

Project 3: Image Extension Series

Objective:

- To continue the development of the character from the last assignment using the given words and visual “extensions”.
- To move smoothly and skillfully from one extension to the other, which may be used in any sequence.
- To consider conceptual/idea development through the use of mainstream and/or historical references and the unique use of ones medium.
- To portray the given words clearly to the viewer.

Things to consider:

- The way you will personalize the sequence.
- The way you transition from sequence from sequence in an unpredictable fashion.
- The way you get your idea/concept across in an intriguing manner.
- The way you use your medium.

Format:

- You may choose the aspect ratio. The only requirement is that they do not change in size.

Sketchbook:

- Develop a clear storyboard that includes all four (4) extensions. Keep in mind that these sketches are subject to change. Multiple ideas/storyboards are welcome. Here are some things that should be included in your sketchbook.
 - Subject and concept must be defined in a brief paragraph – plans for all sequences.
 - Gather appropriate references and research from which to compose an original image. This includes the stylistic design approach (historical references).
 - Your image must support your conceptual strategy.
 - Clearly define your light source (value structure), space/depth, movement/direction, shaping, etc.
 - Appropriate technique accompanied by complete materials list.
 - Palette strategy

- How do these elements unify to enrich your image and concept.

Extensions:

- Below are the 4 extensions and the original image you will be extending from - 5 total images.
 1. Black and White or Natural to Expressive color strategy/palette.
 2. *Florescent pigments*. This extension deals with the use of florescent pigments, which focuses on the quantity and distribution of extremely chromatic pigments that can change your image both conceptually and materially. Your research should include:
 - a. *OP ART* - a style in which artists sought to create an impression of movement on the picture surface by means of optical illusion.
 - b. *POP ART* - artists have focused attention upon familiar images of the popular culture such as billboards, comic strips, magazine advertisements, and supermarket products.
 3. *Transparency*. This extension considers spatial or kinetic analysis of compositional elements as a method of abstraction. The idea of transparency can be used as an implied concept or as a material, which could for example help with issues of movement or depth in your piece. Your research should include:
 - a. *CUBISM* - In cubism the subject matter is broken up, analyzed, and reassembled in an abstract form
 - b. *FACET/ANALYTIC CUBISM* - Analytic cubism reduced natural forms to their basic geometric parts and then tried to reconcile these essentially 3D parts with 2D picture plane. Color was greatly subdued, nearly monochromatic.
 - c. *SYNTHETIC CUBISM* - Grew out of analytical cubism and the experimental nature of collage. Synthetic Cubism developed through a construction process rather than the analytical process and deconstruction of analytical cubism. It is more decorative and appealing and somewhat easier to interpret.

4. *Metallics*. This extension employs the use of highly decorative to materially aggressive use of metallic pigment or materials. The use of “metallic pigments” can allow for decorative elements embellishments. Consider your palettes...will your piece be warm, cool, shiny, or rusty (rustic) or a combination of the two. Your research should include:
 - a. *ART NOUVEAU* – An art movement and style of decoration and architecture of the late 19th and 20th centuries, characterized particularly by the curvilinear depiction of leaves and flowers, often in the form of vines.
 - b. *ASSEMBLAGE/COLLAGE* – a picture or design created by adhering such basically flat elements as newspaper, wallpaper, printed text and illustrations, photographs, cloth, string, etc., to a flat surface. Most elements adhered in producing most collages are “found” materials.

5. *Expressive Line*. This extension considers the use of dramatic linear abstraction that can range from purely mechanical to natural or organic expression. Through the line use consider the compositional structure. Will your linear elements reflect dominance, directional forces (movement/direction) and structural complexities? Your research should include:
 - a. *Expression and Expressionism* – A quality of inner expression, the emotions of the artist (expressive qualities) communicated through emphasis and distortion, which can be found in artwork of any period.