

Assignment Details	
<b>Module Title:</b> Pixel, Image and Sound	<b>Module Code:</b> 4FDA0053
<b>Topic/Assignment/Project:</b> Explorations	<b>Weighting:</b> 35%
<b>Submission Deadline:</b> 17:30, Lesson 14, Semester 2 (Semester AB)	<b>Tutor:</b> Shahnim & Andy

### Detailed Brief:

(This is what you need to produce for this assignment.)

For this assignment, you **must investigate the work of a contemporary artist working in 2D graphics using digital technology**. You will research their work, recording your investigations in a blog. You then have to produce a one and half minute sequence of original 2D images, sound and narration (an audio slideshow) which explores, and reflects in some way the work of your artist. While working on your audio slideshow, you will be recording your creative process in your blog. Your sequence exploring your given artist's work may use narrative, or be abstract and should be designed for an immersive public performance (i.e. for a big screen and good quality audio playback system).

**You will produce your original images in Photoshop and/or Illustrator.** You may use a mix of original and sourced images, but everything you have not produced yourself *must be cited*. You are not to include animations in your work, although you may use movement, zooming, panning and layered transition of sections of images within your complete composition when you are assembling your final sequence.

**Your soundtrack must be multi-layered and may not use only copyright material.** You may use any sound source you wish (including voice), but anything you have not created yourself must be cited with its full source. *Please note that having a single, unmediated music track will not meet the pass criteria.*

**You will use Premiere or After Effects to assemble your images and soundtrack(s) into your finished sequence.** This should be output at high quality using a size of at least 768 by 576 pixels (for 4:3 TV Screen & Web) or if you would like to work on High Definition Screen, then you would use at least 1280 x 720 pixel (for 16:9) using an appropriate CODEC.

**Your Wordpress Blog, must contain all of the following: -**

- Detailed descriptions of your research activity and findings
- Documentation of your creative processes
- A reflective evaluation of your finished work
- A bibliography with full details of any images and sounds you used.

### Working Method:

**Week 5, Semester 2 (Semester AB)** This project will be introduced. You can approach this assignment in many different ways – from an imagined narrative through to an abstract narrated mood piece. You can take one of the suggested titles as a starting point or provide one of your own. The most important thing is that you reflect the ideas, aesthetic, style or use of materials and tools of your artist; this is both an assignment about your ability to produce digital work with skill and creativity as well as enabling you to show that you are knowledgeable, sensitive and insightful in your reactions to contemporary digital imagery.

You will begin with a short class-based research task which you will then review and use the results to select an artist to explore. You will then carry out in-depth research into your chosen artist until you feel you have gained a real insight into their preoccupations and individual style. Once you have reached this stage, you'll want to brainstorm ideas. The suggested theme title you may wish to use is 'Visions and Nightmares'.

**Lesson 13, Semester 2 (Semester AB)** > You are to present your finished artefact on for Peer Review and Formative Deadline. You may choose to do amendments on your artefact based on the feedback you received from session's Formative Assessment.

**17:30 on Lesson 14, Semester 2 (Semester AB)** > All the materials must be handed in or posted in your Wordpress blog.

## Detail Blog Entry Instruction:

<p>Blog Entry 1 (Week 5)</p>	<p>a) Artist background (country of origin, age, education, projects he/she has been involved, companies, who commissioned the work etc.  b) Examples of artist's work. Provide a link to his/her personal web site.  c) Discuss his/her work in terms of themes/idea explored, individual style, and processes used.  d) What inspires the artist? Perhaps the artist's blog where he/she discusses his/her practice and influences.  e) Sound Artist background (country of origin, age, education, projects he/she has been involved, companies, who commissioned the work etc.  f) Examples of sound artist's work. Provide a link to his/her personal web site.  g) Discuss his/her work in terms of themes/idea explored, individual style, and processes used.  h) What inspires the sound artist? Perhaps the sound artist's blog where he/she discusses his/her practice and influences.</p> <p>Develop the research organically...</p>
<p>Blog Entry 2 (Week 6)</p> <p><b>( + Agenda: Joint critique on 50% pre- production of project 3)</b></p>	<p>Document on the angle of visual imaging and sound design discussions of Chris Marker's Film La Jette (1962):</p> <p><i>Instruction :</i> Document the discussion during the session...</p> <p>a) The way the still images are photographed  b) Their duration on the screen Editing (transition, panning inside the image, fades to black, cuts)  c) The way the sound artist edits sound.  d) Their duration on the screen/timeline.  e) Signal Processing (reverb, delay, distortion, pitch, etc.).  f) The relation between the images and sound.</p> <p>a) Find more information about this film, eg. Interviews with Chris Marker.  b) Provide links and quotes.  c) Find out if there are any other films constructed in a similar way?</p>
<p>Blog Entry 3 (Week 7)</p>	<p>a) Chosen digital artist and proper insight into the ideas, aesthetics, style and the use of materials and tools of the artist, begin brainstorming ideas for your own work.  b) Chosen sound artist and proper insight into the ideas, aesthetics, style and the use of materials and tools of the artist, begin brainstorming ideas for your own work.  c) Suggestion to use 'Vision and Nightmares' theme.  d) Proceed to explore ideas visually using Photoshop or Illustrator – use collage of pictures and text (Poster/i-map/mood board/spider diagram).</p>
<p>Blog Entry 4 (Week 8)</p>	<p>Explore art history and look into pioneers of similar stylization before Photoshop come to existence. Look for example in:</p> <p>a) Collage and photomontage works.</p> <ul style="list-style-type: none"> <li>• Victorians and composite photography</li> <li>• Dada artist and photomontage (Kurt Switters, Robert Raushenbug, John Heartfield, George Grosz, Hannah Hoch, Raoul Hausmann etc)</li> <li>• Russian Constructivists and photomontage (El Lissitsky, Aleksandr Rodchenko, Valentina Kulagina etc)</li> <li>• Surrealist artist and collage (Max Ernst, Rene Magritte, Tanguy etc)</li> <li>• Pop Artists and collage (Richard Hamilton, Tom Wesselmann etc)</li> <li>• Alchemy of the darkroom – multiple exposure (Jerry Uelsmann)</li> <li>• Some contemporary artist still experiment with handmade processes to create their collages. They often reuse and remix image and text from various context and time, e.g. vintage, retro images with adverts and slogans from contemporary newspaper and magazines etc.</li> </ul> <p>b) Explore art history versus sound history/ movement. (Sound Artists e.g. Harry Bertoia, Yoko Ono, John Cage, Janet Cardiff, etc.)</p> <ul style="list-style-type: none"> <li>• <a href="http://en.wikipedia.org/wiki/List_of_sound_artists">http://en.wikipedia.org/wiki/List_of_sound_artists</a></li> <li>• <a href="http://www.recording-history.org/">http://www.recording-history.org/</a></li> <li>• <a href="http://frank.mtsu.edu/~smpte/timeline.html">http://frank.mtsu.edu/~smpte/timeline.html</a></li> <li>• <a href="http://library.thinkquest.org/C005705/English/sound/history.htm">http://library.thinkquest.org/C005705/English/sound/history.htm</a></li> </ul>
<p>Blog Entry 5 (Week 9)</p>	<ul style="list-style-type: none"> <li>• Working in Photoshop and or Illustrator and Audition</li> <li>• Suggested theme is Visions and Nightmares.</li> <li>• Create 6-15 images, that explore and reflect in some way the work of your chosen artist (e.g.Style, processes used, choice of imagery, mood).</li> <li>• Citation of sourced images and sound effect used.</li> <li>• Posting the wip images and sound on the blog.</li> <li>• Provision of Commentaries on how the images and sound were constructed; explain your working method, process used etc.</li> <li>• Reference sources in bibliography using Harvard referencing style.</li> </ul>

<p>Blog Entry 6 (Week 10) <b>*replacement slot.</b> <b>Take note.</b> Imaging: 10-12:30 (25/ Jan/ 2013)</p> <p>Sound: 10 -12:30 (26/ Jan/ 2013)</p> <p><b>( + Agenda: Joint critique on 30% production of project 3)</b></p>	<ul style="list-style-type: none"> <li>• Progressing in refinement in Photoshop and or Illustrator.</li> <li>• Find some examples of audio slideshows on the web. <ul style="list-style-type: none"> <li>○ Provide the relevant links in your blog.</li> <li>○ Discuss their subject, the way they are constructed, use of sound (voice, sound, effects, music), editing etc.</li> </ul> </li> </ul>
<p>Blog Entry 7 (Week 11)</p>	<p>Document Working Day for Pixel Image and Sound component</p>
<p>Blog Entry 8 (Week 12)</p> <p><b>( + Agenda: Joint critique on 80% production of project 3)</b></p>	<p>Document Working Day for Pixel Image and Sound component.</p> <ul style="list-style-type: none"> <li>• Testing and Trouble Shooting.</li> </ul>
<p>Blog Entry 9 (Week 13)</p> <p><b>( + Agenda: Joint critique on 100% peer review of project 3)</b></p>	<ul style="list-style-type: none"> <li>• Work 100% done. Formative Deadline.</li> <li>• Document Peer Presentation strategy and result from peers feedback</li> </ul>
<p>Blog Entry 10 (Week 14)</p>	<p>Final Documentation. Summative Submission &amp; Deadline.</p>

### Submission Requirements:

(This is how you must submit your work.)

Using the physical assignment submission system at the Multimedia Department Faculty, you must submit a CD or DVD containing by 17:30 on Lesson 14, Semester 2 (Semester AB):

- A video file of your sequence. MOV export for DVPAL (local TV) and/or streaming (for internet) AND MPEG-2 Video (this is for commercial or online/ tv broadcast DVD) 4:2:0, 720x576 or 16:9 HD, 25 fps, 8Mb/s CBR (constant bit rate), MPEG layer-II audio, 48KHz sampling.

Using the private blog attached to your individual group on Wordpress, by 17:30 on Lesson 14, Semester 2 (Semester AB): you must have included posts on: -

- Detailed descriptions of your research activity and findings
- Documentation of your creative processes
- A reflective evaluation of your finished work
- A bibliography with full details of any images and sounds you used.

## Assessment Criteria for this assignment

Your work will be marked using *only* these criteria. You must make sure that your submitted materials provide *clear evidence* for the tutor that you have met all of these requirements.

### Learning Outcomes - Knowledge and Understanding of:

1. Underlying principles of pixel-based and digital sound processes.
2. A range of hardware devices, their characteristics and their operation, that enable the appropriation of real world phenomena as digital data.
4. A range of tools, processes and concepts commonly used in sound generation, appropriation, manipulation and editing.
5. Principles and purposes of safe file handling and organisation for storage media and transfer between devices and workstations and across networks.
6. Methods of devising and developing ideas for pixel images and sound artefacts.
7. Ways of analysing, discussing and evaluating visual and sonic medias artefacts in terms of their fitness for purpose.
8. Some of the issues that underlie communication in visual, sonic and written forms.

### Learning Outcomes - Skills and Attributes, be able to:

10. use competently and confidently to a given end, a range of software tools and associated processes that enable the creation of pixel-based and vector artefacts within a given timeframe;
11. Use competently and confidently to a given end, a range of software tools and associated processes that enable the creation of digital sound artefacts within a given timeframe;
12. Use competently and confidently a range of appropriation devices such as cameras and microphones, recording media, and manage storage media such as disks or solid-state drives, both physically and in terms of file organisation.
13. Devise, plan and carry through the realisation of projects making good use of processes of digital media design.
14. Appraise, evaluate and discuss using an appropriate vocabulary, a range of visual, sonic and combined media artefacts in terms of their aesthetic and affective qualities, their contexts and traditions of use, their genre and their relationship to contemporary styles and tropes.
15. Communicate effectively in visual, sonic and written forms using registers appropriate for a variety of audiences and contexts.
16. Manage work effectively as an individual and as part of a group.

### Further Detail related to the Learning Outcomes above:

- Use appropriate techniques and ideas to analyse and explore the work of contemporary 2D digital artist and sound artist.
- Produce imaginative and creative responses to the work and ideas of a contemporary 2D digital artist and sound artist.
- Carry out and document your research activities and creative processes
- Use digital image and sound tools effectively to produce a high quality result
- Use citation and reference accurately and consistently.

## Feedback Type for this Assignment

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**Student Self-Evaluation:** A comment by the student on the knowledge/skills developed in this assignment, related to the assessment criteria.

**Formative Progress Report:** What's going well, what's not going well, what action is needed to improve.

**Summative Report for Individual Assignment:** Performance against assessment criteria, and guidance for improvement.

**Summary Report for Module:** Progress and achievement over a period of study, and areas to work on.

## Grade calculation for this Assignment:

This is an individual assignment based on all the material you submit.

In order to pass a particular module, students must attempt all assessments for the module and must achieve an overall pass grade while fulfilling all relevant learning outcomes. An attempt is taken to mean a submission for a particular assessment.

**Research Sources:****E-LEARNING FOR INITIAL STARTING POINT FOR BACKGROUND RESEARCH:****International Contemporary 2D Digital Artist:**

Julien Pacaud	<a href="http://www.julienpacaud.com/">http://www.julienpacaud.com/</a>
Vanessa Lamounier	<a href="http://www.artslant.com/global/artists/show/113011-vanessa-lamounier">http://www.artslant.com/global/artists/show/113011-vanessa-lamounier</a>
Valero Doval	<a href="http://www.valerodoval.com/">http://www.valerodoval.com/</a>
Cristiana Couceiro	<a href="http://www.cristianacouceiro.com/">http://www.cristianacouceiro.com/</a>
Jorge Chamorro/ La Cascara Amarga	<a href="http://www.lacascaraamarga.com/">http://www.lacascaraamarga.com/</a>
Lisa Eisenbrey	<a href="http://simpletoenchant.com/galleries/">http://simpletoenchant.com/galleries/</a>
Philippe Jusforgues	<a href="http://www.philippejusforgues.com/serie6.html">http://www.philippejusforgues.com/serie6.html</a>
Alessandro Bavari	<a href="http://www.alessandrobavari.com">www.alessandrobavari.com</a>
David Ho	<a href="http://www.davidho.com">www.davidho.com</a>
Mike Bohatch	<a href="http://www.eyesofchaos.com/gallery/gallery_innerset.htm">http://www.eyesofchaos.com/gallery/gallery_innerset.htm</a>
Dave McKean	<a href="http://www.mckean-art.co.uk/">http://www.mckean-art.co.uk/</a>
John Klima	<a href="http://www.cityarts.com/lmno/">http://www.cityarts.com/lmno/</a>
Eduardo Recife	<a href="http://www.misprintedtype.com/v4/">http://www.misprintedtype.com/v4/</a>
Joan Charmant	<a href="http://www.joancharmant.com/">http://www.joancharmant.com/</a>
Jerico Santander	<a href="http://www.behance.net/jerico/frame">http://www.behance.net/jerico/frame</a>
Oleg Duryagin	<a href="http://www.douart.ru/">http://www.douart.ru/</a>
Christophe Huet	<a href="http://www.creativetempest.com/photo-composite/christophe-huet/">http://www.creativetempest.com/photo-composite/christophe-huet/</a>
Alexandre Duret-Lutz	<a href="http://www.creativetempest.com/phototrends/alexandre-duret-lutz/">http://www.creativetempest.com/phototrends/alexandre-duret-lutz/</a>
Tim Biskub	<a href="http://timbiskup.com/work/medium/">http://timbiskup.com/work/medium/</a>

**Malaysian Contemporary 2D Digital Artist:**

Yee I-Lan	<a href="http://mrbadak.com/2008/05/26/kadazan-related-digital-art-sold-for-rm117000/">http://mrbadak.com/2008/05/26/kadazan-related-digital-art-sold-for-rm117000/</a>
ISE	<a href="http://muggo.blogspot.com/">http://muggo.blogspot.com/</a>

## Research Sources Continued...

### E-LEARNING FOR INITIAL STARTING POINT FOR BACKGROUND RESEARCH:

#### Portal to more digital artist:

Digital Art Museum	<a href="http://www.dam.org/dox/2282.9RhSN.H.1.De.php">http://www.dam.org/dox/2282.9RhSN.H.1.De.php</a>
Art.Net: Digital artists	<a href="http://www.art.net/studios/digital.html">http://www.art.net/studios/digital.html</a>

#### Sample Documentation research using a blog:

<a href="http://reemasenguptacmp.wordpress.com/">http://reemasenguptacmp.wordpress.com/</a>
<a href="http://maresaharveycmp.wordpress.com/">http://maresaharveycmp.wordpress.com/</a>
<a href="http://johanflybringcmp.wordpress.com/">http://johanflybringcmp.wordpress.com/</a>

#### Sample of Audio Slideshow:

Trapped in squalor: After the Riots	<a href="http://www.guardian.co.uk/slideshow/page/0,,2044805,00.html">http://www.guardian.co.uk/slideshow/page/0,,2044805,00.html</a>
Lost in the post	<a href="http://www.guardian.co.uk/society/interactive/2008/sep/10/communities_post">http://www.guardian.co.uk/society/interactive/2008/sep/10/communities_post</a>
One School's Struggles: Inside Coolidge	<a href="http://www.washingtonpost.com/wp-srv/metro/interactives/dcschools/galleries/coolidge/coolidge.html">http://www.washingtonpost.com/wp-srv/metro/interactives/dcschools/galleries/coolidge/coolidge.html</a>
Shadows of the Bowery	<a href="http://www.nytimes.com/interactive/2010/03/14/nyregion/20100314bowery-ss/index.html">http://www.nytimes.com/interactive/2010/03/14/nyregion/20100314bowery-ss/index.html</a>
Breakfast Anytime: Tamale House, Austin, Tex.	<a href="http://www.nytimes.com/interactive/2010/03/09/dining/20100310-united-slideshow/index.html">http://www.nytimes.com/interactive/2010/03/09/dining/20100310-united-slideshow/index.html</a>
Better by design	<a href="http://news.bbc.co.uk/today/hi/today/newsid_8536000/8536968.stm">http://news.bbc.co.uk/today/hi/today/newsid_8536000/8536968.stm</a>
Anish Kappor	<a href="http://news.bbc.co.uk/today/hi/today/newsid_8268000/8268927.stm">http://news.bbc.co.uk/today/hi/today/newsid_8268000/8268927.stm</a>
Homelessness: Mario's story	<a href="http://www.guardian.co.uk/society/audioslideshow/2012/oct/10/homelessness-mario-story-audio-slideshow">http://www.guardian.co.uk/society/audioslideshow/2012/oct/10/homelessness-mario-story-audio-slideshow</a>
Street Preacher	<a href="http://www.roanoke.com/multimedia/soundslides/streetpreacher/gallery.html">http://www.roanoke.com/multimedia/soundslides/streetpreacher/gallery.html</a>
On The Line	<a href="http://www.carolinaphotojournalism.org/ontheline/">http://www.carolinaphotojournalism.org/ontheline/</a>
Andaman Rising: Diving for change	<a href="http://andamanrising.org/diving_for_change.html">http://andamanrising.org/diving_for_change.html</a>
Under One Roof	<a href="http://carolinaphotojournalism.org/cpjw/2008/pick_the_title:_Under_One_Roof">http://carolinaphotojournalism.org/cpjw/2008/pick_the_title:_Under_One_Roof</a>
Facing Deportation: Families Impacted by North Carolina's Immigration Policies	<a href="http://facingdeportation.org/?page_id=7">http://facingdeportation.org/?page_id=7</a>
Raising Emilie	<a href="http://www.juliarobinsonphoto.com/page1">http://www.juliarobinsonphoto.com/page1</a>
Diamond Tooth Tolliver: Secret Dentist	<a href="http://www.roanoke.com/multimedia/soundslides/diamondtooth/gallery.html">http://www.roanoke.com/multimedia/soundslides/diamondtooth/gallery.html</a>