

Project 3

Motion in Movement | Time | Rhythm : Dance

Goals

To experiment with methods of "markmaking" to develop a new vocabulary of form based mood and experience.

To explore new methods of image making as it applies to line and form.

To emphasize the deconstruction of a complex representational form to create to a simple shape. The end result defines the form as a symbol.

To explore color and media.

Choreographers

George Balanchine
Twyla Tharp
Martha Graham
Merce Cunningham
Mark Morris
Alvin Ailey
Pilobolus
Diaghilev Ballet Russes

Ballroom

tango/waltz/foxtrot

cultural/folkloric

flamenco
square dancing
belly
salsa/samba/rumba
swing/jitterbug
hula
cha-cha

Dance is ephemeral, a time based activity best appreciated by viewing the actual performance. Bodies are transformed through movement into compositional forms and juxtapositions.

Day 1 [Mon/Tues. October 8/9]

Select a style of dance or a choreographed work by one of the famous choreographers listed on the left. Research the selected dance through written descriptions, books, on-line information and video recordings. Determine the flow of the motion, the shapes formed by the body as it moves through space, the patterns and structure defining the selected dance style. Dance and music often work together, the 3/3 time marking the waltz, the sultry tones adding allure to the tango, the syncopated rhythms setting off the swing, and the tone poems matching the asymmetrical modern movements of Martha Graham or Merce Cunningham. Consider the corresponding relationships and structures between dance and sound. Dance/music are poetic, expressive, gestural and ephemeral. Work to express these dynamic qualities on a static surface, the page. Bring all research to class in an organized form according to the research matrix below.

Research Matrix

On sheets of letter size paper, prepare a research matrix. The matrix includes: 1) a 25 - 50 word description of the dance, including historical and cultural context. 2) a list of 25 words to describe qualities about the dance. 3) a list of 10 objects/items that visually represent the dance. (clothing, shoes, structural form, cultural symbol, hairstyle, prop, choreographer, body gesture) In addition, xerox 10 -15 images from books that help us understand the form of dance being researched. Whenever possible, bring actual items such as ballet slippers, flamenco lace, etc.

Bring supplies to work on mark making techniques.

Day 2 [Wed/Thurs. October 10/11]

Bring research to class, with images marked and organized. Present research matrix.

Create 15 studies of 'lines/marks' that describe the chosen dance. Make the marks reflect the mood, rhythms, pace and flow of the dance. Describe breaks and interludes. Describe the gesture and movement

of the body through line. Develop a vocabulary of mark making using black pen, ink, paint, conte, pastel, pencil, cut or torn paper etc. Use the list of qualities that describe the dance to influence the mark making. Conduct all the studies on a 4 x 20" format on white paper. Evaluate the studies, determining which forms/lines are interesting visually, emotionally and relate most closely to the dance. Black and white only.

Day 3 [Mon/Tues. October 15/16]

Critique "lines/marks."

Introduce Stylizations.

Select one object/item from your list that clearly represents the dance and is visually interesting to use for your stylizations. Create at least ten 4" x 4" graphic translations of your selected item. Center the translation within the 4" x 4" format. Use the media list provided to help generate a variety of methods for stylization. An image translation may range from a highly realistic interpretation to a totally abstracted form. There are many points in between. Explore these boundaries in a series of 10 variations.

Day 4 [Wed/Thurs. October 17/18]

Critique 'Line/Mark' Study and Stylizations.

Introduce Media studies

Select your media. Conduct at least 20 **different** variations of the media. Push the boundaries of the media in the exploration and experimentation phase. Make rich surfaces in each study. Mixing other medias with the original is allowed, but focus primarily on the original.

Day 5 [Mon/Tues. October 22/23]

Critique -'Line/Mark', -Stylizations, -Media Begin posters

Day 6 [Wed/Thurs. October 24/25]

Critique -'Line/Mark', -Stylizations, -Media, -Poster

Day 7 [Mon/Tues. October 29/30]

Deadline: -'Line/Mark', -Stylizations, -Media

Due 1 board Line/Marks
1 board with 4 stylizations
1 board with media studies

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Translation/Media/Presentation

FINAL FORMATS FOR PRESENTATION

Line/Marks

Present the B+W marks on 4"H x 20"L white surface. mounted on a 8" x 24" black board. (2" Border).



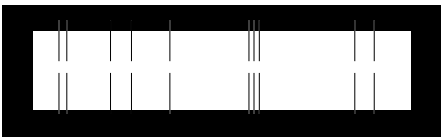
Stylizations

Mount 4 of the final 4"x 4" stylizations on an 8" x 24" black board.



Media

Present your media in a 4" x 20" presentation, mounted on a 8" x 24" black board. Organize the media related to the rhythm and sequence of the dance. Consider the textures (visual and tactile), colors and sequence. Splice or elongate the studies as needed to create movement, rhythm and pacing. Medias may be replicated.



STYLIZATION EXPERIMENTS

Silhouette

High-contrast shape that describes the exterior form. Re-evaluate the shape and make certain the form is understandable and interesting.

High Contrast

Define the image through black and white forms only. removing the gray values of a photographic image.

Equivocal Space

Interior/exterior studies where the white spaces inside the black shape become a shape or design.

Gestural

Spontaneous stylization (or appearing to be so). May use paint or line in expressive fashion. (torn, cut, colored etc).

Rhythms

Repetition of forms or parts of forms that can be overlapped, enlarged, reduced, reconstructed, shifted.

Iconic

Reduce the image to its basic components. Evaluate the image and determine its essential definition. Reinforce its standard identification. Create a clean form, with good gestalt and clear formal qualities.

Exaggeration

Extreme Emphasis on the idea or image

Historical Reference

Stylization influence through study of Cubism, Surrealism, Dadaism, Constructivism, Victorian, Roccoco, Art Deco, Art Nouveau, Impressionism, Expressionism, Pop, New Wave, etc as well as Hollywood, T.V. Culture and American West History

Other methods of stylization include:

Photographic

Use of actual photograph which is interesting in composition, value, texture, form etc. Consider ways of manipulating the image through cropping, xeroxing, screening, layering, etc.

Found Image

Public domain images that may be interesting for their actual quality or for nostalgic meaning.

MEDIA EXPERIMENTS

PAINTING

Paint experimental

- Choose colors as desired.
- Present 4" x 4" abstract compositions demonstrating extremely experimental painting techniques on various surfaces

Color Markers, Pencils, Pastels

- Choose colors as desired
- Present 4" x 4" abstract compositions demonstrating color marker techniques on various surfaces

Airbrush, Spray paint

- Choose colors as desired
- Present 4" x 4" abstract compositions demonstrating color techniques on various surfaces

IMAGE REPRODUCTION

Printing

- Using various objects to transfer media onto various surfaces
- Choosing colors and surfaces as desired, present 4" x 4" abstract compositions

Image/Texture Transfer

- Show assortment of transfer techniques from one paper source to another
- Experimenting with xerox transfer, marker bleeding, paint transfer, colortag transfer, texture transfer
- Present 4" x 4" abstract compositions on various surfaces

Xerography Techniques

- Using the copier (b&w or color) to experiment with textures over textures using transparencies and various paper stocks
- Present 4" x 4" abstract compositions showing the various possibilities of technical manipulation and visual texture

SURFACES

Textured Papers

- Show an assortment of textured papers (gloss, matt, textured, tactile etc.)
- The colors of the papers should remain neutral.
- Create 4" x 4" abstract compositions demonstrating use of papers.
- Can create texture by hand embossing and debossing of surfaces.

Handmade 2-D Textures

- Show assortment of textures created by hand on various surfaces. (rubblings, xeroxes of found materials, transfer, printing etc.)
- Present textures on 4" x 4" formats

Text Textures

- Find sources of text types that create contrasting gray values.
- Present 4" x 4" abstract compositions showing the contrasts created

White on White or Black on Black

- Choose values of white or black stock.
- Present 4" x 4" abstract compositions combining papers and or boards, embossing, debossing or constructions to create subtle value changes and shadows.

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Dance is music made visible.
— *George Balanchine*

The dance is a poem of which each movement is a word.
— *Mata Hari*

Music is made of rhythm, and rhythm seems to be the universal human language. Movement equates to life, and movement of a definite rhythm brings life to a state of eloquence and elegance. Rhythm is what we are seeking within each image and sequence of images. Rhythm is equally a function of form and space with the space between beats as determining as the beat itself. The lesson for visual form-making is that by rhythmically changing any recurrence of form, the eye never fixates on any part. Instead the eye is prompted to see all the rest because change invites peregrinations.

I am absorbed in the magic of movement and light. Movement never lies. It is the magic of what I call the outer space of the imagination. There is a great deal of outer space, distant from our daily lives, where I feel our imagination wanders sometimes. It will find a planet or it will not find a planet, and that is what a dancer does.
— *Martha Graham*

...and then I read Einstein by pure coincidence, where he said there are no fixed points in space and I thought, well, that's perfect, that, as far as I was concerned, about stage space. There aren't any fixed points. Wherever you are...could be a center. Well that's a Buddhist thought, of course — wherever you are is the center, as well as where everybody else is. But that seemed to me quite marvelous, and enlarging.
— *Merce Cunningham*

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Posters function to entice or invite an audience from a distance as well as provide other richer levels of meaning when viewed up close. Using the selected dance, the marks, the stylizations, and media, develop a poster that reflects the mood and meaning of the dance. The poster is comprised of appropriate images and forms determined through research (photographic and stylized), as well as interpretations of the movement, (gesture, flow, pace, sound and rhythms) through mark making techniques and abstracted shapes. More advanced research into the dance; its history, culture, influences and significance; will allow for stronger and more meaningful poster concepts. Use the tools of contrast and color to reinforce the message of the poster.

Day 5 [Mon/Tues. October 22/23]

Create **four 5 x 10"** compositions of your idea mounted on black paper with a 2" border. Explore variations in the use of marks, stylizations, photographic imagery, media, rhythm, space, depth and movement.

Day 6 [Wed/Thurs. October 24/25]

Choose one of the final pieces above, and enlarge to a vertical 15 x 30" poster. Continue to research ideas formally and conceptually as you develop the final poster. Work with multiple layers of information. Evaluate the main message being conveyed. Include the word "dance" or another more specific title on the poster. Keep the typeface simple, but integrate the word into the composition.

Day 7 [Mon/Tues. October 29/30]

Critique one refined 15 x 30" poster

Day 8 [Wed/Thurs. October 31/November 1]

Critique one finalized 15 x 30" poster

Day 9 for M/W class [Mon/November 5]

Due M/W class, one 15 x 30" poster

Block Review, Fall 2007

Block review is on **Tues/November 6**

Day 9 for T/TH class [Thurs. November 8]

Due M/W class, one 15 x 30" poster

Final Format

The final poster is 15 x 30" vertical. Mount on foamcore/gaterboard without a border. Cover with tracing paper.

Goals

To continue to look at form, composition, color and media on a larger format.

To explore methods of image making and manipulation.

To develop compositions and forms that enhance the meaning of the dance and the message being conveyed.