(Coding) Collage Abstracted from Observed Art

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Colgate UNIVERSITY

Few students are responding to artworks owned by Colgate University writing computer graphics code. The resulting images will be showcased in an art exhibit demonstrating how the Picker Gallery collection is used in the curricula.

Each art work transforming process commonly starts with only colored paper and scissors used to compose an abstract image with simple shapes and a limited color palette. The physical collage serves as a template for the graphics code. This poster presents the concept: background, inspiration, process and its limit.
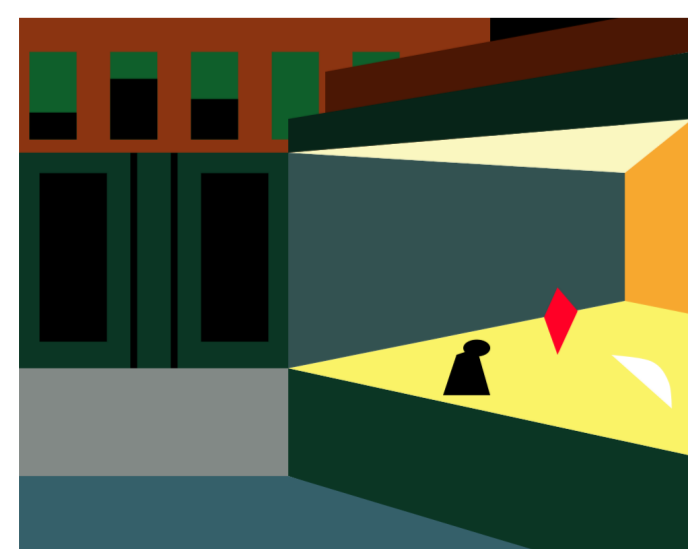
BACKGROUND

The process described in *Picture This: How Pictures Work* by Molly Bang instructs design concepts. The sequence of pictures represents an iteration, contrasting alternative, to achieve the atmosphere for the Little Red Riding Hood.
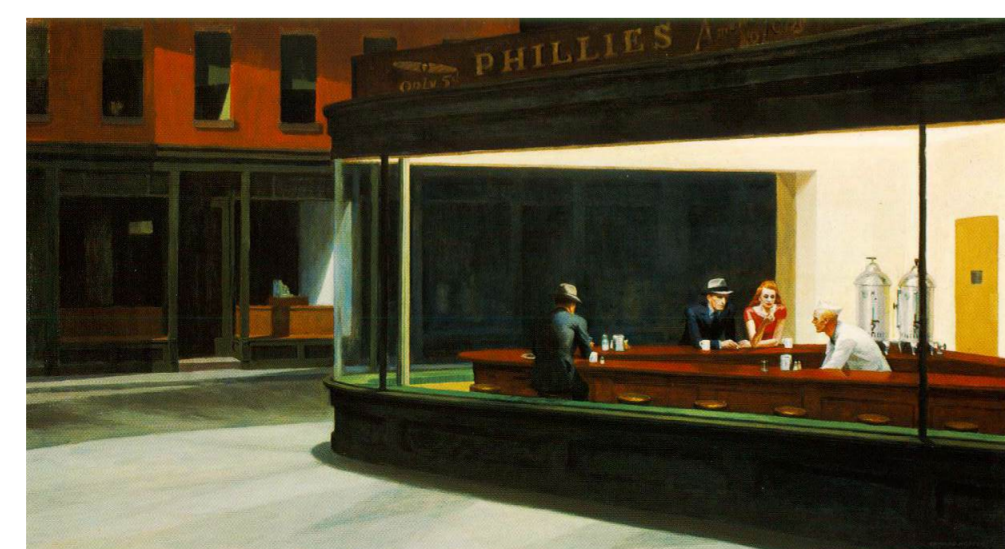
INSPIRATION
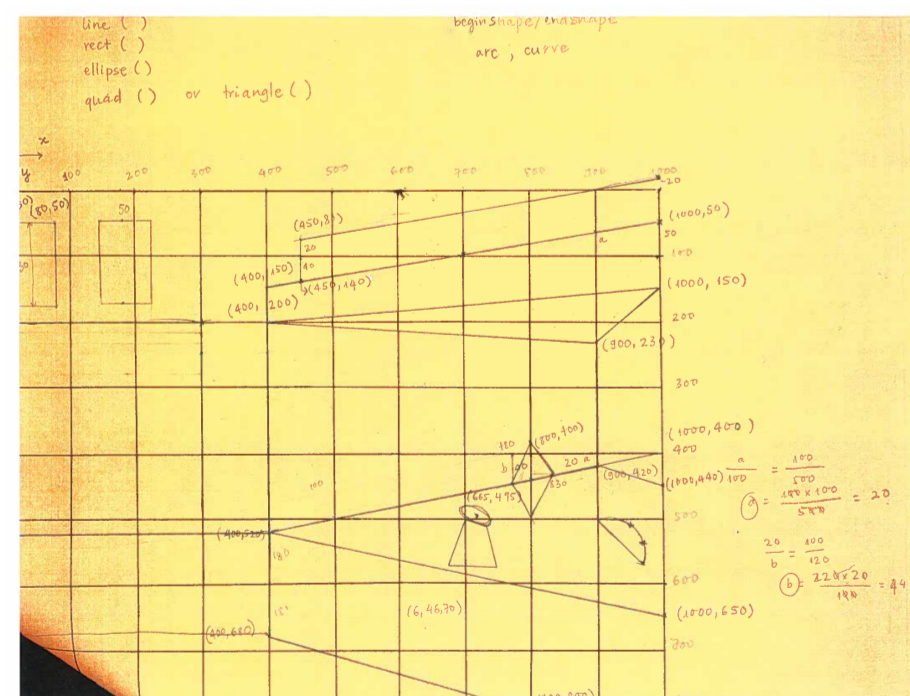
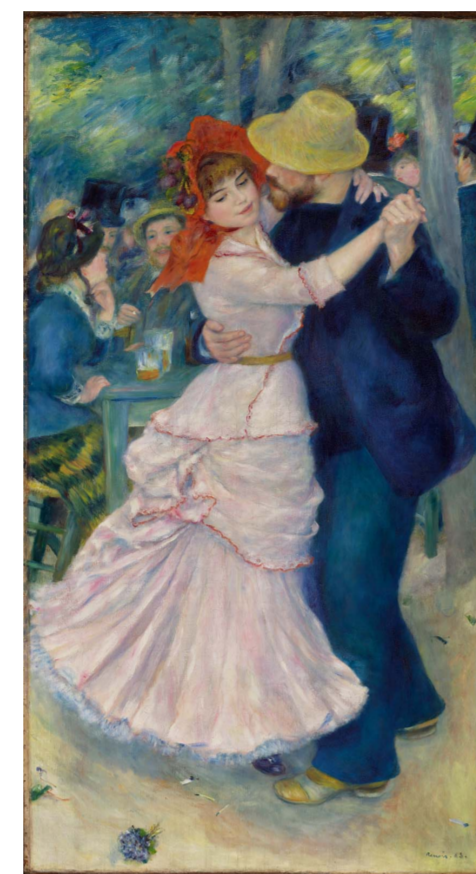Thu Truong image: her first-ever programming assignment.

Mount Holyoke College, CS100, Spring 2014

Nighthawks (1942) by Edward Hopper

FORMAL ANALYSIS

Pierre-Auguste Renoir
(French, 1841–1919)
Dance at Bougival, 1883

Size 181.9×98.1 cm

Material   oil on canvas

Example from a book by Jesse Day
Line Color Form: The language of Art & Design

	FORM	FUNCTION
Line	soft, broad brushstrokes blended, blurred	memory; experience $\approx$ motion & mood
Color palette backgd.	black/navy blue suit cream/tea rose dress + golden vs. red scarlet hats unsaturated ochre, baby blue	balance male & female energy nature and human emotion excitement around heads couple is part of environment
Composition	couple dominates frame figures gaze to each other	couple = undeniable focus viewer = voyeur

PAPER COLLAGE

Collages made by students before coding based on the artwork of Alex Katz: *Late July 2*, 1971 & *Moose*, 1983.

IN PROGRESS: TURNING INTO CODE
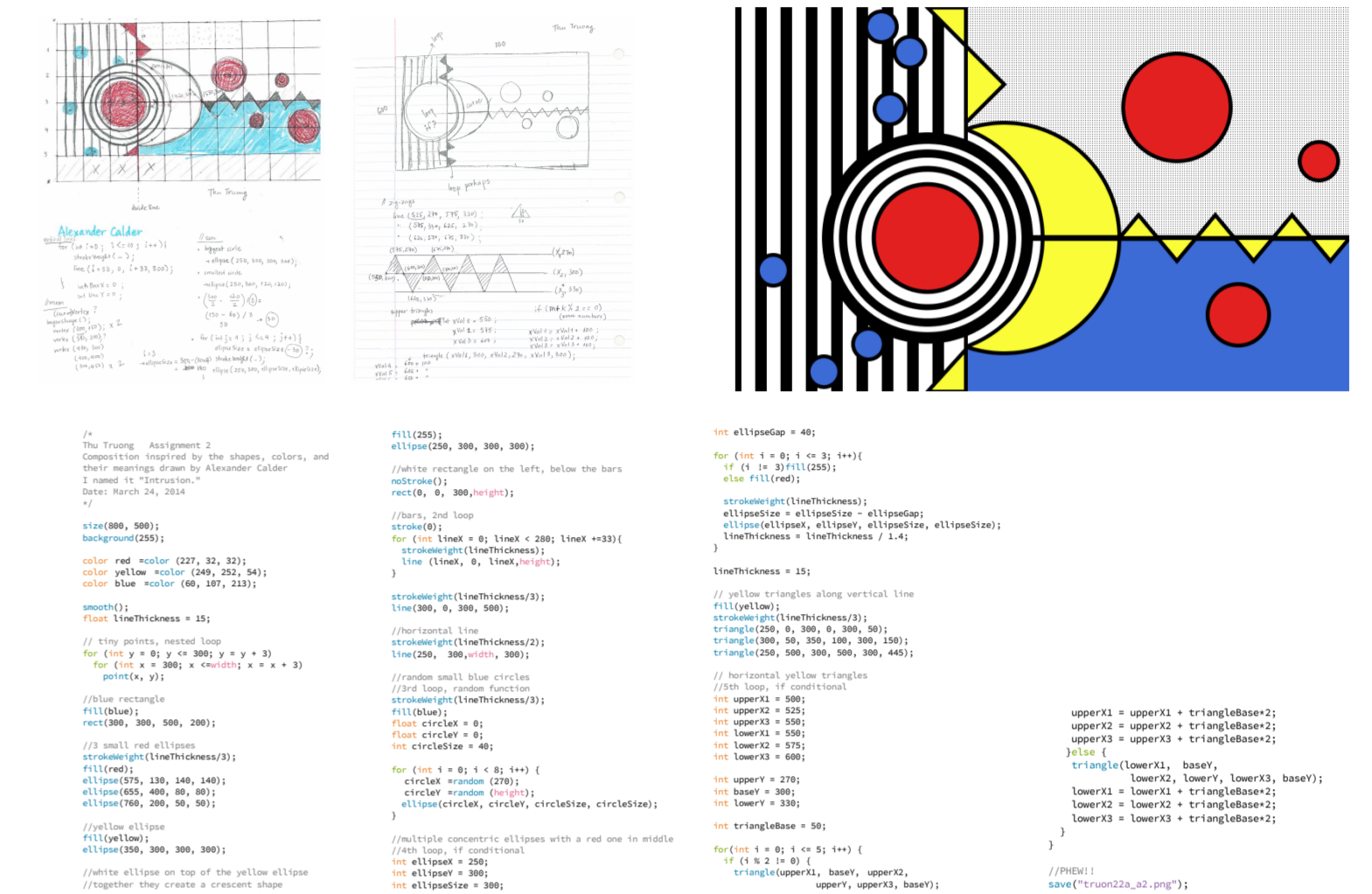
LIMITATION

Such collage & diagrams process using simple shapes can be unsatisfactory for a tangled & organic artwork.

Adolph Gottlieb
(American, 1903–1974)

Orange Glow, 1970
Acrylic on paper
60.6×47.9 cm
Nongeometric textures, shapes with irregular boundaries.

CONCLUSIONS

Through this process of deciding what simple shapes to use to demonstrate these complex paintings, students learn how to abstract complicated problems not only for programming but also for other subjects.

We are exploring this exercise as a potential method to teach CS0 in the liberal arts. This creative and interdisciplinary process may appeal to a wide range of students.