

Diptych -two panels side by side (could also be a triptych)

diptychs are intended to be viewed as a single image

Objective:

To explore multi-panel imagery. The relationship of one image to the next, compositionally and the content derived from the placement. You will work with sizing and resolution to combine the images onto one canvas. You will explore the metaphoric relationship of the two images

The whole is intended to be greater than the sum of the parts.

- you will shoot digital or film

(Before you can scan you must know the size of your finished piece. Overall and individual)

- all panels should be the same size

- full frame sizes, 4x6, 6x9, 8x12. Bigger the panel, bigger the file size.

- you can crop your images. square, 8x10, 5x7, if you crop, why are you cropping, I want to know. You should have a reason...

- fill the frame with your image. Use your skills from past classes. Make good exposures.

Think about the foreground, middle ground and background. Digital cannot make bad photography good.

- the content of your diptych/triptych?

-Your choice, but you need to verbalize it in the written portion of this assignment

- do your images need a border? Black, film edge, Polaroid.

- should all images be vertical? Horizontal? Square?

- should you colorize?

- images can be manipulated, filtered, combined, layered.

Miguel Rio Branco,
Between the Eyes, the
Desert, 1997,
3 x 9m continuous loop
slide projection with
soundtrack,
In Site 97, San Diego.
Courtesy of the artist.



Push the frame x2 to encourage thought, move emotions and stimulate the imagination.

Possible Explorations: time, representation, illusion, realism and abstraction, social, spiritual, and physical space.

Explore Photoshop, have fun, if you can think it, you can do it. We have the basic skills. We will build on them by exploring ideas and sharing those concepts with the class.

Hand in:

1) 6 Finished diptych

window matted for x-credit

2) CD a) folder containing 6 layer canvases

b) folder containing flattened files saved as .jpg

b) folder/containing tych element

3) The work should be titled

4) Type up your symbolic or metaphoric content as you see it and any Photoshop techniques you used to enhance or change the meaning of your photographs.

5) All should be contained in a folio/portfolio/box

Paper and CD in an envelope

Label with Name, class, day, time, project, e-mail and phone#

A golden frame can represent wealth, importance, and formality.

Darkness represents the unknown

Clouds as metaphors dates back as far back as the 1920s. Alfred Stieglitz, the man responsible for establishing photography as a fine art, was making images of clouds as representations of the feelings within.



http://www.traywick.com/2004/09/double_exposure.html

<http://www.afterimagegallery.com/williams.htm>

<http://www.re-title.com/artists/keith-sharp.asp>

<http://www.preview-art.com/previews/03-06/hornbeakoritz.html>

http://www.mocp.org/collections/permanent/metzker_ray_k.php

http://www.punchstock.com/stock_photography/photoalto/cd_8101102.html

http://www.laurencemillergallery.com/spano_frames.htm