

## ART & DIGITAL TECHNOLOGY

ARTS227601, 3 credits

Boston College Summer Session 1, 2019

Summer 1, May 15- June 19, 2019

Monday and Wednesday, 2-5PM . • Devlin 401F

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Office hours: By appointment.

### **Boston College Mission Statement**

Strengthened by more than a century and a half of dedication to academic excellence, Boston College commits itself to the highest standards of teaching and research in undergraduate, graduate and professional programs and to the pursuit of a just society through its own accomplishments, the work of its faculty and staff, and the achievements of its graduates. It seeks both to advance its place among the nation's finest universities and to bring to the company of its distinguished peers and to contemporary society the richness of the Catholic intellectual ideal of a mutually illuminating relationship between religious faith and free intellectual inquiry.

Boston College draws inspiration for its academic societal mission from its distinctive religious tradition. As a Catholic and Jesuit university, it is rooted in a world view that encounters God in all creation and through all human activity, especially in the search for truth in every discipline, in the desire to learn, and in the call to live justly together. In this spirit, the University regards the contribution of different religious traditions and value systems as essential to the fullness of its intellectual life and to the continuous development of its distinctive intellectual heritage.

### **COURSE DESCRIPTION**

This course emphasizes the use of the computer as a primary image-making tool in the visual arts. Students develop technical, conceptual and aesthetic experiences pertaining to the creation of two-dimensional digital artworks as well as artworks that engage with the fourth dimension of art: space and time. Students gain an introductory knowledge of several art and design software programs. Included topics in the course are scanning, vector drawing, archive and found image use, and time-based digital and analog media. Additional work outside of class time is a requirement of this course.

### **COURSE OBJECTIVES**

- Introduce students to the basic principles of digital tools in art making through the use of digital and analog materials including scanning, vector drawing, raster image manipulation, color spaces, image processing, file formats, and file sizes.

- Explore the formal as well as the theoretical aspects of art-making, including the role of research and digital tools in the arts.
- Constructively critique work of others from a formal, technical and conceptual frame of reference.
- Incorporate an interdisciplinary approach to art-making through readings and assignments that will be distributed.
- Encourage students to realize a personal way of seeing.
- The student will demonstrate knowledge, and a new level of skill and competency in the technical tools used and how to apply them with expression across cultural settings and will learn the impact of culture, gender, and age in art making and visual expression.
- Students will demonstrate ethical art making practices as evidenced by their progress in critique and support of other students' making.

### **Grading Policy:**

This is an introductory course in all sense of the term. Students are acquiring both a new technical skill set, vocabulary and new abilities to evaluate aesthetics. Therefore, I grade on the above-mentioned criteria and how much effort you put into learning these new skills, as I do not expect everyone to master the art of editing or digital production by the end of one semester.

That being said, it is my policy that no more than 30% of the class receive above an A- average to curb grade inflation. Meaning that I grade you on all assignments, the skill level acquired, participation and effort, but ultimately award grades based on excelling in all 4 of these areas. Grade manipulation will not be tolerated at any time during or following the release of your final grade.

### **Grading –**

Studio Assignments, Portfolio and Technical skills- 50%

Participation and Attendance-50%

The undergraduate grading system for Summer Session is as follows:

A (4.00), A- (3.67)

B+ (3.33), B (3.00), B- (2.67)

C+ (2.33), C (2.00), C- (1.67)

D+ (1.33), D (1.00), D- (.67)

F (.00)

The graduate grading system for Summer Session is as follows:

A (4.00), A- (3.67)

B+ (3.33), B (3.00)

B- (2.67), passing but does not count toward degree

C (2.00), passing but not for degree credit  
F (.00)

All students can access final grades through Agora after the grading deadline each semester. Transcripts are available through the [Office of Student Services](#).

### **Deadlines and Late Work**

Late work will not be accepted unless pre-arranged with the professor.

### **REQUIRED TEXTBOOK & MATERIALS**

USB Flash Drive or Harddrive

### **OPTIONAL MATERIALS**

Adobe Suite

Digital camera (8 Megapixel or higher point & shoot/cell phone will suffice)

Specialty papers

Portfolio

Print sleeves

### **LAB ACCESS:**

There will be computer availability to all students in O'Neill 205 and some hours in 401f.

### **ATTENDANCE POLICY**

Regular attendance is required. You must notify your instructor beforehand if you will not be attending class.

Each unexcused absence will result in half a letter grade dropped from your final grade for the course. If you have five (5) unexcused absences you will fail the course. Excused absences must have proper written documentation and be cleared with the instructor

– using class time to shoot/edit an assignment is not allowed. If you are late three (3) times to class during the term it will count as one (1) absence. You must also be prepared for each class with any materials required for that day (i.e. flash drive, images, prints, etc.). If you are not prepared for class it will count as an absence.

## **COURSE CALENDAR**

### **Week 1**

5/15

Introduction to course: objectives and requirements.

Review Syllabus, class expectations, equipment, etc.

Questionnaire- How versed are you in photoshop and photography?

**Lecture:** Visual Literacy and Consumer Culture. 17 Different Beyoncé's, Edward Bernays, Martha Rosler, Chris Jordan, etc.

**Assignment:** Read Chapter 1 "Digital Technologies as a Tool" (Will be Distributed) Half Page written response due 5/17. Will be emailed.

Bring in previous work or show work that interests you aesthetically if you do not have an art practice. We will share this with the group next class

### **Bring in flash drive.**

### **Week 2**

5/20

Go Over reading assignment

Review student work

**Software Demo:** Adobe Bridge/Organizing/File saving and sampling

**Overview of the Archive:** Will explore different online archives to study and make work from.

**Project #1 :** The Digital Archive and Creative Commons. Online scavenger Hunt for imagery and how to properly source it. Due 5/22

**Reading:** Roland Barthes, "The Photographic Message." Will send PDF in email half page response due 5/22.

5/22

Assignment 1 Due.

Reading 1 discussion

**Lecture:** The Appropriation Artists: DADA to POMO. John Heartfield, Barbara Kruger, Andy Warhol, Shepard Fairey, Richard Prince, John Rafman, Etc.

**Demonstration:** digital manipulation and workflow in layers: Levels and Curves, Basic color correction

**The Digital Sketchbook:** introduction to the ways in which your computer, smartphone, and scanner could act as a drawing/design aid, as well as a space to create studies (unfinished pieces/ideas and above all research).

**Assignment:** Create a digital sketchbook/archive of imagery that will become the source of your ongoing work. How do you best organize this information for inspiration and use?

\*Research an artist that uses digital technology and present web find to class.

**Reading:** WAYS OF SEEING by John Berger Chapter 1, 1 page response due 5/29

<http://engl101-stevens.wikispaces.umb.edu/file/view/BergerWaysOfSeeing.pdf>

### **Week 3**

5/27

#### **TRIP**

5/29

Go over Berger reading

Go Over the Digital Sketchbook/Archive

Present an artist you found that uses imagery and why you appreciate it.

**Lecture:** The Index, the Archive, the Many Histories: Penelope Umbrico, Mark Dion, Carrie Mae Weems, etc.

**Demonstration:** Resampling images, collage work and manipulation.

**Assignment:** Complete Appropriated Collage 3 pieces due week 4

**Reading:** 1 page response to Trevor Paglen interview. Will be emailed from the "Visions Anew" text.

Project 2 & Reading 2 discussion

### **Week 4**

6/3

Lab Day

Discuss Reading

**Software Demo:** Tools, Shortcuts, scanning and selections. Light video work.

**Assignment:** Complete 3 collages for Critique on 6/5

\*Research an artist that uses digital technology and present web find to class.

6/5

Critique of 3 collages

Go over found artist

**Lecture:** The Hyperreal: The Visually Seamless and the Audience. "The Commissar Vanishes," Joan Fontcuberta, Millee Tibbs, Erik Johansson, Yang Tongliang, etc.

**Assignment:** Start working on a concept around the "Hyperreal" 3 pieces due 6/10

### **Week 5**

6/10

Critique of Assignment "Hyperreal"

**Lecture:** Identity, Branding and the Constructed self. Claude Cahun, Amalia Ulmann to ICP Exhibition "Public, Private, Secret," 2016.

**Demonstration:** Video Manipulation or Indesign structure.

**Discussion:** We can discuss the projection of identity and visual literacy through

this construction and TRUTHINESS. Is our identity defined by participation? Is identity up for interpretation?

**Assignment:** Final Projects. Come up with a final idea to start culling information and resources together for your final portfolio idea.

6/12

**Lecture:** The Propaganda and truth: Imagery on the web and news media

**Demonstration:** Gifs. Tifs. and Printing.

Assignment: Keep working on Final Idea

\*Final project idea working critique 6/17

\*Research an artist that uses digital technology and present web find to class.

## **Week 6**

6/17

Working Critique of Final

Discuss found artists.

High & Low Tech: Image Transfers

Will meet in Photo Lab- Devlin 011

Lab Day to finish Critiques.

6/19

Final Critique.