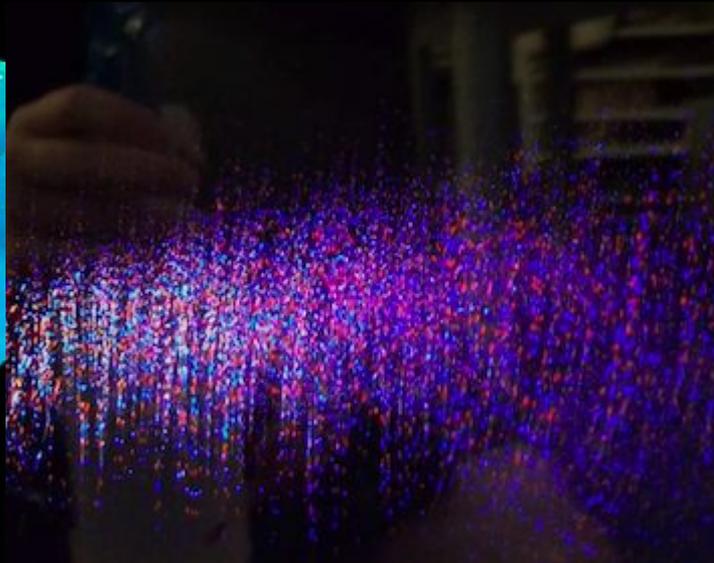




Skills & Techniques- We were encouraged to collaborate and were challenged to experiment with as many techniques as possible. I worked with **refracting light** using prisms, **masks** to create unique projections, **inks** to create different combinations of colours, overlapping coloured **acetate**, visualizing the **cone of light**, and projecting onto **moving surfaces**. Projection allows many different recreations of the same image by manipulating the light and surfaces it's projected onto.

Processes- This varied range of experimentation allowed me to realize the different methods involved with manipulating light. With overhead projectors, what is on the projector is not always the same as the projection. Light can be obscured at different distances and locations to create varying sharpness of shadows.

Skills, Techniques, & Processes





Process → Ideas

After experimenting with different methods using projection in groups, our collaboration began developing concepts. We worked with our ideas: **space, time, and control**, and directed our experimentation towards these themes. We played with how **shapes controlled different positive and negative spaces** as we kept adding more to the composition **over time**. This led us to conclude in a live performance, where the audience can observe the process as we created it.

Ideas

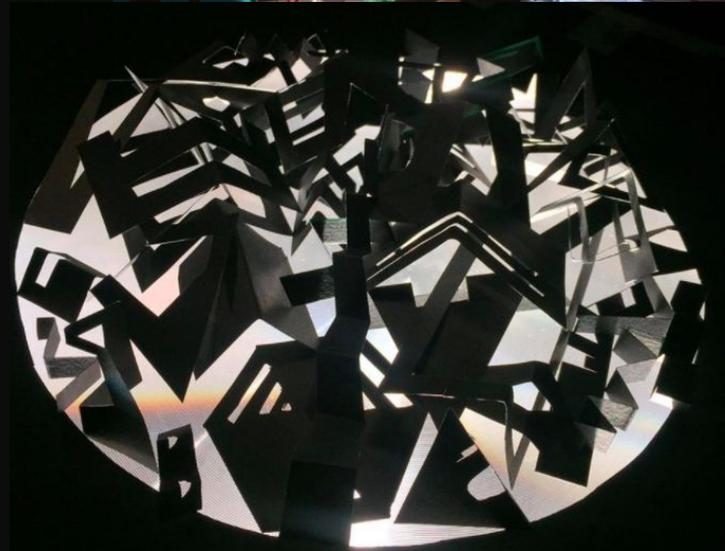
Working with projection, the solid, **3D forms** we created **became 2D shadows** of shapes on the wall. This **contrast of perception from a layered composition projected as shadows** on the same plane complements our concepts. Our **control of the shapes allows us to control the space they occupy** in their composition and the projection.



Processes into Ideas & Intentions

Intentions

We added blue acetate in the beginning to play with its **transparency** and how it **differed from the heavy shadows**. Although it contributed another **dimension of aesthetic**, it distracted our piece from our concepts. It didn't fit into our idea of controlling the use of space through shapes because it was transparent and didn't completely fill the space. The **saturation of the colour also deconstructed the sharpness of the shadows in contrast to the white light**. We also **masked** the projection to further demonstrate control in the piece. Working with the shapes and controlling their placement during the performance allows the best execution of our concepts.

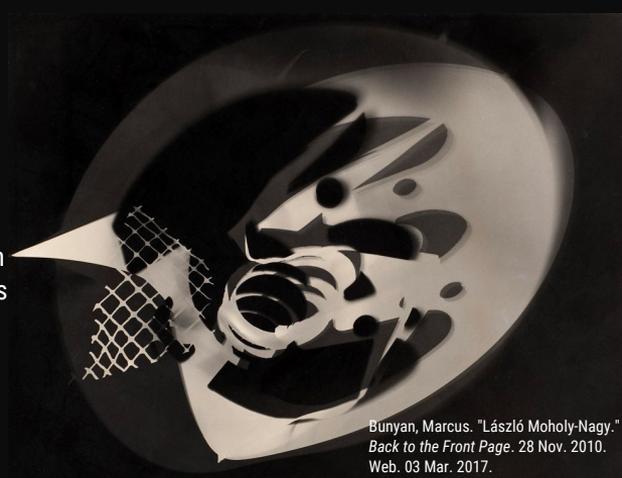
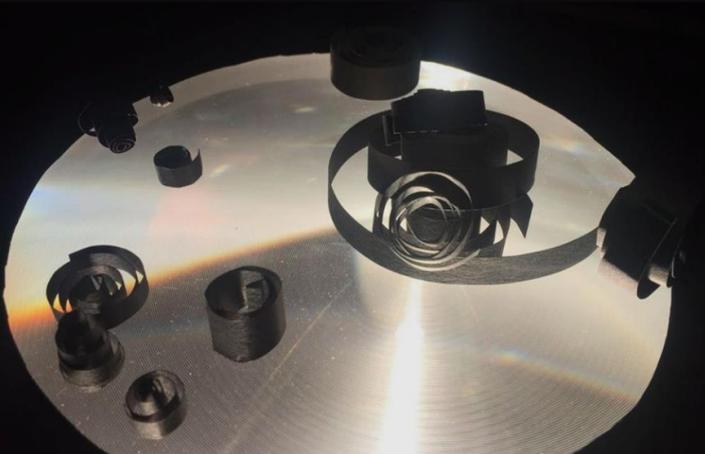


Critical Investigation & Intentions

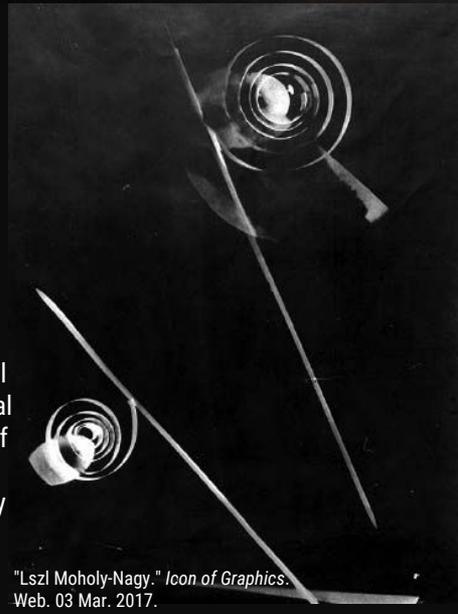
LÁSZLÓ MOHOLY-NAGY was a modern artist who focused his work around **light**, practically and theoretically. He was a painter who worked “not with colours, but with light”, and further developed his ideas through photography and film. His modernist belief in **creating something new**, instead of “**reproducing**” familiar concepts, allowed him to combine painting and photography to challenge modern and changing times. His use of light as a “pure” medium **involves work with the unfamiliar** (Bunyan).

Connection to my Work & Intentions

Visually, there an obvious connection between our works due to **commonalities in artistic elements**. The use of **negative space and manipulation of light and shadows** connects our work aesthetically, only differing in the methods: photograms vs. projection. The **overlapping composition provides a contrast with the vast negative space**. Moholy-Nagy's use of overlapping shapes have contrasting values, similar to the **density of the shapes'** shadows in my piece, proportional to the distance from the projector. The use of coils also adds a **degree of movement** to my piece as they uncoil. This uncontrollable force slightly contradicts my overall intention of control in the piece. However, the aspect of control can be seen in the material as the shape itself takes control and opposes change as it attempts of unravel to its original form. This idea connects to Moholy-Nagy's **modernist ideas of creating something new**. By adding the coils to my work, it explores a new **degree of contrast between perceived control in the material's movement against its natural shape**.



Bunyan, Marcus. "László Moholy-Nagy."
Back to the Front Page. 28 Nov. 2010.
Web. 03 Mar. 2017.



"Lszl Moholy-Nagy." *Icon of Graphics*.
Web. 03 Mar. 2017.