

9 Media Arts



11. The artist collective teamLab uses digital technology as a means made to bring technology and people closer together in the study of nature and science. Visitors interact with the ever-changing environment. Each direct interaction with a digital environment seems more or less immediate than viewing paintings on a wall in a museum? Why?
teamLab, University of Water Particle in the Tank, 2019.
©teamLab. Digital Installation in Science Museum, 100,000 Squares, Teikyo University, Tsukuba, Japan.

34 Chapter 9 Media Arts

Chapter at a Glance

Essential Question

How do artists use media arts to share their ideas?

You Will Learn

- how artists are innovating in media arts
- that generation, game design, and video are often created collaboratively
- how new technologies continue to expand the possibilities of media arts

Contents

INTRODUCTION	page 336
9.1 Photography	page 338
9.2 ART HISTORY: FUNCTIONALISM	page 343
9.3 Film and Video	page 344
9.4 Digital Art	page 346
9.5 EVOLVING IDEAS: INTERACTION OF TEXT AND IMAGES	page 347
9.6 Animation	page 348
9.7 Game Design	page 350
9.8 Web Design	page 352
9.9 RESPONDING TO ART: ART CRITICISM: Tone of the Crowd by Tony Ousler	page 354
9.10 STUDIO: Creative Photomontage	page 356
9.11 STUDIO: Digital Media to Physical Artwork	page 360
9.12 STUDIO: Poetry in Motion	page 364
9.13 STUDIO: INTERACTION OF TEXT AND IMAGE: Word, Image, and Influence	page 368
9.14 CAREER PROFILE: Hayley Morris, Animator	page 372
CHAPTER REVIEW	page 373

Learning Objectives

- identify artworks created in a variety of media arts
- evaluate the many ways artists use media arts to express ideas
- compare storytelling techniques in photographic artworks from different historical periods
- demonstrate an understanding of the ways text and images can interact in artwork
- analyze an artist's use of digital video projection to convey ideas
- produce expressive artworks using digital media and techniques

Key Terms

English	Spanish
film	película
depth of field	
pixelation	
web	
digital art	
interaction of text and image	
sequence	
animation	
stop-action animation	
cell	
storyboard	
narrative	
digital words	
immersive	
web design	
design theme	
color scheme	
interface	

Chapter 9 Media Arts 35

The Visual Experience

FOURTH EDITION By Joseph Fusaro and Emily Stewart

PRINT + DIGITAL

The new fourth edition of *The Visual Experience* is our **classic introductory visual arts curriculum completely updated** for today's high school students. This comprehensive new edition includes **postmodern principles, digital media, all-new studios,** and **integrated art history and career profiles** in each chapter. This brilliant new edition includes **seventy-five percent new art with larger images** from diverse cultures and artists around the globe, along with 75% new student artwork. **Essential Questions** focus learning, inquiry, and student research. This new edition continues to provide students with **a solid foundation in the elements and principles,** while providing teachers with an invaluable resource for **introducing students to postmodern principles.**

Features

- **75% new art**, with more 21st century art and art from diverse cultures.
- Strong emphasis on **Essential Questions** to focus learning and **Postmodern Principles** to connect with evolving artistic practices.
- **All-new studios, Art History and Art Career Profiles** in each chapter.
- Extended Chapter Organizer for **at-a-glance planning**, with key terms, and lesson objectives.
- **Point-of-use teaching tips and extensions**, including Write about Art, Interdisciplinary Connections, Research, as well as an About the Artist feature for each artwork.
- **Differentiated instruction**, with support for English learners, advanced, extra help, and special needs.
- More **student choice** and digital options, writing prompts, and a focus on **process** and **ideation**.
- Comprehensive **Prepare, Teach, Assess, and Close format** for each lesson.



Committed to Art Educators Since 1901

DavisArt.com | 800.533.2847 | ContactUs@DavisArt.com.

TABLE OF CONTENTS

Part I: The Visual Experience

Chapter 1: What is Art?

Chapter 2: Engaging with Art

Part II: 21st Century Elements and Principles of Design

Chapter 3: The Evolving Elements of Art and Principles of Design

Chapter 4: The Power of Line, Shape, and Form

Chapter 5: Sharing Ideas through Value, Color, Space, and Texture

Chapter 6: Exploring Sound and Time

Chapter 7: Principles of Design

Part III: Media Choices

Chapter 8: Drawing, Painting, and Printmaking

Chapter 9: Media Arts

Chapter 10: Sculpture and Other Three-Dimensional Art

Chapter 11: Stretching Boundaries Resources and Student Handbook

STUDIO EXPERIENCE

9.11 3D Photo Structure

Studio Objectives

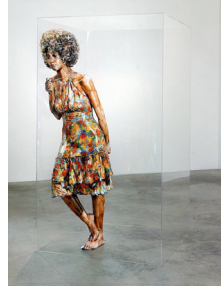
- identify and analyze the photographic sculptures of a variety of past and contemporary artists
- construct a thematic three-dimensional form using photographs

In this studio experience, you will give shape and form to photographs to explore a theme that is meaningful to you. How can you use photo editing software and three-dimensional construction to create a cohesive grouping of photographs?

Before You Begin

Review the work by the artists featured in this lesson. Research additional artists who incorporate photography into their sculptures such as William Larson, Matthew Mohr, Jaume Plensa, Tony Chouler, Carl Chang, Michael de Courcy, Charles Boitez, and Michael Stone. What different approaches have the artists used to create three-dimensional art with photographs? Begin to think about how you would like to create your structure.

Start to gather ideas for a theme and subject that you would like to explore through your photographs. The photos can feature related objects, pictures of you and your friends and family, animals, or the theme of your choosing. Begin to sketch possible compositions to plan for your photographs, although you should also be open to spontaneous photo opportunities.



9-10 To create this sculpture, the artist took close-up photographs of a person's body, printed them, cut them up, and applied them to a 5-D polystyrene form. What themes do you think the artist may have been considering as he worked?

Oliver Heering, *Gliss, 2004*.
Digital prints, mounted on wood. Each unit polystyrene, about 17" x 40" x 10.5" x 10.4" x 10.4". © Oliver Heering.

Materials

- camera
- foam core board
- scissors, craft knife
- white glue, adhesive, straight pins
- foil paper



9-11 Imagine the basic photograph from which this work is made. How does the use of three-dimensional objects help add complexity and mystery to the subject?

Kataryna Kerenyeva and Kerenyeva, *Dubrovnik, for the Kerenyeva's 20th Anniversary*, 2008. Courtesy Kerenyeva Kerenyeva and Kerenyeva.

Create

1 Take a series of photographs around your chosen theme. Take at least twenty-five images to make sure you have plenty of images to choose from.

2 Select the images you want to use for your structure. Use photo editing software to adjust and alter your photos. Consider how color and value will affect unity, contrast, and emphasis when your photographs are viewed together.

3 Cut shapes from foam core board and build a three-dimensional structure. The size and design of the structure is up to you and will depend on the number of photos you want to include. Use straight pins to hold the structure together.

4 Decide how your photographs will be arranged on the structure. Try to tell a story or send a message through the choice of placement. Consider how the viewer will look from one photo to another.

5 Take the structure apart and affix photos to all surfaces. Cut the photos as needed to fit the surfaces. Use straight pins and white glue to reassemble the final structure. Make the structure as strong and sturdy as possible.

9.11 3D PHOTO STRUCTURE

Continued

Reflect

- In what ways does your structure show a unified theme or message?
- What design challenges did you encounter? How did you overcome those challenges?
- How did you choose your three-dimensional structure? Why is it a suitable form for your photo structure?

Safety Note

Craft knife blades are extremely dangerous. To prevent injury, use caution in cutting with these blades and in changing the blade. Keep plenty of free space around you, always cut the blade toward you, keeping your free hand well out of the way.

Digital Option

Use a scanner or digital camera to input photographs of six people or objects that are significant in your life. Open each image in a photo editing program. Crop each image to an 8" x 8" square. Use a lasso or other selection tool and copy the person or object on each image onto a second layer directly above



9-12 Student work. David Stewart. Mixed media, 15" x 9" x 10.5" (15.2 x 22.8 x 22.8 cm).

the original. Reduce the background opacity by fifty percent. Use the text tool to type a carefully worded paragraph on the background of each image, explaining why the person or object is important to you. Save and print. Paste onto foam core and build a cube from the six images.

Presenting Your Work

Select a space to show your work. How can you display the sculpture so it can be viewed from all sides, showing all the images? Consider what information you may need to display with the sculpture to support your theme.

Write About Art

Reflect on the theme you chose for your sculpture. Write about how the photographs, subject, and digital editing support your theme. How does the structure you created help to convey this theme or message? Consider how you might use photographs and 3D forms in future artworks.



9-13 Student work. Abby Schneider. Mixed media, 15" x 9" x 10" (38.1 x 22.8 x 25.4 cm).

Rubric

	Advanced	Proficient	Developing	Incomplete
Prepare	Researches five or six artists who incorporate photographs in their sculptures. Brainstorms and explores at least seven themes and possible subjects.	Researches three or four artists who incorporate photographs in their sculptures. Brainstorms and explores at least four themes and possible subjects.	Researches one or two artists who incorporate photographs in their sculptures. Brainstorms and explores one or two themes and possible subjects.	Does not research artists who incorporate photographs in their sculptures. Does not brainstorm and explore themes or possible subjects.
Create	Takes at least thirty-five photographs based on selected theme. Selects at least ten images for sculpture. Uses software to alter images to create, emphasize, or de-emphasize. Completed sculpture is neat, unique, interesting from all sides. Theme or message conveyed through placement, size, and juxtaposition of images.	Takes at least twenty-five photographs based on selected theme. Selects at least seven images for sculpture. Uses software to alter images for unity, contrast, emphasis. Completed sculpture is neat and interesting from different points of view. Theme or message conveyed through placement of images.	Takes at least fifteen photographs, most based on selected theme. Selects at least four images. Uses software to alter images with little consideration for unity, contrast, emphasis. Some parts of the sculpture are not finished. It is interesting from only one side. Theme or message not conveyed clearly.	Takes fewer than five photographs, not based on selected theme. Does not use photo editing software to alter the images. Sculpture is not completed or attempted.
Reflect/Evaluate/Present	Reflects on, evaluates, and determines theme or message, challenges, and choice of structure. Shares ideas and takes interest in others; eagerly participates in class discussion.	Adequately reflects on, evaluates, and determines theme or message, challenges, and structure choice. Shares ideas; shows interest in others; participates.	Some reflection and evaluation; gives some feedback about theme or message, challenges, and structure choice. Shares few ideas; some times seems reluctant to participate.	Does not reflect on and evaluate theme or message, challenges, and structure choice. Does not participate in class discussion.
Work Process	Consistently works independently and remains on task at all times. Uses time management skills effectively.	Usually works independently; usually remains on task. Work completed with some time-management issues.	Works somewhat independently; usually remains on task. Uses time reflectively; rushes.	Does not work independently; off-task, disruptive. Project not completed.

Student Book, Chapter 9, Studio Experience.

eBook Class Set

eBooks are accessed on Davis Digital, a cloud-based online platform designed specifically for K–12 art educators. Davis Digital includes access to the same high-quality content and images contained in the print versions of our textbooks, but with added features and flexibility.

- **eBooks:** Each eBook purchase includes the Student Book, the Teacher Edition, and the Reproducible Masters.
- **Davis Art Images Subscription:** Extend the fine art in the eBook with access to more than 35,000 digital fine art images from around the globe and across time.
- **Student Accounts:** Options include 30, 60, or 200 Student Accounts with the purchase of each eBook.

- **Curriculum Builder:** A lesson planning and presentation tool that allows you to gather all of the content you need for your lessons in one place.
- **Portfolios:** You and your students can create online portfolios. Share your portfolios with parents, classmates, and colleagues.
- **License Terms:** Options include 4, 6, or 8 year licenses.

Components & Ancillaries

- Student Book (in Print or eBook)
- Teacher Edition (in Print or eBook)
- Davis Art Images Subscription (with eBook)
- Portfolios (with eBook for Teachers and Students)
- Curriculum Builder (with eBook)
- Teacher Resources (with eBook or on USB)
- Videos in the eBook



Go to [DavisArt.com/Sample](https://www.davisart.com/Sample) to sample the eBook.

DavisArt.com | 800.533.2847 | ContactUs@DavisArt.com.