CVC201 - IMAGE MAKING PROCESSES 1

Course Title	**IMAGE MAKING PROCESSES 1**
Course Code	**CVC201**
Course Type	Required
Level	Bachelor
Year / Semester	2nd Year / 3rd Semester
Teacher's Name	Panayiotis Michael, Hourig Torossian, Vicky Pericleous
ECTS	5	Lectures / Studio / week	3	Laboratories / week	
Course Purpose	Image Making 1 is an introductory process-driven course that aims to provide students with knowledge on concepts of image-making in art and design and the reproduction of an image through digital and traditional image-making techniques. Its purpose is to promote experimentation and creative process as the final work itself. In addition, its aim is to engage students in an exploration of issues of image reproduction through experimentation and introduce them to analytical and critical concepts associated with the study of processes of art and design making.
Learning Outcomes	Upon completion of this course, the students will be able to: - Identify various visual image concepts - Describe the varied historical and cultural definitions and interpretations of an image, object or structure. - Analyze a range of visual languages employed in image-making - Employ a range of materials and techniques to make images - Manipulate images with the use of traditional and digital processes - Manipulate and arrange an image to create a composition - Analyze the methods, processes and strategies of an artist and the context of his/her artwork. - Develop creative thinking, analytical and visual expression through a process-oriented approach.

	• Generate a multiplicity of meanings, directions and dimensions of one's project through visual experimentation and research. • Create experimental images that incorporate image-making methods.

Prerequisites	CVC101	Corequisites	

Course Content	**Creative process** - Analysis of contemporary artist's working processes - The significance of creative process and experimentation in image-making - The creative process as the final art/design product itself **Research** - The significance of analytical research, methodological skills, and critical thinking in the promotion of experimentation. - The investigation of a topic: collect information, e.g., found texts, photographs, sound, architectural plans, advertisements, leaflets, logos or any other elements appropriate for the research **Experimentation** - The production of a sketchbook/visual diary of a narrative of ideas and thoughts based on the collected information of the chosen subject - Reproduction of an image through digital and traditional image-making techniques and based on the study, interpretation, analysis and evaluation of artworks and design products.

Teaching Methodology	The taught part of the course is delivered through lectures and visual presentations. Extensive project briefing, analysis and visual examples are part of the content. Through in-class practical drawing workshops and short exercises, students are encouraged to experiment and expand their creative vision. Group critiques of student's work allow for a thorough examination of the class progress, while at the same time, the student receives acute feedback on their work. Though the creative use of drawing, sketching, photocopying, and collage, students are further encouraged in developing their work. The e-learning site of the course is also a valuable tool as

	students can have access to various references as well as notes of class lectures.
Bibliography	Book References 1. Grosenick, U., (Ed.), *Art Now vol 2*, Taschen: Hong Kong, Koln, London, Los Angeles, Madrid, Paris, Tokyo, 2005 2. Collins, J., *Sculpture Today*, Phaidon: London, New York, 2007 3. Werner Holzwarth, H., (Ed.), *Art Now vol 3*, Taschen: Hong Kong, Koln, London, Los Angeles, Madrid, Paris, Tokyo, 2008 4. *Abstract America*, Rizzoli: New York, 2009 5. Frankel, D., *On Line. Drawing through the twentieth Century*, MoMA: New York, 2010 6. Davidson, M. (Ed.), *Contemporary Drawing. Key Concepts and Techniques.* Watson Guptil: New York, 2011 7. Maslen M. & Southern J. (Eds.), *Drawing Projects. An Exploration of the Language of Drawing.* Black Dog Publishing: London, 2011 8. Bellmer H., *Anatomy of the Image*, Atlas Press, London, 2005 9. James H., *The Figure in the Carpet*, Dodo Press, London 2007 10. Simmel G., *The picture frame: An esthetic study*, Key Sociologists / Peter Hamilton, London 11. Beckett S., *The Image*, Editions de Minuit: Paris, 1988 12. Bonnefoy Y., *Image and Presence*, The Johns Hopkins University Press: 1984 13. Merleau-Ponty M., *The eye and the mind*, Northwestern University Press: 1964 14. Busch D., Klanten R. (Ed), *The Age of Collage: Contemporary Collage in Modern Art*. Gestalten: Berlin, 2013 15. Busch D., Klanten R. (Ed), *The Age of Collage Vol. 2: Contemporary Collage in Modern Art*. Gestalten: Berlin, 2016 16. Clayton M., *Leonardo da Vinci: A Life in Drawing*, Royal Collection Trust: London, 2018 17. Tolman V., *Goya: Drawings and Etchings*. Valene Tolman: 2015

	18. Glozer L., Greub T., Schama S., Kirk Varnedoe K., (Authors), Del Roscio N. (Editor), *The Essential Cy Twombly*. Thames &Hudson Ltd: London, 2014

Assessment	Overall, the course is evaluated as follows:
	
	• **Final Assessment 34%**
	- Design Intelligence 40%,
	
	- Research and Methodology 20%,
	
	- Experimentation and Analysis 20%,
	
	- Time management and Presentation 20%
	
	• **Course work 66%**
	  Interim Critique 33%
	  Final Critique 33%
	
	Students are continually assessed throughout the semester via sketchbook and rough work presentations, group and individual discussions, and mid-project and final oral presentations. Usually, two major projects are handed out in the semester, carrying a 50% weight each, along with several short in-class exercises. The projects are evaluated in a mid-critique where initial feedback is given and a final project critique where students go through a formal presentation and evaluation of their work.

Language	English