

## 7B IMAGE STUDIES: VISUAL EXPERIENCE AND THE SHAPE OF MEANING IN IMAGES

Laurel Beckman  
Department of Art  
FALL 2016

Lecture		M 5-6:50 pm		PSYCH 1902
Sections	101.	W/F	11-12:50	Arts 1345
	102.	T/R	11-12:50	Arts 1345
	103.	T/R	1 - 2:50	Arts 1345

*"So I am left with this strange thought: even though we overlook so many things and see so little of what passes in front of us, our eyes will not stop seeing, even when they have to invent the world from nothing."* James Elkins

*"One side of the system is critical; the other is...celebration. Everything is validated through images. People believe in this power-they are used to images being manipulated, and being manipulated themselves, by images."* Mariko Mori

Using examples from contemporary art practice, art history and popular culture, we will explore the primacy and fluidity of vision, the mechanics of form, and the roles of imagination and context in the making and viewing of images.

We will address the different aspects of images, in their production, presentation and influence, with all the plasticity they deserve. We'll assume the symbiosis of form and content while using a variety of approaches and media (drawing, painting, print, photography, digital) to elaborate fundamental concerns of space, color and context. The course is intensely structured, but it weaves issues in and out- putting you in the active position of synthesizing the material towards more informed choices in your looking and making. In order to do that it is required that you keep your projects and sketch book up to date, be attentive in lecture, read/listen too all class texts/podcasts (including the lecture notes), ask questions, and importantly, be inventive with your work.

### Attendance, Grades, Homework:

The structure of the class is a weekly lecture + twice weekly studio (art-making) sections.

The **non-negotiable** attendance requirements: To avoid penalty, you may miss only 1 lecture, and may not exceed a total of 4 missed classes. A 5th absence with an excellent excuse or 2 missed lectures, will lower your grade 1/2 step (such as a "B" becomes a "B-"). 6 total absences or more than 2 missed lectures and you cannot pass the class. Late appearances accumulate towards absences, with 3 lates = 1 absence. Grades will be based on studio projects (33%), engagement and class participation (33%), and an end of quarter final (33%), mitigated by attendance. Any attempt to falsify attendance records, projects, or exam, will mean an immediate F for the entire course. You can expect to spend an average of 10 hours per week doing out of class work including projects and reading. Details of projects will be tailored to and outlined in each section. You are expected to keep a visual journal/sketchbook in conjunction to studio projects.

### Cell Phone and Laptop Policy:

All cell phone or tablet use (calls, text, web, etc) is forbidden during all class meetings. Please turn your phones to off.

Laptop, tablets, and any personal screen use is forbidden during lecture, and most sections. Recent studies have found that people learn more, and remember more, when notes are taken by hand; and given that the nature of the class is visual, it's really important for you to be looking at the lecture screen. To assist you with this, I have prepared brief lecture notes for you that you can make additional notes on. Any and all individual screen device use is off limits. Of course, all personal sound systems (except hearing aids) are also off limits during lecture, but may be allowed in some workshop sections by permission of section leaders. Infractions of the policy will be given an absence for the day.

The UCSB Department of Art Policy on Intellectual Challenge is at the end of syllabus\*

There are no sections preceding the first lecture, so  
NO sections on Thursday September 22 or Friday September 23

## S P A C E

### Lecture 1

9/26 INTRODUCTION TO VISUAL EXPERIENCE

Introduction to instructors, supplies, course structure and requirements, art resources on campus, S.B., L. A.  
Purchase supplies at bookstore, the all on-line reader materials including Understanding Comics may be found  
at links on the syllabus.

The fluidity of vision  
Visual perception as a dominant descriptive sense  
Slippage in reality and its representation  
Learning through reproductions vs. actual work  
Flat space (Euclidian)  
Illusionistic space  
Realism and Representation  
Abstraction and Non-objective images

video:

**Miwa Matreyek**, This World Made Itself, 2013, <https://vimeo.com/48324066>

**Christopher Chabris & Daniel Simons**, Gradual Change Test 1,  
[http://www.youtube.com/watch?v=1nL5ulsWMYc&feature=c4-overview&list=UUoUA-CpKaFCCV2Uz\\_\\_qNJZw](http://www.youtube.com/watch?v=1nL5ulsWMYc&feature=c4-overview&list=UUoUA-CpKaFCCV2Uz__qNJZw)

**Nalani Malani**, In Search of Vanquished Blood, 2012-16, <https://www.youtube.com/watch?v=t-e5NwFtID8>,  
[https://www.youtube.com/watch?v=\\_vggoYa5Wp4](https://www.youtube.com/watch?v=_vggoYa5Wp4)

**The Entire History of You**, excerpt from **Black Mirror**, UK t.v., 2011

Projects: Shape Shifter, a four-step project.

step 1. Draw in pencil from still life arrangement.

step 2. Make an abstract drawing in pencil of your still life drawing.

step 3. Make a 3-d object from your abstraction.

step 4. Make a drawing in crayon of your 3-d object.

Supplies needed: pencils, crayons, paper, scissors, misc..supplies (wire, paper, paper mache, plaster,  
sculpting, tin foil, styrofoam, etc.)

Project objectives: drawing from observation, presenting representation & abstraction, working experimentally  
through an idea, image, relationship, the slippage between 2-d and 3-d.

reading:

**Paul Bloom**, TED Radio Hour

What Do We Value Most? - click on the "Listen to the Story" audio icon

<http://www.npr.org/2012/04/27/151357124/what-do-we-value-most>

**James Elkins**

How To Look at the Inside of Your Eye, and

How to Look at Nothing, from, How to Use Your Eyes, Routledge 2000

<http://dl.dropbox.com/u/14411432/Elkins.pdf>

**TED Radio Hour** (full episode)- What is Beauty?

<http://www.npr.org/2013/04/19/174724704/what-is-beauty>

**Cara Giaimo**

This Mystery Photo Haunting Reddit Appears To Be Image Recognition Gone Very Weird

<http://www.atlasobscura.com/articles/this-mystery-photo-haunting-reddit-appears-to-be-image-recognition-gone-very-weird>, Atlas Obscura, June 18, 2015

**Scott McCloud**

Understanding Comics: The Invisible Art,

Chapter 2 - The Vocabulary of Comics

Kitchen Sink Press 1993

Download for entire book- [http://dl.dropbox.com/u/14411432/Understanding\\_Comics.pdf](http://dl.dropbox.com/u/14411432/Understanding_Comics.pdf)

reference:

Daniel Simons, <http://www.youtube.com/user/profsimons>,

Daniel Simons & Christopher Chabris, The Invisible Gorilla, <http://www.theinvisiblegorilla.com/>

J. Francis Davis, Power of Images: Creating the Myths of our Time

Center for Media Literacy

<http://www.medialit.org/reading-room/power-images-creating-myths-our-time>

<http://www.cloudeyecontrol.com>

Alva Noe, "Is the Visual World a Grand Illusion?", Imprint Academic 2002,

<http://www.imprint.co.uk/pdf/NOE.PDF>

Turn your phone into a hologram, <https://www.youtube.com/watch?v=7YWtTcsvgvg>

Embroidered Pictures by Diana Meyer, <https://www.lomography.com/magazine/315584-embroidered-pictures-by-diane-meyer>

## Lecture 2

### 10/3 THE ORGANIZATION OF SPACE- COMPOSITION AND FORM

The Picture Plane and Frame

Scale and Proportion

Shapes (overlapping, layering, transparency)

Light-dark

Symmetry, Asymmetry, the Diagonal, S-Curve, Golden Section, Grid, Figure and Ground, Hierarchical and Random Space

Negative and Positive Space, Visual Weight (crowded vs airy)

Cropping/Editing

video:

**The Unstitute**, Spain, 2016, <https://vimeo.com/175710192>

**Leslie Thornton**, "Binocular Menagerie," 2014, excerpt in Times Square

<https://www.youtube.com/watch?v=RAx00RjmdgA>, and, <http://www.crane.tv/leslie-thornton>

**My Lapse**, Barcelona Kaleidolapse, 2014, <https://vimeo.com/74680333>

**Michael Murphy**, black 5, 2016, <https://vimeo.com/171984732>, &, Identity Crisis, 2016

<https://vimeo.com/176391554>

Projects: Giving Form to Qualities

1. Exercise: Cut Paper- Make three 6"x6" compositions using black cut paper on white to evoke the following: chaos, tension, serenity. No representational imagery or non-cutting physical manipulation of the paper.

2. Project: Drawing- You'll decide on one of two themes (we'll do this together in lecture #2) - 'Above Ground' or 'Below Ground'. Construct a complex hierarchical composition using shapes related to your theme. You may use pre-existing image sources (magazines, books, photographs, etc) for the work and/or create your own. Process: Trace elements from your sources on separate pieces of tracing paper, building an archive of source images to pull from. Using those elements, create a composition that you trace onto a single larger sheet of tracing paper. You are encouraged to crop, overlap, confuse, invent from your sources. It's ok to change the scale of your archive images (Xerox up or down). Avoid literality, centering 'subjects' or using whole images. A hierarchical composition is where the viewer can identify some items as more important than others; in a way, you are guiding the viewer in how to see your image.

New supplies needed: xacto knife and blade, cutting mat, black construction paper, white smooth Bristol, ruler, tracing paper

Project objectives: visualize and articulate non-tangible qualities in 2-dimensional form, achieving visual interest through composition (balance, tension, visual weight, dynamism, proportion, scale, cropping, asymmetry, etc.), imaginative results from limited resources, manipulating pre-existing sources.

reading:

#### **Radiolab**

Desperately Seeking Symmetry

<http://www.radiolab.org/2011/apr/18/>

<http://users.aber.ac.uk/dgc/Modules/FM21820/visper01.html>

#### **Peter K. Kaiser**

The Joy of Visual Perception - This is a web book, you are not expected to read/look at the entire thing. Browse around.

<http://www.yorku.ca/eye/>

[http://en.wikipedia.org/wiki/Visual\\_hierarchy](http://en.wikipedia.org/wiki/Visual_hierarchy)

reference:

<http://www.creativereview.co.uk/how-the-toronto-symphony-orchestra-uses-graphic-design-to-guide-its-audiences-though-its-music/>

<http://simplerisbetter.wordpress.com/2010/03/07/explaining-visual-hierarchy/>

<http://www.smashingmagazine.com/2013/02/26/creating-visual-hierarchies-typography/>

Jane and Louise Wilson, Star City/Proton, Unity, Energy, Blizzard, as installed on a loop at 303 Gallery, NYC, 2000, [http://www.ubu.com/film/wilson\\_star.html](http://www.ubu.com/film/wilson_star.html)

<http://www.qdbasics.com/html/figure/figure.html>, <http://www.qdbasics.com/html/hierarchy/hierarchy.html>,

<http://www.qdbasics.com/html/grid/grid.html>

<https://designschool.canva.com/blog/5-principles-effective-visual-hierarchy/>

### Lecture 3

#### 10/10 THE ORGANIZATION OF SPACE- FLATNESS

Flat Space

Line- Line Weight, Line as Value (cross/hatch), the Association with Intellect, Mark-Making

Diagrammatic Lines, Maps, Contour

Gesture (using and observing the body), Expressive, Calligraphic Line

Shapes and Planes

Stencils, Graphic Shapes

Signs

Icons

Branding

video:

**Vladimir Todorovic**, The Snail on the Slope, 2009, generative video, <https://vimeo.com/6654322>

**Paul Chan**, excerpt from 1rst Light, 2007

**Jane Cheadle**, Flow, 2015, <https://www.youtube.com/watch?v=ISA7J4cC130>

**Bryan Tarnowski**, Heather Hansen/Emptied Gestures, 2013, <https://vimeo.com/75185969>

**Manual Cinema**, Future of Storytelling excerpt, 2013, <https://www.youtube.com/watch?v=Ermyk8dRARU>

**Swoon & Cat Solen**, installation time lapse, 2011

Projects:

1. Exercise: Drawing- negative space definition of object.

2. Project: Wall Installation- Using the theme and some of the shapes you created last week, each of you will then create and execute on-site silhouette shape/s (single, morphed, complex) using only the supplied low tack black vinyl. Draw them first in pencil or ink, then translate that drawing to vinyl, which gets put directly on the wall. Those of you who have Adobe Illustrator/computer cutting vinyl experience may do that as well. You are encouraged to make connections to each others work, to make larger more ambitious pieces from the individual parts. No cutting on the walls, use the cutting mats, and follow instructions on where you can and can not install the vinyl.

New supplies needed: supplied vinyl and application tape, paper, erasers, blue painters low tack tape

Project objectives: see shapes rather than (knowable, analyzable) objects, line as definition, imaginative construction of a space, basic semiotics of symbols, individual expression and collaborative connections

reading:

**Scott McCloud**

Understanding Comics: The Invisible Art,

Chapter 5 - Living in Line

Kitchen Sink Press 1993

**Mauro Ceolin**, Contemporary Emblems

<http://dl.dropbox.com/u/2789298/PDF/contemporaryEmblems.pdf>

**The Art of Lotte Reiniger**

[http://www.dailymotion.com/video/x4wc6s\\_the-art-of-lotte-reiniger-1953-1971\\_shortfilms](http://www.dailymotion.com/video/x4wc6s_the-art-of-lotte-reiniger-1953-1971_shortfilms)

**Molly Dilworth**, Roof Top Paintings, <http://vimeo.com/13016901>

reference:

Marium Agha, artist/embroidery, <http://www.mariumagha.com/work.php>

[http://www.huffingtonpost.com/2011/09/13/johnny-cash-project-google-chrome\\_n\\_959674.html](http://www.huffingtonpost.com/2011/09/13/johnny-cash-project-google-chrome_n_959674.html)

[http://www.nola.com/arts/index.ssf/2014/10/artist\\_hew\\_lockes\\_dangerous\\_pa.html](http://www.nola.com/arts/index.ssf/2014/10/artist_hew_lockes_dangerous_pa.html)

Joanne Lefrak, Out of Shadows, Silhouettes in Art (in history, and profile of artists Walker, Chan, Reiniger), illustrated lecture, 2010, Site Santa Fe, <http://vimeo.com/40257631>

<http://www.thisiscolossal.com/2015/08/jake-weidmann-master-penman/>

### Lecture 4

#### 10/17 THE RE-ORGANIZATION OF SPACE- PERSPECTIVAL SPACE, LIGHT & THE POWER OF BELIEF & FEELING

Illusionistic Space and Realism

Perspective-

Linear (mathematical) Perspective- 1, 2, 3 point; achievement through overlapping, scale, point of view, vanishing points, horizon, eye level, orthogonal lines, foreshortening; positioning yourself & the viewer

Subjective and Imaginative Perspective, Interpenetration of Planes

The Use of Light- Value, Chiaroscuro, Shading, Lighting, Mood, the Power of Illusion

Atmospheric Perspective (color and value in)

Texture

video:

## USTWO

Monument Valley, [https://www.youtube.com/watch?v=wC1jHHF\\_Wjo](https://www.youtube.com/watch?v=wC1jHHF_Wjo), 2014  
**Brothers Quay**, De Artificiali Perspectiva or Anamorphosis, excerpt, 1991 film  
<http://vimeo.com/14009486>  
**Romain Alvary & Antoine Levi**, Stenop.es, 2012  
**John Likens**, Method Design, opening title sequence of "The Night Of", HBO  
**Microsoft Research**, IllumiRoom, immersive gaming, 2013  
**Drone** footage of Santa Barbara and Syria (2016)  
**The Slo Mo Guys**, reel, <https://www.youtube.com/user/theslowmoguys>  
**MIT**, light at 1 trillion frames per second, 2011

### Projects:

1. Exercise: Drawing- Make two drawings on the same 18"x24" piece of paper- draw the same shape or scene in both 1 and 2 point perspective.
2. Project: 3 Photographs- Set up a scene to photograph, it may be a diorama or model, an staged interior or exterior scene. Make a minimum of 3 photographs of that same scene, from the same vantage point, using different lighting (only one of those may be a color light source) to evoke different ideas/feelings. If you make more than 3, you can explore more option, such as using digital editing tools, shifting vantage/view, more color. You may use emulsion based (traditional) or digital photography. Present your photographs mounted or otherwise in a stable, presentable manner.

New supplies needed: diorama/scene building objects/materials, any photographic device such as a digital camera, lighting source/s (spot, flood, directional, phone/tablet, colored gels, etc.), mounting board.

Project objectives: basic linear perspective, the effects of light including value, texture, and (natural, artificial and colored) lighting in the production of meaning.

### reading:

**James Elkins**, "What is Perspective" excerpt- read the short text.

<http://www.artic.edu/aic/education/sciarttech/2d1.html>

**Hito Steyerl**, "In Free Fall: A Thought Experiment on Vertical Perspective", pages 12-30, from The Wretched of the Screen, eflux book 2012

[http://thecomposingrooms.com/research/reading/2013/e-flux\\_Hito%20Steyerl\\_15.pdf](http://thecomposingrooms.com/research/reading/2013/e-flux_Hito%20Steyerl_15.pdf)

**Randy Sarafan** (Instructables), How to Draw - Basic Linear Perspective <http://www.instructables.com/id/How-to-Draw---Basic-Linear-Perspective/?ALLSTEPS>

### reference:

(perspective tutorials)

Elements of Perspective- <http://www.handprint.com/HP/WCL/tech10.html>

Perspective in the World- <http://www.handprint.com/HP/WCL/perspect1.html>

<http://www.draw23.com/perspective/>

[http://www.ehow.com/video\\_4953947\\_visual-measuring-2d-design.html](http://www.ehow.com/video_4953947_visual-measuring-2d-design.html)

<http://studiochalkboard.evansville.edu/draw.html>

anamorphosis:

<http://www.anamorphosis.com/stenope.html>

<http://www.julianbeever.net>

Vimeo Photography School, <http://vimeo.com/channels/photographyschool>

Dentsu London, iPad Light Painting, <http://vimeo.com/14958082>

## USTWO

Monument Valley, mobile platform game

<https://www.youtube.com/watch?v=hltcmGAW0Kg>

<http://www.monumentvalleygame.com>

**Lawrence Weschler** The Looking Glass, The New Yorker, January 31, 2000

<http://dl.dropbox.com/u/14411432/Weschler%3AHockney.pdf>

**Khan Academy**

Introduction to Light

<http://www.khanacademy.org/science/cosmology-and-astronomy/universe-scale-topic/light-fundamental-forces/v/introduction-to-light>

# COLOR

## Lecture 5

10/24 HOW WE SEE COLOR

Seeing Color, Wavelengths

Subtractive and Additive Color Systems- Pigment and Light, Paint and Emulsion  
RYB, CMYK, RGB  
Color Theory Attributes:  
The 3 Properties of Color: Hue, Value (tints and shades), Saturation/Intensity  
Primaries, Secondaries, Tertiaries  
Complementary Color  
Simultaneous Contrast, Contrast  
Analogous Color, Temperature/Warm/Cool, Subjective Color, Monochrome, Gold, Refractive  
Color in Print, Photography, Digital (more next week), Color Context

video:

**BBC Yorkshire**, World's Oldest Color Film (Edward Turner, c 1902) Discovered..., 2012  
**Nature Communications**, Photonic Crystals Cause Active Colour Change in Chameleons, 2015,  
**Sony Bravia** ad, 2006  
**Zhang Yimou** , director, Hero, 2002, extended trailer  
**Blair Neal**, Color a Sound, Max/MSP/Jitter, overhead projector, 2010  
**Engineerguy** (youtube), Fiber Optic Cables: How they work, 2011,  
[https://www.youtube.com/watch?v=0MwMkBet\\_5I](https://www.youtube.com/watch?v=0MwMkBet_5I)

Projects:

1. Exercise: Color Pattern Paintings- Using gouache paints, on one sheet of the vellum bristol, paint two of the same 5"x5" section extracted from your hierarchy drawing (from week 2). For each 5"x5" square you'll use just 2-3 colors that illustrate one of the color theory aspects we review in lecture. On the lower part of the sheet, paint 1"x1" square swatches of the 3 colors you use for both. See template.  
2. Project: Painting- Using gouache paints, create a painting that reflects on current events, and how you'd like to engage with them for your public art project.  
New supplies needed: color wheel, gouache paints & mixing tray, brush(es), water jar, water tolerant paper  
Project objectives: basic color theory- RYB paint pigments, primaries/secondaries, complements, simultaneous contrast, color technologies in print and digital media, color phenomenology

reading:

**Scott McCloud**  
Understanding Comics: The Invisible Art,  
Chapter 8 - A Word About Color  
Kitchen Sink Press 1993  
**Radiolab**  
Colors (Season 10, Episode 13)  
<http://www.radiolab.org/2012/may/21/>  
Ripping the Rainbow a New One  
<http://www.radiolab.org/2012/may/21/rip-rainbow/>

reference:

**Bruce MacEvoy**, Handprint- discussion for artists of color perception, color psychology, "color theory" and color mixing <http://www.handprint.com/HP/WCL/wcolor.html>  
From **Brown University** a good site on color theory  
<http://www.cs.brown.edu/courses/cs092/VA10/HTML/start.html>  
**Neel V. Patel**, The Secret to How Chameleons Change Color: Nanocrystals  
<http://www.wired.com/2015/03/secret-chameleons-change-color-nanocrystals/>  
**Katherine Brooks**, These Are The Real Stories Behind Some Of The Most Beautiful Colors In Art, 10/17/2014  
[http://www.huffingtonpost.com/2014/10/17/the-brilliant-history-of- n\\_6000068.html](http://www.huffingtonpost.com/2014/10/17/the-brilliant-history-of- n_6000068.html)  
**Victoria Finlay**, The Brilliant History of Color in Art, 2014, Getty Publications (book)  
**The Mostly Color Channel**, blog, <http://www.mostlycolor.ch>

## Lecture 6

### 10/31 HOW WE USE COLOR, PATTERN AND OPTICAL PHENOMENA

Review of color in pigment and light  
Color in Communication and Meaning Structures, Media  
Symbolic, as Attributed to the Feminine, Emotive and Irrational  
Rainbows, Gradients, Camouflage  
Motif, Certainty and Insanity in Pattern, Pattern and Decoration  
Red (danger/sexuality), Yellow (journalism), Blue (moods)

video:

**Kar Wai Wong** (Wong Kar Wai), In the Mood for Love, 2000 film,  
<https://www.youtube.com/watch?v=6qqdeSI018>  
Sydney Opera house projection mapped extravaganza

**Talk Alone** video by Sarah Zucker, music TALSounds, 2015, <https://www.youtube.com/watch?v=fkv9YtIZMus>  
**Jen Stark**, *Papermation*, 2005, <https://vimeo.com/2328234>  
**SonicWater.org**, Sonic Water Documentation, cymatics, 2013

Project:

1. Exercise: Rubbing- Using a soft pencil, graphite or crayon, and newsprint or tracing paper, take a rubbing off an industrial (machine-made) material; next derive a pattern from it in the form of a black ink drawing on tracing paper.

2. Project: Color Relief Print- Using the pattern drawing you made from exercise #1 above, create a composition that you will cut in to a linoleum block and print.

New supplies needed: linoleum block (mounted, 6"x9"), linoleum cutting tools, paper -newsprint + paper to print on, work apron or shirt.

Project objectives: basic ink and color in a printing process, transformation of an image through 3 steps

reading:

**David Byrne**

Pink, from *Cabinet* magazine issue 11, Summer 2003

<http://cabinetmagazine.org/issues/11/pink.php>

**Claire Lohmann**

Color Goes Electric, Triple Canopy, May 2016

<https://www.canopycanopycanopy.com/issues/22/contents/color-goes-electric/#title-page>

**David Batchelor**

Chromophobia, "Whitescapes", Reaktion Books, 2001

<http://dl.dropbox.com/u/14411432/Whitescapes%20copy.pdf>

**MOMA** – an interactive site about printmaking

<http://www.moma.org/interactives/projects/2001/whatisaprint/flash.html>

reference:

Shredder web site: <http://www.potatoland.org/shredder>

<http://camoupeia.blogspot.com/>

<http://www.bobolinkbooks.com/Camoupeia/DazzleThayer.html>

<http://www.sonicwater.org/sonicwater.html>

<http://www.boredpanda.com/mosque-ceilings/#post17>

Nato Thompson

Yellow, from *Cabinet* magazine issue 21, Spring 2006

<http://cabinetmagazine.org/issues/21/thompson.php>

## CONTEXT

### Lecture 7

#### 11/7 VISUAL LANGUAGE AND NARRATIVE SYSTEMS

Serial Imagery, Typology

Visual Language, Typography

Expressive 'Experimental' Typography

Text in Art

Narrative Systems- Episodic, Linear/Sequential, Non-Linear

video:

**Charlie White & Boom Bip**, Music for Sleeping Children, "Isabelle", 2012, directed by Jacob Satterwhite

**Boca & Ryan Urich**, **Typography Lesson**, <http://www.youtube.com/watch?v=Ki6rcXvUWPO>, 2007

**Michael Fluckieger**, Pandoras Box, 2009, Processing & Arduino, projection

**Stephen Doyle**, *Grit* tape installation, 2011

**Bad Lip Reading**, **YouTube excerpts**, <https://www.youtube.com/user/BadLipReading>

**Excerpts from modern title sequences**: Island of Dr. Moreau, 1996, Panic Room, Homeland, True Detective

<http://www.artofthetitle.com/title/the-island-of-dr-moreau/>

**Gregory Bros.**, Songify the News #6, 2015

Project:

1. Create a unique visual, typographic language. Take 1 character from that "alphabet" and show it changing over time, such as to evolve or devolve them. First create a written backstory for your language- what kind of place/context is it, what type of beings live there, how do they use the space, what is their behavior? What is their culture, their form; do they love, do they eat, do they think? This language and its typographical form must not resemble any familiar language. Black and white only, ink on paper or board.

new supplies needed: presentation board, graph paper

Project objectives: plasticity of visual language, invention of authority, the role of narrative and other sequences in comprehension.

reading:

**Scott McCloud**

Understanding Comics: The Invisible Art,  
Chapter 3 - Blood in the Gutter  
Kitchen Sink Press 1993

**Adam Bracken**, Non-Linear Story-Telling, 2015

<https://prezi.com/kfkrplxfy-tn/non-linear-storytelling/>

**Kenneth Goldsmith**, curator <<http://www.ubu.com>>

visual+ concrete+ sound poetry site; this is a giant web archive of great stuff, browse around,  
and check out especially < <http://www.ubu.com/contemp/>>

**Doug Aitkin**, Loaded5X, online non-linear narrative project

<http://adaweb.walkerart.org/project/aitken/>

[http://www.typeworkshop.com/index.php?id1=Otis\\_06\\_2008&id2=daily&id3=final\\_result&idpic=02](http://www.typeworkshop.com/index.php?id1=Otis_06_2008&id2=daily&id3=final_result&idpic=02)

**Ian Albinson** (editor), A Brief History of Title Design, <http://vimeo.com/20759580>

reference:

title design, <http://www.artofthetitle.com/> , <http://www.watchthetitles.com>

Shelly Jackson's Skin project, <http://ineradicablestain.com/skin.html>

,<http://latimesblogs.latimes.com/jacketcopy/2011/02/shelley-jacksons-skin-project-20.html>

David Carson <http://www.davidcarsondesign.com>, [http://www.youtube.com/watch?v=mu\\_\\_SYNHKSQ](http://www.youtube.com/watch?v=mu__SYNHKSQ)

Chris Ware, <https://www.youtube.com/watch?v=mQrPPrhRdpE>, and do an image search

Pablo Delkan, Lettering, 2012, <http://vimeo.com/40394669#>

<http://www.edfella.com>

do an image search for Gail Swanlund

Matthew Epier, Narrative X-ray Sculpture, text to data to 3d, <http://vimeo.com/34625194>

Rick Poyner, The Art of Punk and the Punk Aesthetic, <http://designobserver.com/feature/the-art-of-punk-and-the-punk-aesthetic/36708/>, 2012

(11/11 Friday is a holiday)

**Lecture 8**

11/14 THE DISPLACEMENT AND ASSERTION OF THE IMAGE

Revisiting Representation and the Image as Truth and Fetish

Juxtaposition, Reason and Chance

Collage, PhotoMontage, Cut & Paste, Appropriation: Fair Use & Ethics in Sampling

Special Effects- Life Imitating & Substituting Itself

Immersive Space- Panoramas, virtual environments & Augmented Reality

video:

**Hatsune Miku**, The World is Mine, 2011

**Oculus Rift**, playing The Manor, 2015

**Josh Chesterfield**, Robin Thicke/Pharrell Williams vs estate of Marvin Gaye, 2015

**Christian Marclay**, excerpt from The Clock, 2010

**Bot & Dolly**, The Box, 2013, real time projection mapped performance,

<https://www.youtube.com/watch?v=IX6JcybgDFo>

**EON** virtual experience

**Keiichi Matsuda**, Augmented (hyper)Reality: Domestic Robocop, in development since 2010

**The Future of Storytelling**, trailer, 2016

**360 Video** with Kolor Pplayer

**Hito Steyerl**, How Not to Be Seen: A Fu%king Didactic Educational.MOV File, 2011,

<https://www.youtube.com/watch?v=WbOmXEnluzg>

Project:

1. Altered Book- Find/Choose a book that you will physically alter using collage and mark-making. Using at least 2 pages (leave them attached in the book), alter the existing book using whatever 'editing' devices you wish. Editing means adding and/or subtracting; the choices may show reason and or chance/the irrational. Let the original book's contents inform your response. You may use pencil, ink, cutting, collage materials including paper images you find or make.

New supplies needed: a book to sacrifice, collage materials (possible photographs, digital prints)

Project objectives: juxtaposition, narrative intent and styles, images + text.

reading:

**Studio 360**, Appropriating Images for Art: When is it OK?, April 6, 2012

<http://www.wnyc.org/story/197238-appropriating-images-for-art-when-is-it-okay/>

**Jared Leibowich**, Montage, University of Chicago School of Media Theory, 2007

<http://lucian.uchicago.edu/blogs/mediatheory/keywords/montage/>

**Emily Bell**, Collage, University of Chicago School of Media Theory, 2007

<http://csmt.uchicago.edu/glossary2004/collage.htm>

#### **Dawn Ades**

excerpts, from Photomontage, Thames and Hudson 1976

<http://dl.dropbox.com/u/14411432/Photomontage.pdf>

#### **Sarah Boxer**

Transparent Enough To Hide, *New York Times*, December 19, 1998

<http://dl.dropbox.com/u/14411432/Transparent%20Enough%20To%20Hide%20Behind.pdf>

reference:

Rebecca Jones, Appropriation Art, Collage and the Cultural Condition, *Theory Now*, 1/1/2007

<http://theorynow.blogspot.com/2007/01/appropriation-collage-and-cultural.html>

Brian Dettmer's altered books: <http://briandettmer.com>

Book- F\*\*cked Up + Photocopied: Instant Art of the Punk Rock Movement

Brian Ray Turcotte and Christopher T. Miller, Gingko Press 1999

Brandon Taylor, Collage: The Making Of Modern Art, Thames & Hudson, 2004

Christine Poggi, In Defiance of Painting: Cubism, Futurism, and the Invention of Collage, Yale University Press 1993

Vimeo Video School, Using a Green Screen, <http://vimeo.com/49271077>

<http://theweirshow.info>

<http://kolajmagazine.com/content/>

## **Lecture 9**

### 11/21 PUBLIC PRACTICE

Relationship Between Viewer and Image

Private, Public, and Institutional Contexts

Specificity of site, reception, distribution

Intimacy and Spectacle

Multiples, Editions

video:

**55 Kubik**, pioneer video mapping projection, 2009

**Graffiti Research Lab & The Anti-Advertising Agency**, *Light Criticism*, 2006

**Susan Silton**, *By The Crowd They Have Been Broken...*, 2009, facebook project

**Nuria Mora**, take over of info display, Madrid, 2012

**Graffiti Research Lab**, *GRL Goes Over Perrier*, c2005

Banksy, **Dismaland**, UK, BBC Channel 4, 2015,

**JR**, video trailer for his short film, *Les Bosquets*, 2015

**Brian Eno**, generative projection on Lovell Telescope at 'bluedot', 2016

Project:

Using any media, use some of what you learned in 7B and your reflections on either a specific public place and/or current events to create a public piece. Do not damage any property or living thing; non-invasive, temporary media only. Install and deinstall with care, and monitor your project while it's up. Take photographic documentation immediately after installing. On-campus projects need approval at least a week in advance, more information in class.

reading:

**Amanda Palmer**, The Art of Asking, TED talk, 2013,

[http://www.ted.com/talks/amanda\\_palmer\\_the\\_art\\_of\\_asking?language=en](http://www.ted.com/talks/amanda_palmer_the_art_of_asking?language=en)

**Harrell Fletcher**, Towards a Tender Society, 2002

<http://dl.dropbox.com/u/14411432/Harrell%20Fletcher.pdf>

**Kim Beck**, <http://www.idealcities.com>

**Steve Lambert**, <http://visitsteve.com>

<http://www.creativetime.org/>

[http://en.wikipedia.org/wiki/Artist%27s\\_book](http://en.wikipedia.org/wiki/Artist%27s_book)

street art> <http://www.woostercollective.com/> ,click on 'filter by topic' and browse around

<http://www.unurth.com>

reference:

Cayetano Ferrer, Projects: <http://www.designboom.com/art/invisible-street-art-by-cayetano-ferrer/>

Harrell Fletcher & Miranda July, <http://www.learningtoloveyoumore.com>

Josh MacPhee, Street Art and Social Movements, 2009, org published in Zapruder magazine

[http://www.justseeds.org/blog/2009/02/street\\_art\\_and\\_social\\_movement.html](http://www.justseeds.org/blog/2009/02/street_art_and_social_movement.html)

<http://www.temporaryservices.org>

Robbie Conal's Guerrilla Postering and Etiquette Guide, excerpt < <https://www.youtube.com/watch?v=G6N8T7iMhxU> >

<http://www.guerrillagirls.com>

<http://www.socialart.com/ARTPAPERS/artCollectives.html>

<http://www.thethingquarterly.com>

see public art reading list in here: <http://www.arts.ucsb.edu/faculty/beckman/classes/RecReading-Films.pdf>

(November 24 – 25, Thursday-Friday, is a holiday, Happy Thanksgiving!)

## 11/28 FINAL EXAM

The final exam will be an in class exam. All you need to bring is a pencil or pen.

**Sections will meet as usual during the last week of classes** – November 28 – December 2

Last Day of Campus Instruction is Friday Dec 2, 2016

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The texts, videos, links, etc. above are particular to themes that center on perception, visual experience, images and contemporary art practice. It's recommended that you also read cultural studies, art and media theory, and contemporary (art) practice texts. Magazines and good art blogs are a good way to get a quick look at what's being thought about and done right now, no substitution for books, but in addition to the above, I recommend:

Magazines/Journals:

Cabinet, ArtUS, Afterall, X-Tra, Parachute, Artforum, Art in America, Frieze, tema celeste, Leonardo, Parkett, Blind Spot, transitions

A Few Art Blogs:

<http://www.eastofborneo.org>

<http://hyperallergic.com>

<http://notesonlooking.com>

<http://www.artfagcity.com>

<http://rhizome.org>

<http://www.e-flux.com>

<http://www.latimes.com/entertainment/arts/culture/>

<http://www.nytimes.com/pages/arts/index.html>

### \* UCSB Department of Art Policy on Intellectual Challenge

Intellectual challenge and academic rigor are among the foundations of our program. Our faculty foster communities of inquiry and free speech based in self-awareness, individual responsibility, and an informed world view. We encourage divergent opinion and cogent argument, believing lively debate, exposure to differing viewpoints, and a certain level of discomfort are essential to intellectual and artistic growth.

In our classes, students will be shown work and introduced to theories and practices that may challenge their beliefs and assumptions. Students are expected to think critically rather than react impulsively; to consider opposing viewpoints and others' opinions and experiences with openness and thoughtfulness; and to engage in a manner befitting themselves as artists and scholars in this university, an institution of higher learning.