

**Curriculum Unit:**

Kasie Gurgiolo

Surrealist Collage – Creating a Digital Dreamscape

**Grade Level:**High School Intermediate (10<sup>th</sup>-12<sup>th</sup>)**Lessons and Time Frame:**

- |   |                               |
|---|-------------------------------|
| • Lesson 1: History and Culture             | 1 – 60-minute class period    |
| • Lesson 2: Visual Literacy                 | 1 ½ - 60-minute class period  |
| • Lesson 3: Art Production – Skill Building | 1 ½ - 60-minute class period  |
| • Lesson 4: Art Production – Artwork        | 5 – 60-minute class periods   |
| • Lesson 5: Art Criticism                   | 2 ½ - 60-minute class periods |

**Unit Rational:**

Surrealism allows us to explore the unknown within our human experience and it allows artists to manifest this visually by finding a balance between our rational vision of life and the power of our dreams within the unconscious mind. Art collage is a wonderful method for creating an enigmatic surreal landscape and the digital tools utilized in art today can bring the collage making experience to new creative heights. Thus, students will explore and practice with these tools in Photoshop to arrange their chosen images in a balanced composition to create a surreal landscape. Irie Wata is a contemporary artist who digitally creates compositionally balanced surrealist collage pieces and is the focus artist of this project.

**Objectives/Student Learning Outcomes:***Students will be able to:*

- Identify and summarize the characteristics of surrealist art.
- Describe elements that add visual weight to a balanced work.
- Apply their practice of Photoshop tools to make a surreal effect.
- Create a digital surrealist collage that demonstrates their understanding of digital compositing and asymmetrical balance.

**OR**

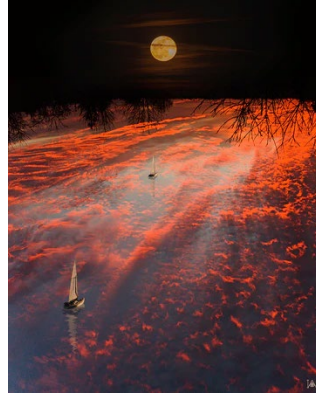
- Arrange a series of images to composite a surreal environment in Photoshop.
- Present an oral critique of their surrealist collage through a formal analysis and provide peer feedback.

## Focus Artwork:



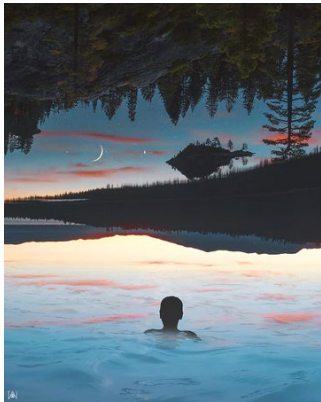
Irie Wata (Contemporary Artist)

*Floating on Dreams*, digital collage art.



Irie Wata (Contemporary Artist)

*Only Way to Go is Up*, digital collage art.



Irie Wata (Contemporary Artist)

*Peace of Mind*, digital collage art.



Teacher Made Example

Digital collage art.

## Materials and Resources:

### Art Materials and Tools

- Student computer (Mac or Windows)
- Adobe Photoshop CS
- Sketchbook
- Pencils/pens

### Instructional Resources

- Slideshow: Collage and Surrealism

- Online YouTube video on Collage: [Collage: A History on the Creative Technique of Combining and Modifying \(youtube.com\)](#)
- Article: Exploring Analog Collage: Traditional vs. Contemporary Styles
- Worksheet: Surrealist Collage Slideshow and Article Comprehension
- *Art Talk*, pages 234 – 238
- Irie Wata artwork slideshow
- Balance (Asymmetrical) worksheet
- Asymmetrical Balance Art Collage Poster instructions
- Computer (Mac or Windows)
- LCD projector
- Lightbox, Smartboard, or interactive whiteboard
- Adobe Photoshop CS
- Photoshop Tools for a Composite Image Exercise worksheets
- Artist and teacher artwork examples
- Formal Analysis worksheet
- Critique Rubric

### **Vocabulary:**

- *Collage*: An art technique in which pieces of paper, photographs, fabric, and other materials are arranged and stuck down onto a supporting surface.
- *Surrealism*: A style in art in which ideas, images, and objects are combined to convey a strange, dream-like state.
- *Composition*: The ways in which different elements of artwork are combined and arranged.
- *Photoshop*: A computer program that allows you to edit photographs digitally.
- *Informal/Asymmetrical Balance*: Arranging elements of different visual weights that creates a sense of harmony and unity in a composition.
- *Visual Weight*: Measures how much design elements draw attention from the viewer.
- *Perspective*: Depiction of three-dimensional objects in a two-dimensional space.
- *Composite Image*: Digital image composed of elements from different images and photographs edited together digitally.
- *Free Transform Tool*: A tool in Photoshop that allows modification of the form of an image such as its size and position.
- *Layer Mask*: Photoshop method of layer editing that conceals parts of an image or layer without deleting it.
- *Unity*: A principle of design where elements in an art piece create a sense of harmony and “oneness”.
- *Visual elements* – Art elements that help artists communicate their work.
- *Formal analysis* – An analysis of the forms and visual elements utilized in artwork.

**Title:** History and Culture

**Grade/Age Level:** High School

**Time Frame:** 1— 50-minute class period

**Description:**

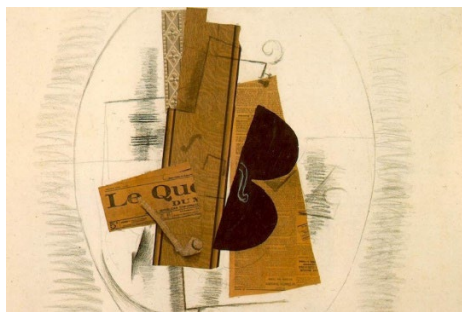
Students will be introduced to the history of traditional collage and how the surrealist art movement became influenced by this artform. First, the teacher will present a short video on the history of art collage. Students will participate in a “think-pair-share” activity in response to the video. Then, the teacher will present historical information on traditional art collage and surrealism. Students will read an article comparing traditional and contemporary styles before analyzing a contemporary digital surrealist collage art piece and writing their responses on a provided worksheet.

**Objectives/Student Learning Outcomes:**

*Students will be able to...*

- Describe the artistic style of the Collage art movement.
- Identify and summarize the characteristics of surrealist art.
- Analyze the artistic elements in surrealist collage examples.
- Compare and contrast traditional and contemporary surrealist collage art.

**Focus Artwork:**



Georges Braque (1882 – 1963)

*Violin and Pipe, 'Le Quotidien', 1913*



Hannah Höch (1889 – 1978)

*Cut with the Kitchen Knife, 1919*





Max Ernst (1891 – 1976)

*Here Everything is Still Floating, 1920*



Richard Hamilton (1922 – 2011)

*Just What Is It That Makes Today's Homes so Different So Appeal, 1956*



Irie Wata (N/A)

*Floating on Dreams, 2021*

### Instructional Resources:

- Slideshow: Collage and Surrealism
- Online YouTube video on Collage: [Collage: A History on the Creative Technique of Combining and Modifying \(youtube.com\)](https://www.youtube.com/watch?v=...)
- Article: Exploring Analog Collage: Traditional vs. Contemporary Styles
- Computer / LCD Projector
- Worksheet: Surrealist Collage Slideshow and Article Comprehension

## **Procedures:**

### **DAY 1**

#### *Anticipatory Set: (10 minutes)*

- Teacher introduces the course by having students watch a short YouTube video on Collage: A History on the Creative Technique of Combining and Modifying.
- Teacher has students participate in a “think-pair-share” activity by asking them to discuss these questions for a few minutes:
  - What are some of the ways an artist can create an art collage?
  - Do you think collage is an effective medium of art to use when creating a surreal composition? Why or why not?
- Teacher connects the student’s reflections to the video before making a segway into the lesson plan.

#### *Direct Instruction: (20 minutes)*

- Teacher reviews the plan for class: 1 – presentation, 2 – read and analyze, 3 – write down their learning.
- Teacher presents key information on collage and surrealism and their interconnectedness as an art style. - See slideshow for information
- Teacher will pass out worksheets and reviews with students (what they will be reading and the written response for the article AND presentation).

#### *Guided Practice: (15-20 minutes)*

- Students read the article *Exploring Analog Collage: Traditional vs. Contemporary Styles* and write a response to the information presented in the presentation and the article.
- Teacher continually checks in on students to answer questions, give guidance, provide help, and make sure they are on the right track.

#### *Independent Practice:*

- Students will research an artist (from any time period) who creates surrealist collage work and find an art piece they made that inspires them; they will write the artist and the name of the artwork down to bring in to discuss and reference for their digital surrealist collage project.

## DAY 2

### *Closure:*

- Teacher has students share their written response in small groups.
- Teacher collects the students' worksheets.

### **Accommodations and/or Modifications:**

*English Language Learner* – Provide extra copies of visuals when describing the art movements to use as reference, provide a digital file of the article for it to be ran through translation software, and implement small group activities for discussions.

*Visual or Hearing Impaired* – Students will sit at the front of the class for needed support, provide large visuals of the artwork examples, turn on closed captions for the video, and provide a recorded or large print version of the article.

*Low Reading Level* – Pair student with a high reading level student to help assist them in reading the article.

### **Vocabulary:**

- *Collage*: Collage describes both the technique and the resulting work of art in which pieces of paper, photographs, fabric, natural and other materials are arranged and stuck down onto a supporting surface.
- *Surrealism*: Surrealism is a style in art (and literature) in which ideas, images, and objects are combined to convey a strange, dream-like state.
- *Photomontage*: The combination of two or more photographs (or pieces of them) to form a single image.
- *Composition*: The ways in which different elements of artwork are combined and arranged.
- *Analogue*: Formats, materials, and media that are continuous, also considered traditional materials such as film, paint or clay.
- *Photoshop*: A brand name for a computer program that allows you to manipulate photographs digitally and develop digital art skills.

**Criteria for Assessment:**

*Did Students...*

- Describe the artistic style of the Collage art movement?
- Identify and summarize the characteristics of surrealist art?
- Analyze the artistic elements in surrealist collage examples?
- Compare and contrast traditional and contemporary surrealist collage art.

**Method of Assessment:**

Teacher will check the comprehension/understanding of the video in the student's learning during small group discussions such as "think-pair-share" through a formative assessment. Teacher will ask questions and engage further thinking throughout the presentation for students to participate in through formative assessment as well. Their worksheets will be evaluated in a summative assessment based on completion and an understanding of the material presented in the slideshow and article.

**Reading:**

*Exploring Analog Collage: Traditional vs. Contemporary Styles*

Website: [Exploring Analog Collage: Traditional vs. Contemporary Styles - Madelaine Buttini - Collage Artist % % \(madbutt.com.au\)](http://madbutt.com.au)

**Powerpoint Slides:** [625 Slideshow 6\\_1 Kasie Gurgiolo.pptx](#)

## **Worksheet: Surrealist Collage Slideshow / Exploring Analog Collage Article Comprehension**

Describe in your own words what Collage Art is:

---

---

---

---

---

Describe what Surrealism Art is and its relationship to the collage art style:

---

---

---

---

---

---

Summarize the art movements that were influenced by collage artmaking:

---

---

---

---

---

Compare and contrast traditional vs. contemporary analog collage:

---

---

---

---

---

---

Write down an interesting fact you learned from either the slideshow or the article:

---

---

---

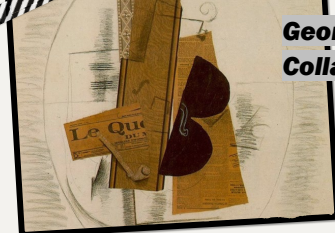
Slide 1



**Surrealist Collage**

History of Art Collage:  
Movements and Influences

Slide 4



**George Braque Collage Piece**


QUICK Q FOR YOU:  
Would this style of collage be considered an abstract still life or a surrealist landscape? Is it both?

Georges Braque, "Violin and Pipe, Le Quotidien," 1913

Slide 2

**What is Collage Art?**

- The term "collage" is a French (*coller*) term that means "to glue".
- Collages can be created from a range of materials that can feature:
  - Wood and paper
  - Cut-and-pasted photographs
  - Painted forms
  - 3-dimensional objects
- These mediums became more varied and experimental as artists continued to explore the medium over time.



Pablo Picasso, "Bottle of Vieux Marc, Glass, Guitar and Newspaper," 1913

Slide 5

**DADA Influence**

- DADA was an art movement that formed during the first World War (1916) in Zurich, Switzerland as a reaction to the horrors and folly of the world. This movement only lasted until the mid 1920's after the war ended.
- The artwork is often satirical and nonsensical in nature, which was perfect for artists to experiment with collage in their iconographic images.
- Dada artists, like Hannah Höch (shown right), creatively incorporated more materials into their collages that challenged traditional perceptions of art.



Hannah Höch 1889-1978

Slide 3

**Cubist Influence**

- The cubist artists, Pablo Picasso and Georgia Braque, began the collage movement around 1918 in France.
- They began working with various mediums to create avant-garde (unorthodox) assemblages.
- They found the multi-dimensional expression of this art appealing as it was defined by fractured forms and deconstructed subject matter.
- Cubism paired well with the collage approach as it enabled artists to literally piece together a picture from different components.



Pablo Picasso (left) 1881-1973 and George Braque (right) 1882-1963

Slide 6



**Hannah Höch Collage Piece**

QUICK Q FOR YOU:  
Just by looking at this Collage, do you think there is more of a story/statement that's being shown here compared to Braque's piece? Why?

Hannah Höch, "Cut with the Kitchen Knife Dada through the Beer-Belly of the Weimar Republic," 1919




Slide 7

## Surrealism

### Influence

- Following the DADA movement came a group of artists who took collage one step further by relying on the subconscious to produce unique assemblages in the 1920's. This movement ended around 1966 after WWII ended.
- Photomontage was valued among Surrealists for its ability to create uncanny scenarios that disturbed and provoked the human subconscious.
- Max Ernst (shown right) was one of the first Surrealist artists to adopt the photomontage technique into his works.
- Surrealist artists used collage to create bizarre and otherworldly compositions using an irrational juxtaposition.




Max Ernst 1891-1976

Slide 10

## Richard Hamilton

### Collage Piece




QUICK Q FOR YOU:  
What do you think the message behind this piece emphasizes? Are there Surreal elements in this Collage?

Richard Hamilton, *Just What Is It That Makes Today's Homes So Different So Appealing?* 1956

Slide 8

## Max Ernst

### Collage Piece




QUICK Q FOR YOU:  
How does this image demonstrate a surrealist tone than any of the other Collage pieces we have seen thus far? How can you tell?

Max Ernst, *Here Everything is Still Floating*, 1920

Slide 11

## Contemporary Surrealist Collage

- The digital era of the 21<sup>st</sup> century has opened an exciting world where artists can use advanced technological tools to create their own collage masterpieces.
- Surrealism has become a popular movement to convey in contemporary collage as it has shown more of the mystery of the unknown than ever before.
- The contemporary artist, Irie Wata, has developed her own unique surreal environments by using Photoshop as an effective tool to create and give life to her imagination! (Shown right).




Slide 9

## Pop Art

### Influence

- From the 1950's-1970's, Pop Art emerged from the UK from a group of artists called the Independent Group.
- Pop Art is based on modern popular culture and mass media such as advertisements, comic books, TV, etc.
- Collage fit perfectly with Pop Art's quick, sharp, and witty reflection of the times.
- Richard Hamilton (shown right) created the first Pop Art photomontage that revolutionized how collage is experimented with contemporary artists today.




Richard Hamilton 1922 - 2011

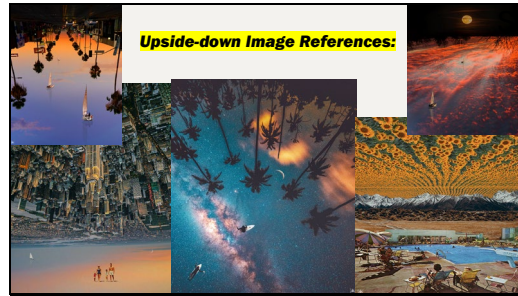
Slide 12

## Upside Down into the Unknown

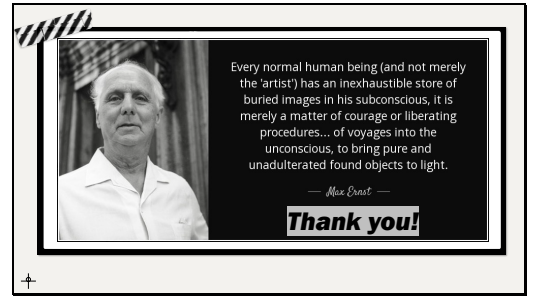
- Irie Wata is well-known for her upside-down surrealist collages that she produces in Photoshop.
- She has become skilled in understanding how to arrange her images to create a balanced and interesting composition.
- We will soon be learning about these digital techniques to create our own digital collages in Photoshop.
- Until then, it's important to understand the collage art form and the influence it has had for artists as a storytelling medium.



Slide 13



Slide 14



**Title:** Visual Literacy

**Grade/Age Level:** Intermediate High School (9-12<sup>th</sup>)

**Time Frame:** 1 and ½ 50-minute class period:

First Day – 50 minutes, Second Day – 25-30 minutes

**Description:**

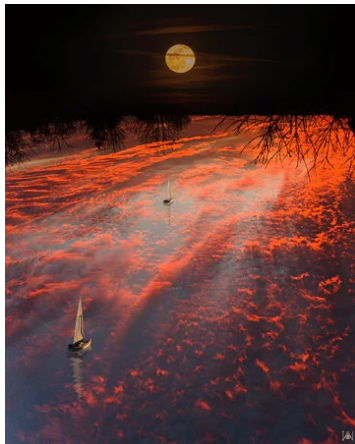
Students will be able to understand how to design and construct an asymmetrical balanced composition in an art piece in preparation for their surrealist collage piece. They will be introduced to informal balance and will apply their knowledge to an activity. First, students will read and fill out a worksheet on informal balance, then they will use their notes on their worksheet to create a group poster that demonstrates informal (asymmetrical) balance in their composition.

**Objectives/Student Learning Outcomes:**

*Students will be able to...*

- Identify informal balance within an art piece.
- Describe elements that add visual weight to a balanced work.
- Create a collaborative collage poster that demonstrates an asymmetrical balance.
- Present their understanding of the material as a group.

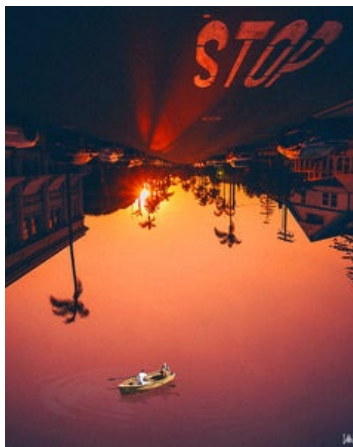
**Focus Artwork:**



Irie Wata: Contemporary artist, unknown dates for artwork.

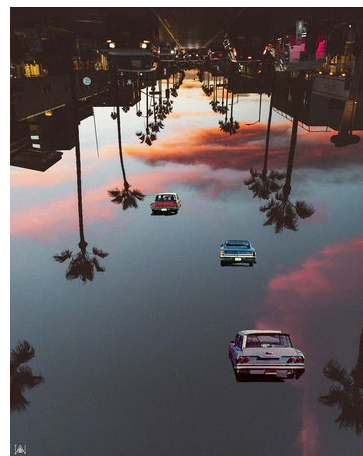
*Only Way to Go is Up*

- Digital art



*Stop*

- Digital Art



*Rodeo Drive*

- Digital Art

## Instructional Resources:

- *Art Talk*, pages 234 – 238
- Computer
- LCD projector
- Irie Wata artwork slideshow
- Balance (Asymmetrical) Worksheet
- Asymmetrical Balance Art Collage Poster instructions

## Procedures:

DAY 1 (50 minutes)

### Anticipatory Set:

- Teacher engages students to recall the **principles of design** (from a previous lesson) in a small group discussion.
- Teacher shares an image of the focus artist's (Irie Wata) art piece titled *Rodeo Drive* and holds a whole class discussion to identify specific principles of design demonstrated through guided questions.
- What do these upside-down images emphasize? Is there a focal point? What sort of movement do you see in the piece? Where do you see rhythm or pattern?
  - Teacher introduces **informal (asymmetrical) balance** and shares slides of Irie Wata's artworks that demonstrate this type of balance and briefly goes more in depth on the subject.
  - Teacher discusses to the class that they will need to include this style of balance for their surrealist collages and will focus on learning more about informal balance in the lesson.

### Direct Instruction:

- Teacher divides students into groups of 4-5 students.
- Teacher provides instruction for students:
  - Read pages 234 – 238 in *Art Talk* about "Informal Balance" and jot down notes on informal balance in sketchbook. If there are any questions about the reading, discuss them as a group.
  - Complete passed out worksheets on the lesson independently. Teacher will answer any questions students have about the reading.
  - Collaborate with groupmates to create a poster art collage that represents the group's understanding of **asymmetric balance** and present their poster tomorrow.

- Teacher opens the floor for questions before passing out the textbooks and worksheets.
- Teacher goes over the instruction for the poster activity and answers any questions right before the students are ready to start the activity.
- Teacher has first group done with worksheets pick out a poster board out of a series of boards that have different background images (or illustrations) on them before having the rest of the groups follow suit.

Guided Practice:

- Students read Lesson 2 on “Informal Balance” in *Art Talk* textbook and take down notes of the reading in their sketchbooks (students are free to draw examples from the textbook if it helps them).
- Students will discuss any questions on the reading they may have with their groupmates. During and after the reading, the teacher walks around and checks in on students to make sure they’re on the right track.
- Students work on their worksheets independently using their notes (and textbook) with the assistance of the teacher to answer any questions. They will keep their completed worksheets with them for reference.
- Students participate in collaborating with their group to put together a collage on their poster that demonstrates **improper balance** until the end of class.
- Students turn in their worksheets and posters at the end of class.

DAY 2 (25-30 minutes)

Direct Instruction:

- Teacher asks students to gather in their group from yesterday. Teacher asks students if they have questions about their presentation and if they need additional help.
- Teacher asks students to continue their posters if they need more time to finish it, those who are finished can take this time to decide who they would like in the group to present their posters (one or more presenters is optional).
- Teacher explains to students that they will participate in a “Glow and Grow” critique method where students write down on sticky notes two “glows” (what’s working well) and one “grow” (what can be improved: why and how).

Guided Practice:

- Students continue their posters and decide who will present.
- Students present their posters and verbally reflect on their choices to show a balance of asymmetry. Teacher will ask guided questions to further thinking.
- Students participate in “Glow and Grow” critique method by writing down their “glow” and “grow” thoughts on sticky notes as their classmates present their posters before sticking them next to their poster after the last presenter, students will reflect on the feedback as a group.
- Teacher will collect all student posters at the end of the presentations.
- At the end of the lesson, the teacher will give their students an Exit Ticket for them to write down one thing they learned from this lesson.

Closure:

- Teacher summarizes the importance of asymmetrical balance in works of art and how they will apply their learning when designing their composition for their surrealist collage.

**Accommodations and/or Modifications:**

*Students with reading / writing disabilities (i.e. dyslexia)*

- Provide speech-to-text technology for the text reading.
- Highlight key words and ideas on worksheet for the student to read first.
- Check in frequently to make sure student understands and can repeat directions.
- Do not grade student on the spelling but on the content mastered.
- Provide extra time for reading and writing.

*Students with ADHD:*

- Highlight key words and ideas on worksheet for students to focus on.
- Have objectives written out for students to know ahead of time.
- Suggest graphic organizer as a method for notetaking on the reading.
- Provide lesson outline with detailed instructions with highlighted key concepts.
- Provide extra time for reading and writing.



**Vocabulary:**

- *Informal or Asymmetrical Balance* – Arranging elements of different visual weight in a way that achieves equilibrium, creating a sense of harmony and unity.
- *Visual Weight* – Measures how much design elements draw attention from the viewer.
- *Perspective* – The representation of three-dimensional objects or spaces in two-dimensional artworks.

**Criteria for Assessment:***Did Students:*

- Identify informal balance within an art piece?
- Describe elements that add visual weight to a balanced work?
- Create a collaborative collage poster that demonstrates an asymmetrical balance?
- Present their understanding of the material as a group?

**Method of Assessment:**

Teacher will conduct formative assessments through the whole class discussions, completed worksheets, collaborative work, class presentation, exit tickets, and written and verbal feedback from students. Students will be evaluated based on their applied understanding of the material from the text through the activities and discussions in the lesson (mostly observational).

**Vocabulary**

informal balance

## Informal Balance

**I**nformal balance gives the viewer the same comfortable feeling as formal balance, but in a much more subtle way. **Informal balance**, or asymmetry, involves a *balance of unlike objects*. While informal balance can express dignity, endurance, and stability, these qualities are less pronounced. Informal balance seems more realistic because it is closer to what appears in your everyday environment. It does not consist of two equal or nearly equal halves or sides. Instead, it relies on the artistic arrangement of objects to *appear* balanced.

### Using Informal Balance in Art

Informal balance creates a casual effect (**Figure 9.12**). Although it seems less planned than formal balance, it is not. What appears to be an accidental arrangement of elements can be quite complicated. Symmetry merely requires that elements be repeated in a mirror image. Informal balance is more complex. Artists must consider all the visual weight factors and put them together correctly. Many factors influence the visual weight, or the attraction, that elements in a work of art have to the viewer's eyes.



▲ **FIGURE 9.12** Pippin balanced the large, simple form of the log cabin near the center of the work with a complex shape formed by two trees and a shed near the edge of the work.

Horace Pippin. *Cabin in the Cotton*. Mid-1930s. Oil on panel. 46 × 84.1 cm (18 1/8 × 33 1/8"). The Art Institute of Chicago, Chicago, Illinois. In memoriam: Frances W. Pick from her children Thomas F. Pick and Mary P. Hines, 1996.417.



▲ **FIGURE 9.13** The objects in this painting appear balanced because the complex shape of the creature on the right is counteracted by the large, thin spiral shape on the left. Also, the background space is informally balanced by the areas of orange and brown.

Joan Miró. *Landscape (The Hare)*. Autumn 1927. Oil on canvas. 129.5 × 194 cm (51 × 76 3/8"). The Solomon R. Guggenheim Museum, New York, New York. © 2003 Artists Rights Society (ARS), New York, ADAGP/Paris.

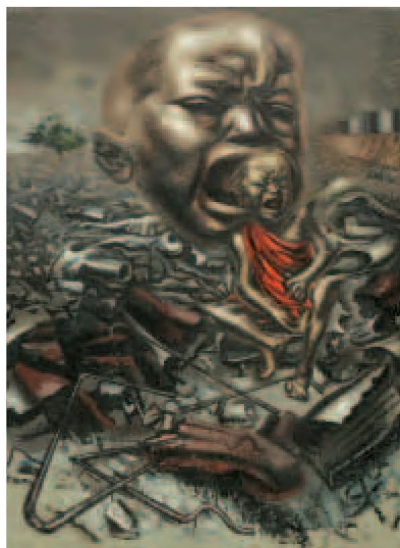
### Size and Contour

A large shape or form appears to be heavier than a small shape. Several small shapes or forms can balance one large shape.

An object with a complicated contour is more interesting and appears to be heavier than one with a simple contour. A small, complex object can balance a large, simple object (**Figure 9.13**).

### Color

A high-intensity color has more visual weight than a low-intensity color. The viewer's eyes are drawn to the area of bright color. What does this mean in terms of balance? It means that a small area of bright color is able to balance a larger area of a dull, neutral color (**Figure 9.14**).



▲ **FIGURE 9.14** The bright red color of the cloth wrapped around the child helps it stand out against the larger, low-intensity color of the enlarged head and the neutral colors of the forms on the ground.

David Alfaro Siqueiros. *Echo of a Scream*. 1937. Enamel on wood. 121.9 × 91.4 cm (48 × 36"). Museum of Modern Art, New York, New York. Gift of Edward M. M. Warburg (633.193a). © Estate of David Alfaro Siqueiros/Licensed by VAGA, New York, NY/SOMAAP, Mexico City.

► **FIGURE 9.15** Notice how the artist used small areas of bright, warm yellow and orange to balance cool greens and blues as well as neutral and low-intensity colors.

Emily Carr. *A Rushing Sea of Undergrowth*, 1932–35. Oil on canvas, 112.8 x 69 cm (44<sup>3</sup>/<sub>8</sub> x 27<sup>1</sup>/<sub>8</sub>"), Vancouver Art Gallery, Vancouver, British Columbia, Canada. Emily Carr Trust, VAG 42.3.17.



Warm colors carry more visual weight than cool colors. Red appears heavier than blue, and yellow/orange appears heavier than green (**Figure 9.15**).

### Value

The stronger the contrast in value between an object and the background, the more visual weight the object has (**Figure 9.16**). Black against white has more weight than gray against white. Dark values appear heavier than light values. A dark red seems heavier than a light red.

### Texture

A rough texture, with its uneven pattern of light highlights and dark, irregular shadows, attracts the viewer's eye more easily than a smooth, even surface does. This means that a small, rough-textured area can balance a large, smooth surface. In a poster or advertisement, a block of printed words has the quality of rough texture because of the irregular pattern of light and dark. Graphic designers must keep this in mind when balancing words with other visual elements.



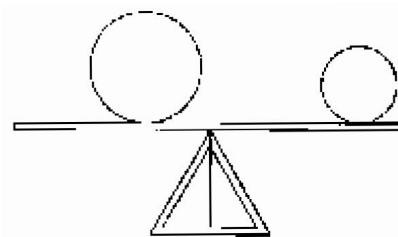


◀ **FIGURE 9.16** Elijah's white beard is the lightest area in the illustration. The use of this bright, light color emphasizes Elijah, who otherwise might blend in with the neutral, dull colors of the background. Compare and contrast this use of color and balance with Figure 9.15 on page 236.

Jerry Pinkney. Illustration from *Journeys with Elijah*.

## Position

Children playing on a seesaw quickly discover that two friends of unequal weight can balance the seesaw by adjusting their positions. The heavier child moves toward the center; the lighter child slides toward the end. The board is then in balance (**Figure 9.17**).



▲ **FIGURE 9.17** Does the seesaw look balanced?



▲ **FIGURE 9.18** In the foreground, two dancers placed side by side create a busy, large shape that draws the viewer's attention. How do the four small dancers in the distance create balance with the dancers in the foreground?

Edgar Degas. *Before the Ballet*. 1890/1892. Oil on canvas. 40 × 88.9 cm (15 3/4 × 35"). National Gallery, Washington, D.C. Widener Collection.

## Activity

## Using Informal Balance

**Demonstrating Effective Use of Art Media in Design.** Create small designs using cut paper and/or fabric shapes to illustrate five weight arrangements that create informal balance. In each design keep all of the elements as alike as possible. Vary only the weight factors. For example, to illustrate differences in size, a large red circle could be balanced by several small red circles.

**Computer Option.** Use the drawing tools of your choice to make a series of small compositions that show informal balance. Use both lines and shapes. Explore changes in size, color, texture, value, contour, and position to create these asymmetrical compositions. Make several of each kind. Title, save, and print your best examples. Display them and compare with your classmates.

In visual art, a large object close to the dominant area of the work can be balanced by a smaller object placed farther away from the dominant area (**Figure 9.18**). In this way, a large, positive shape and a small, negative space can be balanced against a small, positive shape and a large, negative space.



## Check Your Understanding

1. What is the effect of informal balance?
2. Name the six factors that influence the visual weight of an object.
3. Which has a heavier visual weight, an object with a simple contour or one with a complicated contour?



# Balance

Name \_\_\_\_\_

## *Informal (Asymmetrical)*

Date and Period \_\_\_\_\_

**Describe Informal Balance:**

\_\_\_\_\_

**Explain how each ART ELEMENT that influences the visual weight of an art piece can be used to create an informal balance.**

**SIZE AND CONTOUR:**

\_\_\_\_\_  
\_\_\_\_\_

**COLOR:**

\_\_\_\_\_  
\_\_\_\_\_

**VALUE:**

\_\_\_\_\_  
\_\_\_\_\_

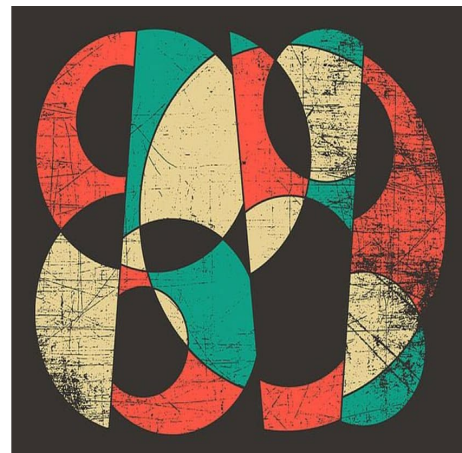
**TEXTURE:**

\_\_\_\_\_  
\_\_\_\_\_

**POSITION:**

\_\_\_\_\_  
\_\_\_\_\_

**Please circle the art images on the next page that show an asymmetrical balance and then write an art element below it that emphasizes the visual weight within the piece.**



# Asymmetrical Balance Art Collage Poster Activity

## Objective:

For this activity, you and your groupmates will create a poster using cut-out magazine images provided for you that demonstrate a composition that is asymmetricaly balanced.

- With your group, discuss which images should be used for the chosen background environment in the composition (i.e. space, desert, etc.)
- With your group, discuss ideas on how to organize these images to convey a sense of balance in the composition.
- With your group, construct your composition with your picked out images by gluing them onto the poster.

## Materials:

- Poster with a background environment
- Cut out magazine images in a zip-lock bag
- Glue sticks
- Sketchbook for ideas
- Markers, pens, or pencils

Please turn in your posters at the end of class.

There will be an opportunity tomorrow morning to continue working on them if you need more time to finish your poster.

## Collage Art Examples for Inspiration:





**Title:** Art Production – Skill Building

**Grade/Age Level:** High School (Intermediate 10-12<sup>th</sup>)

**Time Frame:** 1 ½ – 60-minute class period

**Description:**

Students will practice combining elements from multiple photographs into one image to make a composite image by using Photoshop tools to develop the skills necessary to create a digital surrealist collage. Students will watch and follow along with their teacher as the teacher demonstrates bringing in the selected images chosen for the exercise and using tools such as transform and layer mask to blend the two images together until it creates a unified image. Students will complete a worksheet on Photoshop tools.

**Objectives/Student Learning Outcomes:**

*Students will be able to...*

- Arrange and combine images to create a composite image.
- Apply their practice of Photoshop tools to make a surreal effect.
- Identify tools in Photoshop and how to apply them to their images.

**Exercise:**



**Art Materials and Tools:**

- Computer for each student (Macintosh or Windows)
- Adobe Photoshop CS

## Instructional Resources:

- Computer (Macintosh or Windows)
- Adobe Photoshop CS
- Photoshop Tools for a Composite Image Exercise worksheets for each student

## Procedures:

*DAY 1 – 60 minutes*

### Anticipatory Set

- Teacher shows a photographic example of a photo composite and asks, “What makes this image surreal? What images are used to create this photo?”
- Teacher explains that students will practice using Photoshop tools to create a composite image to develop the skills needed to complete their digital surrealist collage through this exercise.

### Direct Instruction

- Teacher demonstrates dragging the selected images (**woman** and **jellyfish**) into Photoshop on separate layers with the Jellyfish image layer on top.
- Teacher demonstrates the **transform tool** by focusing on the top layer with the jellyfish image and selects the transform tool to show what each option does on the selected image: **Scale, rotate, skew, distort, and warp**.
- Teacher demonstrates how to apply a **layer mask** on the top layer with the jellyfish image to edit it on top of the lower image with the woman by clicking on the layer mask button and using the *soft* brush tool to erase the image until the woman is shown below.
- During the demonstration, the teacher will pause after each instruction and check on student understanding by asking questions and walking around to ensure that students are following along in their guided practice.
- Teacher will review how to save work into a file on their computers and will have them label it LastName\_PhotoComposite.

### Guided Practice

- Students begin creating their composite image by following along with the teacher’s step-by-step instructions.
- Students will practice with Photoshop tools until the end of the teacher’s instructions and will save their progress to finish for the next day.

### Independent Practice

- Students fill out a worksheet on Photoshop tools independently to apply their learned knowledge into written form. The teacher will walk around to help answer any questions that students have about the worksheet.
- Students turn in their worksheets at the end of class.

*DAY 2 – 20-30 minutes*

### Closure

- Teacher passes out the student's worksheets and asks students to recap what they learned the previous day and the whole class goes over the worksheets together.
- Students keep their worksheets for reference as they finish their composite images in class independently.
- Students turn in their worksheets and their saved composite image on Canvas.

### **Accommodations and/or Modifications:**

*English Language Learner* – Provide word bank of vocabulary words in both English and their native language for them to reference during instruction. Provide translation software to translate to their native language as they follow instruction. Pair with a student who also speaks their native language.

*Students with a hearing impairment* – Provide a word bank of vocabulary words to reference during instruction. Provide seating at the front of the class and provide assistive technology such as hearing loops or FM system. Allow for extra time to work on exercise and the worksheet.

*Students with ADHD* – Provide seating at the front of the class and allow extra time to work on exercise and the worksheet. Provide a word bank of vocabulary words and highlight words. Have objectives written out for the student ahead of time.

### **Vocabulary:**

- *Composite Image*: Digital image composed of elements from different images and photographs; edited together digitally.
- *Free Transform Tool*: A tool in Photoshop that allows you to modify the size, position, rotation, and skew of an object or image.
- *Layer Mask*: Photoshop method of layer editing that allows you to hide parts of an image or layer without erasing them.
- *Unity*: A principle of design that creates a sense of harmony and wholeness by using similar elements and placing them in a way that creates a feeling of “oneness”.



## Criteria for Assessment:

### *Did Students:*

- Arrange and combine images to create a composite image?
- Apply their practice of Photoshop tools to make a surreal effect?
- Identify tools in Photoshop and how to apply them to their image?

## Method of Assessment:

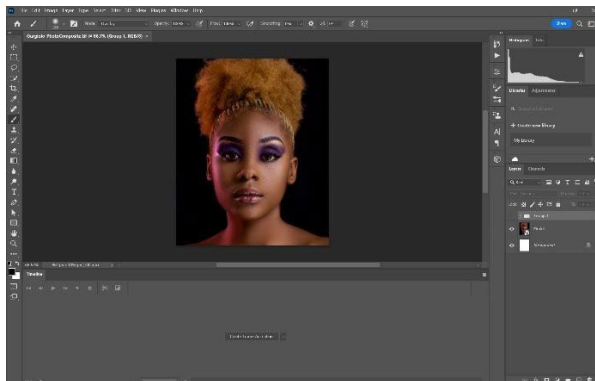
During the instruction and guided practice, the teacher checks on the student's progress and that they're on track to complete their practice. The exercise will be evaluated based on the amount of completion and if the tools focused on are applied to the exercise. The students will also be evaluated on the completion of their worksheet when they turn it in (for both days).

## Procedure Photos:



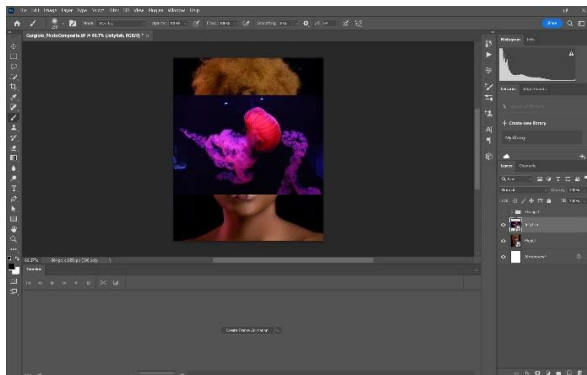
## *Materials and Tools in Adobe Photoshop: Transform Tool and Layer Mask*

### **Step 1**



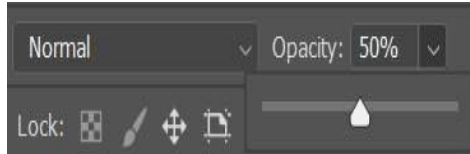
*Drag in the image of the woman model.*

### **Step 2**



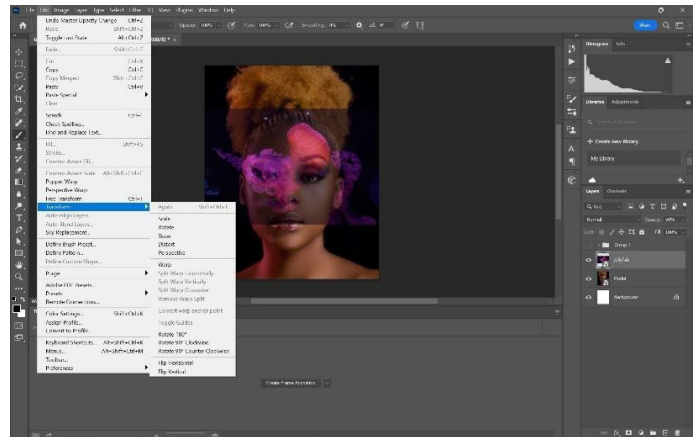
*Drag in the image of the jellyfish.*

### Step 3



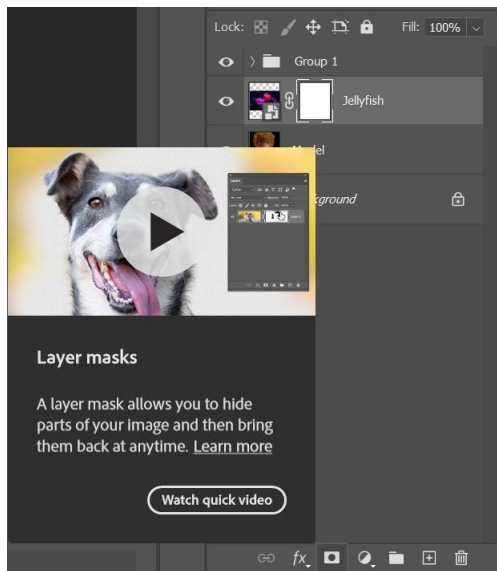
*Lower the opacity of the jellyfish image to %50.*

### Step 4



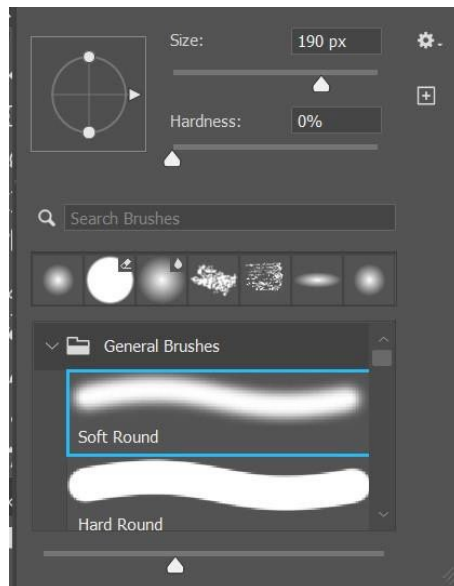
*Use the transform tool on the jellyfish layer to shape the jellyfish cap onto the model's head.*

### Step 5



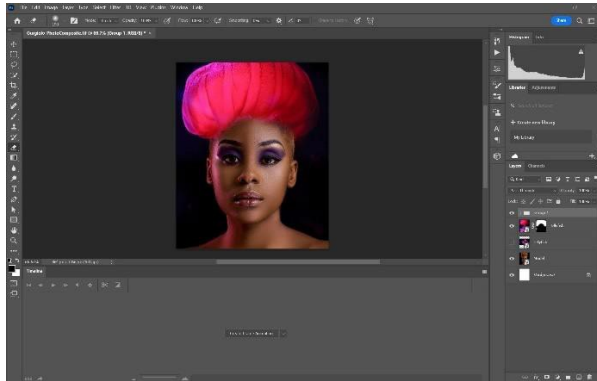
*Click on the Layer Mask icon to link a layer mask to the jellyfish layer.*

### Step 6



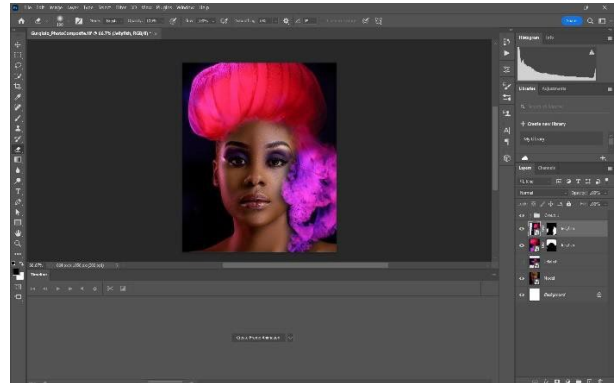
*Use a soft round brush tool around 190px size to erase most of the jellyfish layer except the cap to reveal the model's face underneath.*

### Step 7



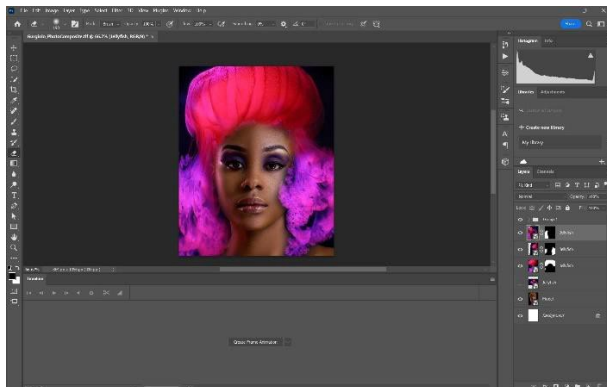
*Higher the opacity back to %100 until the jellyfish cap is fully shown on the model.*

### Step 8



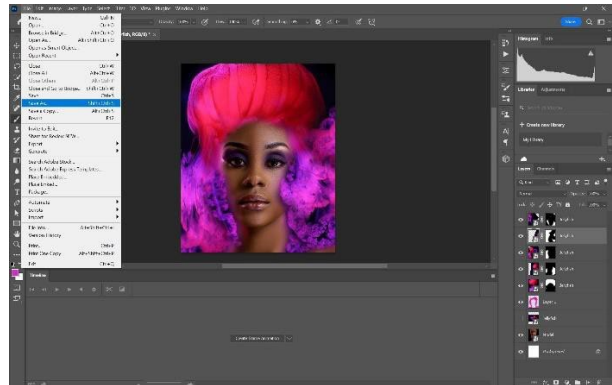
*Drag in the same image of the jellyfish and repeat steps 3-7 with the jellyfish tentacles to create the hair for your model.*

### Step 9



*Continue dragging in the jellyfish image (max: 5 times) and repeat steps 3-7 until the desired surreal visual is set.*

### Step 10



*Once you're finished with your final image, save your file by going under 'File' and scrolling down to 'Save As' to name your file: YourLastName\_PhotoComposite and save it to your Desktop on your computer.*

[illegible]

Date and Period\_\_\_\_\_

**Describe a composite image in your own words:**

## Transform Tool:

### Layer Mask:

### List the main steps to create a composite image in Photoshop:

## Photoshop Tools for Composite Image worksheet page 2:

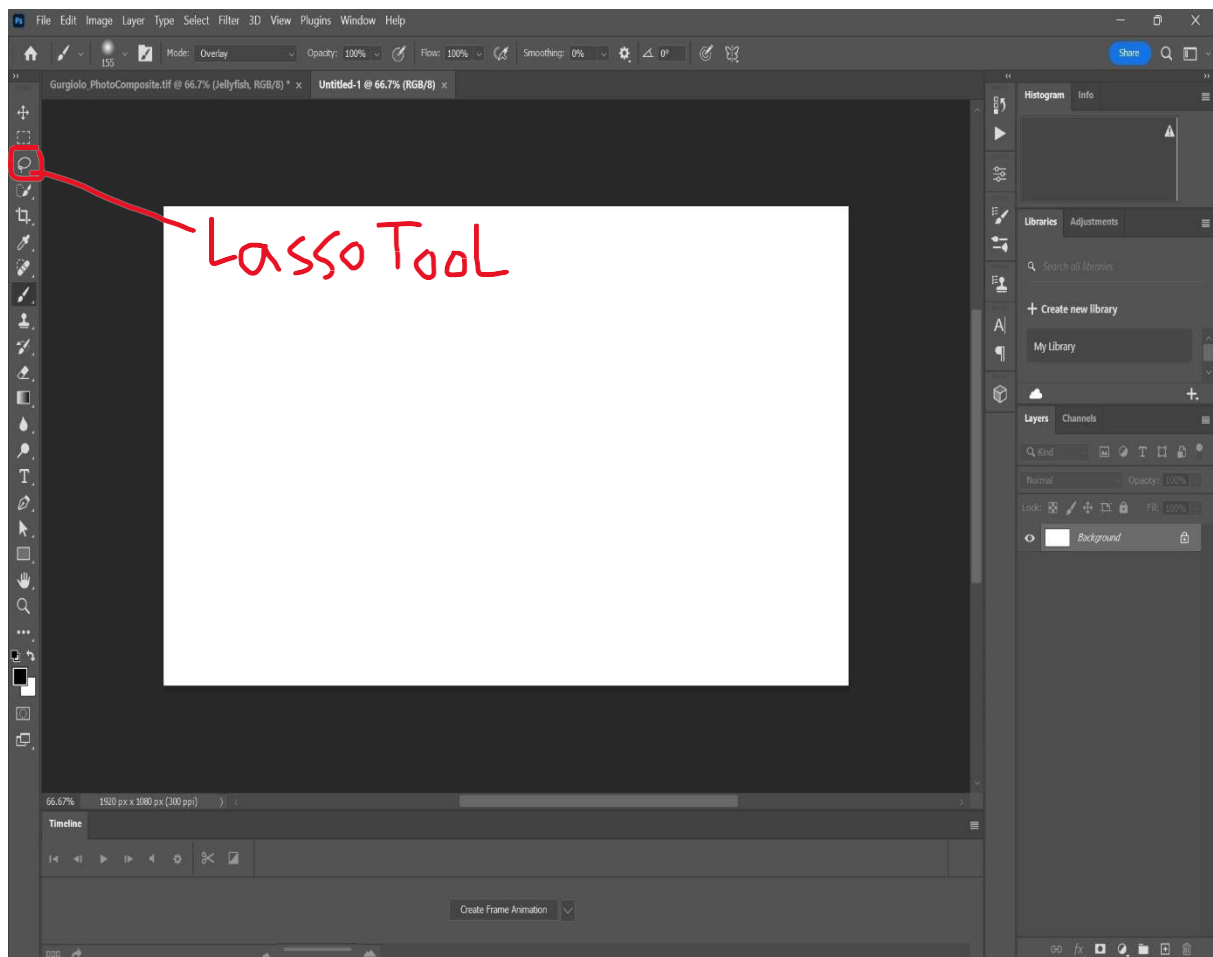
Name \_\_\_\_\_

Date and Period \_\_\_\_\_

### Composite Image Photoshop Tools

Identify each tool that is used to create an image composite by drawing a line and labeling each tool in the blank space provided in the photo below.

I have provided an example of this activity below by labeling a tool that was not covered in the demonstration.



Please turn in your worksheets at the end of class.

**Title:** Art Production – Art Making

**Grade/Age Level:** High School (Intermediate 10-12<sup>th</sup>)

**Time Frame:** 5 60-minute classes

**Description:**

Students will create a digital surrealist collage by referencing examples of Irie Wata's artwork. Students will first brainstorm their ideas to create a surrealist environment and research royalty free photos from a few shared safe websites to choose **1-2 backgrounds and 5-7 images** from (**minimum** requirement for all images is **5**). Once they've chosen their images, they will sketch out their thumbnails on how to arrange their images in their composition. Finally, they will create their collage in Adobe Photoshop using the tools and techniques learned from their previous exercises.

**Objectives/Student Learning Outcomes:**

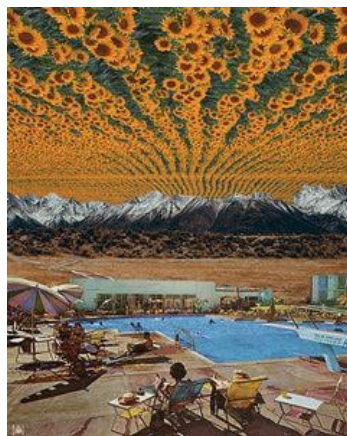
*Students will be able to...*

- Identify main digital concepts and design principles in their artmaking process.
- Apply the techniques of digital editing to create a compositional collage.
- Arrange a series of images to composite a surreal environment in Photoshop.
- Create a digital surrealist collage that demonstrates their understanding of digital compositing and asymmetrical balance.

Focus Artwork Examples:



*Waves Don't Die – Irie Wata*



*Sunny Side Up – Irie Wata*



*Peace of Mind – Irie Wata*

**Student Artwork Example: (My own example from this lesson)**



**Art Materials and Tools:**

- Sketchbook
- Pencils and pens
- Computer (Macintosh or Windows)
- Adobe Photoshop CS

**Instructional Resources:**

- Computer (Mac or Windows)
- Lightbox, Smartboard, or interactive whiteboard
- Irie Wata artwork examples
- Student artwork examples

**Procedures:**

*DAY 1 – Brainstorming ideas*

Anticipatory Set

- Teacher helps students recall the artwork of the focus artist, Irie Wata, by sharing her examples and will ask students, “How do her compositions reflect surrealism?”
- Teacher helps students recall their previous knowledge on learning Photoshop tools and techniques from previous exercises by showing slides of the completed exercises the class practiced together and having them bring out their exercise worksheets to reference.

### Direct Instruction

- Teacher shares artist's works and a few student examples on the projector and asks students to look through their works to draw inspiration from for their ideas.
- Teacher has students independently brainstorm ideas of surrealist environments by writing their ideas down in their journal—keeps the visual examples up.
- Teacher has students briefly share their ideas in a think-pair-share activity within their groups and then will give them some extra time after to revise or write down any new ideas they may have come up with during their think-pair-share activity.
- Teacher introduces a few suggested royalty free stock image websites for their students to utilize when choosing images for their project on the projector for everyone to see: Adobe Stock, Pixabay, Unsplash, and Pxhere.
- Teacher has students make a list of the images they would like to use for their project in their journal and then has them begin to look through photos on the royalty free websites and pull their desired images onto their desktops.
- Teacher reviews command keys for students to save files, copy and paste, and which folders they will save their images and artwork in for their digital collages.

### Guided Practice

- Students brainstorm their ideas for their surrealist landscapes and write them down in their journals or sketchbooks.
- Students share their ideas with their classmates in their table group and revise their ideas or write new ideas down in their journals or sketchbooks.
- Students make a list in their journal of at least one background idea and at least four photo images they would like to include in their composition.
- Students use their ideas to search for images on the royalty free sites the teacher provided for the rest of class.
- Students pull their images onto their desktop and save them in a folder, teacher will go around checking on students' progress to make sure they have the required materials they'll need for the next day.

### Independent Practice

- Students are encouraged to continue working on their brainstorming ideas for their surreal landscapes and their list of images at home if new ideas come to mind.



## *DAY 2 – Thumbnail sketches*

### Anticipatory Set

- Teacher helps students recall a thumbnail sketch by asking questions such as, “Can anyone tell me what it’s called when we sketch out our ideas as small rough drafts?” or “Can anyone tell me what a thumbnail sketch is?”

### Direct Instruction

- Teacher asks students to go through their brainstorm ideas and stock images to start drawing their thumbnails (at least 3) of their surreal environment.
- Teacher has students share their thumbnails to their classmates for small group feedback on which thumbnail would work the best for their final composition and what could be worked on while providing their own feedback.
- Teacher gives a brief review of the basic tools (i.e. layers, select tool, etc.) of Photoshop and asks if anyone would like to go over a certain tool they are struggling with.
- Teacher shows students how to bring in images by sharing their screen in Photoshop and bringing in their images by dragging them into the program.
- Teacher shows students on their computer what to name their file when they save and helps them remember which folder to save their file in on their computer.

### Guided Practice

- Students begin going through their brainstorming ideas and stock images to create a series of at least 3 thumbnail sketches in their sketchbooks to create a composition for their surreal landscapes.
- Students share their thumbnails with their classmates and discuss which thumbnails work (or don’t work) in a small group discussion, teacher provides their own feedback.
- Students select their sketches and begin bringing in their images into Photoshop to start their composition, the teacher will walk around answering questions and helping students with any Photoshop tools or techniques.
- Students name and save their files at the end of class.

### Independent Practice

- Students can continue working on their thumbnail sketches and continue brainstorming their ideas in their sketchbook at home if they feel they need to revise their work.

#### *DAY 3-4 – Work time*

##### Guided Practice

- Students continue working on their digital collages and continue to reference the example photos, worksheets, vocabulary, and rubric on what is expected of them for this project, teacher will facilitate learning for their students when needed.
- Students have their work in progress checked on by their teacher and the teacher provides feedback. Students save their work at the end of each class.

#### *DAY 5 – Last day to work on collages*

##### Direct Instruction

- Teacher checks in on the progress of their students and explains that they will be participating in a class critique for feedback and will need to refer to the rubric for this assignment for self-assessment before turning their work in.
- Teacher demonstrates how students save their completed work as a JPEG image and to rename it: Initials\_DigitalCollage\_Final before showing them where to upload their final image onto Canvas.

##### Guided Practice

- Students continue working on their digital collages for the entire class period.

##### Independent Practice

- Students who may need extra time to work on it at home can do so if they have the tools necessary to complete it. If not, then there will be an extended day for students to complete their work at the beginning of the next class day if needed.

##### Closure

- Students take time to self-assess their work by referencing the rubric for the assignment before saving their image as a JPEG and submitting it to Canvas at the end of class.

#### **Accommodations and/or Modifications:**

*English Language Learner* – Provide word bank of vocabulary words in both English and their native language for them to reference during instruction. Provide translation software to translate to their native language as they follow instruction. Pair with a student who also speaks their native language.

*Students with a hearing impairment* – Provide a word bank of vocabulary words to reference during instruction. Provide seating at the front of the class and provide assistive technology such as hearing loops or FM system. Allow for extra time to work on exercise and the worksheet.

*Students with ADHD* – Provide seating at the front of the class and allow extra time to work on exercise and the worksheet. Provide a word bank of vocabulary words and highlight words. Have objectives written out for the student ahead of time.

### **Vocabulary:**

- *Informal or Asymmetrical Balance* – Arranging elements of different visual weight in a way that achieves equilibrium, creating a sense of harmony or unity.
- *Harmony or Unity* – In art, it creates a sense of wholeness by using similar elements and placing them in a way that creates a feeling of “oneness”.
- *Composition* - The arrangement of elements and subject matter in a piece of visual art, such as a painting, drawing, or sculpture.
- *Composite Image* - Digital image composed of elements from different images and photographs; edited together digitally.
- *Photomontage* - The combination of two or more photographs (or pieces of them) to form a single image.

### **Criteria of Assessment:**

*Did Students:*

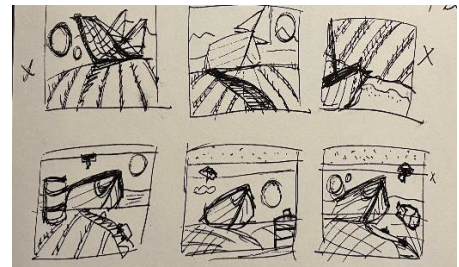
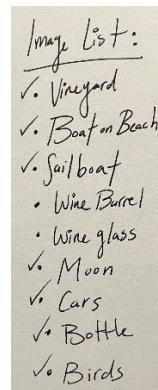
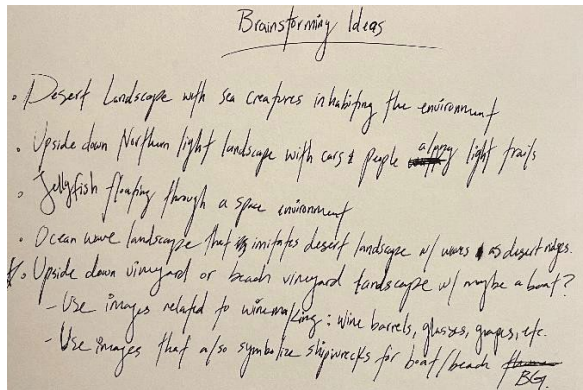
- Identify main digital concepts and design principles in their artmaking process?
- Apply the techniques of digital editing to create a compositional collage?
- Arrange a series of images to composite a surreal environment in Photoshop?
- Create a digital surrealist collage that demonstrates their understanding of digital compositing and asymmetrical balance?

### **Method of Assessment:**

Students will be assessed through their completion of the final assignment as well as their progress with using Photoshop tools and techniques to create their pieces. The teacher will observe, clarify instruction, and make modifications and accommodations for

students when needed. Students will also be assessed through small and whole class critique and feedback on their artmaking progress. The final artwork will be evaluated according to the rubric and self-assessment.

## Procedure Photos:





### Rubric:

	4	3	2	1
<b>Planning &amp; Execution</b>	Thumbnail sketches are carefully planned and reflect the topic well	Thumbnail sketches are somewhat planned and somewhat reflect the topic	Thumbnail sketches have little planning and do little to reflect the topic	Thumbnail sketches are incomplete and do not reflect the topic
<b>Use of New Tools &amp; Techniques</b>	All new techniques are properly used to create a surrealist environment	Most of the techniques are used to create a surrealist environment	Few techniques are used to create a surrealist environment	No techniques used and it does not create a surrealist environment
<b>Design &amp; Composition</b>	Design and composition reflect a surrealist image	Design and composition somewhat reflect a surrealist image	Design and composition very little reflect a surrealist image	Design and composition do not reflect a surrealist image
<b>Concept &amp; Creativity</b>	Collage expresses the topic in a creative, original, and thoughtful idea	Collage somewhat reflects and expresses the topic in its creativity	Collage expresses some creativity with very little reflection on the topic	Collage expresses little to no creativity that does not reflect the topic

**Title:** Art Criticism

**Grade/Age Level:** High School Intermediate (10<sup>th</sup>-12<sup>th</sup>)

**Time Frame:** 2 ½ – 60-minute classes

**Description:**

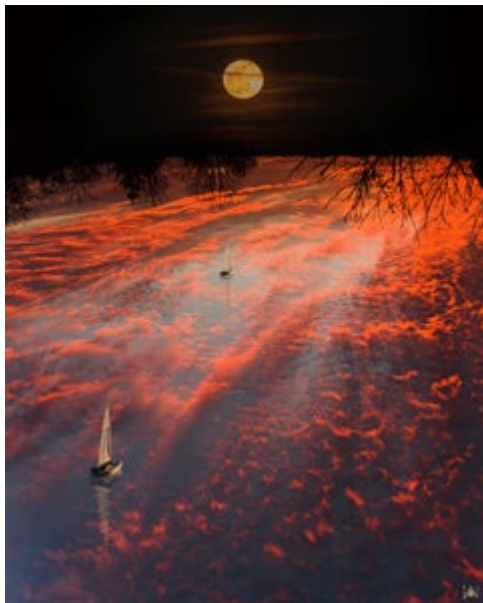
Students will reflect on their artmaking process by completing a formal analysis of their artwork to use for their oral presentation when presenting their digital surrealist collage to their classmates. Students will be introduced to the importance of critiquing and how to apply a written reflection of their art as a formal analysis. Students will present their artwork and share feedback with each other.

**Objectives/Student Learning Outcomes:**

*Students will be able to...*

- Identify and analyze the visual elements used to create a surrealist environment.
- Provide art criticism for themselves in a formal analysis.
- Present an oral critique of their surrealist collage and provide peer feedback.

**Focus Artworks:**



*Only one way to go is up – Irie Wata*



*Fishing for Vines – Kasie Gurgiolo (teacher example)*

**Instructional Resources:**

- LCD projector
- Focus artist and teacher artwork examples
- Formal Analysis worksheet
- Critique rubric

**Procedures:***DAY 1*Anticipatory Set

- Teacher brings up Irie Wata's artwork and asks students to recall the art elements and principles of design that's represented in her piece in a think-pair-share activity.
- Teacher writes down the elements and principles on the whiteboard and explains the importance of identifying these visual elements while analyzing an art piece and how they can be used to create a surrealist environment.
- Teacher states that they will be critiquing their art by reflecting their artmaking choices and how they used these visual elements within their composition.

Direct Instruction

- Teacher explains to students the importance of critiquing for fostering critical thinking, encouraging self-reflection, and cultivating a growth mindset.
- Teacher introduces formal analysis as a critique method that they will be using to critique their own art.
- Teacher tells students they will reflect their artmaking and analyze their artwork to write down a formal analysis on a provided worksheet, shows an example of the worksheet on the projector.
- Teacher explains to students that they will use their written formal analysis to present their artwork to the class.
- Teacher models this by presenting own artwork example and critiquing it using own written formal analysis, answers any questions students may have.
- Teacher passes out formal analysis worksheets and announces that students will spend the rest of class analyzing their artwork on their laptops and filling out their formal analysis worksheets.

Guided Practice

- Students analyze Irie Wata's artwork and engage in think-pair-share to recall visual elements through her art.
- Students analyze their surrealist collage and reflect on their artmaking to fill out their formal analysis worksheet, teacher walks around and aids students.

- Students reference the visual elements on the whiteboard to use in their formal analysis, teacher walks around answering questions and giving feedback.

### Independent Practice

- Students who need more time to work on their analysis will take it home for homework to use for their presentation the next day before turning it in.

### *DAY 2-3*

### Direct Instruction

- Teacher has students bring out their completed analysis worksheets to review before they start their presentations.
- Teacher explains that they will use their worksheets to critique their artwork when presenting their art up on the projector and will have 3-4 minutes to present before pausing to allow for any questions or feedback from their peers.

### Guided Practice

- Students present their artwork in an oral critique and share feedback or questions with each other.
- Students turn in their completed worksheets at the end of their critique.

### Closure

- Teacher summarizes the importance of critiquing and discusses with students about how sharing with the class helped them understand their artwork more and what they took away from the given feedback from their peers.

### **Accommodations and/or Modifications:**

*Students with visual impairments* – Seat students at the front of the classroom during presentations and provide assistive technology and opportunities to prerecord themselves for their presentation.

*English Language Learner* – Pair student up with another student who speaks their native language and English for their written analysis and their oral presentation for translation. Provide a copy of the analysis written in their native language along with a word bank of visual elements and visual aids in their native language.

### **Vocabulary:**

- *Visual elements* – Art elements that help artists communicate their work.
- *Formal analysis* – An analysis of the forms and visual elements utilized in the work of art.



## Criteria for Assessment:

*Did Students...*

- Identify and analyze the visual elements used to create a surrealist environment?
- Provide art criticism for themselves in a formal analysis?
- Present an oral critique of their surrealist collage and provide peer feedback?

## Method of Assessment:

Teacher will assess students by checking for their understanding of the material, observing their collaboration during think-pair-share, and through their whole class critique and feedback during their presentations. Students will also be assessed through their completion of their written analysis and their application of it in their oral critiques. Oral critiques will be evaluated according to the rubric.

## Rubric for Critique

Rubric:	4	3	2	1
<b>Written Analysis</b>	Each question was answered thoroughly and demonstrated a detailed analysis of their artwork.	Each question was cleanly answered and demonstrated a detailed analysis of their artwork.	Most questions were answered and demonstrated a brief analysis of their artwork.	Many questions were left unanswered and demonstrated very little analysis of their artwork.
<b>Presentation Skills</b>	Great presentation skills. Student addressed all questions on their formal analysis for their critique.	Good presentation skills. Students addressed most questions on their formal analysis for their critique.	Poor presentation skills. Students addressed some questions on their formal analysis for their critique.	Poor presentation skills. Students addressed very little questions on their formal analysis for their critique.
<b>Timing</b>	Students presented their critiques in 3-4 minutes.	Students presented their critiques one minute over or under 3-4 minutes.	Students presented their critiques two minutes over or under 3-4 minutes.	Students presented their critiques more than two minutes over or under 3-4 minutes.

# Formal Analysis

Name \_\_\_\_\_

*Analyze your art and answer these questions below*

Date and Period \_\_\_\_\_

1. What is the theme of your piece? What inspired you to create this composition? Did the final look of your piece come out the way you initially planned? Why or why not?

---

---

---

2. Do you think your artwork reflects a surrealist environment? Is there an asymmetrical balance? How does the layout of your chosen photos reflect this?

---

---

---

3. Describe at least three art elements (i.e. color, shape) you used to communicate your surrealist environment. How did each element contribute to creating a surrealist effect?

---

---

---

---

---

4. Describe at least three principles of design (i.e. contrast, proportion) you used to communicate your surrealist environment. How did each design principle contribute to creating a surrealist effect?

---

---

---

---

---

5. What did you find challenging within the artmaking process? (Brainstorming? The thumbnails? The digital tools and techniques?) Why? What would you do differently?

---

---

---

---

## Teacher Critique



### **1. What is the theme of your piece? What inspired you to create this composition? Did the final look of your piece come out the way you initially planned? Why or why not?**

- The theme of my piece is the journey taken to find peace. I was inspired by my love of vineyards and the sea to combine a composition that would represent an ethereal setting where I find peace in my life. My piece turned out how I planned in my sketches for my composition but I added a few more images such as the bottle and birds to add emphasis.

### **2. Do you think your artwork reflects a surrealist environment? Is there an asymmetrical balance? How does the layout of your chosen photos reflect this?**

- I planned for my piece to have an asymmetrical balance by adding elements of proportion to show a balance with the photos I used. If I felt there was too much empty space or not enough empty space in my composition, I searched for photos that would give it that balance I was looking for and my layout with the upside-down technique was a strong choice to show this balance.

### **3. Describe at least three art elements (i.e. color, shape) you used to communicate your surreal environment. How did each element contribute to creating a surrealist effect?**

- Some of the art elements I used to communicate my surreal environment were line, shape, and color to emphasize the surreal look I wanted for my piece. The linework shows multiple layers of horizons through the upside-down beach on top that cuts through the sky. The shape of the boat next to the moon shows a good contrast in size that adds a surrealist effect. And the warm and cool colors also show a nice contrast with the greens and yellows of the ground against the violets and pinks reflected in the sky. The color of the pink in the sky draws the eye to the upside-down image that unifies the surrealist look of the composition.

**4. Describe at least three principles of design (i.e. contrast, proportion) you used to communicate your surreal environment. How did each design principle contribute to creating a surrealist effect?**

- Some of the design principles I used to communicate my surreal environment were contrast, proportions, and movement. I felt that these became some of my stronger elements throughout this piece as I utilized them to create my composition. I used the colors of the foreground (earth tones) and background (vibrant tones) to create contrast within the piece, which leads to the contrast within proportions as well. I felt that proportions were a key element in this piece through the size of the boat and the cars along the road leading to and from it. There's also quite a bit of movement through the lines used in my piece where it draws the eye around the composition harmoniously.

**5. What did you find challenging within the artmaking process? Brainstorming? The thumbnails? The digital tools and techniques? What would you do differently?**

- One of the most challenging parts in my artmaking process was designing the thumbnails for my composition. I knew I wanted a boat to be washed ashore on a vineyard, but it was difficult trying to find a composition that would work, and I ended up playing around in Photoshop with different images of boats and vineyards to see which one would work best for what I envisioned. What I would do differently next time is to plan out my images and thumbnails more thoroughly so I can get a better idea of what images to pull into Photoshop to save on time.