

> surrealism

> objective(s):

Students will create a digital surrealist composition in Adobe Photoshop utilizing genre specific exemplars such as Dali, Magritte, Ernst, DeChirico, etc.

> curricular focus:

This project emphasizes creating artwork inspired by the Surrealist movement, utilizing seamless integration of multiple photo resources combined with self-created artwork.

> specifications:

save as: Surrealism_LastnameF.psd

dimensions: between approximately 65-75 square inches (for example: 9.75"x7.25" = 70.69")

resolution: 300 dpi

mode: RGB

contents: Transparent

> instruction:

- discussion of Surrealistic movement in art; what is Surrealism?
 - independent Internet research and subsequent discussion to compile a consensus definition
- review of Surrealism exemplars Magritte, Ernst, Dali, de Chirico
 - see *Surrealism Exemplars* on page 3
 - go to the *Surrealism Artist Exemplars* folder
 - Magritte- juxtaposition and irony; floating objects
 - Dali- intense symbolism; collage of eclectic symbolic images; stilt-legged animals
 - Ernst- nightmarish creatures/monsters
 - de Chirico- enormous architecture; vast space; small silhouetted people
- slideshow of additional Surrealistic works
 - go to the *Surrealism Examples* folder
- review of previous student Surrealism projects
 - go to the *Surrealism Projects* folder
- introduction to the ideation of Surrealistic compositions
 - review *Idea Generation* on page 4
- discuss artwork approaches
 - artwork must be photography only and one of the two approaches below:
 1. adjusted photography- photos are altered only through adjustment layers to create a realistic look
 2. filtered photography- photos are run through artistic filters to create a more artistic drawn/painted look
 - see *Artwork Approaches* on page 5
- learn how to use Adjustment Layers in Photoshop
 - watch and follow How to Use Adjustment Layers in Photoshop (<https://youtu.be/pUv7npHOk7E>)
 - you may use any of the available Adjustments but the most likely used include:
 - Levels (see *Contrast Correction* on page 6)
 - Hue/Saturation (see *Color Correction* on page 7)
 - Color Balance
 - remember- the keyboard shortcut to assign an adjustment to the layer below it only is Ctrl + Alt + G
- introduction to color casting
 - see *Color Casting* on page 8
 - this is a great technique for unifying a composition

see *Procedure* on page 2

> surrealism

> procedure:

STEP ONE: Select Surrealism Method

- review Generating Ideas on page 4
- select one of the ten ideation methods
- approve with instructor

STEP TWO: Download Images

- conduct image research
 - go to Bing.com and select Images
 - enter your query
 - go to Filter (top right) then go to Image Size (top left) and select Extra Large
 - click on desired image to open in panel
 - right click and select Open Image in New Tab
 - go to tab then right click on the image and select Save Image As
 - save to your personal folder

note: you may not download another person's artwork; you may only work from images of real people, objects, etc.

STEP THREE: Create Thumbnail Sketch

- discuss idea with instructor
 - state whether you are doing Adjusted Photography or Filtered Photography
 - provide a brief visual description on how your composition will look
 - approve with instructor
- sketch your overall design
 - draw from your selected images you downloaded
 - no sketch minimum
 - needs to be better than thumbnail but not quite mock-up quality
 - do not worry about whether you know how to tackle a specific design element- tutorials are permitted
tutorials may only be used with permission after you have attempted and failed on your own first
- approve with instructor

STEP FOUR: Create Artwork

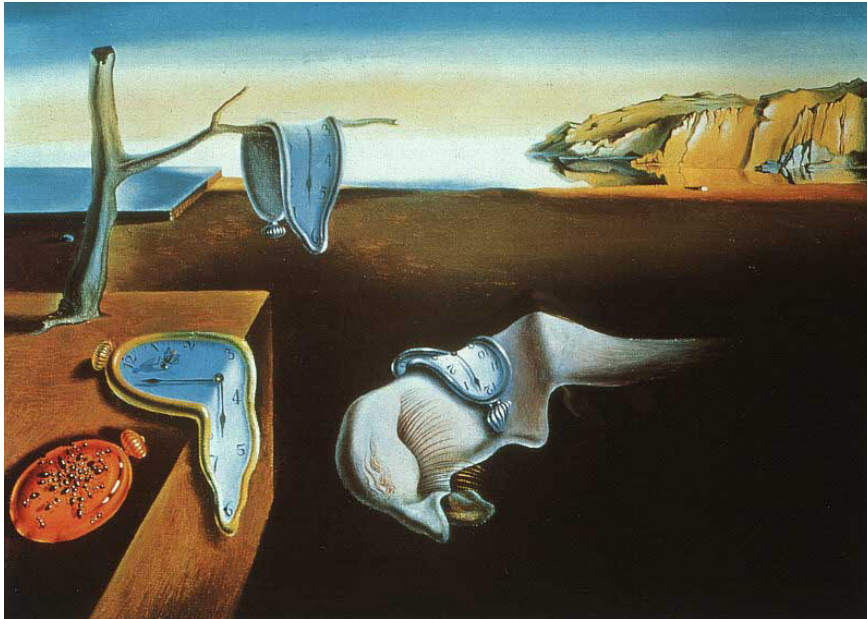
- create your document
 - see *Specifications* on page 1
- create artwork based on approved sketch
 - drop in images and begin manipulating
- check regularly for feedback from instructor
- approve final composition with instructor

> requirements:

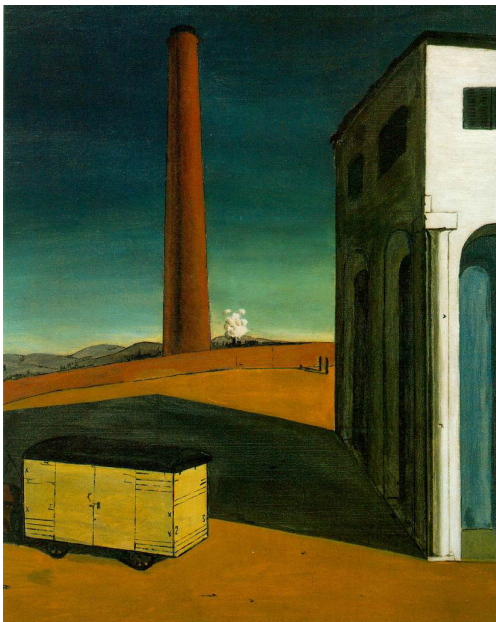
- file specifications are adhered to
 - document dimensions are within range
 - all layers are properly named; all hidden layers deleted
- composition must reflect the "dream-like quality" of Surrealism
- photography integrates effectively as a single composition
 - all images combine to create a cohesive, unified composition through the use of Adjustments and/or Filters
- use of tutorials with permission only
 - URL must be sited in the metafile description
Shortcut (Shift + Ctrl + Alt + I) or go to File: File Info; copy and paste URL into Description field

> surrealism exemplars

Dali



Magritte



DeChirico



Ernst

> idea generation

> 1: combine an inanimate object with a living object

Think of any inanimate object. Use your surroundings as inspiration if you're having trouble deciding on one—and don't be too picky about it. Then, think of anything that is alive— an animal, person, insect, plant. It doesn't have to be creative or complex. Even something basic will do.

> 2: combine two or more living objects

Try merging familiar attributes of totally different living things to create a fantastic and surreal new creature. Put a pig snout on a duck. Give a fly the wings of a bat. Turn the antlers of a stag into tree trunks.

> 3: combine a landscape with a living object

Personifying landscapes can be quirky, fun, or even terrifying. The man in the moon or the lady of the mountain are well-known examples of this type of imagery in folklore. But there's no limit to what you can make up in your own living landscape. Explore this concept with city skylines, bodies of water, cliff faces, etc. Add features like a head, arms & legs, or even just two eyes to breathe a surreal type of life into a landscape.

> 4: combine a landscape with technology

Think of a landscape, like a mountain, a valley with a stream, or a cityscape. Then add some kind of mechanical or technological element to it to turn it surreal. You could put a gear in place of the setting sun. You could add levers, pistons, or pipes rising out of the ground. You could put a giant button in the middle of a forest for some massive entity to push.

> 5: combine a living object with technology or something mechanical

Give a mechanical or technological twist to a plant, person, or animal to get all kinds of really interesting surreal effects.

> 6: make an object bigger than it would be in real life

You can pick an object that's ordinarily small, and place a huge version of it in context of another regular-sized thing. This creates a surreal effect. It helps to make the regular-sized object something people are familiar with in day-to-day life, like cars, buildings, or people.

> 7: make an object smaller than it would be in real life

This is obviously similar to the last approach. Take an object and shrink it down to create a surreal art piece. It helps to use objects people are familiar with. For example, if you shrunk a human being, you could put them in context of everyday objects like coins, keys, a computer mouse, or even pieces of food that are now the size of trucks.

> 8: remove an item from a set it belongs to

You can do this with any number of things, like removing the black keys from a piano, subtracting a wing from an airplane or even removing a feature from a human face.

> 9: try automatism- don't get any ideas at all

Automatism is a type of surreal art where you just start drawing with no plan. The idea is to cut past your conscious thought straight to your subconscious. For this type of art, it's best to use a really simple medium, like pencil on paper, so you don't get distracted by fancy techniques.

> 10: combine any two of the above ideas

I mean, why not?

> artwork approaches

> adjusted photography

This technique utilizes images that are altered through contrast, color and other image Adjustments to create a cohesive composition. All images fit together seamlessly as though it were a single image taken from a camera.



> filtered photography

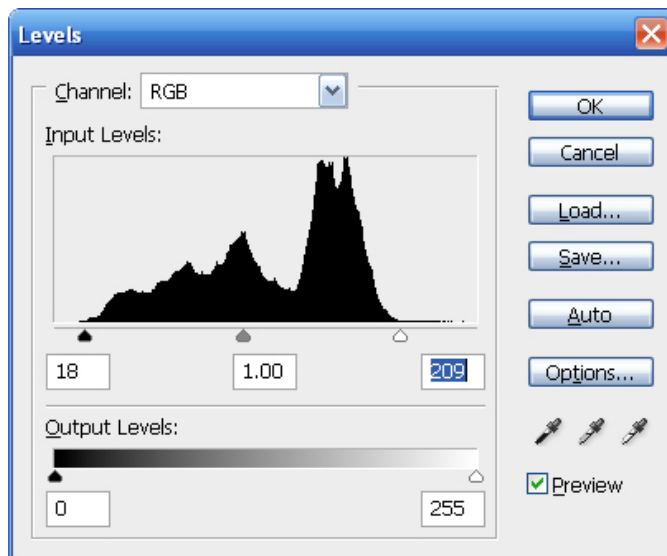
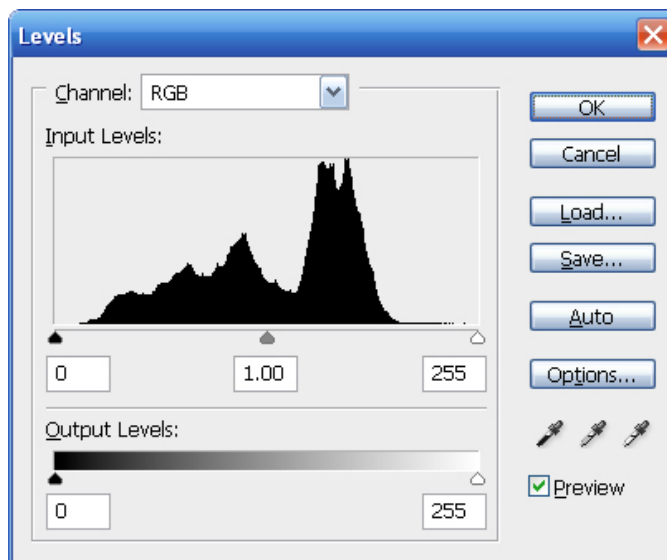
This technique utilizes images that are altered through artistic filters to create a cohesive composition. All images fit together seamlessly as though it were a single drawing, painting, etc.



> contrast correction

> adjust image contrast

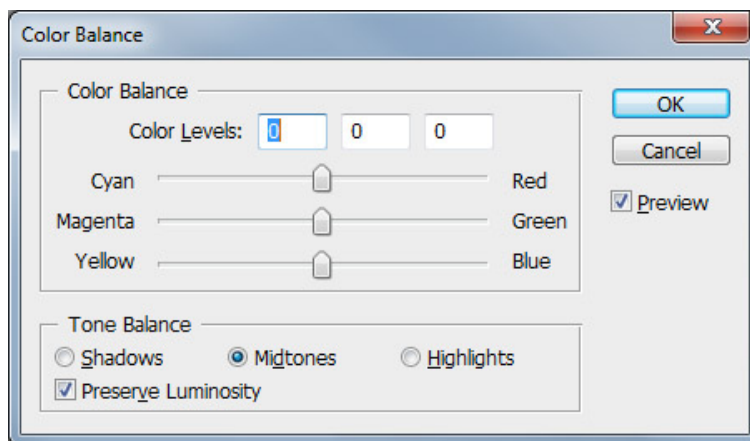
- first try auto correcting
 - go to the Adjustments panel and select Levels
 - click on Auto Levels
 - evalaute the result by comparing before and after by pressing Undo (Ctrl +Z)
 - if it is a drastic improvement, Save (Ctrl +S) and move on to Color Balance
 - if it is not a drastic improvement, Undo and perform manually (see below)
- manual contrast correction
 - evaluate the Histogram
 - a histogram is a bar graph showing the amount of darks, midtones and highlights
 - move the black and white "pyramids" to the "base of the mountain"
 - place them where the bar graph starts to ascend (see below)
 - move the gray (midtone) pyramid (most likely left) to adjust the overall lightness
 - do not overadjust (see below)



> color correction

> adjust image color

- first try auto correcting
 - go to the Adjustments panel and select Color Balance
 - evaluate the result by comparing before and after by pressing Undo (Ctrl +Z)
 - if it is a drastic improvement, approve with instructor and Save (Ctrl +S)
 - if it is not a drastic improvement, Undo and perform manually (see below)
 - remember, you are trying to get the color as realistic as possible
 - Auto Color usually overcorrects so expect to have to do this manually
- manual color correction
 - evaluate your image
 - is it too yellow?
 - too pink?
 - too green?
 - too blue?
 - use the Color Balance slider to compensate for incorrect color cast
 - Cyan, Magenta and Yellow (left) are opposite Red, Green and Blue (right)
 - example: if your image is too pink, move the middle slider slightly toward green
 - most adjustments are minor (rarely more than +/-20 either way)
 - remember to check and uncheck Preview to compare before and after



> color casting

Color casting is when you alter the colors of images to match each other. This is usually done with a color overlay but normally requires adjusting brightness and contrast first.

FULL-COLOR color cast

[foreground only]

In this example, most of the real, natural color of the images come through the yellow color overlay to unify them. This is done in the foreground only

How to do it:

Get the foreground faces' skin to match as closely as possible with contrast (Levels: Ctrl + L) and tone (Color Balance: Ctrl B). Create a new layer and place it above your foreground people. Fill the layer with the color you wish to unify them together with. Finally, select a Layer Blending Mode and Opacity to taste.



PARTIAL-DESATURATION color cast

[foreground or middleground]

In this example, only some of the real, natural color of the images come through the orange color overlay on the left and the green color overlay on the right.

How to do it:

Get the foreground faces' skin to match as closely as possible with contrast (Levels: Ctrl + L) and tone (Color Balance: Ctrl + B). Next, partially desaturate each face equally (Hue/Saturation: Ctrl + U). Create a new layer and place it above your foreground people. Fill the layer with the color you wish to unify them together with. Finally, select a Layer Blending Mode and Opacity to taste.



FULL-DESATURATION color cast

[background only]

In this example, the images of the two faces were completely desaturated before being overlayed in blue. This allows the faces to retreat into the background. This is done with background images only.

How to do it:

First, fully desaturate each image that will be in your background (Desaturate: Shift + Ctrl + U). Next, use Levels (Ctrl + L) to match the brightness/contrast of each image. Create a new layer and place it above your foreground people. Fill the layer with the color you wish to unify them together with. Finally, select a Layer Blending Mode and Opacity to taste.

