

04 Addendum

BEYOND THE PHOTOGRAPH



A. COLLAGE/MONTAGE

Overview

Based on details and breakdown articulated in your research paper, and accompanied by a subsequent mindmap, each student will create a library of original compositions comprised original and found illustrations, photographs, typography, video stills, patterns, textures, etc. The goal is to move beyond realistic representation and understand how abstraction plays a role in message making.

Outcomes

- + 12 compositions utilizing photography as primary medium
- + 12 compositions utilizing vector art as primary medium
- + 12 compositions utilizing typography as primary medium
- + 12 compositions utilizing motion as primary medium

Process

1. Use your brief to help filter and expand ideas and images related to your object that aren't your object. Use color coding and annotation to differentiate memories, feelings, moods, tools, environments, etc to find images for. Map out ideas that help tell your story. Think of this project as a book with lots of chapters. Your 10/10 is the first chapter. There are many other things to talk and discuss. Take your time and let the story develop. Don't pack everything into a couple of images.
2. Begin with original photography and typeface. Expand on those ideas using found photography, illustration and typography and motion influence.
3. Find, scan and reproduce images on b/w printer or copier. Gang up many of the same images in different sizes so you have flexibility of scale and you can play with hierarchy.
4. Collect as much as you can. the more images/sources the better.
5. **Make, Play, Repeat.**

Variables

ILLUSTRATION

Build a tool kit of original and found illustrations. Contemporary and historical, aged and styled, vector and realistic. Use internet high res search and scan images in library books and periodicals (required). Find Dover books, visit John King Bookstore, check-out books at the library, etc.

iconic	-----	abstract
line	-----	illustrative

TYPOGRAPHY

Minimum 2 families including your current project typeface. Different typefaces with multiple weights that compliment your image and mark making. Use specimen books, environment signage, samples found on-line, etc.

round	-----	sharp
metal	-----	digital

PHOTOGRAPHY

Develop a set of images utilizing different resolutions. Raster to bit map. Realistic to abstract. No stock images.

hi	-----	low
smooth	-----	bit map

VIDEO

Use camera to document function and movement.

slow	-----	fast
micro	-----	macro



Sampling of Production Techniques

1. Sunlight Kits
2. Laser Printer/Cutter
3. Stencils
4. Stamps and Engravings
5. Ink & paint
6. Pen, pencil, charcoal, crayons
7. Transfer and Rubbings
8. Transparencies and Overlays
9. Photo copier
10. Environmental: Reflections, Shadows, etc.

Sampling of Image and Type Resources

1. Family images and typography
2. Household items that are associated with object:
think kitchen drawer, basement, tools, etc.
3. Garage sales and antique stores
4. Newspaper, magazines, books, specimen books
5. Library (vintage and contemporary images)
6. Internet (use search tool to get high resolution)
7. Packaging relevant to object
8. Museum catalogs (Cooper Hewitt, Henry Ford, etc.)

Rules of Engagement

1. All black and white hand construction.
2. Computer can only be used to scan, scale and gang up images to print.
3. Glue stick, re-positional double stick tape, blue line pencil, ruler, pencil, pen, scissors, cutting surface, exacto/blades, scissors, drawing templates. grid paper, etc.
4. No full frame photography or stock imagery.
5. Sized templates will be provided to you.

Software

Illustrator: Image trace, duplicate, option - transformation
Photoshop: Dot screen, halftone, bitmapping.

Historical References

Dziga Vertov
Hannah Hoch
Kurt Schwitters
El Lissitzky
John Heartfield
the Dadaists
Herbert Matter
the Dadaists
Alexander Rodchenko
Max Ernst