

Visual Alchemy The Fine Art Of Digital Montage

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Visual Alchemy: The Fine Art of Digital Montage by ...

Visual Alchemy. The Fine Art of Digital Montage. This book by Catherine McIntyre is one of the most beautiful I have seen. She is a digital artist who uses drawing, found objects, photography and digital processes to make stunning works of art. I read her book right at the beginning of the second part of this project.

Visual Alchemy - A mature student's Illustration Blog

All Fine Art & Gallery Services candidates are assigned a personal Alchemy Consultant to work with, in order to help you access the right career opportunities. Alchemy's Consultants can alert you to the most desirable industry vacancies, introduce you to hiring employers,

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Mar 8, 2020 - Alchemy is an influential philosophical tradition whose early practitioners claims to profound powers were known from antiquity. The defining objectives of alchemy are varied; these include the creation of the fabled philosopher's stone possessing powers including the capability of turning base metals into the noble metals of gold and silver, as well as an elixir of life ...

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Catherine McIntyre, like many fine artists, created traditional art for decades before encountering the versatility of digital imaging technology. Free of her Rotring pens and scalpel, she now uses Photoshop to create her montages. Visual Alchemy explores McIntyre's sources of inspiration as well as her methods, offering an aesthetic guide to composition, color, texture and all of the other means of communication that artists have at their disposal. While these concepts and techniques make use of Photoshop, they will apply to any digital imaging program and indeed to any medium, whether traditional or digital. Featuring McIntyre's own art as well as that of artists

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around the globe, Visual Alchemy is an invitation to discover the artistic possibilities of picture making through digital montage.

“The Reflective Powers of Water as Visual Alchemy” is California artist Marques Vickers photographic edition of over 120+ images of inverted and reflective objects created by water exposure. The diverse photo sequence was captured through various bodies of water and fountains throughout northwestern Washington State. FROM THE PREFACE: The transparency properties of water create magical illusions for reflective and submerged objects. Their reappearance creates inverted shapes and forms resembling non-objective artwork. Water based distortions become variations of substance and shadow resembling visual alchemy. Though water appears crystalline, in truth its instinctive properties are a slightly bluish hue. The accentuated surface tension diffuses and redistributes color seemingly random and erratically. The interaction between deconstructed color created layers of overlap suggesting a deepened texture. Alchemy in its purest form is the ability to transmute base metals into noble and precious derivatives such as gold. The practice of western alchemy dates back to ancient Egypt with the city of Alexandria as its capital. Islam and Asian based religions embraced the shadowy art from their earliest inception. This ancient transformation of base metals symbolically assumed a spiritual dimension as an elixir of life. In the context of water reflection, linear shapes are restructured into abstractions and curvatures. Objects are liberated from their fixed matter and reshaped into fluid forms lacking edge and definition. The decline of alchemy as an established practice was facilitated in the early eighteen century by the rise and acceptance of modern scientific methodology. Ancient spirituality and mysticism were displaced by experimentation and quantitative comparison. Chemistry universally replaced the role of alchemy. There remains a space for interpretive alchemy when one views the unlocked reflections stimulated by water. Restructuring matter becomes as mystical as water transforming into vapor under extreme heat. Does not life resemble a vapor? demands the poet. There is room for suspending concrete imagery and structured color each time we view the reflective and distorting properties of water. The results create stunning and unimaginable imagery.

In Digital Alchemy, acclaimed printmaker Bonny Pierce Lhotka shows how to turn your standard inkjet printer into a seemingly magical instrument capable of transforming your printed images into true works of art. Using plenty of visuals and straightforward terms, Lhotka walks you step-by-step through over a dozen projects. Forget printing on boring old paper, in Digital Alchemy, you'll learn how to transfer and print images to a variety of surfaces including metal, wood, fabric, stone, and plastic using the techniques Lhotka's spent years developing. If you're a photographer looking for new ways to personalize your work or a digital artist who's ready to take your work to the next level, you'll find all of the tools, techniques, and inspiration you need in this book. Lhotka's enthusiasm for

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experimenting with unusual printing materials and processes has led her to create new and amazing transfer techniques, including one that resembles a Polaroid™ transfer on steroids. She also shows you how to make prints using unexpected, everyday materials such as hand sanitizer and gelatin. You'll even learn direct printing, the technique for sending your custom substrate through your printer almost as if it were paper. In *Digital Alchemy*, you'll learn how to:

- Transfer images to metal, wood, plastic, and other materials that will not feed through an inkjet printer
- Print directly on metal for a fraction of the cost of using a print service
- Simulate a print from an expensive UV flatbed printer using an inexpensive desktop printer
- Use carrier sheets and paintable precoats to print on almost any surface
- Achieve near-lithographic quality digital prints with transfer processes to uncoated fine art paper

In addition to the tutorials in the book, you can watch Lhotka in action on the included DVD-ROM, which has over 60 minutes of video footage where you'll learn how to perform an alcohol gel transfer, transfer an image to a wooden surface, use your inkjet printer to achieve remarkable prints, and more. Simply insert the DVD-ROM into your computer's DVD drive. Note, this DVD-ROM will not work in TV DVD players.

From antiquity to the Enlightenment, astrology, magic, and alchemy were considered important tools to unravel the mysteries of nature and human destiny. In this latest volume in the popular *Guide to Imagery* series, Battistini presents a careful analysis of occult iconography in many of the great masterpieces of Western art, calling out key features in the illustrations for discussion and interpretation.

Surrealist artist Max Ernst defined collage as the "alchemy of the visual image." Students of his work have often dismissed this comment as simply a metaphor for the transformative power of using found images in a new context. Taking a wholly different perspective on Ernst and alchemy, however, M. E. Warlick persuasively demonstrates that the artist had a profound and abiding interest in alchemical philosophy and often used alchemical symbolism in works created throughout his career. A revival of interest in alchemy swept the artistic, psychoanalytic, historical, and scientific circles of the late nineteenth and early twentieth centuries, and Warlick sets Ernst's work squarely within this movement. Looking at both his art (many of the works she discusses are reproduced in the book) and his writings, she reveals how thoroughly alchemical philosophy and symbolism pervade his early Dadaist experiments, his foundational work in surrealism, and his many collages and paintings of women and landscapes, whose images exemplify the alchemical fusing of opposites. This pioneering research adds an essential key to understanding the multilayered complexity of Ernst's works, as it affirms his standing as one of Germany's most significant artists of the twentieth century.

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This collection of articles covering the time span from the Late Middle Ages to the twentieth century intends to challenge the current neglect of the interplay between esoteric knowledge and the visual arts. 'Art and Alchemy' indicates that alchemy indeed has several connections with art by examining some of the pictorial and literary books that disseminated alchemical symbols and ideas, delving into images, which in one way or another can be shown to appropriate and interpret alchemical ideas or environments, and expanding the scope of alchemical imagery by indicating structural affinities between alchemical processes and artistic creation.

Alchemy in Contemporary Art analyzes how twentieth-century artists, beginning with French Surrealists of the 1920s, have appropriated concepts and imagery from the western alchemical tradition. Examining artistic production from ca. 1920 to the present, with an emphasis on artistic on the 1970s to 2000, the author discusses the work of familiar as well as lesser known artists to provide a critical, theorized overview of the alchemical tradition in 20th-century art.

Wonder has an established link to the history and philosophy of science. However, there is little acknowledgement of the relationship between the visual arts and wonder. This book presents a new perspective on this overlooked connection, allowing a unique insight into the role of wonder in contemporary visual practice. Artists, curators and art theorists give accounts of their approach to wonder through the use of materials, objects and ways of exhibiting. These accounts not only raise issues of a particular relevance to the way in which we encounter our reality today but ask to what extent artists utilize the function of wonder purposely in their work.

A visual feast of eclectic artwork informed and inspired by spiritual beliefs, magical techniques, mythology and otherworldly experiences. Mystical beliefs and practices have existed for millennia, but why do we still chase the esoteric? From the beginning of human creativity itself, image-makers have been drawn to these unknown spheres and have created curious artworks that transcend time and place - but what is it that attracts artists to these magical realms? From theosophy and kabbalah, to the zodiac and alchemy; spiritualism and ceremonial magic, to the elements and sacred geometry - The Art of the Occult introduces major occult themes and showcases the artists who have been influenced and led by them. Discover the symbolic and mythical images of the Pre-Raphaelites; the automatic drawing of Hilma af Klint and Madge Gill; Leonora Carrington's surrealist interpretation of myth, alchemy and kabbalah; and much more. Featuring prominent, marginalised and little-known artists, The Art of the Occult crosses mystical spheres in a bid to inspire and delight. Divided into thematic chapters (The Cosmos, Higher Beings, Practitioners), the book acts as an entertaining introduction to the art of mysticism - with essays examining each practice and over 175 artworks to discover. The art of the occult has always existed in the margins but inspired the masses,

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and this book will spark curiosity in all fans of magic, mysticism and the mysterious.

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