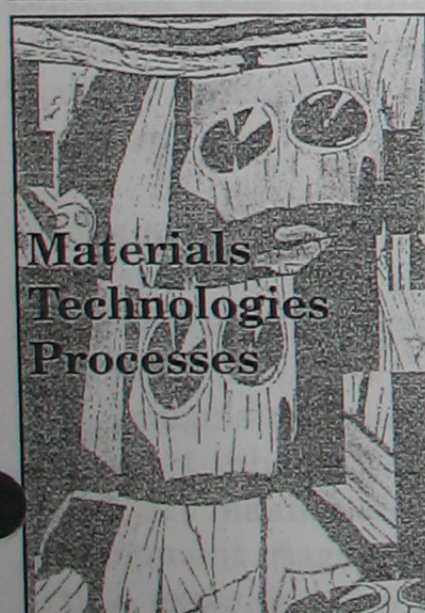
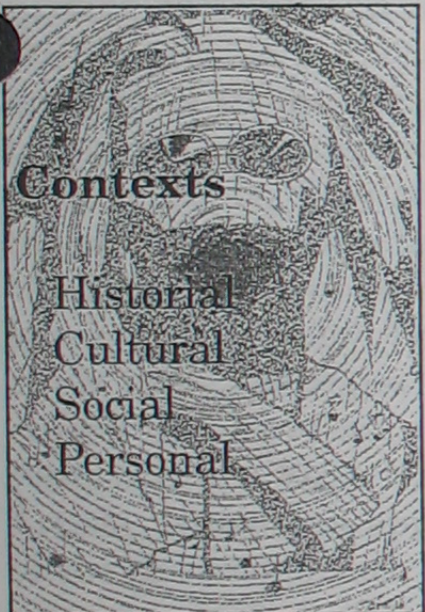
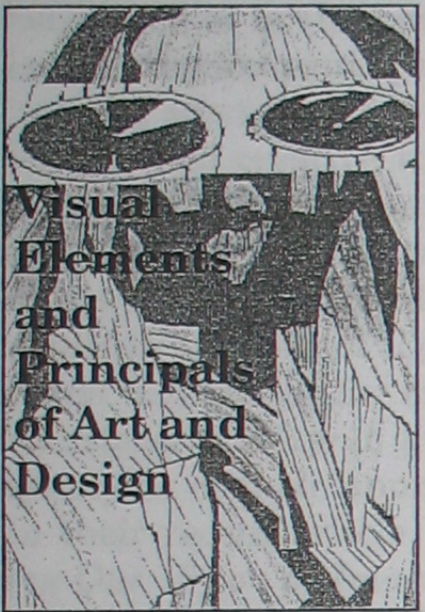
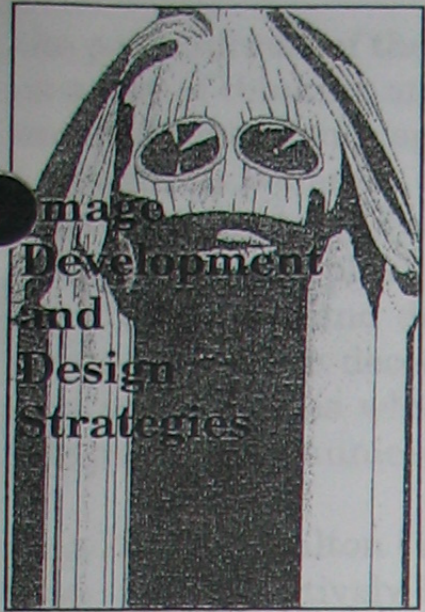


AE 315, Feb 1, 2011

Image Development and Design Strategies

By: Myra Eadie



Imagery and Image Development

As we enter an image driven world, the role and history of imagery in creative thinking and function of image development in communication deserve more attention in education.

The visual image has deep roots in the history of thought and creativity. Aristotle wrote centuries ago, "thought is impossible without an image" and Kant stated, "thinking in pictures precedes thinking in words." The origin of the "eureka" or insight that lead many major artists, scientists and writers to arrive at their breakthrough creation, came to them in an image during a day-dream or some other preconscious state. According to Koestler in *The Act of Creation*, this preconscious state of visioning can be seen as the doorway between the conscious mind and the unconscious mind – the known and the unknown – the in-between place out of which emerges the creative act.

The image has also had a key role in the development of children's ability to communicate and represent ideas, experiences and feelings. Imagery is an inherent think-

ing process and creating images is a natural way of communicating, especially in our early years. Young children often think in pictures and children usually first draw images before they begin writing and reading. Most children learn to read through illustrated picture books which allow them to build understandings of our abstract language system. Through visual processing and re-connecting with the image - abstract letters, words and sentences find a concrete context in which to develop meaning. Through images, early man first communicated in graphic form. Early cave paintings and pictographs told of man's experience so that these stories could be passed on through time. Centuries later, pictographic alphabets such as Egyptian Hieroglyphics were developed from simplified images and symbols. Gradually, modern western alphabets developed independently of the image and became abstract symbol systems.

As a result, verbal/linguistic modes of learning have taken precedence over visual/spatial modes in our education systems for the last several generations. However, as we enter the current technological and information age, recognition of

the powerful role of the image as a way of thinking and communicating has once again emerged. As we enter an image-driven world, Art Education has a key role to play in bringing attention to and developing strategies for the decoding and creation of images which are integral to communication.

As Zuk and Dalton (1997) have noted, relatively little has been written in the past on image development, particularly on strategies for critical inquiry and creative transformation of images for expressive purposes. Nicholas Roukes in *Art Synectics* provides a valuable analysis of "operational techniques for image transformation" and gives examples of their application. In their recent article, *Expanding Our Vision of Image Development*, Bill Zuk and Robert Dalton provide a much-needed analysis of image development taxonomy including twenty-eight concepts. They show how the strategies relate to each other and involve various levels of complexity. They also apply these strategies to the critical inquiry of art works by contemporary First Nations Artists. Numerous applications to the classroom, such as using computer tools for altering images, make this article particularly valuable to the classroom teacher.

This article summarizes a number of the main aspects of image development covered in the 1997/98 B.C. Art Curriculum. Image strategies are somewhat inherent in children's art making at different development stages and this article expands upon this

factor when introducing image development. The inter-relationship of the various aspects of the image – source, purpose, form and strategies – is explored. Finally, a chart of twelve image strategies, identified in the B.C. Art Curriculum, are described, illustrated and accompanied by relevant art projects and the names of artists who use them.

The Province of British Columbia's Visual Arts Curriculum (1997/98) provide a solid framework for understanding the Sources of Images, the Forms Images take, the Purposes for which images are created and the Image Development Strategies needed to transform ideas and feelings into images. This overview provides a framework for further discussion.

The Visual Arts IRP Curriculum: Image Development and Design Strategies

An Overview:

In the new K-7 Visual Arts Integrated Resource Package, the image is central to: the two process strands, Perceiving/Responding and Creating/Communicating and the four content strands

- 1) Image Development and Design Strategies,
- 2) Elements and Principles of Art and Design
- 3) Contexts
- 4) Materials, Technologies and Processes

Below is a summary of how image development relates to the two process strands of the curriculum.

Perceiving/Responding:

Students should become involved in responding to images – an activity, which involves observation, reflection, analysis, interpretation, and evaluation. Students may respond to images created by contemporary and historical artists and designers, images created by their peers or their own images.

Creating/Communicating:

Students should be involved in creating their own personally or culturally meaningful images as a powerful means of expressing their own ideas and emotions in order to satisfy a range of personal and social needs. Images may come from many sources, take a multiplicity of forms, serve various purposes and emerge through various image development strategies.

Each of these process and content strands can be understood as separate components, but in the end they are interrelated parts of a whole, entering on the image and the student. This article focuses on one part of this interconnected web – Image Development and Design. In order to expand on this content strand, a brief description of the components related to the image will set the stage for a in depth focus on Image Development Strategies in the last half of the article.

Aspects of Image Development:

Image Sources: Images come to us from a variety of sources such as feelings, ideas, imagination, memories, observation sensory experience and dreams.

Image Forms: Images take many forms ranging from simple marks on paper, fine arts, media forms, architecture, commercial art and products and artifacts impacted by the design process. These forms may be representational, abstract, conceptual, performance related or functional.

Purposes Images may Serve: Images are created by both individuals and groups, for a variety of purposes: to express ideas and emotions, to convey information and opinions, to sell products and ideologies and to support or challenge values and beliefs.

Image Development and Design Strategies: Image/design strategies transform ideas and experiences into a meaningful visual form. Successful images are suited to the meaning, media, forms and purposes of the final product. Some image strategies included in the IRP's are distortion, simplification, metamorphosis, animation, magnification simplification, reversals, rotation, minification, multiplication, fragmentation, viewpoint and elaboration.

Image Transformation Strategies and Children's Art: It is important to understand that children use some image strategies quite naturally at various points in their development. Perhaps because of the increased focus on verbal/linguistic and logical/mathematical ways of learning in the intermediate years, this natural ability gets lost along the way. It is important to

provide all children with age appropriate experiences and art activities that allow them to re-access and build upon this powerful and often natural process of image development.

Image Development Strategies and Children's Artistic Development

Young children often naturally employ image strategies in their need to communicate ideas, feelings and experiences. A child of four or five can be seen to magnify things that are important to them. By simplifying images from their experiences, young children capture the essential elements of their image. Artists such as Miro and Calder, were enchanted by the dynamic simplicity of early childhood art and consciously worked to recapture this freshness in their own work.

Children of five to seven years often exaggerate the size or shape of an object to indicate the importance it has for them. The hands of a postman may appear larger than any thing else in the picture. They may also use multiple viewpoints within a picture. They may include a frontal, an x-ray, and a birds eye view of the fire hall they just visited, in order to illustrate what goes on outside and inside the fire hall all at the same time. This often coincides with social and emotional development, as children of this age begin to move out of the egocentricity of early childhood and begin seeing things from others, points of view.

Seven and eight year olds sometimes elaborate their

images and add detail to show the uniqueness of their characters. A person now may be seen as having a particular occupation or gender and be depicted with great detail to portray a sense of individuality. Children of nine, ten or eleven can often be seen drawing complex scenes in which they minify their characters in order to communicate complex action events. In design work, they enjoy the challenge of rotating and reversing shapes to create rich patterns and compositions. Twelve and thirteen year olds are sometimes drawn to exaggeration and distortion strategies that give expression to the unusual or bizarre. Fourteen and fifteen year olds, in transition themselves from childhood to adulthood, are often intrigued by surrealist works in which objects can be seen metamorphosing from one thing to another. As the world appears more complex and objects take on metaphorical meanings, unusual images are sometimes juxtaposed with each other to give expression to these deeper meanings.

While children sometimes employ image strategies naturally at different ages, it is important for teachers to explicitly reintroduce, build on and advance students' abilities at each age. Too often children accustomed to logical, mathematical or linguistic modes of learning, forget or feel too inhibited to explore more adventurous ways of transforming visual ideas. It is important to encourage children, when they are ready, to experiment with age appropriate image development strate-

gies in order to transform ordinary subjects and visual perceptions in expressive and imaginative ways. A variety of design strategies can be introduced each year and the chart below includes those suggested in the K-7 Visual Arts IRP and ones I suggest may be appropriate for each age level:

Ages 5 - 6: elaboration, magnification, and simplification

Ages 7 - 8: point of view, elaboration, magnification, multiplication

Ages 9, 10, and 11: minification, rotation/ reversals, reproduction, and selection

Ages 12 - 14: exaggeration, distortion, point of view, metamorphosis, juxtaposition

Ages 15-18: A variety of design /image strategies

Image Strategies - Media, Contexts, Purposes, and Design Problems

It is important that students are introduced to perceiving and creating with image development strategies in a way that takes into account not only their developmental stage but also the media and processes. Some strategies such as simplification may be difficult with a fine black pen but may be encouraged with simple cut paper collage or painting with large brushes.

Images also have contexts, which are personal, cultural and historic. Students need to be made aware of these contexts in relation to the meanings and ideas they are trying to convey. When ten to eleven year old students are working on a black and white logo

design project, the time might be right to introduce the strategy of reversals or rotation through a historical review of logo design used by prominent businesses or companies. Distortion would naturally come up in a discussion with twelve and thirteen year olds on the history of the surrealist movement or when working on images from personal dreams. Juxtaposition may lend itself to a photo collage project for fourteen and fifteen year olds in which students explore cultural identity in images of the self and society.

Students can also be encouraged to identify and develop images made for specific purposes depending on their age.

Five to eight year olds are interested in showing how something looks or feels or for personal celebrations. Nine and ten year olds can identify and create works made for more specific purposes such as advertisement, illustration, decoration and celebration.

Twelve to sixteen year olds are capable of identifying and creating art that has as its purpose social commentary, self analysis or entertainment.

Images can also be developed to solve design problems as well as those of personal expression. A design problem may range at the younger ages, from solving a personal or group problem or solving a materials problem, to older children solving a design problem considering form and function (e.g. those found in designing a story board, a piece of wearable art etc). A design problem may also involve developing a strategy for ap-

plying the elements and principles of art and design (e.g. using complementary colors or high contrast in values).

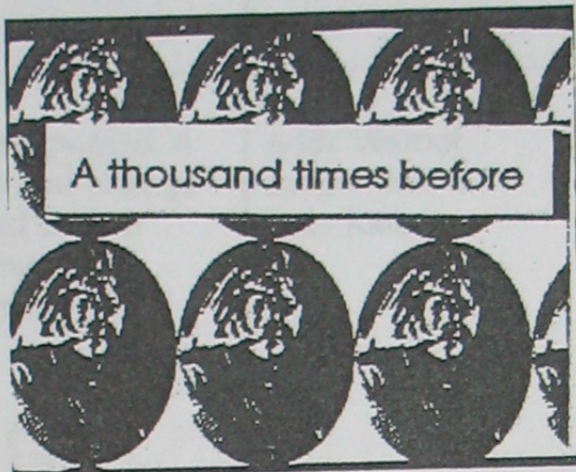
In summary, image or design strategies are most meaningfully taught after consideration of the children's age, the media used, the sources of the image, and the forms and purposes served by the image.

A Chart of Image Development Strategies

The chart below gives a sample of the image development strategies outlined in the new B.C. K - 7 and 8 - 10 Visual Art IRP's. My students in Graphics 11 created most of the images used to illustrate each technique. They were selected because of their suitability to the strategy described and also because they could be reduced in size and still are effective. These strategies can of course be effectively applied in Ceramics, Sculpture, Photography, Collage, Painting, Fabric Arts and many other media. As noted above the age of your students, the purposes, contexts, media and design problem are all considerations before introducing a new strategy. Students may want to invent their own strategies and you, as a teacher may want to develop your own chart using your successful projects and student examples in the media you are teaching. I have included a blank chart at the end that could be reproduced for this purpose. I would love to receive any charts developed by students and teachers so that I might expand this research at a future time (giving credit of course to the contributors).

References

- Roukes, N. (1982) *Art Synectics*. Calgary, Alberta: Juniro Arts Publications
- Koestler, A. *The Act of Creation*.
- Longino, L. (1991) *Imagine That!* Rolling Hills Estates, California: Jalmar Press
- Zuk, B. & Dalton R. (1997) *Expanding Our Vision Of Image Development*. in Readings in Canadian Art Education, CSEA Journal.



Myre Eadie is a Fine Arts Consultant for the Coquitlam School District, Coquitlam, BC.



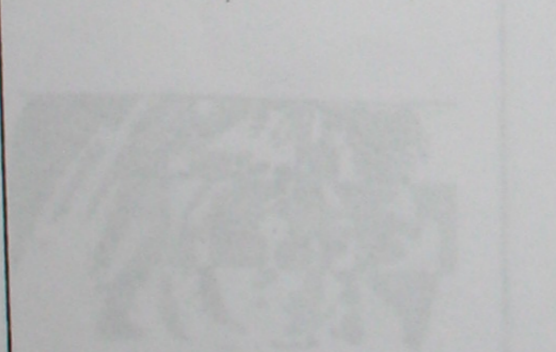

Image Development Strategies	Art Ideas For Using This Strategy	Artists	Student Examples
<p>Reverse the lines of an image, e.g. white on black, black on white.</p>			
<p>Use a high-contrast, black and white graphic.</p>			
<p>Use a repeating pattern of an image.</p>			

Image Development and Design Strategies







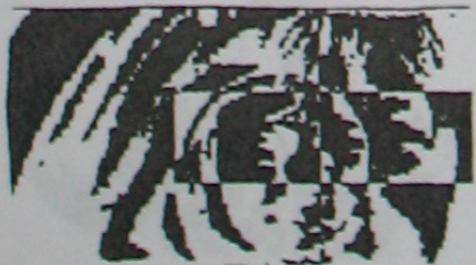
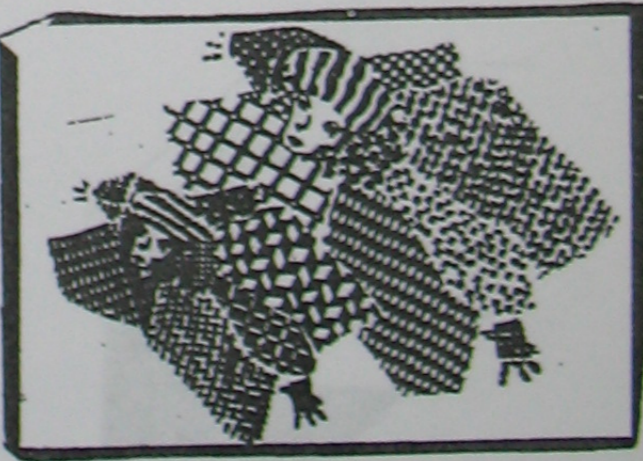
Image Development Strategies	Art Ideas For Using This Strategy	Artists who have used this strategy	Student Examples
<p>Juxtaposition</p> <p>Combine unlikely images or exchange, overlap, or superimpose parts to create unusual relationships and a new synthesis</p>	<p>Create a logo that expresses opposite feelings and combines contradictory elements.</p> 	<p>R. Rauchenberg G. Littlechild J. Cornell Marisol R. Magritte B. Kruger</p>	
<p>Multiplication</p> <p>Multiply parts to produce repetition, rhythm, or a sequence.</p>	<p>Repeat an image of a person, a tree or a landscape and change colours, textures and tone to suggest various seasons, moods, or times of day.</p> 	<p>Andy Warhol Jasper Johns Paul Klee</p>	
<p>Reversals</p> <p>Reverse the laws of nature, e.g. time of day, seasons, gravity, size, age, function, etc.</p>	<p>Create a surreal painting that suggests the shadow side of yourself or someone you know. Use the laws of nature as metaphors for feeling states. Reverse night and day, and gravity, sizes, etc. to portray your subject.</p> 	<p>M.C. Escher Jean Dubuffet</p>	
<p>Fragmentation</p> <p>Split, fragment, insert, invert, rotate, shatter, superimpose and/or divide an image and then reconstruct it to create a new synthesis of parts.</p>	<p>Create an image of friendship reconstructed from reduced and enlarged zerox copies of your own portrait and those of your friends.</p> 	<p>Pablo Picasso Geoege Braque Paul Cezanne</p>	




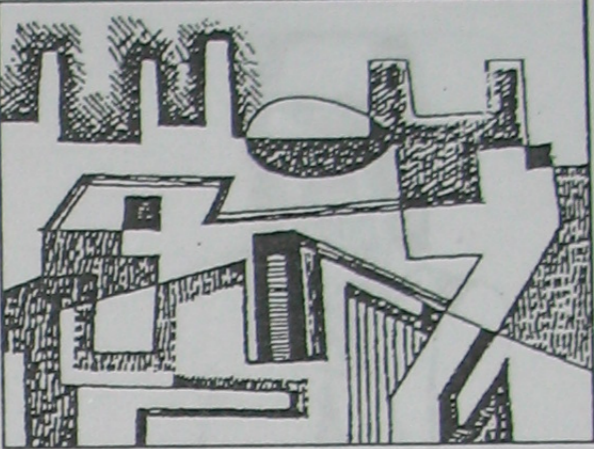
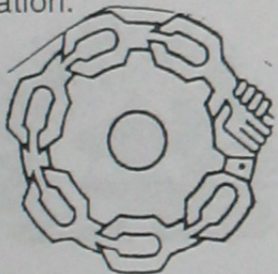

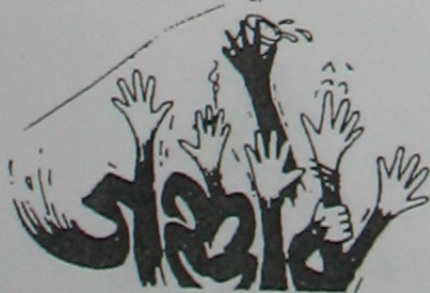
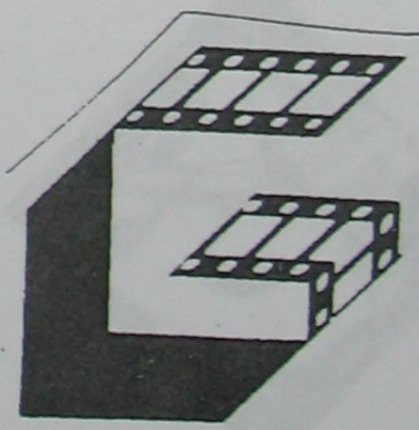






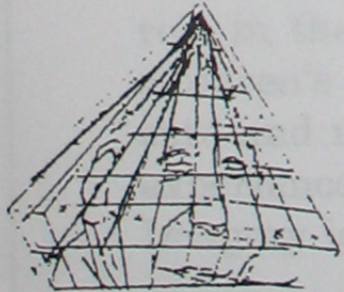
Image Development Strategies	Ideas for using Image Sources and Strategies	Artists who have used this strategy	Student Examples
<p>Viewpoint</p> <p>Depicting an image from unusual points of view. Eg. birds eye, bugs eye, through a telescope, etc.</p>	<p>With a magnifying glass in front of your face take a photograph of yourself. Scan it into a computer program such as "lightening paint" and manipulate it to depict yourself as others may see you from various viewpoints.</p> 	<p>H. Matisse M.C. Escher</p>	
<p>Abstraction</p> <p>Depicting an idea or essence of an image by reducing it to essential elements.</p>	<p>Create your vision of a city that never sleeps. After sketching a cityscape, experiment with the play of shapes, patterns, and lines found in the city. You can introduce different view points and reduce areas to geometric shapes or patterns.</p> 	<p>Frank Stella Frankenthaler W. Kandinsky Stuart Davis</p>	
<p>Metamorphosis</p> <p>Depicting images or forms in progressive stages of growth or change.</p>	<p>a). Create a design which depicts pain or sorrow and then turns into a feeling of renewal and joy. b). Draw a fruit in a cycle of decomposition and renewed growth, and as a metaphor for transformation.</p> 	<p>M.C. Escher Salvador Dali Nancy Spero Gathie Falk</p>	
<p>Animation</p> <p>Serializing images in various stages of action to depict movement and progression.</p>	<p>Repeat an image of a figure in action by repeating it in various stages of an activity.</p> 	<p>Marcel Duchamp Giacomo Balla</p>	

Image Development Strategies	Art Ideas For Using This Strategy	Artists who have used this strategy	Student Examples
<p>Magnification</p>	<p>With a view finder, select a small significant section of a photo of yourself as a young child. Enlarge it in a detailed drawing in order to give significance and insight into an aspect of who you are.</p> 	<p>Georgia O'Keefe Chuck Close Judy Chicago Gathie Falk</p>	
<p>Simplification</p>	<p>Select a photo of an individual who is expressing an emotion. Using a fine felt pen, flatten the image in black and white, eliminating all grey tones and detail.</p> 	<p>Jean Arp R. Diebenkorn G. De Chirico</p>	
<p>Elaboration</p> <p>Embellish, add pattern, detail and adornment to an image.</p>	<p>Create your vision of a tattoo that fits the contours of your face or hands. Include patterns, textures, and embellishments, elements that suggest your culture, interests, history, personality.</p> 	<p>Miriam Shapiro Gustav Klimt</p>	
<p>Distortion</p> <p>Bend, twist, stretch or compress an image.</p>	<p>Scan an image into a computer program. Stretch, fish eye, bend, and compress your image and print different versions. Collage them to create a dream-like interpretation.</p> 	<p>Francis Bacon Salvador Dali Modigliani Jean Dubuffet A. Giacometti Kathe Kollowitz</p>	