overlap

<u>a study of opacity</u>
from the transparent to the opaque

concept

object self portrait -- elements of identity
In this project you are going to explore the major and minor elements that have impacted your perception of self — or that you believe have impacted how others perceive you. This self portrait will be compose of external elements and will not include any images of you.

collection of objects
- You will start by recording a minimum of 25 objects
  <u>You will end up choosing between 5 and 15</u>

  – You may collect elements through drawings, photographs, scans, rubbings, writings, found text as well as minimal use of found images.

  – Each element must lend itself to being a silhouette. (shadows work well)

conceptual considerations
- You will create a composition of transparent silhouettes.

- You will choose the level of transparency and opacity for each object.

- Consider how you will balance the <u>metaphorical</u> and <u>physical</u> interpretations of transparent and opaque.

  <u>Metaphorical</u>
    transparent: lucid, plain-spoken, recognizable, self-explanatory, self-evident, insubstantial, sincere, clear, obvious, frank, candid, guileless, easy, unsophisticated.

    opaque: unclear, concealed, cryptic, difficult, enigmatic, perplexing, puzzling, secretive, mystical, somber, nebulous, softened, faded, crowded, heavy, overcast, strange, enigmatic.

  <u>Physical</u>
    transparent: visible, thin, open, permeable, plain, sheer.

    opaque: blurred, cloudy, dark, darkened, dim, dirty, dull, dusky, filmy, foggy, frosty, obfuscated, muddy, shady, hidden.

Carefully consider which elements you will place further from or closer to the surface, and which will be more transparent or more opaque.
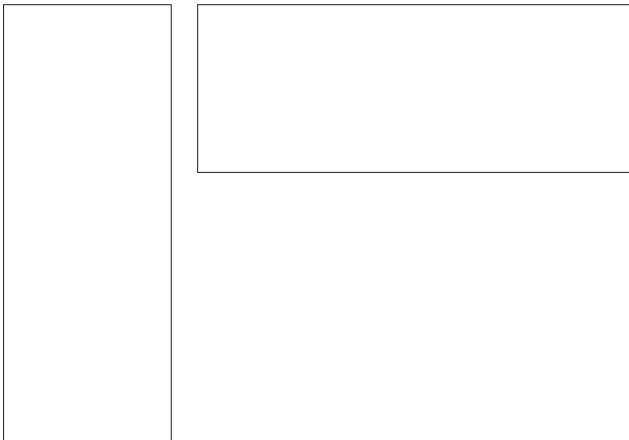

jessica hung 2006

2DIS

overlap

preparation

Use a Hot-Pressed Bainbridge <u>double-weight</u> illustration board (the thicker of the two weights — this will minimize bending).

<u>Size = 10" x 30", horizontal or vertical</u>

Cut to size: (10 x 30 inches). Be sure to trim any damaged outer edges or dog-eared corners before making the final cut. If you use/buy a 20 x 30 inch board be sure to check that the edges and corners are sharp and undamaged before purchase

After cutting use your triangle to verify that your board has been cut at a right angle. Check that the size is correct. Cut a new board if the size, edges or angles do not meet a high standard.

Apply 2 thin coats, 30 minute apart, of Matt Medium to the front and back of the illustration board and let dry overnight. Make sure to brush over the surface multiple times in order to evenly distribute the primer and reduce the appearance of brush strokes

materials
Graphite transfer paper
Samples of dark and light transparent materials
Hot-Pressed Bainbridge illustration Board,
 white, smooth, single weight.
Value-scale mixed paints
Paint brushes Removable scotch tape or 3M
 watercolor tape
Mechanical pencil and eraser
Olfa Knife with Extra blades
12" x 18" Self-Healing Cutting Mat
Burnishing tool/bone folder
90° Triangle
T-Square
Steel Ruler
3-5 small plastic palette knives
Palette paper pad
Large container for water to rinse brushes.
8 oz. Golden Fluid Acrylic Matte Medium
 (the jar must say all four words)
8 oz. Liquitex Soft Body Titanium White
8 oz. Liquitex Soft Body Ivory Black
Twelve <u>2 oz.</u> "Poly-Con" Mixing Jars w/ snap
 on lid attached
 (must NOT have a lip or screw on cap)
 (can be bought at an art supply store or
 The Container Store)

primary design principles:
 Contrast/Balance

factors:
 Weber-Fechner Law, Geometric and
 Arithmetic Progressions, Simultaneous
 Contrast of Value (Fluting Affect), Negative
 Afterimage Value Contrast, Simultaneous
 Contrast of Value.

overlap

parameters

The primary ground layer should be middle gray (#5)

The secondary layer should contain two objects that each cover 1/4 to 1/3 of the composition. One must be dark gray (#7) and the other light gray (#3)

The tertiary and quaternary layers should utilize the full range of grays (#2-8). Black (#1) and white (#9) will only be used for overlap areas, as optically required, or for small objects that sit on the surface of the painting.

Decide which object you want on top and which beneath, then refer to the transparency worksheet and your transparent samples (swatches of cloth and paper) to help you find the corresponding values.

using the spatial cues of overlapping, scale change, transparency and contrast diminution, make a painting that has a very deep space. Create as deep and dramatic a sense of space as you can by establishing five different levels of space. Place forms in the extreme foreground (very large), the extreme background (very small) and at three different levels in between. At each level, there should be a different level of contrast between the figure(s) and the ground. You may use up to three different shapes. If you use any more than three, the spatial cue of scale change will not be effective.

carol shadford π department of core studies π parsons the new school for design

overlap

finishing

Finish up by applying any needed touch-ups — look closely and use a fine brush. Apply a cover sheet of white tracing paper.

2006

Sidhant Bhagchandani 2006

Dylan Taverner 2006

The above examples are student work from previous projects. Some of the parameters have changed. While this work of strong quality it may not meet all of the project criteria. Please follow the written project description while creating your own work

overlap - transparent/opaque portrait

conceptual

1   Which words would you use to describe the work? Example: bold, sensitive, jarring, shy, delicate, tense, musical, etc... Brainstorm as a group and write them down below:

_____
_____
_____
_____

2   What was the artist's concept for building a "self-portrait"? Does it come across in the work? If you didn't have the artist's statement how might you interpret the work?

_____
_____
_____
_____
_____

3   Do you feel that the artist considered the metaphorical / symbolic potential of Object choice? — Overlap? Near? Far? Middle? Transparent? Opaque? — How?

_____
_____
_____
_____
_____

4   Which metaphorical / symbolic choices did you find the most compelling? Why? The least? Why? If, stereotypes / cliches are used has the artists successfully transformed them into a unique / personal statement?

_____
_____
_____
_____
_____

formal

5   How does your eye move through the composition? And how does it move in and out of deep or shallow space? How does the use of Overlap? Near? Far? Middle? Transparent? Opaque? effect the composition and your eye movement? Does the composition and eye movement keep you involved with the work?

_____
_____
_____
_____

technical

6   Are the transparent overlaps correct? (Refer to the transparency exercise/"bandaids") If not, where? ...and how does it effect the sense of space / overlap?

_____
_____
_____
_____

7   Evaluate the quality of the painting technique? Are the edges crisp, tight and without gaps)? If not, where? ...and how does it effect the sense of transparency?

_____
_____
_____
_____

critique notes

this page should reflect the opinions of the group — you may also note cases in which there are differing opinions

artist's name

_____