



Image Making and Communication

An overview



The aim

Your developing illustration practice should be influenced by much more than illustration.

The first aim is to heighten observational skills, because the way we see things alters how we feel about them.

The second aim is to develop your craft-making approaches. These principles form the cornerstone of all art, design, print-making and filmmaking.

We need to see, and not just look!



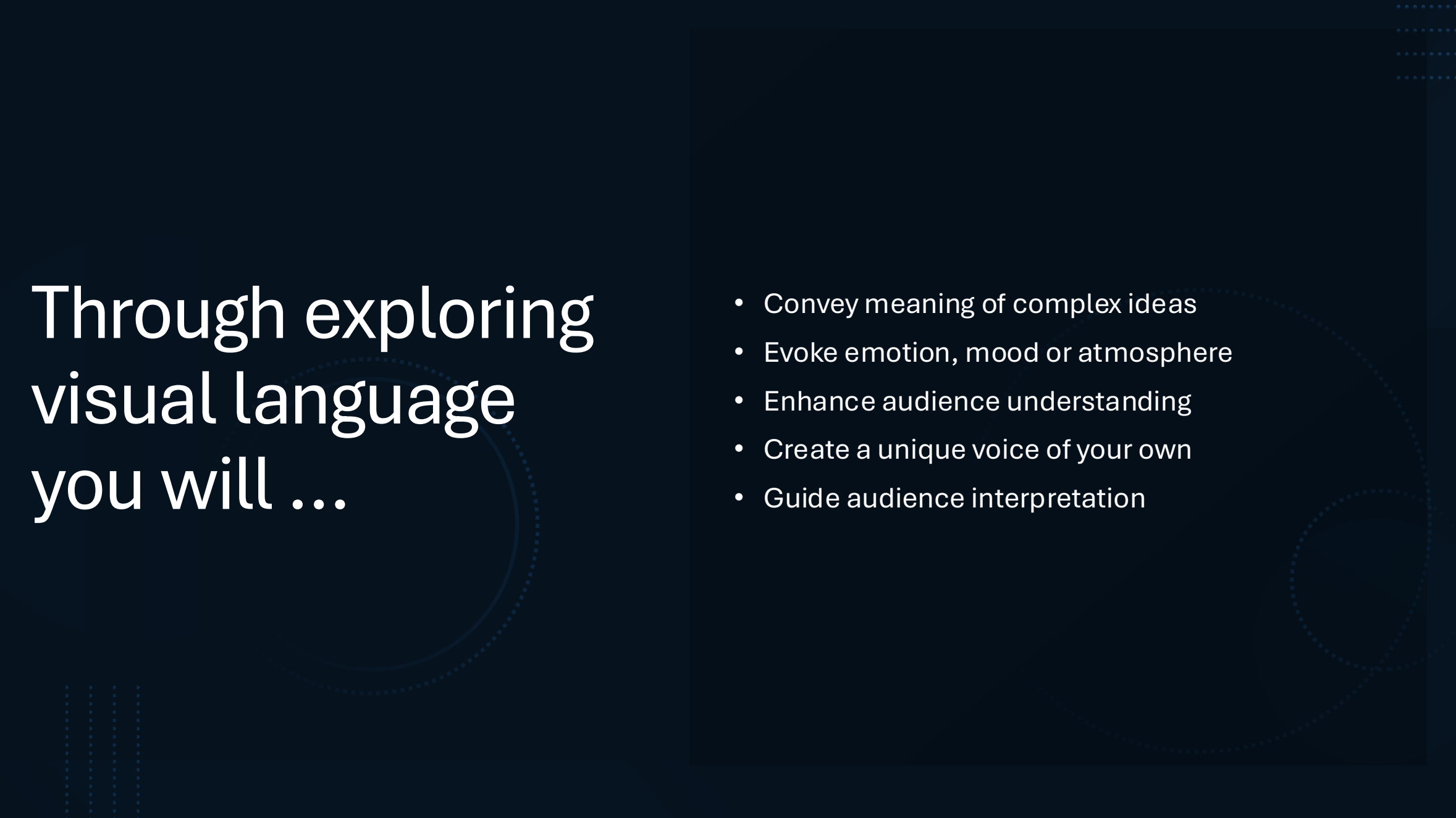
Think big

(and explore the most unlikely of places)

For this module we begin our explorations in a much broader sphere than illustration. Through a series of workshops, we will investigate the nuances of technique, process and conceptual thinking by testing the creative choices we make when creating, producing or choosing imagery. This is closely linked to semiotics.

The aim of this module is to elevate your art direction and craft skills, as these are central to your development as a professional Illustrator.

You will begin to explore visual language.



Through exploring visual language you will ...

- Convey meaning of complex ideas
- Evoke emotion, mood or atmosphere
- Enhance audience understanding
- Create a unique voice of your own
- Guide audience interpretation



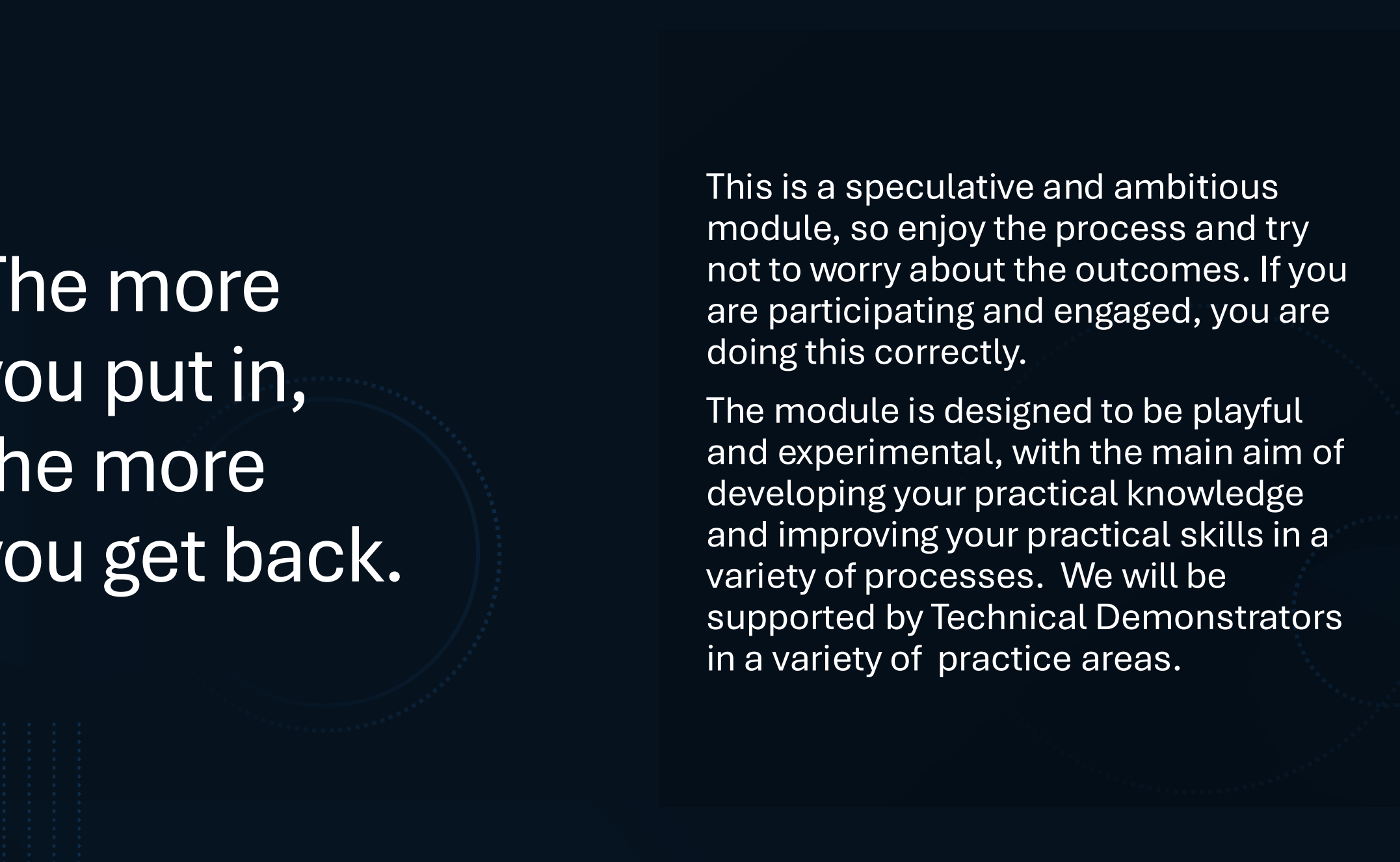
Assessment Specification learning outcomes.

Manage work in an organised and meaningful manner.

Employ methods of effective conceptual communication in work.

Apply knowledge of basic communication skills applicable to image making.



The background features several decorative elements: a large dotted circle on the left, a smaller dotted circle on the right, and three vertical dotted lines at the bottom left. The text is white and set against a dark blue background.

The more
you put in,
the more
you get back.

This is a speculative and ambitious module, so enjoy the process and try not to worry about the outcomes. If you are participating and engaged, you are doing this correctly.

The module is designed to be playful and experimental, with the main aim of developing your practical knowledge and improving your practical skills in a variety of processes. We will be supported by Technical Demonstrators in a variety of practice areas.

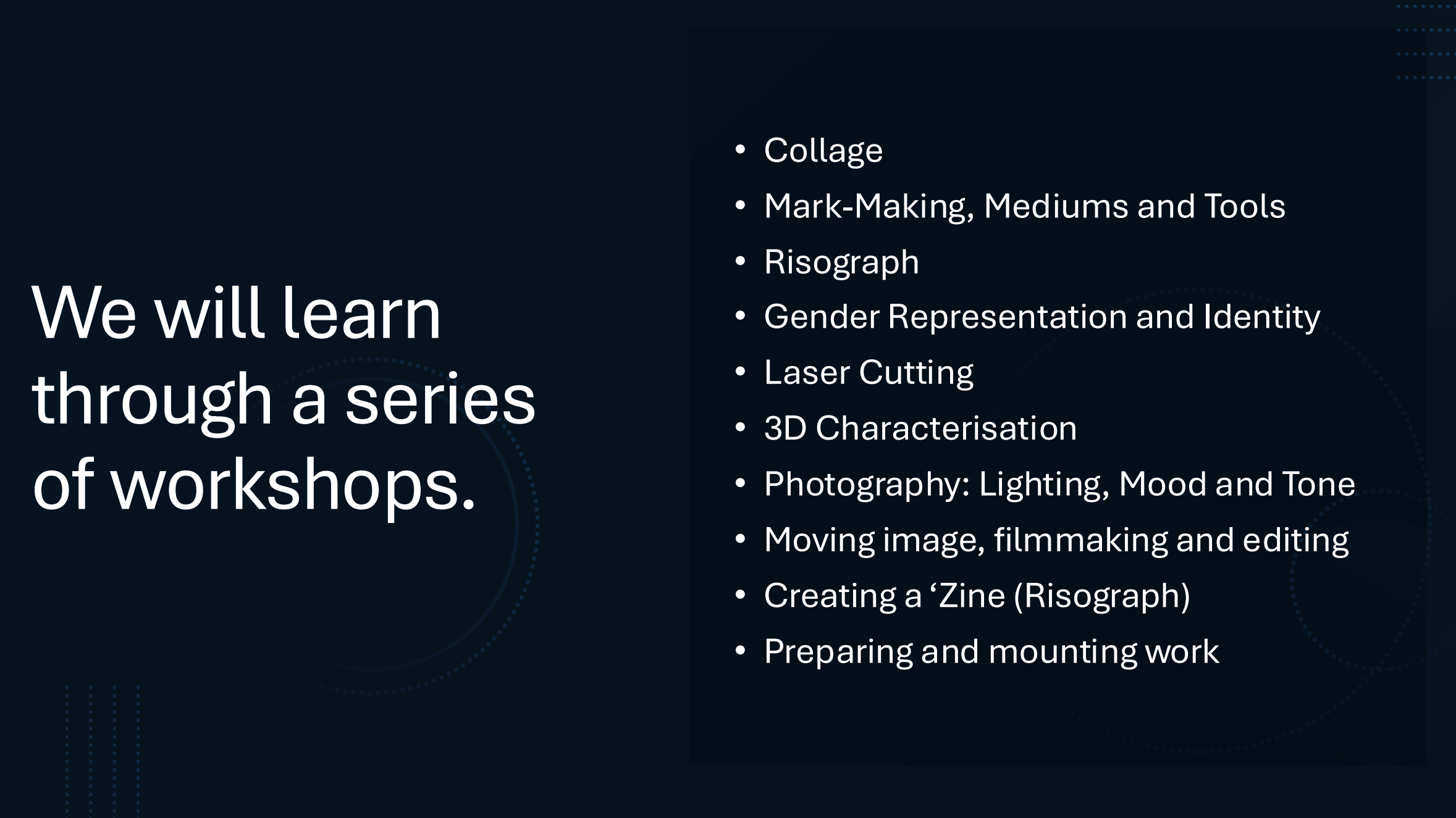


Try, test and experiment.

You will try, test, experiment and develop a variety of practical and conceptual approaches in order to develop your skills in visual communication.

Concept, composition, colour, line, form, materiality, space, light and tone are your tools to explore image making that effectively communicates concepts, ideas, information, emotion and specific messages.





We will learn through a series of workshops.

- Collage
- Mark-Making, Mediums and Tools
- Risograph
- Gender Representation and Identity
- Laser Cutting
- 3D Characterisation
- Photography: Lighting, Mood and Tone
- Moving image, filmmaking and editing
- Creating a 'Zine (Risograph)
- Preparing and mounting work



What to expect.

- Each week will be something different.
- Work may not always get finished; this is fine, but you should look to develop it outside of lecture time.
- Some weeks you may also be asked to prepare for the next week.
- Please ensure you bring anything that you have been asked to provide, as this is often key to the content of each workshop.
- These things will not be unattainable, but moreover essential to participating in the workshop.



The Color of Pomegranates (1969)

The stills in this presentation are taken from *The Color of Pomegranates* (1969), originally titled *Sayat-Nova*. It is a Soviet Armenian avant-garde film written and directed by Sergei Parajanov. It is a masterclass of original visual language.

The film is a poetic depiction of the life of the 18th-century Armenian poet and troubadour Sayat-Nova. Rather than presenting a conventional biography, Parajanov recreates the poet's spiritual and artistic world within a non-linear plot.