

# Introduction to Digital Forms – Spring 2012

ART 107

346 Teacher Education (Merit Library)

Section # 001

Mon. & Wed. 8:50am - 11:20am

Section # 002

Mon. & Wed. 1:20pm – 3:50pm

**Instructor:** Meg Mitchell

**Teaching Assistant:** Andrew Salyer email: [jsalyer@wisc.edu](mailto:jsalyer@wisc.edu)

**Lab Assistant:** Brett Rees

**Email:** [mmitchell2@wisc.edu](mailto:mmitchell2@wisc.edu) (when sending email please put the course number in the subject line of your email.)

**Email policy:** \*while I may sometimes respond quickly to your email, do not EXPECT an immediate response. I will do my best to respond to your email within 24 hours (or the next business day, M-F) of my reading it.

**Office Hours:** by appointment. Appointments are available Monday through Thursday in the afternoon. Email me to set up an appointment time.

.... our moment of zen:

*"With identical options to choose from, everyone's art begins to look and taste the same."* - **Golan Levin**

## Required Reading/Course Website:

All information related to this course can be found on the course website, under the category "Intro to Digital Forms":

<http://www.megmitchell.com/wordpress/>

There is no required textbook purchase for this class, but there will be quite a lot of reading in the form of online reading assignments. All readings and assignments will be available on the course website. **Participation on the course website IS REQUIRED** to succeed in this course. However, the information provided online should not be seen as a substitute for attending class (see my attendance policy below).

## Course Description:

Introduction to the theory and practice of digital media, including raster graphics, vector graphics, 3d modeling and web technologies.

## Goal/Rationale:

Digital Media has grown to the point where it saturates our experience. From mobile networks, to cinema, to music; the computer has permeated virtually all of the ways that we experience the world. This class will serve as an overview of the more widespread instances of this permeation, and as an exploration into the areas where these genres overlap.

In this course, you will be introduced to the basic practices of digital media: image acquisition and manipulation, vector illustration, 3d design, and web/networked technology. In addition, writing and research projects may pop up from time to time. Beyond simply working with the tools, you will be encouraged to be looking at what contemporary artists, designers, scientists, and engineers are doing with them as well. Critical analysis of not only your work, but that of others will be a focal point of this course. Though this course will have a heavy technical bent, of primary importance is the overall quality of work/product produced and not the technical difficulty required to complete the work.

During this class, a large amount of material will be covered in a short amount of time. **Significant time outside of class** will be necessary to complete the requirements for this course. A willingness to experiment and curiosity are also pre-requisites. It is expected that you will push the software in ways that are not what the makers intended.

## Course Objectives:

Upon successful completion of this course, you will be able to:

- Use basic vector, raster, 3d design and web technologies in the creation of works of art;
- Effectively combine elements of visual, spatial, and networked organization to create narrative, associative, and metaphorical compositions;
- Speak and write critically about personal and peer artworks and propose alternatives.

## Course Calendar:

The course calendar is available on Google Calendars:

Morning Class:

<https://www.google.com/calendar/embed?src=15qsmidojt9neocenvf0p51bss%40group.calendar.google.com&ctz=America/Chicago>

Afternoon Class:

<https://www.google.com/calendar/embed?src=3mcgi643uemk9h4qplcj6jn7o%40group.calendar.google.com&ctz=America/Chicago>

There is also a link to the course calendar on the course website. Consult the course calendar regularly for due dates and daily agendas.

## Course Outline:

\*each of these topics will be covered in more detail in periodical handouts, assignments, and readings

### 1: Vector Illustration and Layout

In this section of the course we will explore vector illustration with Adobe Illustrator as our primary tool. We will discuss the advantages of vector illustration over raster imaging (pixels), and what types of applications it is best suited for. In this unit, we will use the language of painting and drawing to discuss many of the attributes of the images we create.

Assignments:

1. Dynamic Line – Group in-class exercise, basic operations, line variations, file organization and transport
2. Silhouette/Shape – Raster to Vector, 2d design, limited color palettes
3. Perspective/Projection – Grids and guides, layers, pictorial space
4. Type and Hierarchy – Data collection and organization, mapping, typography

### 2: Raster Image Manipulation

Image processing with Photoshop is perhaps the most common and basic element in digital content creation. We will start with an overview of the basic components of a digital image, and work towards more advanced techniques specific to the software package. In addition, considerable time will be spent learning the various means of importing and exporting images to and from the computer. We will cover scanning, digital cameras (video and still), alternative means of obtaining images from the outside world, as well as various methods of printing and outputting images back from the computer. For this unit, we will be incorporating the language of photography when we discuss our work. We will use the language of the figure, through portraiture and multiples, to explore the **implied** and **explicit narrative**.

Assignments:

1. Scanner composition – Image Acquisition, layers, color, pattern
2. Photo Compositing/ Multi figure narrative – Camera and lighting basics, visual narrative
3. Stop Motion/Mediated Performance – batch processing and temporal progression

### 3: 3d/Object Design

Most of the objects that you encounter in your daily life have been mass-produced, and part of that production process involves 3d computer aided design (CAD). With CAD, artists and designers can create virtual 3d models, and then realize them in the physical world.

In addition, many professional artists who may not use digital technology as their primary medium use 3d modeling tools to plan, or pre-visualize the way their work will look in a physical space such as a gallery. We will be exploring 3d design tools in two ways; by using 3d modeling software (google sketch up) to create 3d representations of objects and transferring our virtual models into physical models, and by pre-visualizing an environment or space where these objects will appear.

Assignments:

1. Planar form – virtual object model to physical form through paper, cloth, or cardboard.
2. Populated environment – using virtual multiples (from planar form assignment) to explore iterations of installation possibilities in a virtual space.
3. “Real” population – (group project) iterate physical models in real space to explore physical installation possibilities, document with digital photography.
4. Integrated form – combine renderings/2d view of digital models with photo documentation of physical spaces into an integrated 2d format

### 3: Putting it all together: Linking with the web

Whether you are using the web as a vehicle for artistic expression or as a design tool, the user experience becomes of paramount importance to your communication and expression. In this class, you will be designing for the web beyond the "Adobe box," and learning about the underlying technology that is part of every web page. **You will be introduced to the various hand-coding tools that professional web developers use, such as XHTML/CSS by using the "code view" in Adobe Dreamweaver.** You will create your web home using the server space provided to you by the university.

#### **Assignments:**

1. Non-linear narrative – non-linear navigation and organization, basic HTML and CSS, transport protocols
2. The medium is the message - (group project) print to web, images and online collaboration
3. Final digital portfolio to be presented on your web space – all projects.

#### **Digital Sketchbook/Exercises:**

There will be several shorter assignments throughout the semester that will be turned in by uploading to the digital dropbox on Learn@UW. These digital files will be part of your "digital sketchbook." In order to receive full credit for this portion of the course, you will also be required to upload source images and preparatory versions of the major assignments that we will be critiquing as a group in class.

#### **REQUIRED MATERIALS:**

You will need a large format storage device in order to keep your video and project files. At a minimum (for this class) you should have an 8 gigabyte or larger USB flash stick. If you are an art major and plan on continuing to work with the computer, you should purchase an external firewire or USB hard drive soon. An external USB drive is also acceptable, however having a firewire drive will make video editing easier in the lab. A 100 gb drive should be plenty of space.

#### **Grading:**

While you will receive grades for each individual project completed, the grades from each section of the class will count towards one cumulative grade for that section. So, if you receive A's for all of the assignments in video/audio, you will receive an A for that section of the class. Each section will count towards your final grade as follows:

Vector Illustration: 20%

Image Processing: 20%

3d design: 20%

Web and Networks: 20%

Various Exercises/ Digital Sketchbook: 20%

#### **Grading Criteria:**

YOU WILL RECEIVE FINAL LETTER GRADES ACCORDING TO THE FOLLOWING CRITERIA:

**A (90 – 100):** Overall Excellence, to receive an A, you must consistently exceed the expectations of the assignment. Work must go beyond the scope of the assignment, both technically and conceptually; I will be looking for real technical exploration of the tools, and a strong sense of curiosity and experimentation regarding the requirements of the assignments. In short, you will have to make work that is strong in all ways, and develop a personal aesthetic that is inventive and compelling. In addition, participation in critiques and in class discussion of the assignments will be required in order to receive an A.

**B (80 – 89):** Above average: you will meet and exceed the requirements of the assignment. Work should be both conceptually and technically strong, but there will be room for improvement.

**C (70 – 79):** Average: You have merely completed the objectives of the assignment. If an assignment calls for 5 images, you have completed 5 images, however you have not been inventive or creative enough in your solution for the assignment.

**D (60 – 69):** Below Average: You have only partially fulfilled the requirements of an assignment, by either not physically completing enough work, or by not addressing the requirements of the assignment.

**F (59 – 0)** Fail: You have not handed anything in.

In addition, attendance and class participation will play a role in determining your final grade.

The cumulative grades from the five sections of the class will be used in determining your final grade. Put simply, the final weighted average on Learn@UW = your final grade. In addition, overall artistic improvement will also play a role in determining your final grade. Borderline grades will be determined by overall improvement, and class participation including attendance.

#### **My Attendance Policy:**

Attendance is required. It is impossible to fully "make up" a missed demonstration or critique. Arriving late also derails learning. More than 3 unexcused absences will result in a one letter grade deduction to your final grade. Bring documentation for excused

absences.

#### **Critique Attendance:**

Timely attendance is critical to a productive critique. Therefore, if a student is late for a critique I mark it as half of an absence. Critique days are clearly marked on your course calendar.

#### **Late Work:**

Late work will not be accepted. All work must be turned in on its due date, or it will not be accepted and will receive a failing grade. If need be, in **EXTENUATING** circumstances, arrangements may be made **ahead of time** for extended due dates. If an arrangement to turn in late work is approved, you will be deducted one letter grade for each class meeting that has passed since the due date.

## **ACADEMIC INTEGRITY**

#### **Policy on Plagiarism and Copyright Infringement:**

Be aware that I will not enforce against the use of copyrighted material within the context of this class, since their use may be appropriate for certain assignments. However, you should be aware that this falls under the umbrella of "fair use", and that anything else you do with the materials outside of class may put you at risk of being guilty of copyright infringement.

Of course, there is one simple way to deal with all of this:

**Use original material !! Use material that is licensed for Creative Commons !!**

I will provide you with several links to databases full of open-use material....

Also, please be aware that I will not accept assignments that you have completed for another class, even if the work in question fits the parameters of the given assignment. This will be treated as an act of academic dishonesty.

#### **Accommodation for Students with Disabilities:**

I make every effort to provide, on a flexible and individualized basis, reasonable accommodations to students who have documented disability conditions (e.g., physical, learning, psychiatric, vision, hearing, or systemic) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities are encouraged to contact the MCBurney Center within the first two weeks of the semester and bring the proper paperwork to show me. I will make every effort to keep this information confidential.

## Course Calendar/Outline

(This version of the calendar is provided for an overview only, and will not be updated. For current information regarding due dates and activity summaries, you must check the google calendar listed on the course website)

Week 1:	
Mon, January 23 <sup>rd</sup> :	First Day of Class - Introduce Class Website, Learn@UW course site, review syllabus. Course Overview For Next Class: *Read John Berger's Ways of Seeing - Chapter 1 *Read Chapter 1 of Digital Foundations Wiki *complete online entrance survey *bring a flash stick to class Wednesday
Wed, January 25 <sup>th</sup> :	Discuss John Berger "Ways of Seeing - Chapter 1" Mac OS Overview - Links on website for additional tutorials Image Lecture: "Dynamic Line" Demo Illustrator Basics: <ul style="list-style-type: none"><li>• Creating a new document</li><li>• Line Tool</li><li>• Pen Tool</li><li>• Brush Tool</li><li>• Direct Selection Tool</li><li>• Moving objects</li><li>• Rotating objects</li><li>• Scaling objects</li><li>• Rectangle Tool</li><li>• Stroke and Fill Palette</li><li>• Save as Illustrator Document</li><li>• Save as PDF Document</li></ul> Collaborative In-Class Exercise - Dynamic Line and visual editing  For Next Class: *Complete Exercise #3(Chapter 1) in Digital Foundations Wiki "Creating a Dynamic Composition" – Upload to Digital Dropbox *Read Chapters 2, 3 of Digital Foundations Wiki
Week 2:	
Mon, January 30 <sup>th</sup> :	Review Results of Dynamic Line in-Class exercise Image Lecture: "The Digital and the Flat" Demo More Illustrator Basics: <ul style="list-style-type: none"><li>• Using the scanner</li><li>• Placing image files</li><li>• Layers</li><li>• Creating a guide layer</li><li>• Creating a closed shape with the pen tool</li><li>• Creating a compound path with the pen tool</li><li>• Editing/Modifying paths with the direct selection tool</li><li>• Groups</li><li>• Using the swatches pallete</li><li>• Using the color guide to create custom swatch pallettes</li><li>• Selecting and moving object through layers</li><li>• Stacking order within layers</li></ul> Begin "Shape/Silhouette/Camouflage" Assignment For Next Class: *Bring objects to scan *Complete Exercises 2, 3, 4, 5, 6, and 7 (Chapter 3) in the Digital Foundations Wiki. Note: All compositions can be placed on one page to be turned in to the

	digital dropbox on Learn@UW
Wed, February 1 <sup>st</sup> :	<p>Studio Work Day - "Shape/Silhouette/Camouflage" Assignment Review Illustrator techniques as needed</p> <p>For Next Class: *Work on "Shape/Silhouette/Camouflage" Assignment, generate variations of composition and color to edit into final output</p> <p><a href="#">Visiting Artist Lecture - Donald Fortescue - Chazen L160 - 4:30pm – 5:30pm</a></p>
Week 3:	
Mon, February 6 <sup>th</sup> :	<p>Studio Work Day - Silhouette/Shape Assignment</p> <p>For Next Class: *Upload completed "Shape/Silhouette/Camouflage" Assignment to Learn@UW saved as a PDF document (upload unused variations to the digital sketchbook) *Read Chapter 4 in the Digital Foundations Wiki</p>
Wed, February 8 <sup>th</sup> :	<p><b>CRITIQUE</b> - Silhouette/Shape Assignment Image Lecture: "Data Mapping" Introduce Data Mapping Assignment</p> <p>For Next Class: * Begin Data Collection for Data Mapping Assignment * Complete Exercises 1, 2, 3, 4 (Chapter 4) in Digital Foundations Wiki "Type and the Grid" – Upload to Digital Dropbox</p> <p><a href="#">Visiting Artist Lecture - Karl Burkheimer - Chazen L160 - 4:30pm – 5:30pm</a></p>
Week 4:	
Mon, February 13 <sup>th</sup> :	<p>Demo More Illustrator Basics:</p> <ul style="list-style-type: none"> <li>• Symbols</li> <li>• Grid tools</li> <li>• Guidelines</li> <li>• Type Tool</li> <li>• Artistic Text</li> <li>• Paragraph Text</li> <li>• Graphic Styles</li> </ul> <p>Review various strategies for data organization and visualization For Next Class: * Continue Data Collection for Mapping Assignment * Experiment with possible visual structures for your solution to the "Data Mapping" Assignment. * Read Mark Tribe – "Art in the Age of Digital Distribution"</p>
Wed, February 15 <sup>th</sup> :	<p>Studio Work Day - Mapping Assignment Discuss Mark Tribe - Art in the Age of Digital Distribution</p> <p>For Next Class: *Upload completed "Data Mapping" Assignment to Learn@UW saved as a PDF document (upload unused variations to the digital sketchbook)</p> <p><a href="#">Visiting Artist Lecture - Ivan Brunetti with special guest Chris Ware - Chazen L160 - 4:30pm – 5:30pm</a></p>

Week 5:	
Mon, February 20 <sup>th</sup> :	<p><b>CRITIQUE</b> – “Data Mapping” Assignment</p> <p>For Next Class:  *Read Intro to DADA, Intro to Postmodernism  *Read Chapters 7 and 8 in the Digital Foundations Wiki</p>
Wed, February 22 <sup>nd</sup> :	<p>Image Lecture: “Postmodern/Pastiche”  Introduction to Photoshop and Raster Graphics  Demo Photoshop/Raster Graphics Basics:</p> <ul style="list-style-type: none"> <li>• Pixels</li> <li>• Resolution</li> <li>• File Types and when to use them: PSD, TIF, JPG</li> <li>• Creating new documents</li> <li>• Importing images</li> <li>• Selection tools</li> <li>• Layer Basics – Layer Masks</li> </ul> <p>Guest Speaker: Jim Jonas (MERIT Library) copyright/fair use lecture  Introduce “Chance/Collage” Assignment</p> <p>For Next Class:  *Bring objects and images to scan during class on Monday  * Read Chapter 9 in the Digital Foundations Wiki  * Complete Exercises 1, 2, 3, 4 (Chapter 9) in Digital Foundations Wiki  “Creating a Double Exposure with Layers” and “An Exquisite Corpse in two Parts” – Upload to Digital Dropbox  *Brainstorm Strategies for generating chance occurrences for  “Chance/Collage” Assignment.</p>
Week 6:	
Mon, February 27 <sup>th</sup> :	<p>Studio Work Day – “Chance/Collage”  Discuss Intro to DADA, Intro to Postmodernism</p>
Wed, February 29 <sup>th</sup> :	<p><b>CRITIQUE</b> - “Chance/Collage”  Read: Lyotard - Metanarratives and Introduction to Poststructuralism  Introduce “History/Context” Assignment</p> <p>For Next Class:  * Read Chapter 10 in the Digital Foundations Wiki  * Complete Exercises 1, 2, 3, 4 (Chapter 10) in Digital Foundations Wiki –  Upload to Digital Dropbox</p> <p><a href="#">Visiting Artist Lecture - Teresa James - Chazen L160 - 4:30pm – 5:30pm</a></p>
Week 7:	
Mon, March 5 <sup>th</sup> :	<p>Demo: Photocompositing Techniques in Photoshop  Studio Work Day – History/Context Assignment  Look at various MERIT Check out cameras and demo  Discuss: Lyotard – Metanarratives</p> <p>For Next Class:  * Read Chapter 11 in the Digital Foundations Wiki  * Complete Exercises 1, 2, 3 (Chapter 11) in Digital Foundations Wiki –  Upload to Digital Dropbox</p>
Wed, March 7 <sup>th</sup> :	<p>Studio Work Day with TA Andrew Salyer – Work on History/Context Assignment</p>

Week 8:	
Mon, March 12 <sup>th</sup> :	Studio Work Day – History/Context Assignment
Wed, March 14 <sup>th</sup> :	CRITIQUE – History/Context Assignment  For Next Class: * Read Introduction to “Inside the White Cube: The Ideology of the Gallery Space”
Week 9:	
Mon, March 19 <sup>th</sup> :	Image Lecture: "The Virtual and the Real" Discuss “Inside the White Cube”  Demo Google Sketch Up Pro: <ul style="list-style-type: none"> <li>• Viewing tools</li> <li>• Drawing flat shapes</li> <li>• Push/Pull</li> <li>• Saving a snapshot of your model</li> </ul> For Next Class: * Complete “Abstract 3d planar form” exercise (posted on course website) – Upload to Digital Dropbox * Complete all 3 Google Sketch Up tutorials on course website
Wed, March 21 <sup>st</sup> :	Demo more techniques in Google Sketch Up Pro: <ul style="list-style-type: none"> <li>• Rotating</li> <li>• Follow Me tool</li> <li>• Components</li> <li>• Boolean Operations</li> <li>• Textures</li> <li>• Rendering Options</li> </ul> Introduce “Install/Propose” Assignment  For Next Class: * Brainstorm ideas for your installation proposal and be prepared to discuss them in class on Monday. * Work on reproducing your selected gallery floor plan in 3d.  <a href="#">Visiting Artist Lecture - Lori Nix - Chazen L160 - 4:30pm – 5:30pm</a>
Week 10:	
Mon, March 26 <sup>th</sup> :	Studio Work Day with TA Andrew Salyer – Work on “Install/Propose” Assignment  For Next Class: * Prepare a draft of your proposal text to be reviewed during class on Wednesday.
Wed, March 28 <sup>th</sup> :	Demo Makerbot 3d printer in class Studio Work Day– Work on “Install/Propose” Assignment Present draft of your proposal to the class for feedback  For Next Class: * Incorporate feedback received during class and prepare final version of your proposal. * Read Turkle "Identity in the Age of the Internet" (1994)

Week 11:	
Mon, April 2 <sup>nd</sup> :	SPRING BREAK – NO CLASS
Wed, April 4 <sup>th</sup> :	SPRING BREAK – NO CLASS
Week 12:	
Mon, April 9 <sup>th</sup> :	<p>CRITIQUE- "Install/Propose" Assignment</p> <p>For Next Class:</p> <ul style="list-style-type: none"> <li>* Watch Sherry Turkle videos posted on course website</li> <li>* Read Turkle "Always On/Always On You: The Tethered Self" (2007) - Try to think about ways in which her current position, exemplified in "The Tethered Self" and her recent lectures and public appearances (as seen on previous posts) contrast with the views she expressed in her 1994 essay.</li> </ul>
Wed, April 11 <sup>th</sup> :	<p>Introduction to the Web:</p> <ul style="list-style-type: none"> <li>• Servers and Clients</li> <li>• The Browser</li> <li>• Markup Languages vs. Programming Languages</li> </ul> <p>Discuss "Identity in the Age of the Internet"</p> <p>For Next Class:</p> <ul style="list-style-type: none"> <li>* Read Chapters 12 and 15(CS4) in the Digital Foundations Wiki</li> <li>* Log in to <a href="https://mywebspace.wisc.edu/">https://mywebspace.wisc.edu/</a> and ensure that you have access to your MyUW Webspace before class on Monday.</li> <li>* Complete Exercises 1 and 2 in Chapter 15_CS4, "Hello World," and "Hello Dreamweaver." Save these two exercises to a folder on your flash drive.</li> </ul> <p><a href="#">Visiting Artist Lecture - Roberto Sifuentes - Chazen L160 - 4:30pm – 5:30pm</a></p>
Week 13:	
Mon, April 16 <sup>th</sup> :	<p>The Web as a Network:</p> <p>Defining a site in Dreamweaver</p> <p>Uploading your site to the web using MyUWWebspace's system</p> <p>Keeping things organized and preventing hair-pulling (aka. Site management)</p> <p>For Next Class:</p> <ul style="list-style-type: none"> <li>* Read Chapters 16 and 17 in the Digital Foundations Wiki</li> <li>* Complete Exercises 1 and 2 in Chapter 16, "Defining a site in Dreamweaver," and "File and Folder Management."</li> </ul>
Wed, April 18 <sup>th</sup> :	<p>Using CSS:</p> <ul style="list-style-type: none"> <li>• CSS for typographic styles</li> <li>• Internal styles vs. external style sheets</li> </ul> <p>For Next Class:</p> <ul style="list-style-type: none"> <li>* Complete Exercises 1 , 2, 3, and 4 in Chapter 17.</li> <li>* Brainstorm potential options for your alter ego. Be prepared to discuss your ideas in class on Monday.</li> </ul> <p><a href="#">Visiting Artist Lecture - Joel Tauber - Chazen L160 - 4:30pm – 5:30pm</a></p>
Week 14:	
Mon, April 23 <sup>rd</sup> :	<p>Creating Media Rich Webpages:</p> <ul style="list-style-type: none"> <li>• Two Column Layouts with CSS positioning</li> <li>• Demo WebCam and Imovie</li> <li>• Demo exporting video for the web</li> </ul>

	<ul style="list-style-type: none"> <li>• Demo uploading video to vimeo</li> <li>• Embedding your video in your webpage</li> </ul> <p>Studio Work Day – “AlterEgo” Assignment</p> <p>For Next Class:</p> <ul style="list-style-type: none"> <li>* Complete CSS positioning exercise on course website.</li> <li>* Begin shooting video and audio for your alter ego project.</li> <li>* Begin writing the narrative support for your alter ego project.</li> </ul>
Wed, April 25 <sup>th</sup> :	<p>Lecture: “Interface Aesthetics”</p> <p>Studio Work Day – “AlterEgo” Assignment</p> <p>For Next Class:</p> <ul style="list-style-type: none"> <li>* Continue shooting video and audio for your alter ego project.</li> <li>* Continue writing the narrative support for your alter ego project.</li> <li>* Develop the aesthetic of your interface by mocking up variations in Photoshop or Illustrator.</li> </ul> <p>Visiting Artist Lecture - Mark Todd and Esther Watson - Chazen L160 - 4:30pm – 5:30pm</p>
Week 15:	
Mon, April 30 <sup>th</sup> :	Studio Work Day – “AlterEgo” Assignment
Wed, May 2 <sup>nd</sup> :	<p>Studio Work Day – “AlterEgo” Assignment</p> <p>Visiting Artist Lecture - Art Shay - Chazen L160 - 4:30pm – 5:30pm</p>
Week 16:	
Mon, May 7 <sup>th</sup> :	Studio Work Day – “AlterEgo” Assignment
Wed, May 9 <sup>th</sup> :	<p><b>CRITIQUE</b> – AlterEgo Assignment</p> <p>LAST DAY OF CLASSES – <b>ALL MATERIALS DUE!</b></p>

*Have a wonderful and safe summer!*

.... Meg and Andrew