Course Title	**IMAGE MAKING PROCESSES 2**
Course Code	**FDI 210**
Course Type	Compulsory
Level	Bachelor
Year / Semester	2nd Year / 4th Semester
Teacher's Name	Panayiotis Michael, Hourig Torossian, Vicky Pericleous

ECTS	5	Lectures / Studio / week	3	Laboratories / week	

Course Purpose	In Image Making 2, the skills and knowledge acquired in CVC201 are further developed to an in-depth study of image making. The purpose of the course is to: - provide understanding in how various narratives found within the notions of an image are employed to stimulate unique and creative ideas. - employ multiple approaches, directions and dimensions of image-making through conceptual and visual experimentation, and research. - provide the content and context for students to further develop creative thinking, analytical and visual expression through a process-oriented approach.
Learning Outcomes	Upon completion of this course, the students will be able to: - Describe major principles of the relationship between image and narrative production (A series of studio situations, settings and practices). - Define the relevance of image as a complex term that carries many different meanings. Seeing, recognizing patterns, techniques, and materials. - Identify composition as an essential means for producing an understanding of context and concept. - Investigate examples of narrative imagery - Demonstrate skills in concept, form and material at a more sophisticated level. - Develop awareness of a close interdependence of image and narrative. - Develop creative tools to analyze an image (Tones, forms, symmetry, and harmony).

	Create a body of work demonstrating a unique approach, vision and style.		
Prerequisites	FDI 201	Corequisites	
Course Content	Image Making Processes 2 explores further the reproduction of an image through digital and traditional image-making techniques. Studio based and theoretical work is used to further develop students' analytical, research and methodological skills, critical thinking and working processes, and to support experimentation. Emphasis is placed on the development of concept, creative means, and appropriate associations with critical issues and ideas. Final products should reflect an interesting thinking process, aesthetic values and an intelligent creative language. **Image and narrative** - The image in art, design, film, comics, etc., as a complex term that carries many different meanings; seeing, recognizing patterns, techniques, and materials. - The engagement of composition, technique, materials, aspects of time, history and social behavior in the process of constructing narratives in art and design works. - The creation of narrative imagery variations in response to a given theme and through digital and traditional image-making techniques **Visual diary** - The visual diary as a personal space to work within visually, and record and store personal observations, ideas and thoughts. - The significance of visual diary in the development of creativity. - The production of a visual diary of a narrative of ideas and thoughts based on a chosen subject		
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% *Specific requirements for given projects and the assessment criteria are written down on project briefs that are handed out to students.* 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