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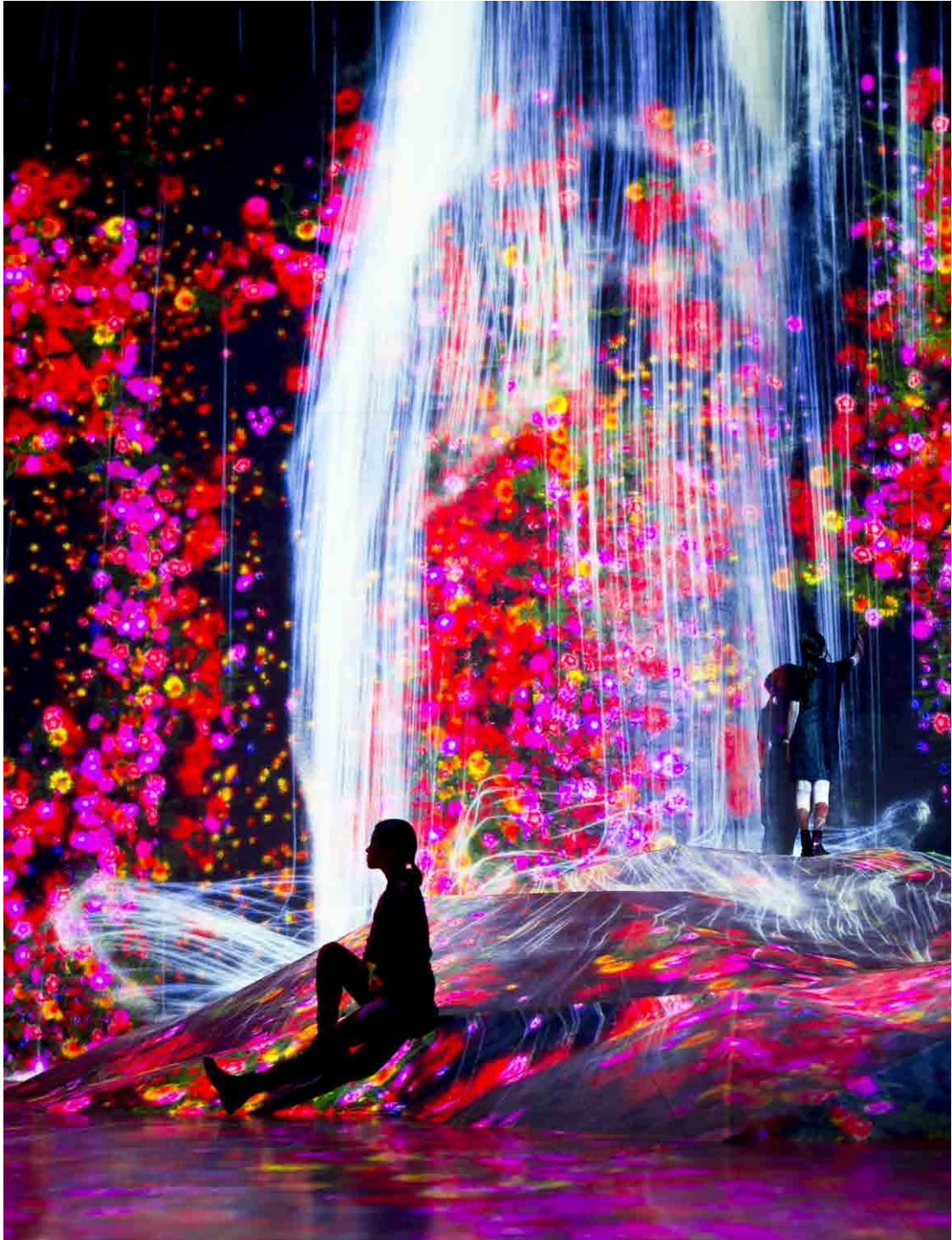
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9-1 The art collective teamLab uses digital technology to create massive, immersive artworks that explore a new relationship between humans and the world. Viewers interact with the ever-changing environment. Does direct interaction with a digital environment seem more or less immediate than viewing paintings on a wall in a museum? Why?

teamLab, *Borderless*, 2018.

Exhibition view, MORI Building DIGITAL ART MUSEUM. Odaiba, Tokyo. ©teamLab.

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 animation, game design, and video are often created collaboratively
- how new technologies continue to expand the possibilities of media arts

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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

film
Pictorialism
vlog
digital art
interaction of text and image
sequence
animation
stop motion animation
cels
storyboard
narrative
digital world
immersive
web design
design theme
color scheme
interface

Spanish

película
pictorialismo
videoblog
arte digital
interacción entre texto e imagen
secuencia
animación
animación fotograma a fotograma
cels
guion gráfico
narración
mundo digital
inmerso
diseño web
tema de diseño
esquema de colores
interfaz

3.6 How Can Art Confront Us with the Unexpected?

Lesson Objectives

- explore juxtaposition as a means for making social commentary
- create a collaborative artwork that displays juxtaposition

Juxtaposition occurs when at least two different or contrasting elements, images, or objects are brought together. Artist Morgan Roskopf uses juxtaposition in an unexpected way (Fig. 3-31). She clusters and entangles items, including human and non-human elements. Even though the images are still, the viewer gets a sense of movement or action through the chaotic arrangement of these seemingly unrelated and partial objects. Roskopf states that these works are about relationships and vulnerability. They might be representations of the complex emotions we feel when trying to make meaningful connections with other people.



Activity: Collaborate

For this activity you will work with two of your classmates.

- Spend a few minutes brainstorming responses to the question: When have you been surprised by a work of art?
- Gather items that you have with you in your pockets or backpacks. What ideas do these items represent? What are they for? How do they affect your life every day?
- From your group's collection, choose at least two items to include in a digital photograph. How can you juxtapose these objects in a thought-provoking way?
- Take a digital photograph of your item(s).
- Edit your photo to incorporate elements and principles, while maintaining juxtaposition. Use one of the following strategies or create your own.
 - Use the principle of balance or proportion (for example, dark and light, big and small).
 - Remove something from the image that is expected to be there.
 - Add text to provoke specific thoughts about the image.
- Present your group's exploration in juxtaposition to your class. Explain the choices you made to create it.

3-31 How many different items can you identify in this work? Which seem to belong together, and which do not?

Morgan Roskopf, *Untitled (9 Chainz)*, 2015. Mixed media and collage on Stonehenge, 50" x 60" (127 x 152.4 cm). Courtesy of Morgan Roskopf.

3.7 Jo by Catherine Opie



Photo credit: Lehmann Maupin Gallery.

ABOUT THE ARTIST

Catherine Opie (b. 1961)

Award-winning photographer Catherine Opie uses her lens to explore individual and collective identity. Born in Sandusky, Ohio, Opie began photographing her family and community at the age of 9. She was moved as a child by the idea of social reform through photography. From the beginning of her career as a photographer, Opie has considered herself a political activist.

Her work includes images of friends, family, neighbors, and the people in her community. She explores cultural and personal identities, with much of her work dedicated to documenting LGBTQ and other underrepresented groups.

In addition, Opie has created several series of urban landscapes that are completely devoid of human presence. Her work with landscapes and cityscapes has meshed with her overall exploration of the idea of these areas acting as platforms for new communities throughout the United States.



3-32 How does the pose help communicate information about the subject?

Catherine Opie, *Jo*.
Lehmann Maupin Gallery.

Art Criticism: Jo

Step-by-Step Approach

Follow steps 1–4 to respond to the artwork on page 78.

1 Describe

To describe an artwork, identify what you can see, name, and describe with certainty. Do not include opinions, evaluations, or possible meanings here.

- What is the artist's name?
- When was the work created?
- What medium did the artist use?
- Who or what is seen in the work?

2 Analyze

To analyze an artwork, describe how the subject matter and elements of the work have been organized by the artist. Explain how they work together.

- What is the most important element of art in this work?
- How does the artist create emphasis?
- What postmodern principle of art can be applied here, and why?
- What is *not* included in this image?

3 Interpret

Use the information from your description and analysis to help you identify possible meanings of the work.

- What ideas does this artwork suggest?
- Write a one sentence story about Jo, the portrait's subject.
- What do you think the work is about?

4 Evaluate

Using your analysis in the first three steps, how would you judge the quality or success of this work?

- Describe your engagement with the ideas in the artwork. Are these ideas compelling, disturbing, uninteresting, exciting, or something else? Why?
- To what degree do you feel a personal connection with any aspect of the artwork (subject, media, ideas, or issues presented)?
- How does this artist stir the emotions of viewers? To what degree has this strategy been effective for you or others?

Now try another approach to respond to the artwork on page 78.

Other Ways to Engage with Art

Inquiry is a mode of engaging with art. By asking questions without worrying about providing correct answers, we can think more deeply about the subjects that we see. Look at the portrait of Jo. What aspects make you curious? List as many open-ended questions as you can. Make sure your questions start with who, what, when, where, or why.

3.10 Jennifer Morla Graphic Designer

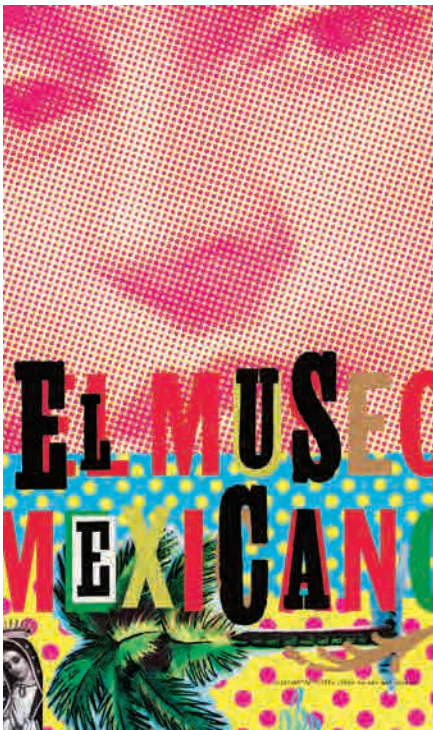


Jennifer Morla
Photo by Jock McDonald.

After earning a Bachelor's in Fine Arts, Jennifer Morla's first job out of college was in television, creating logos and turning them into "on-air" opening titles and animated sequences for shows. She then became an art director for Levi's, designing posters, catalogs, and

hangtags for the iconic jeans company. She started her own graphic design company when she was 28 years old and has been recognized by virtually every organization in the field of visual communication.

Describe what your company provides to its clients. What is your role?
Morla Design is a multidisciplinary design firm, meaning we create branding (logos, typographic systems, and color palettes) and apply that visual brand language to clients' websites, packaging, print materials, signs, and retail environments.



3-40 Jennifer Morla, *Mexican Museum 20th Anniversary Poster (El Museo Mexican)*, 1995.
© Morla Design, Inc.

posters, catalogs, and

Did you have particular designers or artists that you loved as a child? What about illustrators, artists, or designers that inspire you today?

I was very influenced by the work of Charles and Ray Eames for their playfulness, their ability to make complex ideas simple to understand, and their expertise in creating everything from furniture to magazines to films. I admire Milton Glaser, Seymore Chwast, and the PushPin group for their ability to merge social consciousness with beautiful illustrations and graphics.

How would you describe your work process?

1. *Research.*
2. *Analysis*—How does this research inform the problem, and what is the relevance of the resulting data?
3. *Ideate*—Concepting hundreds of ideas based on your research. Ask yourself, how would I express this concept in every medium: interactive, web, print, video, or installation? How would I design it if I was limited to type only, photography, or illustration? Or only black-and-white?
4. *Strategize*—Identifying the best medium based on your best idea.
5. *Fabrication*—Making the final piece. This is perhaps the most exciting part of the process.

Describe a particular project that you really enjoyed.

My Mexican Museum work, in particular, the poster I designed for them. While the museum had an impressive collection, they were having difficulty engaging the younger Latinx community. To better reach this audience, I set the museum's name in Spanish using type inspired by 19th-century woodblock, then posterized a photograph of a young Frida Kahlo and layered it with Mexican Lotería images and an iconic illustration of Our Lady of Guadalupe.



3-41 Jennifer Morla, *Levi's Poster*, 1998.
© Morla Design, Inc.

7.15 Advertising for a Cause

Studio Objectives

- demonstrate understanding of emphasis to communicate a message
- design an advertisement to promote a worthy product or cause

Why are some advertisements more appealing than others? In this studio experience, you will explore the qualities of effective commercial design by developing a print or digital advertisement design for a new product or a cause that you think will make the world a better place. Use emphasis to help you to make your point.

Before You Begin

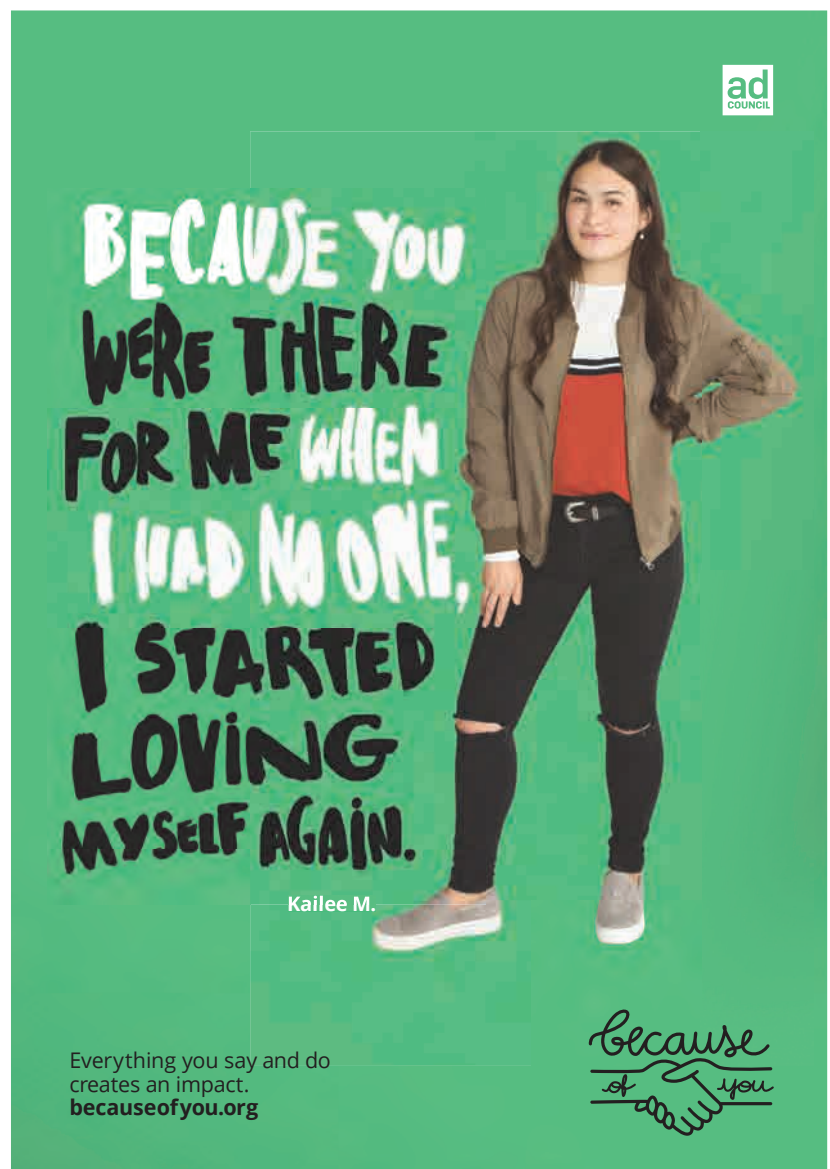
Research advertising campaigns that show imaginative artistic qualities. Study ads and product design in magazines, online sources, consumer products, billboards, and store displays. Think about what aspects of the ads make you take a second look. What elements are emphasized in the best ads? How is proportion used? How do advertisers appeal to your emotions? Brainstorm ideas for products and causes that could make the world a better place, such as biodegradable packaging, a high speed solar-powered train, or important social issues.

7-42 How did the designer of this public service ad create unity? Where do you think an ad like this might appear? Why do you think so?

Ad Council, Kailee, from Bullying Prevention Campaign, 2019.

Materials

- good drawing paper
- a variety of drawing and painting materials: colored pencils, markers, pen and ink, colored chalk, acrylic paint, watercolor paint
- railroad or illustration board in a variety of sizes
- gray newsprint
- glue sticks or white glue
- computer with graphic design software (optional)



Kailee M.

Everything you say and do creates an impact.
becauseofyou.org