

2-D Imaging 60-160C

Spring 2014, CFA 308 T TH 6:30-9:20pm

Professor: Andrew Ellis Johnson

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Catalog Course Description: A continuation of Two-Dimensional Media Studio I. Includes an expansion of drawing to include multimedia approaches, painterly issues, digital input/output and work with digital image processing tools. **Prerequisites:** 60-150 or by departmental permission

Learning Outcomes:

Upon successful completion of this course, students will

- Record, translate, and transform externally perceived three-dimensional subject matter onto the two-dimensional 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 (Photoshop, drawing tablet and digital printer), camera, laser cutter, and Xerox machine as tools to develop imagery, ideas and compositions.
- Make and break some rules to do some surprising, original, compelling images.

Class Participation: Most important! Be on time, bring all of your materials, work hard, and participate energetically in discussions and critiques. Your grade will reflect the substance and frequency of your contributions to and participation in the class.

Attendance and Lateness: Diligent attendance is essential to your success in this course. If you miss class, it is your responsibility to ask me or another student as soon as possible about what you missed or will miss, and to make up the work. If you are absent more than three times, your course grade will be reduced by one full letter grade. Three late arrivals count as one absence. Excused absences do count towards this total. Notify me in advance, when possible, via email of absences.

Late Assignments: For each day late, assignments lose 10% of the possible score. If you are having problems, contact me *well in advance* of the deadline and I will consider an extension.

Disabilities/Accommodation: Students with a diagnosed/documented disability that affects participation in class and course work should advise the instructor at the beginning of the course in order that alternative arrangements for reasonable accommodation can be made.

Evaluation: Your grade will be based primarily on completion of all assignments and on the quality of the work produced. Your progress will be measured based on the 'learning outcomes' above, but to calibrate expectations:

- A** = Developed the requirements of the class to their fullest extreme. Work shows extraordinary dedication and innovation.
- B** = Satisfied the requirements of the class in innovative and thorough ways. Work stands out for quality and effort.
- C** = Satisfied the requirements of the class. Work submitted on time, acceptably well

- done.
- D** = Satisfied most of the class requirements. Some assignments late and/or poorly done.
- R** = Satisfied less than 60% of the requirements of the class, more than a few assignments late or poorly done.

During the course of the semester, students will be required to write several self-critiques and detailed, well-researched proposals for their independent projects, and give one short presentation.

Regular sketchbook keeping is a must. Your sketchbook should be a repository for your thoughts and ideas, however whimsical or profound, intuitive or analytical. I will review your sketchbooks once at midterm and again at the end of the semester.

As part of this class, you are required to develop some basic proficiency with Adobe Bridge, Camera Raw, Photoshop and animation in Photoshop. We will also gain experience with using the scanners and Wacom/Cintiq tablet devices. To this end, 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/>> Log in with your Andrew username and password.

There is a wide array of courses for you to choose from, 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 hours, 30 minutes)

Photoshop Masking and Compositing: Fundamentals (8 hours, 48 minutes)

Students who can prove their proficiency with this software to my satisfaction can be exempted from the requirement of taking these online courses. See me individually to "test out".

MATERIALS LIST

Sketchbook: One 9 x 12 inch range and one in an alternative size

Fine drawing papers: acid Free/neutral PH 100% cotton (rag) 22x30 6+ sheets
ie. Stonehenge, BFK Rives, Arches 88, Lana, Lenox, Fabriano, Arches cover, etc.
The selection is up to you, but buy only high-quality fairly heavy-duty printmaking and drawing papers. The machine-made papers that come in most drawing pads will be too thin, weak and prone to curling to stand up to the abuses we will dish out. Stonehenge will be especially useful because it is available in a double-sized sheet 30x44. Utrecht has inexpensive 100% cotton paper.

Several sheets of paper in various colors: sizes may vary.

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

Cheap Paper and/or cardboard for performative drawing session

Drawing pencils in a range of densities from very soft to medium hard

Compressed graphite: One soft, any size (6b-9b)

Vine charcoal: Medium and/or soft

Compressed Charcoal: soft - (char-kole is one common brand)

Conte crayons: 1 earth tone (sepia, sanguine, burnt sienna, etc.), one black, one white, several grey tones in both conte and chalk pastels

White Drawing Chalk: 2 sticks -or- white pastels AND white conte crayons

Erasers: Kneaded eraser, hard plastic and large gum, white or other soft eraser

Masking Tape (preferably artist's tape—does less damage with less residue on paper)

Push pins: one box

Black India Ink: one small bottle

Brushes to use with India ink and gouache: one large round (bamboo or regular) brush and a couple of smaller (# 8 & #4) watercolor brushes

Long straight-edge: at least 24", but a yardstick would be more useful

Fixative: one can—workable and matte, (*not* non-workable / glossy) TO USE ONLY OUTDOORS or DH SPRAY BOOTH

Archival adhesive: Small bottle of PVA glue (polyvinyl acetate) or acrylic matte medium

Acrylic Gesso: One pint

X-acto knife and blades or other utility knife of some sort

Optional Supplies might include things like:

Other papers in various colors, Staple Gun & Staples, Powdered Graphite, Acrylic paints, Oil-sticks, Scissors, spray paint, etc.

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- 1/14 T Intro and material list
"Lookism" and "Images with Legs"
Kenneth Anger's *Rabbit's Moon*; Sprite commercials
For Thursday: Read *The Power of Patience*, Jennifer L. Roberts
<http://harvardmagazine.com/2013/11/the-power-of-patience>
- 1/16 TH Meet at the Carnegie Museum of Art ticket desk at 6:30 sharp.
Outside class: Lynda.com tutorials
- 1/17 F Cultural District Gallery Crawl, 5:30-9pm <http://crawl.trustarts.org/>
1/18 Sat 1st/2nd Yr MFA Show: Gross Domestic Product at the Mine Factory
201 N. Braddock Ave, Pittsburgh 15215, 6pm – 8pm
-

OVER TIME (PUTTING IN THE TIME, PERSISTENCE, ENDURANCE, AND REPRESENTING TIME)

Lighting is a way to show the passage of time as well as bringing out trompe-l'œil effects. For this first unit we will visit and revisit objects/the figure, comparing direct observation with memory, the static vs. the dynamic, and how light plays a role in all of these aspects.

Multiple objects multiple light sources

MATERIALS: Charcoals, chalks, graphite, eraser, white highlights, dark ground paper

- 1/21 TU Model session: Figure in motion and time. Seeing where we are
18" x 24" or larger newsprint pad, and one sheet 18" x 24" or larger toned paper, graphite, charcoal, black, black, sepia and white conte.
Examples: Michael Mazur and Marcel Duchamp and iterations
Lynda.com tutorials
School of Art Lecture: Painter Emily Cheng, Kresge, 5PM
- 1/23 TH Performative drawing methods.
30" x 40" Stonehenge or heavyweight paper, gesso brushes, gesso, pen and ink, calligraphy brush, cardboard, roll paper or other large surface
Examples: Futurism movement, William Anastasi, Rebecca Horn
Lynda.com tutorials
Make a drawing ritual and works.
- 1/28 TU Critique on Drawing Ritual works.
Lynda.com tutorials
- 1/30 TH Model session: Single pose, two different lighting conditions, three drawings. Chiaroscuro, reflective and ambient light etc.
Bring three sheets of MIDDLE grey toned paper, 18 x 24 inches or larger
1) Black compressed and vine charcoal and conte crayon
2) White and grey pastels, white conte, white gouache, erasers

3) Black compressed and vine charcoal, black and white conte crayon, white and grey pastels and white gouache
Bring in sketches/sources for credible challenging images
Lynda.com tutorials

YOU CAN SAY THAT AGAIN – SAY WHAT? (CREDIBLE / INCREDIBLE) Critique
February 18

‘You can say that again’ is an expression that indicates credibility and affirmation, that what has been said is a fact. For the first part of this unit we will make two images; each will challenge the premise or reality of the other. If one is to be believed, the other cannot. The trick is to know the difference because both images will appear to be unquestionably “credible”.

‘Say What?’ is an expression that implies that what is said is too dubious or fantastic to be believed and therefore must be repeated. For this part of the unit we will make an image that is “incredible” and a reiteration of it that remains just as fantastic and impossible to believe.

Meet in the Digital Print Lab (DPL) to work on projects

- Amending images with Photoshop – two constructed images that challenge each other - based on photographic veracity models
- Constructing magical, impossible narrative imagery with Photoshop

2/4 TU	DPL HAVE SET OF ‘CHALLENGING CREDIBLE’ IMAGES TO WORK ON School of Art Lecture: Elika Hedayat, Kresge, 5PM
2/6 TH	DPL FINISH ‘CHALLENGING CREDIBLE’ IMAGES
2/11 TU	DPL HAVE SET OF ‘INCREDIBLE’ IMAGES READY TO WORK ON
2/13 TH	DPL FINISH ‘INCREDIBLE’ IMAGES Laser cutter demonstration Assignment: Print out images (at 300 dpi or higher) at the scale in which you worked on them (for example, a 2400 x 3600 pixel piece would be 8” x 12” or smaller)
2/18 TU	(CREDIBLE / INCREDIBLE) CRITIQUE of at least four prints For 2/21, Thursday: Prepare ‘elements’ to be combined for unified composition. These ‘elements’ may be drawings, photographs, digital files, etc. School of Art Lecture: Scholar and critic David Joselit, Kresge, 5PM

BANDAGES & BLADES (Unified and Fragmented Compositions)

Due at Critique MARCH 6

Bandages bind or adhere parts into a new whole and usually promote healing and restore a body. The first section of this unit looks at ways that **composition** creates wholeness and unity, often arriving at visual harmony by arranging diverse elements into pictorial coherence.

Blades, on the other hand, slice and dice, cut, slit and stab. **Compositions** can also be chaotic, crazy, fractured and unstable. The follow up part of this unit will focus on compositions of fragmentation and riotous details through layered and ruptured imagery.

- 2/20 TH
(Alberti). COMPOSITION LECTURE ON PICTORIAL SPACE: Planes in Space
- UNIFIED COMPOSITION: Group and alter 'elements' into a unified composition.
Create groups of figures/elements in accordance with Albertian principles
MATERIALS: Graphite, gouache, many sheets of toned and colored paper, chalk/conté
Outside assignment: Work on unified compositions
School of Art Lecture: Artist and game designer Eddo Sterne, Kresge, 5PM
- 2/25 TU FINISH UNIFIED COMPOSITIONS IN CLASS
MATERIALS: Colored Paper, scissors, exacto knife, ruler, chalk, glue, hard and soft erasers
Sources: Leon Battista Alberti, Henri Matisse, Kara Walker
For 2/28: Bring in printed COPIES of a dangerous image and an intensely personal image.
- 2/27 TH
IMAGES DISCUSS AND ALTER DANGEROUS AND INTENSELY PERSONAL
- erasers Introduction to fragmented compositions and strategies
Colored Paper, scissors, exacto knife, ruler, chalk, glue, hard and soft erasers
- Sources: Kurt Schwitters, Hannah Hoch, Raoul Hausmann, John Heartfield, Gutai, Lucio Fontana, James Rosenquist, Julie Mehretu, Mark Bradford
Outside Assignment: Work on fragmented composition, to be continued in class on 3/5. Use mixed media such as found and drawn images with Pen and ink, hard-edged media, laser cutter, ruler, tracing paper.
Lepper Lecture/Drawing Symposium event: Amy Sillman, Carnegie Lecture Hall, 6pm
- Introduction to Figure Drawing Workshop:** with Nicole Eisenman, Carnegie Museum of Art Café, 7:30-9pm
For complete schedule of Draw 2014 Symposium events and registration:
<http://www.cmu.edu/art/specialevents/draw2014/index.html>
<http://www.cmu.edu/art/specialevents/draw2014/schedule.html>

3/1 SAT 1:30pm: Shahzia Sikander, McConomy

3/4 TU FINISH FRAGMENTED COMPOSITION using mixed media
School of Art Lecture: Dinh Q Lê, Kresge Theater, 4:30pm

3/5 W Dinh Q Lê Artist Discussion
 Life and Belief: Sketches of Life from the Vietnam War, Carnegie Museum
 Theater. 5pm

3/6 TH CRITIQUE ON BANDAGES AND BLADES PROJECTS

3/11 TU SPRING BREAK

3/14 TH SPRING BREAK

FOR HERE AND TO GO (Tattoo Project)

CRITIQUE APRIL 3

Design/drawing and performative project made for photographic documentation and large-scale digital print output.

'For Here?' is generally an expression inquiring about the suitability of place. Is this the place you would care to stay, eat, reside, etc? For the first part of this unit we will make a drawing that is site specific and the site will be our bodies. The particular places on our bodies will determine the form of what is drawn; the image must derive part (if not all) of its meaning from its particular location on the body.

'To Go' implies transience and no fixed locale. We eat 'on the run,' neither here nor there. To become fixed, something must be caught as in "catching on the fly." Documentation fixes the moment. The second part of this unit looks at documentation as a means to preserve a moment. We will 'take', 'shoot' or 'capture,' through photography a formally well-constructed image of our tattooed bodies in a relevant environment that shows the drawings on our flesh to best effect.

3/18 TU TRIP TO TATTOO PARLOR, details TBA

3/20 W

3/21 TH DEVELOP TATTOO DESIGNS

3/25 TU REFINE AND FINISH TATTOO DESIGNS

Photo documentation demo

Assignment: Bring Henna, pen, body paint, mud, non-traditional media for Thursday photos

School of Art Lecture: Animator/cartoonist Nina Paley, McConomy, 5PM

3/27 TH PHOTOGRAPH TATTOO BODIES IN ENVIRONMENT

3/28 F MFA Thesis Exhibit opening at Miller Gallery, 6-8pm, on view through ????

4/1 TU PRINT OUT LARGE-SCALE PRINTS AND REWORK AS NECESSARY

School of Art Lecture: Artist/filmmaker/animator Eric Dyer, McConomy, 5PM

4/3 TH Critique of Tattoo in situ large-scale printouts

4/8 TU CREATE A GOD (make an overvalued ancestral image)

4/10 TH NO CLASS: SPRING CARNIVAL

- 4/15 TU KILL A KING OR QUEEN (many are iconoclastic gestures)
- 4/17 TH FIGURE MODEL MOTION studies (Over Time reprise)
18" x 24" or larger newsprint pad, and one sheet 18" x 24" or larger toned paper, graphite, charcoal, black, black, sepia and white conte.
- 4/22 TU Make a 2D Fetish that you perversely want to acquire (You may be greedy, it may be magical but it must be made, hyper-valued and have a jinn inside).
- 4/24 TH GENEALOGY OF JINNS
Assignment: Collectively Create an installation of charts that naturalize the relationships between the class' over and undervalued images.
- 4/29 TU GENEALOGY OF JINNS
Assignment: Prepare for installation on May 1
- 5/1 TH INSTALL EXHIBITION
- 5/2 F SCHOOL OF ART AWARDS AND PICNIC
Senior Show opens at Miller Gallery, 6-8pm, through May ??
- 5/6 **FINAL CRITIQUE: 6:30 – 10PM (IF EXTRA TIME IS NEEDED)**
DOCUMENTATION OF YOUR 10 CHOICE IMAGES DUE