ART S111 01
Visual Thinking

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T / TH 1:00 - 4:15,
Summer 2020

Overview

This is an introductory course focusing on visual literacy through the exploration of formal issues. We will explore these ideas through software and online platforms that introduces students to a variety of fundamental concepts, methods and dialogues surrounding disparate art practices, with an emphasis on visual relationships. Visual vocabulary as it pertains to the reading of composition, color, and space will be the basis of critiques and discussions. Through regular guided exercises we will explore art work through a multi-disciplinary lens with emphasis given to the integral relation between form and content. Repetition, accumulation, and permutation will be key approaches throughout the semester. Process will be more important than finished products. Projects address all four major concentrations in the school of art (graphic design, painting / printmaking, photography, and sculpture).

Assessment

Each student is assessed in terms of effort, progress and attitude. An openness to giving and receiving criticism and feedback is essential. There will be a mixture of individual and group assignments. An openness to cooperating and collaborating on group projects is necessary. Individual projects will be given with a varying degree of specific guidance (i.e. there will be independent / open studio projects with the expectation that students will bring there own direction, ideas and enthusiasms to the work.) Please communicate with your classmates, the teaching assistant and myself about any course related questions, concerns, and ideas.

• Finish all projects on time and to the best of your ability
• Come to class on time and prepared to work
• Participate in all critiques, discussions and field trips
• Be active and constructively helpful peers to one another
• Strive to build a creative and productive environment while cleaning as you work
· Maintain a sketch and/or notebook throughout the semester and keep track of all information, exercises, and research – this means you will take notes during all demos and lectures.

· Read and be prepared to discuss all readings located on our canvas page

· Expect to spend a minimum of 3 hours to 5 hours a week outside of class on the exercises.

Student Attendance

You may only miss class with reasonable cause. If you need to miss class with reasonable cause, it is the student’s responsibility to contact the instructor to receive instruction for how to make up for the missed class. Missing class for other than a reasonable cause may jeopardize your academic standing in the class.

If you miss or are late to MORE than ONE class or TWO tardies, whether or not for a reasonable cause, then your grade will drop for the class. Your grade will continue to drop for EACH additional absence or for every additional TWO tardies. This starts from the first class.

Projects and Topics

Each week is dedicated to exploring an aspect of visual thinking through generative studio prompts and projects. At the beginning of each week the instructor will give a brief overview of that week’s focus and objectives and introduce a project. Detailed project descriptions will be posted to CANVAS for students to refer to. Many projects build off of each other and include several iterations making it difficult to accurately create fixed timelines. The artistic process is fluid and malleable (and so is this syllabus). This course description is subject to change. Always take note of any course schedule changes and never hesitate to ask questions about the content / direction of the course.

Schedule

WEEK 1: INVIGORATED SIGHT / COMPOSITION

June 30
Introductions, first iteration of “exquisite corpse.”

Instructor Presentation: Images and Interfaces
Demonstration: Point and Line, Vectors, Paths, and Effects in Adobe Illustrator

Exercise: Composition I. Grid spaces and graphic elements

Reading: Invigorated Sight by Mark McMorris, The Rhetoric of the Image by Roland Barthes

July 2
Discuss reading, critique exercise 1. In class “drawing time” exercise
Instructor Presentation: Quotation and Collage

Demonstration: Active Edges, Cutting and Cropping in Adobe Photoshop

Exercise: Composition II. Formats, Frames, and Fragments

Reading: chapters 2 & 5 of “How Color Works” by Pamela Fraser, “Emoji: Double Trouble and the Reincarnation of Pictographs” by Edie Fake,

WEEK 2: DEVICE DEPENDENCE, COLOR & CONDITIONS OF THE SCREEN

July 7: Discuss reading. The Interaction of Color App. Painting 2.0 exhibit
Demonstration: Chromatic Effects, Knockouts, Overprints, and Gradients in Adobe Illustrator

Exercise: Pictographic imagery

Read: excerpts from Chromophobia by David Batchelor, “Flatbed picture plane” by Leo Steinberg, Buttered Greens by Ames Schuyler

Instructor presentation: Color as Subject.
Read: “Zany, Cute, Interesting: Our Aesthetic Categories” by Siane Ngai
Exercise: Color as Subject

WEEK 3: STREAMING & BEAMING

July 14: Discuss Reading. Seriality and Sequence in the Photographic and Televisual.
Instructor Presentation: Rasterized Typologies

Exercise: Photographic Typology Series

Read: Publishing as Artistic Practice by Annette Gilbert

July 16: Publishing and Projecting. Spaces and Surfaces

Instructor Presentation: Moving Surfaces, Sequencing Spaces

Group Project: Publication

Read: excerpts from The Poetics of Space by Gaston Bachelard

WEEK 4: MODEL DIMENSIONS

July 21: Material culture, things and stuff, bricollage, making maquettes

Instructor Presentation: Found objects and the design of everyday things

Exercise: Small Sculpture

Read: poems from S*PeRM**K*T by Haryette Mullen

July 23: Uncanny valleys, hammer spaces, parametric modeling, and node graph architectures. Discuss reading

Instructor presentation: Exhibition histories and platforms.

Demonstration: Google Sketchup

WEEK 5: Exhibition / Critique

July 28: Individual meetings

July 30: CRITIQUE