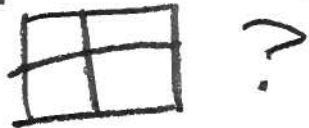


Your Composition Questions (answered)

COMPOSITION

- I don't know ^(understand) why even #'s don't work well compositionally speaking. It seems to me that 4's or 2's can make very distinctive images/design. (like andy warhol)







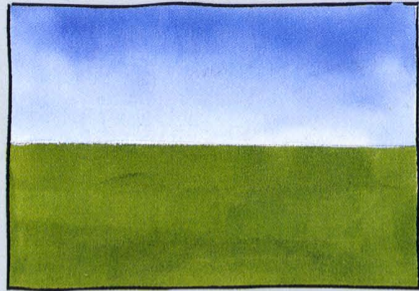
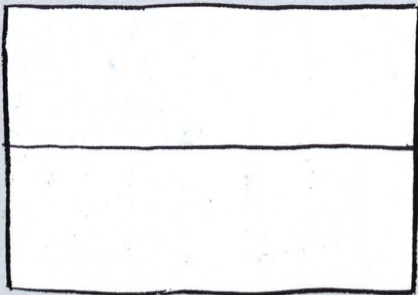
Achieving balance is a matter of adjusting visual weight and visual energy. If balance is created with visual elements identical in both weight and energy on either side of a central axis, a static balance is achieved. Static balance does not follow the **ONE RULE OF COMPOSITION: Never make any two intervals the same.**

If the balance is created with two visual elements that are not identical in weight and energy, a dynamic bal-

ance is achieved. Intervals are not the same and the **ONE RULE OF COMPOSITION** applies.

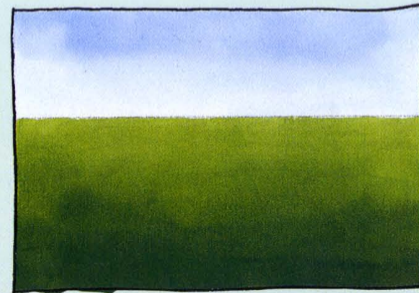
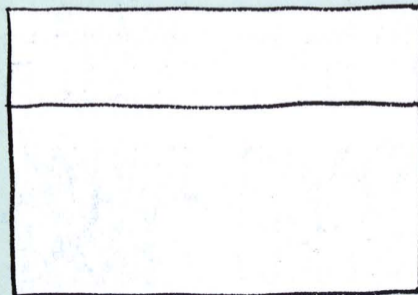
Static balance is also called *formal*, *classical* or *symmetrical* balance because it is based on an equal or even (symmetrical) arrangement along a central axis.

Dynamic balance is also called *informal* or *asymmetrical* balance and is based on an uneven arrangement.



Boring

Dividing a picture in half is boring. Placing the horizon in the middle of a landscape is too dull. Neither sky nor ground dominates.



Interesting: ground is dominant

When the picture is divided unequally, the intervals are not the same. Placing the horizon about a third from the top makes the ground dominant and creates more interest.



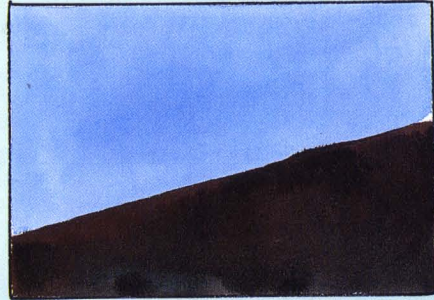
Boring

Don't divide a picture into equal halves, as does a diagonal from corner to corner.



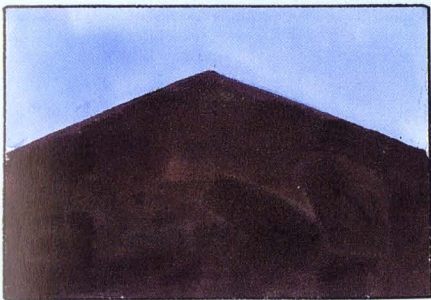
Better

Although not corner to corner, this oblique divides the picture into equal halves. The line divides each side into lengths of the same proportion.



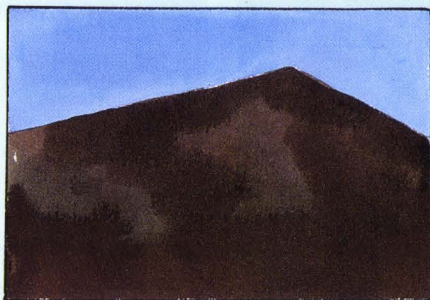
Best

This oblique divides the rectangle into unequal portions. The distance from the top to the line on the right is not equal to the distance from the bottom to the line on the left.



Boring

Placing a mountain peak in the exact center with sides of equal length violates the **ONE RULE OF COMPOSITION: Never make any two intervals the same.**



Better

Placing the peak off-center makes it more interesting. However, the sides of the rectangle are divided into the same intervals.



Best

In this arrangement, no two intervals are the same. The sides of the mountain are different lengths, the peak is off-center, and the sides of the rectangles are divided into four different lengths.

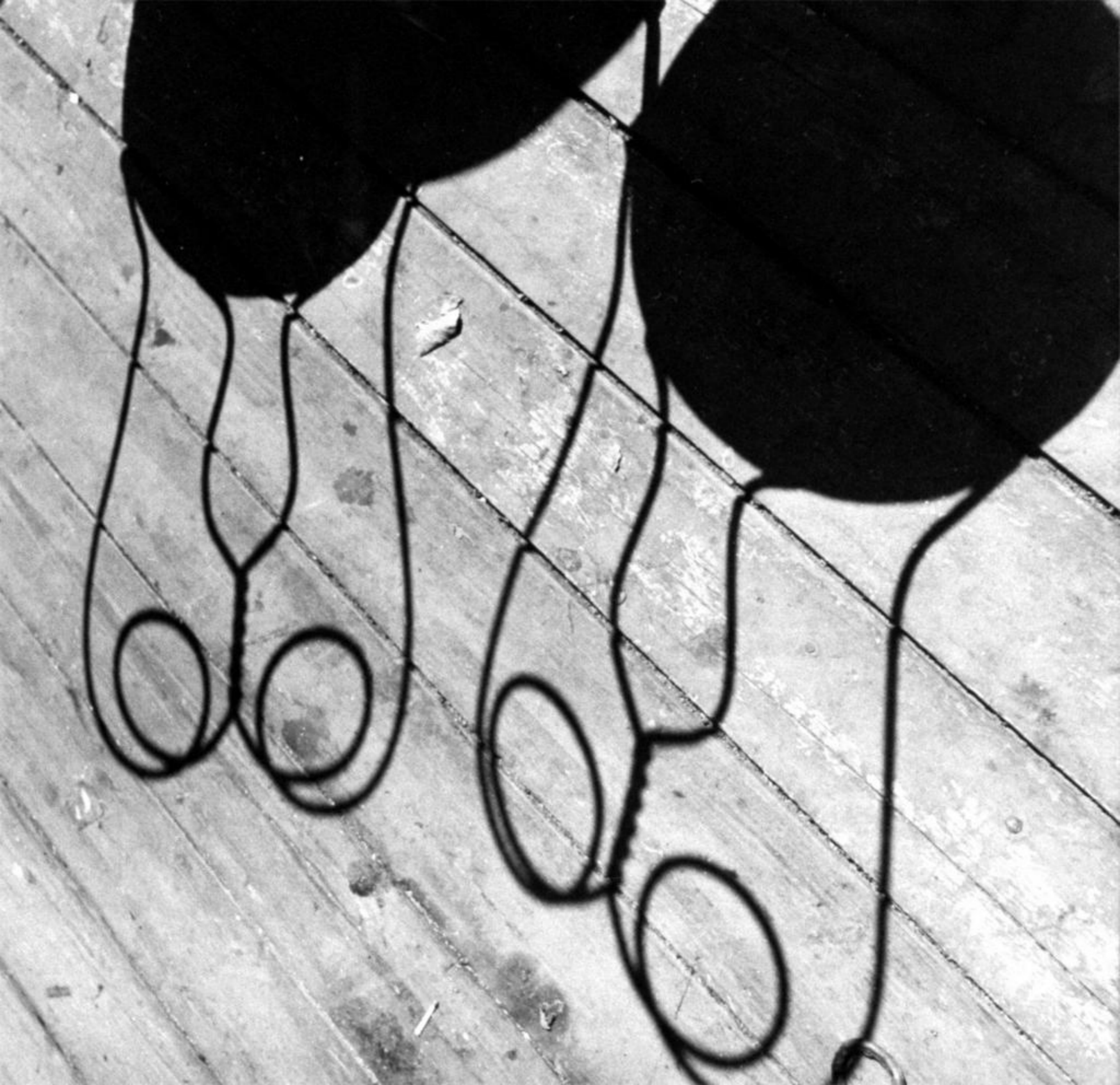






Q's on Composition

1) What is the most effective way to create a composition with two focal points? Are there some cases where having two focal points can be just as effective as having three?

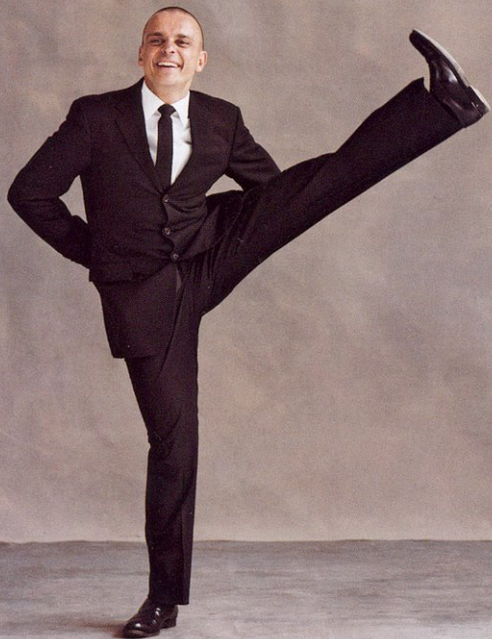




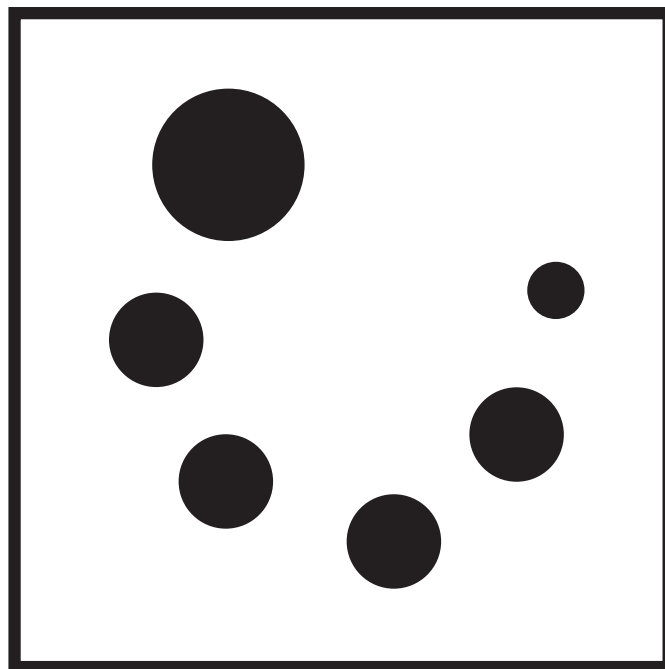
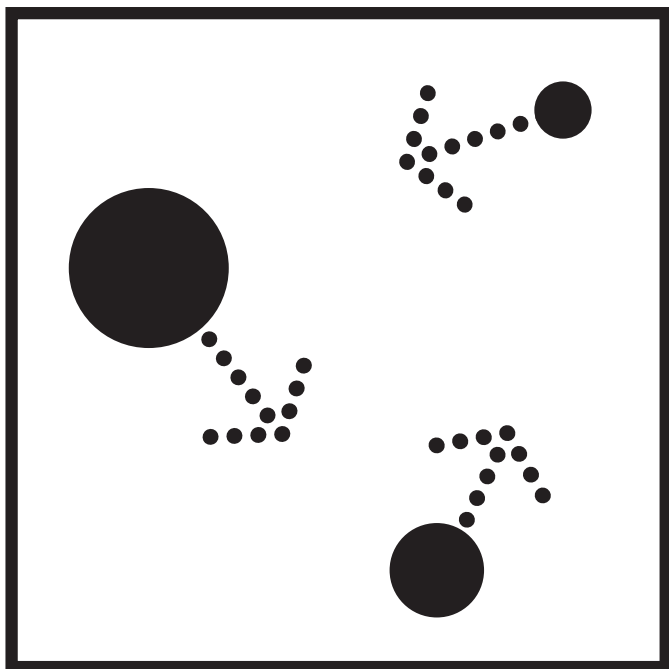








Goal: Movement Within Image





24 László Moholy-Nagy, In Lyon's stadium, c. 1929 (cat. no. 98)







Is photographic composition ideas translatable to other art forms?

Goal: Movement Within Image

**Remember that the eye
will travel between
different focal points and
connect them.**





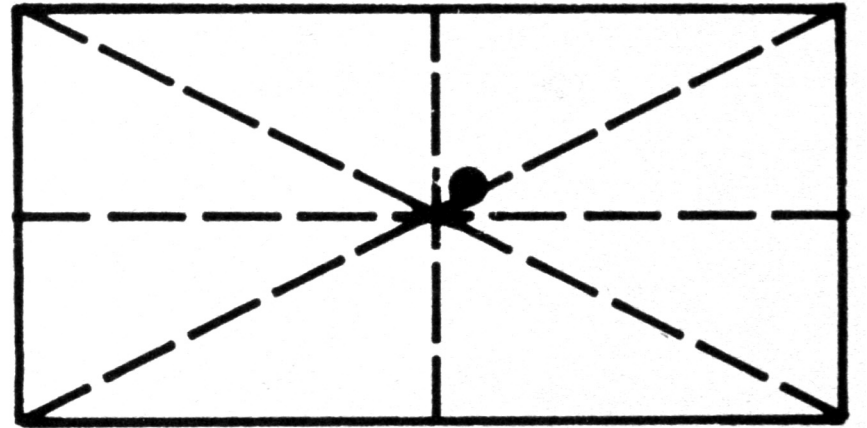
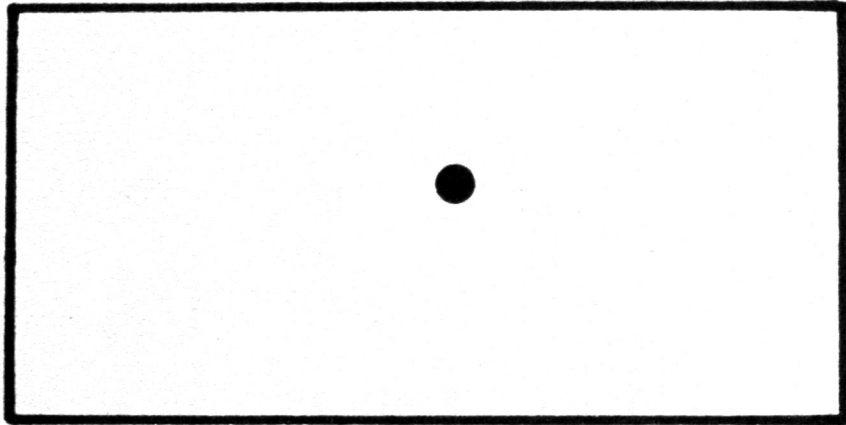
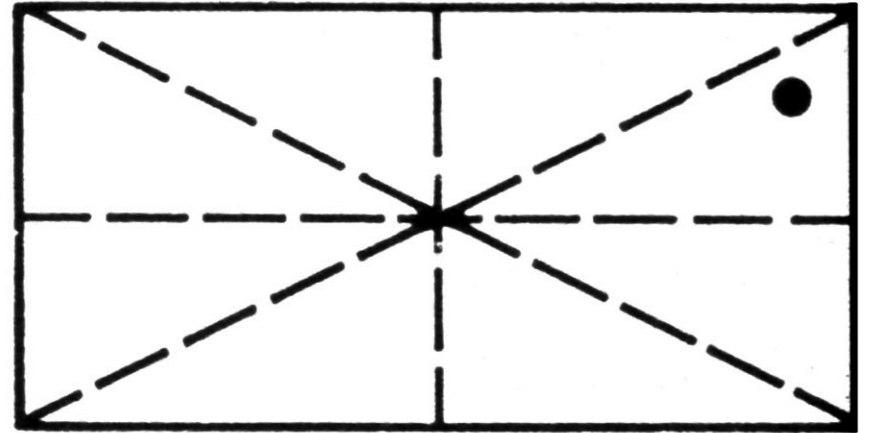
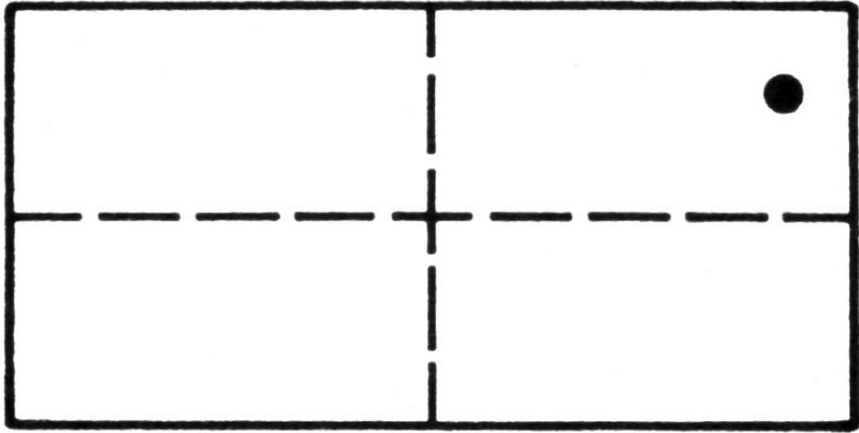
Composition Question

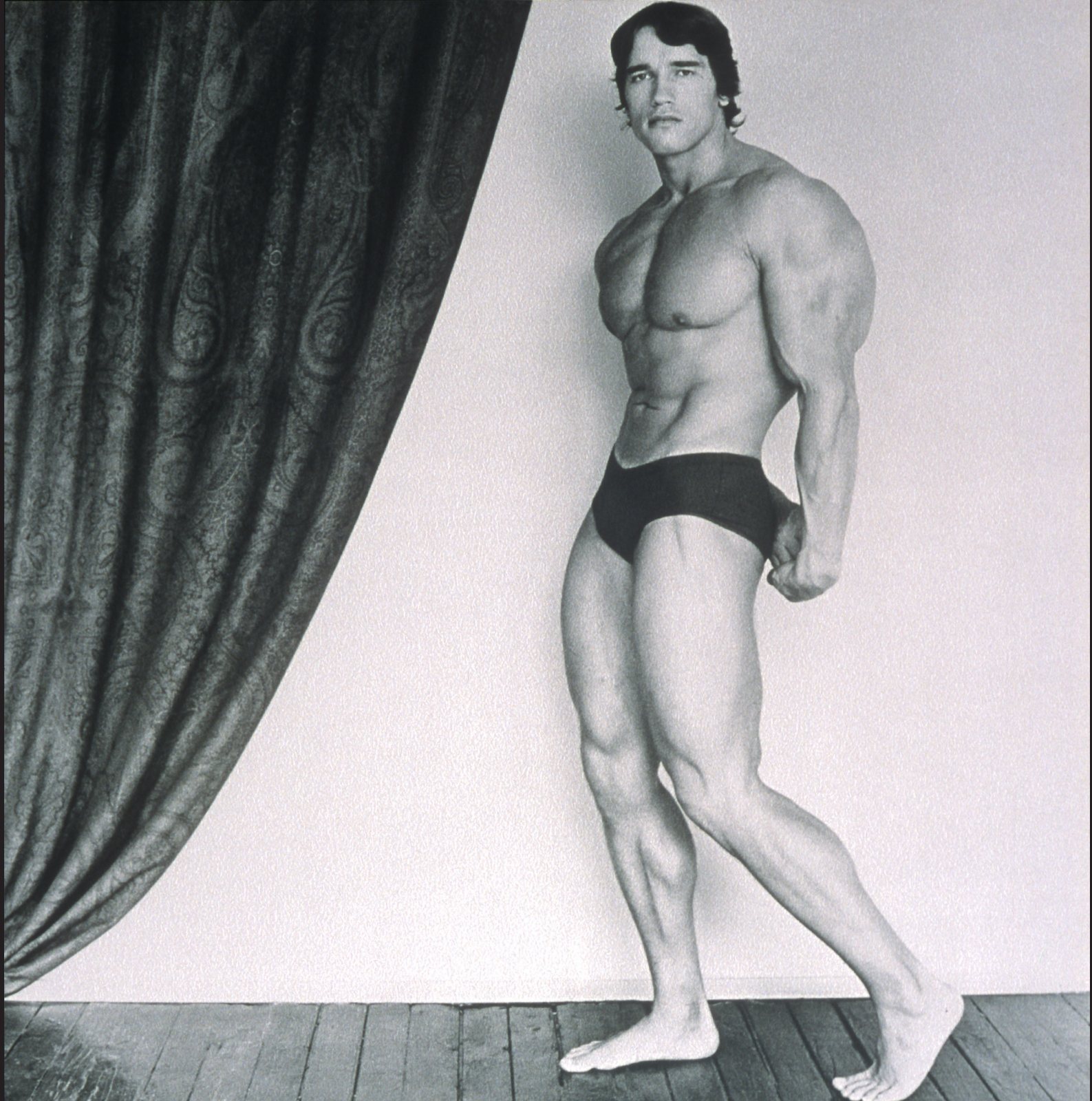
→ when can an ambiguous focal point be used effectively?

On balance in a composition:

What is difference between dynamic and ambiguous balance?

Is ambiguous placement always bad or can it lead to good design?















Above: Clint Eastwood - *New York Times Magazine*, 2005

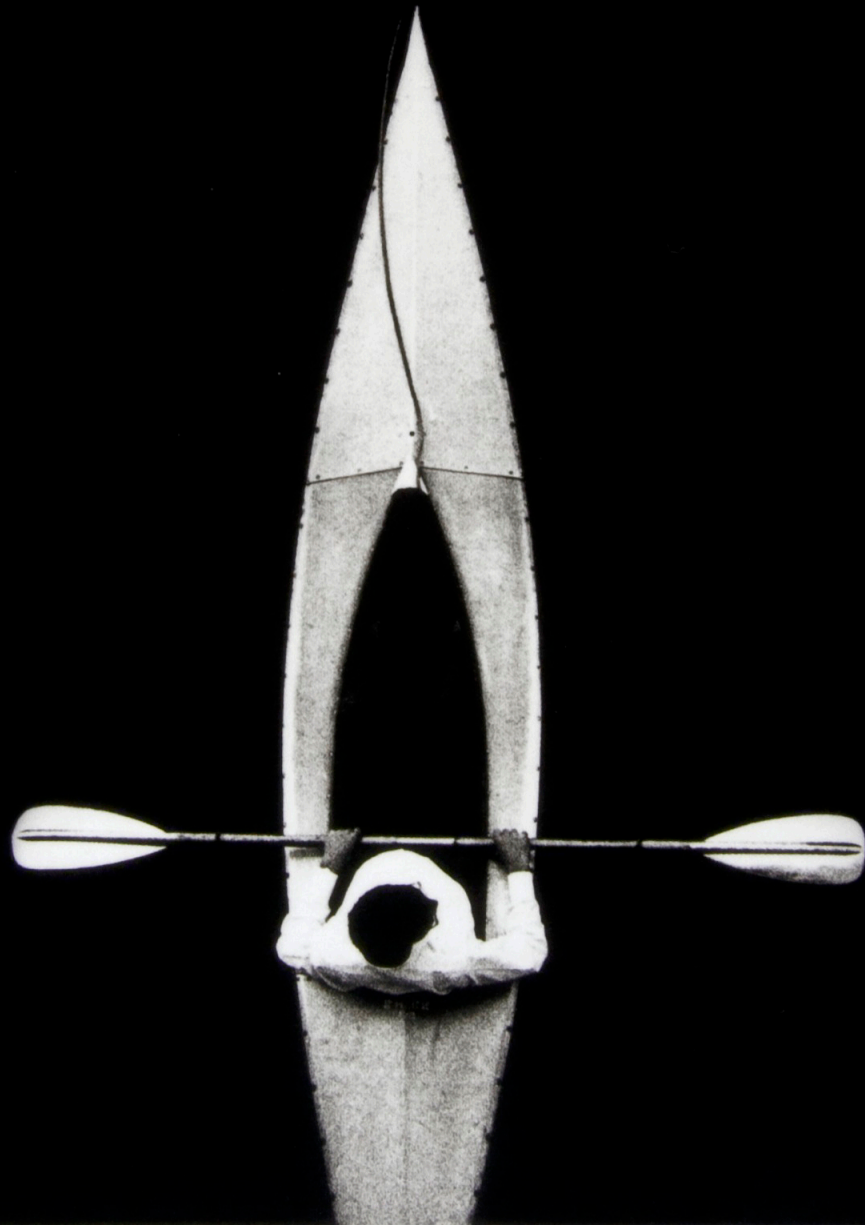
Question:

Have there been ^{any} famous photos ^{or situations} that do use "center" as composition?

⇒ Can symmetrical (rather than asymmetrical) still be effective in composition? What if objects still create eye movement?











Lisette Model, *Running Legs, Fifth Avenue, New York*, c. 1940–1941





STAY CLEAR
OF PROPELLERS
AT ALL TIMES



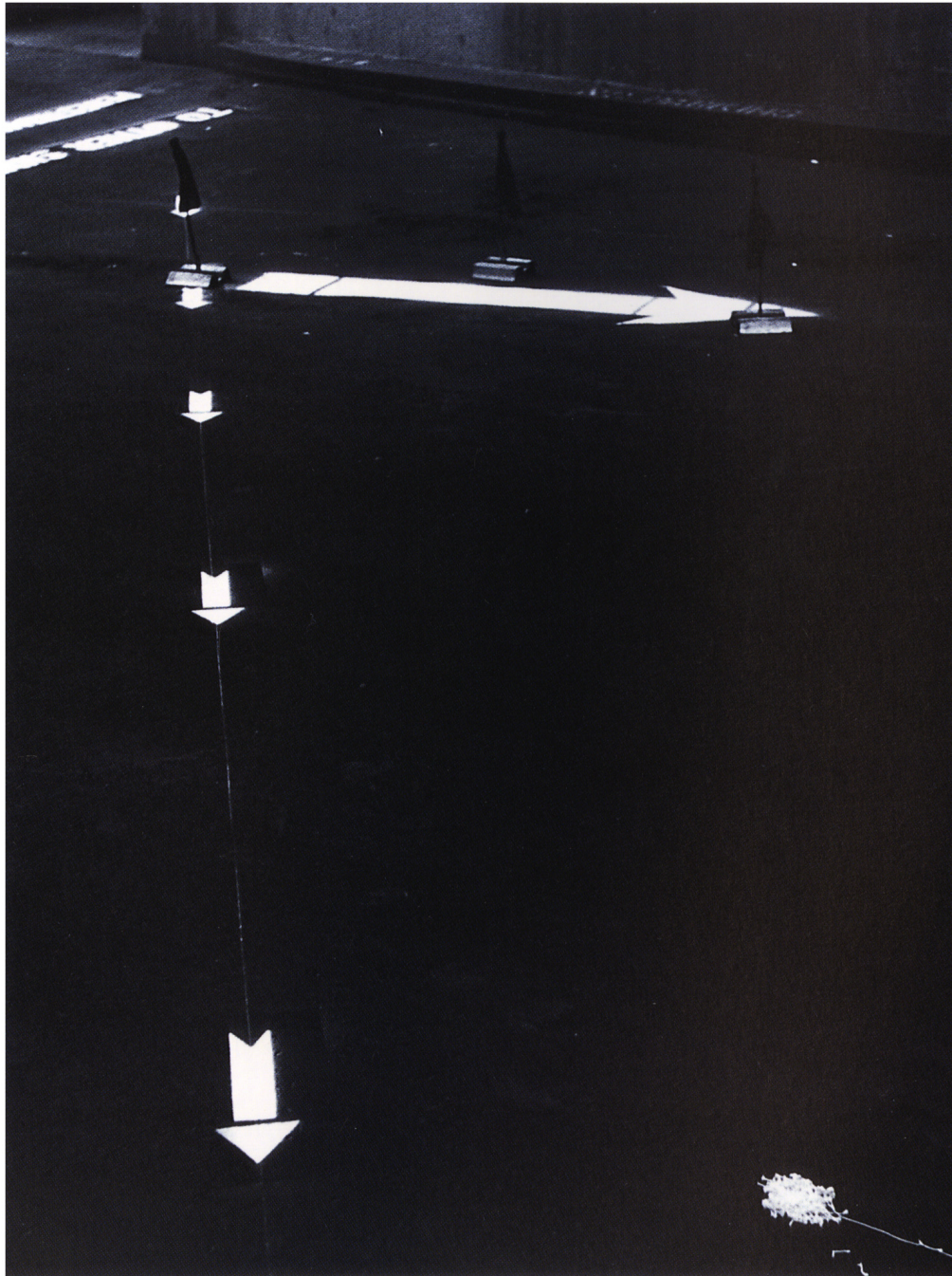


Mattress Flip **PHILADELPHIA, PA**

Question:

How do you create figure ground if it's not a black or white photo?

I'm still unclear about how to use rhythm to make an effective composition without overcomplicating the image. Some of the examples seemed very busy to me.



Minor White, *Columbus Avenue, San Francisco*, 1949





Kenneth Josephson
Chicago

1988 | Gelatin silver print | 12.5 x 9.75 in.

1988 print. Signed, titled and dated in pencil by artist on print verso.

[close window](#)

What is perspective? I still a little bit
confuse about. I know the perspective can show
the space inside a photograph, what itself should
look like.





Horst P. Horst avec modèle en maillot de bain Izod, Vogue, 1930

In ^{one of} the readings, it talked about how ^(overcast/rainy day) dim light can be better but I am unable to get it right? so I was wondering how I can take a good picture under that kind of condition when the colors are all dimmed



Lighting for color

The unbelievably strong colors seen in this image, recorded on an isolated Scottish shoreline, are the result of shooting in the bright yet diffused light from an overcast sky, which has had the effect of making all the colors particularly intense. The palette of contrasting dark reds and blues not only looks good on screen, it also reproduces well on paper. This is because the particular range of colors in this image happen to be those that print well. A range containing, say, bright purples or open blues would not be so successful.

- Nikon Coolpix 990.





Aphrodisiacs, editorial photograph for *Vogue*,
New York, April 18, 1997



KARINE LAVAL

MISE EN ABYME

January 13 – March 19, 2011

BONNI BENRUBI GALLERY

41 E 57TH ST 13TH FL • NYC 10022 • 212.888.6007 • www.bonnibenrubi.com

Poolscape #4, Dominican Republic, 2009





How do you take a more muted /subtle photo effectively?

As in, we all know it's ~~too~~ easier to have a more interesting photograph with unity and variety, ~~but~~ but I think there is also beauty in subtlety ~~and~~ every once in a while. How do you do this well? How do you not make it boring?

UTA BARTH

The photographer has always worked with fleeting effects of light and motion, dissolving the distinction between representation and abstraction. Two luminous new series, both made in her L.A. home, focus on the movement of sun and shadow across interior spaces. The most quietly spectacular—a white-on-white sequence of single images, diptychs, and triptychs that rings the large gallery here—follows a ribbon of sunlight over the course of one afternoon, as it ripples and widens across textured curtains. Barth's hand, tugging at the fabric here and there, anchors pictures that would otherwise float off into the sublime. Through Dec. 22. (Bonakdar, 521 W. 21st St. 212-414-4144.)







• Is there any one element of ~~photography~~ which takes priority over all others?
composition

**CONTRAST
CREATES
CLARITY**

**NO CONTRAST
CREATES
CONFUSION**



Strong contrast

Strong tonal value contrast increases the clarity of your paintings and attracts and retains the viewer's attention.

Weak contrast

Lack of value contrast can weaken your painting. It is important to provide at least one element of strong contrast.

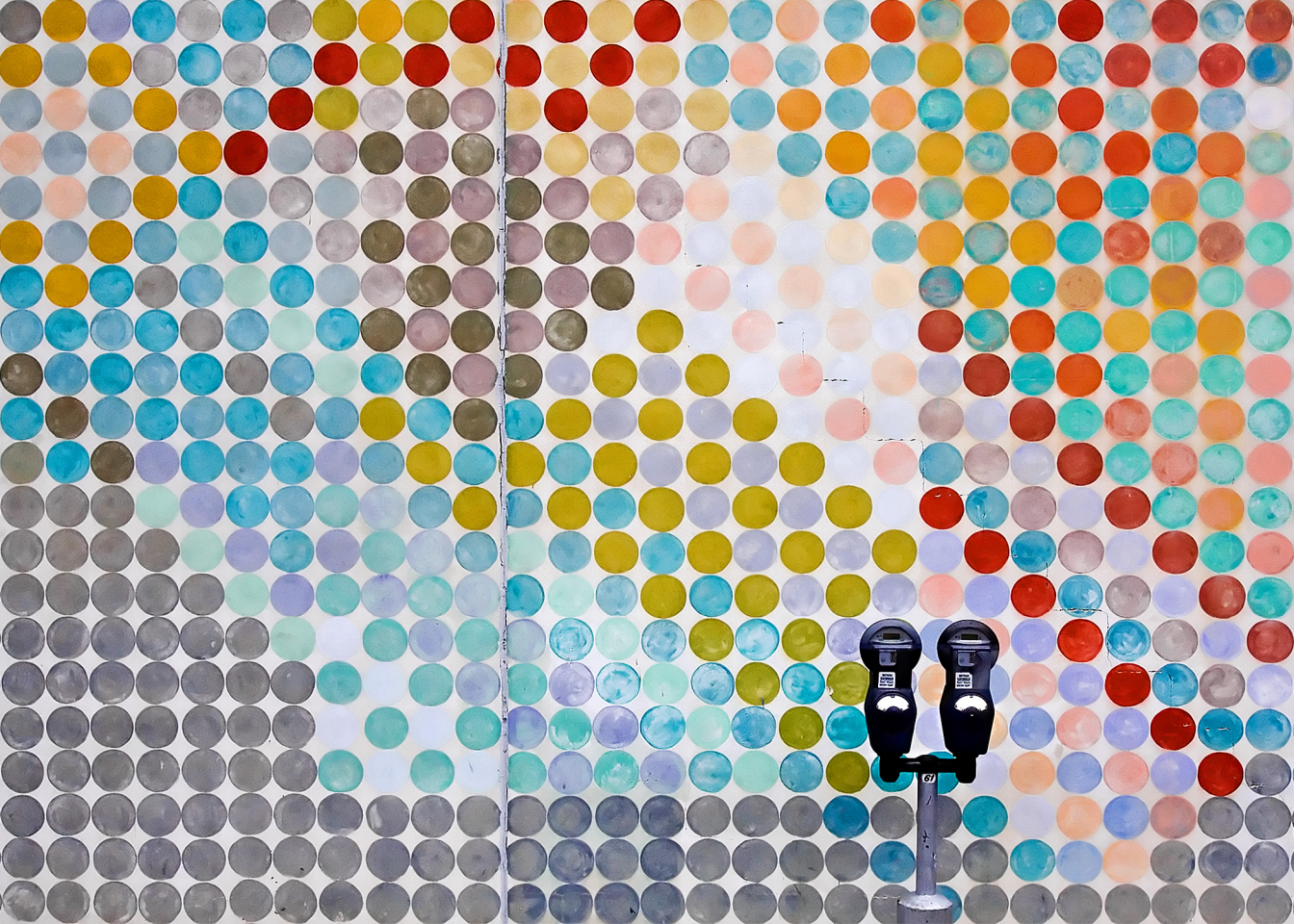


Can a composition ever have too much variety?





In the lecture, we talked a lot about the variety (contrast) aspect of composition. I'd like to learn more about unity.





KNORR
BY
JADAN



I guess that I just don't yet understand what a good composition is. I know that it isn't that the composition is visually appealing, because many of the "good" ones I have seen made me want to hurl. So I guess what I am asking for is the definition. What makes a beautiful and glorious photograph of a forest a "bad composition" while a photograph of a cold, harsh, ugly city can be considered "good?"





WELCOME TO ART 166: DESIGN FOUNDATIONS

This course introduces students to fundamental issues in both two and three dimensional design.

At the conclusion of the course, students should:

Know how to make an effective two and three dimensional composition.

Understand the ideal relationship between form, function and content.

Understand the value of a thorough design process where multiple ideas are explored.

Be able to discuss, analyze, and critique 2-d and 3-d design work.

Gain insight into design as a profession.

This course will likely challenge your pre-existing ideas about what is good design.

Try to free yourself from your conscious and subconscious visual preferences.

A curious, questioning and open mind is essential for success in the design profession.

For the prospective major, this course is a short introduction to the field of design.

However, this course is also meaningful and relevant to any student who wants to learn about aesthetics, communication and function in two and three-dimensional design.





