited images, project proposals, and documentation or re-presentations of projects.

33%-70%

2. Studio Discourse: Writing, Reading, and Discussion, Critique

The operation of the studio and learning involve effective participation in communicating about ideas, studio work, and historical and theoretical texts. This can include the content of discussion participation, written responses to texts, written and verbal statements on studio work and ideas, and written and verbal critique.

10%-40%

3. Studio Performance/Contribution to the Group:

Studio work and learning is a highly social and dynamic activity that requires active participation by its members. This can be assessed by your attendance as well as observed contributions to the studio organization, production, and progress.

10%-40%