Objectives
When referring to an idea driven image, we are describing the viewer’s experience of transcending form that the visual artist has offered to them for consideration. Therefore, a perpetual objective for any visual artist is communicating ideas by means of metaphor — when the interaction of objects, surfaces, and light create an idea[s] or association[s] in the viewer’s mind, other than what those objects are actually called [objects are known as signifiers].

As an example, literary poets utilize metaphor very frequently to convey idea, emotion, sound, spatial relationships, and colors with words; yet for visual artists, it’s by means of semiotics [signs & symbols] that we convey these tactile attributes. As a fine art photographer, you are being visual poet.

In this assignment you are encouraged to obtain a starting point, known as a trigger, to inspire the creation of a thematically related collection of photographs [three images] that interpret the essence of the trigger idea. This can also be called artistic intent. Emphasis is placed on engaging the viewer to critically think about subject matter in a sophisticated way, so work on defining a relationship amongst the visual parts and create an interactive whole. To generally state it, an artist wants the viewer to think of subject matter as something other than what it actually is, when it resides in proximity to other subject matter. This is the transcendent experience of visual art, and it’s what gives visual art depth and meaning — when objects stop being objects, and start becoming ideas.

Here’s an analogy for “left-brained” individuals. The moment numbers stop being numbers, and start becoming concepts is when careers in science, technology, engineering, and math [STEM fields] are launched. For these analytic and calculating minds, this type of critical thinking turns some mathematical subject matter into ideas and/or constructs. For instance, a transcendental number, such as “Pi” [3.14…] is infinite, and is expressed as π.

Visual art is an interaction of signifiers [objects] that can make ideas possible within the viewer’s mind, and carries impact and meaning to those who live in the culture it is created for [the targeted viewing context or audience]. Learning how to express ideas with visual information carries much of the same magnitude, intricacies, and complexities of learning a foreign language. Not impossible to master by any means, but it does take a great deal of time and practice to understand it, and then begin to express it fluently on your own.

Procedures
- Select a trigger to produce three final images for the final portfolio that render its essence or idea. A trigger can be anything, however, the questions that you must ask yourself prior to producing any images is, “does this matter to me?” and, “is this meaningful to me?” If you have something to say, then the images being produced meets little resistance, and the images naturally flow through you in ways you never expected, which makes a direct impact on their outcome. As a visual artist, “having something to say” is what matters most.
Complete the Two Gallery Cost Worksheets — 25 possible points each, and presented as a support documents with the final portfolio. Follow the directions on both of these documents, and turn them in with Final Portfolio.

Consider a Viable Target Audience and Viewing Context for this Assignment
1) Assume that you have been awarded the opportunity to produce images for a gallery show, specifically that of a solo exhibit.
2) Assume that you have found a “Call for Entries” from a gallery that is producing a juried exhibit that requires the submission of three thematically related images.

Trigger suggestions...
Dig deep, and allow this work to offer you an opportunity to convey truly unique ideas about a very personal world-view, point-of-view, or social commentary. This work is not being produced for anybody, but you. There are no client or art director needs to meet here. …now, go be an artist.

• Images of partition, of separation
• Striving and gaining independence
• Generational gaps
• Building Cultural Awareness
• Interpretation of a social issue such as discrimination, gender equality, mental health
• The universal struggle for liberation or independence
• A significant or life changing event from your own life; a friend; companion; relative; etc.
• A piece of poetry, short story, or theme from a novel is also a viable place to start
• Making the invisible, visible. Use objects to represent or symbolize people [or yourself] to define personality traits, a state of being, and/or other quirks & characteristics.