



2012 Olympics of the Visual Arts

PROBLEM CATEGORIES

DRAWING – Messy Closet of a Famous Artist

draw·ing: *n.* The art of representing objects or forms on a surface chiefly by means of lines and mark making.

Create an imaginary drawing of the messy closet of a famous artist from the past or present. Think about what you might find in your favorite artist's closet. Review the work of your artist and discover themes, visual and philosophical, and incorporate them into your drawing. Brainstorm about their importance and then their placement in the closet. Research how your artist used lines and mark-making in their work and imitate it in your drawing. Create an original drawing using the materials and techniques of drawing lines and mark making based upon what you have discovered.

The drawing may be of any size, shape, and drawing medium. Originality is important. Evidence of your research should be documented in a portfolio. Your portfolio is to be exhibited with the completed drawing. Research may include the elements of art and principles of design, perspective, sketches, reflections, written notes, and explorations in different art media.

References: Observation of works of art from throughout history. Visit museums within your community. Artists such as Rembrandt van Rijn, Johannes Vermeer, Albrecht Dürer, Joan Miro, Henri Matisse, M. C. Escher, Michelangelo, Leonardo da Vinci, Gustave Doré, Aubrey Beardsley, Mary Cassatt, Paul Cezanne, Roy Lichenstein, Paul Klee, Claus Oldenburg, Robert Rauschenberg, Jasper Johns, James Rosenquist, Kathe Kollwitz, Jim Dine, Alexander Calder, Pablo Picasso, George Braque, Salvador Dali, Renee Magritte, Henri Toulouse-Lautrec, Francisco Goya, André Masson, Vincent van Gogh, Andy Warhol, Norman Rockwell, Jamie Wyeth, Alice Neel, and Larry Rivers. Find your own resources using print and electronic media sources such as the Internet and library.

PAINTING – Color Field Painting

paint·ing: *n.* The process, art, or occupation of coating surfaces with paint for a utilitarian or artistic effect.

“Color Field Painting” is a term originally used to describe the work of some of the Abstract Expressionist painters starting about 1950. By 1960 color field painting emerged as its own art movement. It became different from Abstract Expressionism as new artists eliminated the emotional, mythic, or religious content of the earlier movement, and personalized the painterly or gestural application associated with it. Research and discover how Color Field painters used color, technique, and gesture to create a visual theme and emphasis in their artwork. Create an original painting that interprets what you have discovered about the Color Field Painting movement. Creativity is an important part of your final solution.

Research and explore the different styles, techniques, and solutions artists have used to create mood in a work of art. Create a series of sketches and ideas that help you decide on your approach to color field painting. Create an original painting that interprets your team's vision for the final work of art. Originality is important. Size, shape, and medium are your decision. Exhibit your portfolio with the completed painting. Research may include the elements of art and principles of design, perspective, and experiments in different art media, sketches, reflections, and written notes.

References: Observation of works of art from throughout history. Visit museums within your community. Artists such as Hieronymus Bosch, Giuseppe Arcimoldi, Henry Fuseli, Francisco de Goya, Odilon Redon, Yves Tanguy, Man Ray, M. C. Esher, Pieter Brueghel the Elder, Roy Lichtenstein, Edvard Munch, Henri Matisse, Vincent van Gogh, Paul Cezanne, Renee Magritte, Henri Rousseau, Red Grooms, Paul Gauguin, Joan Miro, Pablo Picasso, Salvador Dali, Marcel Duchamp, Georgia O'Keefe, Claus Oldenburg, Wassily Kandinsky, and Giorgio de Chirico. Find your own resources using print and electronic media sources such as the Internet and library.

FASHION DESIGN – The History of Art

fash-ion de-sign: *n.* A graphic representation, especially a detailed plan for construction or manufacture of the prevailing style of dress.

The “History of Art” is this year’s wide-open theme for Fashion Design. Research and discover an art period, movement, or artist from history and translate it into a wearable fashion statement made from paper products. Design your outfit for a specific art period, movement, or artist. Creativity is important.

The modeling of your entry is not to exceed 60 seconds, including the reading of a script and/or the playing of music. All garments must be made from paper products. Fasteners and surface adornments may be made of other materials but should not assist in the overall construction of the garment. Garments made from non-paper products will be disqualified. Exhibit a portfolio with your entry that clearly identifies the art period, movement, and/or artist you have selected and has influenced the design of your garment. Provide evidence of brainstorming, research and references. Your portfolio should also include documentation of your creative problem solving, your original sketches, reflections, and written notes.

References: Investigate ancient civilization publications, books and magazines on fashion, advertising, illustration, and product design. Explore how world cultures, past and present, have created and interpreted fashion in their artwork. The Smithsonian Museums, The New York Museum of Natural History, The New York State Museum, The Metropolitan Museum of Art, the Fashion Institute of Technology Museum in NYC, the Museum of Modern Art, and The Ringling Brothers, Barnum & Bailey Circus. Artists like Andy Warhol, Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, Jim Dine, Tom Wesselmann, James Rosenquist, Richard Lindner, Peter Phillips, Claes Oldenburg, George Segal, Marisol, Anthony Caro, Robert Indiana, Allan D'Arcangelo, Red Grooms, Edward Kienholz, Martial Raysse, Mimmo Rotella, and Oyvind Fahlstrom. Find your own resources using print and electronic media sources such as the Internet and library.

ILLUSTRATION – “Twinkle Twinkle Little Star”

il·lus·tra·tion: *n.* A visual representation (a picture or diagram) that is used make some subject more pleasing or easier to understand.

In 1806, sisters Ann and Jane Taylor wrote the famous nursery rhyme “Twinkle Twinkle Little Star.” The first 2 lines of the rhyme are among the best known of any nursery rhyme, but the actual rhyme goes on for another 8 lines. Create an original illustration of the children’s nursery rhyme “Twinkle Twinkle Little Star” that incorporates the visual imagery of all 10 lines of the rhyme.

Twinkle Twinkle Little Star

Twinkle twinkle little star, how I wonder what you are?
Up above the world so high, like a diamond in the sky
When the blazing sun is gone, when he nothing shines upon,
Then you show your little light, twinkle, twinkle all the night.
Then the traveller in the dark, thanks you for your tiny spark,
He could not see which way to go, if you did not twinkle so.
In the dark blue sky you keep, and often through my curtains peep,
For you never shut your eye, 'till the sun is in the sky.
As your bright and tiny spark lights the traveller in the dark,
Though I know not what you are - twinkle, twinkle little star

Most illustration requires the artist to research the subject being illustrated. Your research will be an important part of the success of your illustration. Create an original illustration that best interprets your research. You may choose the size and media of your final illustration. Exhibit your portfolio with your completed illustration. Research may include the elements and principles of design, perspective, sketches, reflections, written notes, and experiments in different art media.

References: The Society of Illustrators, Norman Rockwell, James Montgomery Flagg, N. C. Wyeth, Howard Pyle, Bernie Fuchs, Bob Peck, Frank Fazetta, Patrick Woodroffe, Stan Lee, Jacob Lawrence, H. R. Geiger, Aubrey Beardsley, Albrecht Dürer, W. W. Denslow, Robert Indiana, Roy Lichtenstein, Milton Glazer, Greg & Tim Hildebrandt, Jasper Johns, Alphonse Mucha, Gustav Klimt, M. C. Escher, Ben Shahn, Diego Rivera, Brad Holland, and Ralph Steadman. Find your own resources using print and electronic media sources such as the Internet and library.

ARCHITECTURE – Roman Temple Dog House

ar·chi·tec·ture: *n.* The profession of designing buildings, open areas, communities, and other artificial constructions and environments, usually with some regard to aesthetic effect.

Design and construct a dog house based upon Roman Temple architecture design. Research the development of Roman architecture and temple design over the millennium of the rule of the

Roman Empire. Use this knowledge to design a Roman Temple dog house. Creativity and originality is important.

Build a working model of your design. Your dog house may be designed for a particular breed of dog, or generic. Your model is not to exceed 16 square feet of floor space. Your model may be of the materials of your choosing. If water is part of your architectural design, it should be simulated with other materials when exhibiting your entry. No water or other liquids are allowed to be part of your entry. Your architectural entry should be displayed with a portfolio that will include all of your research, documentation of your creative problem solving, original sketches, reflections, and written notes.

References: Smithsonian Institution, National Museum of American Art, historical museums, print and electronic media reference materials, libraries, and amusement park and golfing publications. Architects such as: Cesar Pelli, Michael Graves, Richard Meier, Pei Cobb Freed, Zaha Hadid, Rem Koolhaas, Arata Isozaki, Massimiliano Fuksas, Paolo Scoleri, Pier Luigi Nervi, Kenzo, Lucio de Costa, Richard Buckminster Fuller, Le Corbusier (Charles-Edouard Jeanneret), Gustave Eiffel, Thomas Jefferson, William Thornton, Thomas Ustick Walter, Erich Mendelsohn, I.M. Pei, Hagia Sophia, Antoni Gaudi, Ludwig Mies van der Rohe (Bauhaus), Frei Otto, Charles Gwathmey, William Pereira, Frank Lloyd Wright, Philip Johnson, Louis Sullivan, Arata Isozaki, Aero Saarinen, Renzo Piano, Louis Kahn, Helmut Jahn, and Frank O. Gehry. Research ancient civilizations and find your own resources using print and electronic media sources such as the Internet and library.

INDUSTRIAL DESIGN – Table Setting for 4.

de·sign: *n.* A graphic representation, especially a detailed plan for construction or manufacture.

There is more to hosting a successful dinner party than just good food. How a table is set and careful attention to the design of the dishes, flatware, glasses, and serving dishes, as well as table linens and a centerpiece, go a long way to create the desired ambiance for a dinner or banquet. Most cultures and societies have elaborate customs for certain dining events. Research the design history of dishes and utensils and the dining customs of other cultures. Create a functional table setting for four based upon the work of an artist of your choice. Your solution should at a minimum include dishes, silverware, and glasses of your own original design and creation. Creativity, originality, and research are very important in your solution. Your entry should be displayed with a portfolio that will include all of your research, documentation of your creative problem solving, original sketches, reflections, and written notes.

Your table setting should be for a minimum of 4 guests, and surface area of table cannot exceed 16 square-feet. No water or other liquids may be used in your display, and will need to be simulated with other materials if part of your entry. All entries should supply their own table to exhibit their table setting. Evidence of your research, brain storming, creative problem solving, and selection process should be included in your portfolio. Display your portfolio with your problem solution.

References: Metropolitan Museum of Art, Smithsonian Institution, National Museum of American Art, American Craft Museum, www.whitehouse.gov (search: china patterns), historical museums, print and electronic media reference materials, libraries, and ceramic, glass, and jewelry publications. For more ideas try a *Google* search of “dinner party design.”

PHOTOGRAPHY – Emotion

pho·tog·ra·phy: *n.* The art or process of producing images of objects on photosensitive surfaces or through digital processes.

One way the photographer connects with the viewer is by visually conveying how they feel about their subject through the photograph. Create a series of 8 images that express a particular emotion: joy, sadness, hope, etc... Brainstorm about how you will represent the emotion: literally, symbolically, or by another method? Manipulate the light and setting to enhance or add dramatic effect of your series of photos. Research and discover the many different ways photographers and other artists use emotion in creating their artwork. Your use of color, black and white, composition, digital imaging, or a combination of techniques is entirely up to you.

Your photographs may be of any size and shape. The use of digital cameras, scanners, computers and imaging software is permitted, as well as all other forms of “traditional” photography in achieving your final 8 images. Originality and creativity are important. Evidence of your creative problem solving should be documented in a portfolio. Your portfolio should exhibit your research, and may include other photos, drawings, examples of the elements and principles of design, perspective, and explorations in different photo media, reflections and written notes. Your portfolio is to be exhibited with your completed photographs.

Reference: *Artnews*, *Art in America*, *Camera Arts*, *Popular Photography* and other publications, cultural institutions and museums, Photographers such as: Ansel Adams, Alfred Stieglitz, Mathew B. Brady, Louis Auguste Bisson and Auguste Rosalie Bisson, Diane Arbus, Richard Avedon, Margaret Bourke-White, Harry Callahan, Robert Capa, Imogen Cunningham, Walker Evans, Ralph Gibson, Josef Koudelka, Annie Leibovitz, Man Ray, Cindy Sherman, Sandy Skoglund, Edward Weston.

SCULPTURE – Kinetics

sculp·ture: *n.* The art of carving, modeling, welding, or otherwise producing figurative or abstract works of art in three dimensions, as in relief, intaglio, or in the round.

Sculpture is one of the oldest art forms in our known history. The small stone carving of the “Venus of Willendorf” dates back to over 20,000 years ago. By comparison, the concept of kinetic sculpture (sculpture that moves) is a very recent one. The history of kinetic sculpture is not yet 100 years old. Research the history of kinetic sculpture and the artists who created it. Use what you have discovered to create an original kinetic sculpture.

The sculpture design may be of any size, scale, and shape. The medium is your choice, but you should take into account that the finished sculpture could be outdoors and exposed to the weather of four seasons. Any sculpture that needs to be hung from overhead must provide its own hanging device/structure – hanging sculpture from the ceiling is not available. Exhibit a portfolio with your entry that includes kinetic sculpture documentation, including your research, brainstorming, original sketches, reflections, examples of the elements of art and principles of design, perspective, and explorations in different sculpture media.

References: Public and private museums, corporate and private art collections, the library, art magazines, Internet sources, and sculptors such as Mark di Suvero, Constantine Brancusi, Berto Lardera, Piotr Kowalski, Lynn Chadwick, David Ascalon, Constantin Brancusi, Mathias Goeritz, Louise Nevelson, Claus Oldenburg, Marcel Duchamp, Lyman Whitaker, Henry Moore, David Smith, Fritz Wotruba, Jean Dubuffet, Henry Moore, Alexander Calder, Red Grooms, George Rickey, Cesar Pelli, Christo, and other artists such as Diego Rivera, Robert Rauschenberg, Jasper Johns, Victor Vasserely, Marcel Duchamp, and Pablo Picasso. Find your own resources using print and electronic media sources such as the library and the Internet.