**Graphic Principles 1/** **dalvarez@citytech.cuny,edu** **/917-359-5877**

**Group Final Presentations**

**Class Presentations on May 11, 14 & May 21 (no class May 18)**

In assigned groups of 4 people you will choose an art movement to research and present to the class using the language of design **Vocabulary from Open Lab**. The topic of art movements can include global international art, LGTBQ art, album cover art, Feminist art, etc. as well as art history and graphic art history. The second part of this project is that you will collaboratively create an artwork inspired by the movement. We’ll have several days of presentations so they’re not all on the same day. Each person in the group can expect to present for up to 5 minutes:

* **1 person presents an art movement**
* **1 person discusses an artist representing the movement**
* **1 person discuses an artwork by the artist**
* **1 person analyzes an advertisement, illustration, video or film that relates to the movement, artist or artwork**
* **4 people make a collaborative artwork inspired by the movement that addresses a contemporary issue or theme.** You may use the materials you wish – collage, gouache, digital, etc. Your group artwork should seek to update the style of the art movement by using it to address the present day. For example, you might design a political poster (no words necessary).

**Be sure to let me know what movement you’re doing as soon as possible so you don’t duplicate another group.** This is meant to be a research and design vocabulary project, so you are asked to choose artists and movements you don’t know well (for example, don’t choose Picasso or Vincent van Gogh). I will give you time in class for breakout rooms and you can meet on your own as well.

Choose an artist and their artwork from one of the museum websites below. Research their bio and discuss their work using the language of design (Vocabulary on Open Lab). Find an illustration, advertisement, video or film that you feel relates to this artist’s work and discuss how both use elements of design in similar and different ways. Look for a clear visual relationship between the artworks.

Find an artist and their 2-Dimensional artwork (painting or design) from a museum websites such as:

Met.org

studiomuseum.org

whitney.org

guggenheim.org

cooperhewitt.org

madmuseum.org

centrepompidou.fr

museodelprado.es

uffizi.it

rubinmuseum.org

Presentation Groups:

1.

Angy

Elijah

Christian

Kimora

2.

Rezwan

Gaetan

Shellie

Bryant

3.

Saul

Matthew

Mistak

Christopher

4.

Ruddy

Yarlin

Mohammad

Vanessa

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 Mistakshareen@gmail.com

 angy.vasquez@mail.citytech.cuny.edu

Please refer to the following list for the language of design that will help you craft your presentation or use the Vocabulary section on Open Lab. Be sure to use color terms in your discussion to demonstrate your understanding of the properties of color.

**Basic Design Terms & Defintions**

The elements of design include line, shape, texture, composition, unity and color.

**unity** – the relationship between all the elements in a design creates a sense of oneness or meaning

**gestalt** (the German word for shape) – wholeness, a visual configuration or pattern in which the elements are so unified that they are not described separately (example: smiley face)

**composition** – the organization of shapes and lines in the design

**rhythm** – the repetition of elements such as shape, line or color in a design can suggest movement, create unity, and establish pattern and texture

**pattern** – repetition of elements in a design in a grid or ordered format

**texture** – micro marks suggest a specific surface quality and engage our perception of touch

**negative space** – the area or air space around the shapes and lines in a design

**focal point** – the part of the design that draws the viewer’s eye first

**figure ground reversal** – a design such as a checkerboard in which the foreground cannot be perceived from the background (50 % black/50 % white or two colors)

**scale** – the size of a shape or line in relation to its surroundings

**value** – the use of light and dark in a design

**gray scale** – a range of equal steps between black and white

**high contrast** – a design with dramatic contrast in value such as black and white

**low contrast** – a design with subtle contrast in value such as gray scale

**movement** – when the position and repetition of design elements guides our eye through a composition, or when a design actually suggests the illusion of movement

**balance** – distribution of the visual weight of design elements

**tension** – the perception of a dynamic relationship between the elements in the design’s composition

**concept** – the idea and meaning behind the design

**economy** – using only what is needed to create an intended effect, eliminating any elements that distract from the concept

**abutting shapes** – shapes that touch each other

**biomorphic or organic shape** – a shape that reminds us of nature

**geometric shape** – a shape created by mathematical proportions such as a circle, triangle or square

**visual weight** – the illusion of relative weight in a shape or line

**symmetrical** – a mathematically precise arrangement of elements, balanced proportions

**asymmetrical** – not symmetrical, off balance, the parts are not identically arranged

**symmetrical balance** – correspondence in size, shape and relative position of parts on opposite sides of a dividing line or central axis; identical shapes arranged in mathematic proportion to one another

**asymmetrical balance** – shapes of different visual weights arranged in a balanced relationship to each other

**harmony** – all the parts of a visual image relate and complement each other

COLOR TERMS:

The **three primary colors** in the **subtractive painting model** (paint mixing) are **red, yellow, blue**

The **three primary colors** in the **additive light mixing model** (light, computer) are **red, green, blue (RGB)**

The **three primary colors** in the **printing CMYK model** (print media and some of your gouache paint mixing sets) are **cyan, magenta, yellow (the K is for black)**

**complementary color** – located opposite each other on the color wheel, half of each pair is warm, half cool: red & green, orange & blue, yellow & violet (also tints of these pairs such as pink & light green)

**analogous color**s are colors that are next to each other on the color wheel

**warm colors** are red, orange and yellow

**cool colors** are purple, blue and green

**neutral color** – muted hues such as browns and greys

The **secondary colors** in the subtractive paint mixing model are created by mixing two primary colors. They are **orange, green, violet**

**tertiary colors** are created by mixing a primary and a secondary color in the subtractive model together to create yellow orange, red orange, green blue, red violet, etc.

**simultaneous contrast** – complementary colors create a vibrating effect when they touch

**tint** = adding white to make a color lighter in value

**shade** = adding black to make a color darker in value

**hue gradation –** gradual value steps **(ex: light to dark blue)**

Perspective terms:

**vanishing point** – the point on the horizon where parallel lines converge

**single point perspective** has one vanishing point, **two-point** has two

**multiple point perspective** = 3+ vanishing points; used to describe reality or a complex cityscape