ART 1030 / Color Workshop / Marce Dupay

**Project #2: “Now you see me, now you don’t”**

Many animals count on color for survival. They mimic their surroundings to blend in and hide from predators and/or announce their presence with intense color that stands out from their environment (to attract mates or to warn predators to beware—I’m poisonous!).

***In this assignment, use color changes to make an object appear to hide in plain sight—and then gradually transition to reappear or “pop out”. Compose a carefully staged photograph or series of photographs. Use a split-complimentary, triad, or tetrad color system and a wide variety of intensities, values, and temperatures within that system to make a spatial push/pull between the object and it’s surrounding environment.***

Goals:

* Create a spatial push/pull relationship between an object and a surrounding environment—showing the object changing between being hidden in and “popping out” from a particular place
* Create a balanced and dynamic composition that shows the object transitioning—changing 7 times—using changes as necessary in
	+ Hue,
	+ Value,
	+ Intensity, and
	+ Temperature
* Explore the potential of a color system—split-complimentary, triad, or tetrad—by using a wide variety of hues, values, intensities, and temperatures within the system to create harmony, unity/variety, and emphasis
* Actively lead the eye through the composition by using color relationships to create harmony—and to make emphasis with a focal point

General push-pull guidelines:

* **Hue** = create variety in temperature, intensity, and value relationships between the hues in your artwork—e.g., 3 hues in a split-complimentary relationship (e.g., R, GB, GY)
* **Temperature** = warmer tends to come forward; cooler tends to push backward
* **Intensity** = higher/brighter tends to come forward; lower/duller tends to push backward
* **Value** = darker tends to come forward when paired with higher intensity; lighter tends to push backward when paired with lower intensity
* **Make changes and create variety in all 3 properties** of each hue in order to make the spatial push-pull work. Look for ranges of cool to warm, brighter to duller, lighter to darker for each hue.
* **Remember, color is relational!** Because of simultaneous contrast, placing a color next to another changes the effect of both colors at the same time. These guidelines will help, but you will still need to rely on trial and error to re-work the relationships between colors.

Fieldwork Research:

* Choose a specific place and object (or collection of related objects) that will allow you to stage or act out the journey of the object. The object should transition as it comes/goes within this place. For example: If I chose the vending machine as a place, I might then focus on the bottles of water. This might make me think of fish (or amoeba or even tiny scuba divers) coming from the bottles and acting out a chain-reaction “great escape” scenario as they swarm against the glass of the machine and eventually spill out onto the floor. Your story of this object’s journey can be imagined in any genre—e.g., comedy, horror, drama, fantasy, etc.
* If you can, choose an object that has multiples (e.g., bag of goldfish crackers, a package of 100 straws, eggshells, popcorn, a package of 20 toy soldiers, etc.). This will allow you to repeat the object as a journey path through the place—and you’ll be able to adjust the colors of each one separately.
* You must take your own photo for this project. No photos from the internet or previously taken photos!
* Choose your color system (split-complimentary, triad, or tetrad). Write it down so you stick to it! Look closely at the place and figure out a color system that will work (either because the place itself has a few starting hues to build the rest of the system OR because you can photograph it and rework it in Photoshop to create the color system entirely).
* I encourage you to play with the object(s) in the place to discover an interesting way that they can take a journey through/within this environment. Think of the object as an actor. What might it do in this place? What could it do that is not the most clichéd action for this place? How can it interact with the parts within the place (e.g., marks on the wall)?

Procedure:

* You must take your own photographs of both the objects and the place.
* Each color in your color system must be repeated in the photograph to actively lead the viewer’s eyes!
* Make sure that you use your color system well! This will help the harmony as well as the overall mood of your piece. Remember:
	+ 1 color = major player
	+ 1 color = 2nd fiddle
	+ 1 color = accent (use very little of it)
* Stage the objects in the place:
	+ You can approach this project like an installation staging the display of the objects and then adjusting their colors (with paint or other materials such as wrapping them, etc.) to create the transition from hidden to gradually visible all the way to popping out toward the viewer.
	+ Arrange objects so that when you photograph the scene, the highest intensity/warmer seem to come closer to the viewer in physical space (as well as color space).
* OR, you can photograph the place and the objects and then construct the scene digitally—adjusting placement, scale, and all of the color relationships.
* Try to create a smooth transition of color from the object being hidden to it becoming more visible—minimum of 7 steps of intensity change.
* You may do the transition all in one photograph image or in a sequence of photographs.
* Carefully compose the photograph(s) to focus on the objects within the environment. Remove anything that is distracting or unnecessary! SIMPLIFY for drama!
* Photograph(s) must be high resolution and taken with a good digital camera. You can check one out from STAC (student tech services in the library) or from the MCap Lab (in the art building).
* Light appropriately! Make sure that the lighting suggests the psychological mood as well as allows the viewer to see the object’s color transforming.

Requirements and Evaluation:

* Photograph shows the object(s) transitioning in color and space within the place—and the object transitions from being “hidden in plain sight” to being visible
* Color system explored well—variety of hue/value/intensity—to create the illusion of the object becoming visible and changing spatially within the place
* The object’s transition happens gradually—minimum of 7 changes (using intensity/value/hue/temperature)
* The place and object interact in a visually dynamic way. Be as creative as you can!
* Photograph image saved as high-resolution jpeg—labeled “your name\_project2\_title of your piece\_f14”. You can email it to me or bring it on a flash to class.
* Reflection statement that focuses on your idea and the decisions you made during the process to communicate the idea. Include the color system. Remember to give your piece a creative title! (See reflection statement instructions on Canvas).