



2017 Olympics of the Visual Arts 35th Anniversary



PROBLEM CATEGORIES

DRAWING – The Light at the End of the Tunnel

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

When nearing the end of a difficult journey, we often refer to it as being able to see “the light at the end of the tunnel.” Create your own journey and draw the light at the end of your team’s tunnel. Your journey can be real or fantastic, as well as your destination at the end of your tunnel. Create an original drawing of what you would see as you emerge from your “dark” tunnel and into the “light” of your journey’s destination.

Research how artist use lines and mark-making in their work and incorporate it into 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 and creativity 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 and principles of design, perspective, sketches, reflections, written notes, and explorations in different art media.

References for Drawing: 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 Lichtenstein, Frida Kahlo, Paul Klee, Claes Oldenburg, Robert Rauschenberg, Jasper Johns, James Rosenquist, Kathe Kollwitz, Jim Dine, Alexander Calder, Pablo Picasso, Georges Braque, Salvador Dali, Renee Magritte, Henri de 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 – Still Life of Optical Illusions

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

Optical illusions are images perceived in a manner that differs from objective reality. What the human eye sees is interpreted by the brain in a way that contradicts physical measurement of the real world. Create an original still life painting of optical illusions and distorts the reality in which we live.

There are many types of optical illusions. Research the many kinds of optical illusions and paint an original still life filled with optical illusions. Incorporate what you learn into your final solution.

Create a series of sketches that experiment with various compositions to help you decide upon your final composition. Visual size, shape, and medium are your decision. Exhibit your portfolio with the completed painting. Research may include the elements and principles of design, perspective, and experiments in different art media, sketches, reflections, and written notes. Originality and creativity is an important part of your final solution.

References for Painting: Observation of works of art from throughout history. Visit museums within your community. Artists such as M.C. Escher, Rene Magritte, Giorgio de Chirico, Hieronymus Bosch, Giuseppe Arcimboldo, Leonardo di Vinci, Francisco de Goya, Diego Velázquez, Rembrandt van Rijn, Man Ray, Pieter Bruegel the Elder, Roy Lichtenstein, Alice Neel, Edvard Munch, Henri Matisse, Vincent van Gogh, Paul Cezanne, Bridget Riley, Helen Frankenthaler, Andy Warhol, Henri Rousseau, Mary Cassat, Johannes Vermeer, Artemisia Gentileschi, Paul Gauguin, Sandro Botticelli, Pablo Picasso, Salvador Dali, Frida Kahlo, Georgia O’Keeffe, Pierre-Auguste Renoir, Edouard Manet, and Gilbert Stuart. Find your own resources using print and electronic media sources such as the Internet and library.

FASHION DESIGN – Around and Round the Merry-Go-Round

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

This year's fashion inspiration is "Around and Round the Merry-Go-Round." A merry-go-round or carousel, is an amusement ride consisting of a rotating circular platform with seats for riders in the form of rows of carved wooden horses or other circus animals mounted on posts, many of which move up and down by gears to simulate galloping. This is often accompanied by circus music from a Kalliope. Horses are the most common merry-go-round animal, but they often include a variety of animals like pigs, zebras, lions, camels, tigers or mythological creatures such as dragons or unicorns. The animals are often dressed up in elaborate circus outfits and harnesses.

Research the colorful history of merry-go-rounds. Design and create a carousel themed outfit based upon a merry-go-round creature. Use new and/or recycled paper products to create an original new fashion design to be modeled at this year's OVA fashion competition. Creativity and originality are 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. Paper products being used that were found in the trash should be dry, relatively "clean" and odorless. Fasteners and surface adornments may be made of other materials but should not assist in the overall construction of the garment. Garments using non-paper products for the primary construction will be disqualified – this includes the use of Duct tape or similar fabric based tape products. Exhibit a portfolio with your entry that clearly identifies the research used to design 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. Herschell Carrousel Factory Museum, 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, and the Museum of Modern Art. Artists like Mary Cassat, Andy Warhol, Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, M.C. Escher, Jim Dine, Faith Ringgold, 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 – The Illustrated Man

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

The Illustrated Man is a 1951 book of eighteen science fiction short stories by Ray Bradbury that explores the nature of mankind. It was nominated for the International Fantasy Award in 1952. The eighteen unrelated stories are tied together by the frame device of "the Illustrated Man", a vagrant former member of a carnival freak show with an extensively tattooed body whom the unnamed narrator meets. The man's tattoos, were allegedly created by a time-traveling woman, and each individually animates and tells a different tale.

Numerous editions have been published of *The Illustrated Man*, and many illustrators have created book cover art for it. Your job is to create new and original interpretation of the "illustrated man" to be used for the cover of the next publication of *The Illustrated Man*. Creativity is an important part of your final solution.

Most illustration requires the illustrator 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 for Illustration: The Society of Illustrators, Norman Rockwell, James Montgomery Flagg, N. C. Wyeth, Howard Pyle, Ida Rentoul Outhwaite, Bernie Fuchs, Bob Peck, Frank Fazetta, Patrick Woodroffe, Elenore Abbott, Stan Lee, Jacob Lawrence, H. R. Geiger, Aubrey Beardsley, Albrecht Dürer, W. W. Denslow, Robert Indiana, Roy Lichtenstein, Milton Glazer, Helen Stratton, Greg & Tim Hildebrandt, Jasper Johns, Alphonse Mucha, Gustav Klimt, M. C. Escher, Rockwell Kent, 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 – Contemporary Castle

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.

Castle architecture has developed over the centuries in line with weapons technology, but the principles have remained pretty much the same. A good castle provided a secure base that could be easily defended. It furnished means of repelling attackers while minimizing exposure of the defenders. It also provided means of escape and of making sorties against attackers. Further, it needed facilities to withstand a siege - a fresh water supply or large cistern and vast supplies of food. Castle architecture was also used to visually project power over a large area or territory.

While technology and materials have changed with time, the basic principles for building a castle are the same. Research what makes a building a castle then adapt it for today's technology. Using a building site of your choice, design and create a model of your contemporary castle based upon using modern building materials and technology.

Build a model of your design. Your model is not to exceed a total of 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 includes all of your research, documentation of your creative problem solving, original sketches, reflections, and written notes.

References for Architecture: 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 – Dinner for Four

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, silverware, cutlery, 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 glassware of your own original design and creation. The tableware (plates, bowls, glassware, cutlery, serving dishes, etc.) can be made from materials of your choosing, but durability should be a consideration. Creativity, originality, and research are very important in your solution.

Tableware is the dishes or dishware used for setting a table, serving food and dining. It includes cutlery, glassware, serving dishes and other useful items for practical as well as decorative purposes. The quality, nature, variety and number of objects varies according to culture, religion, number of diners, cuisine and occasion. Special occasions are usually reflected in higher quality tableware.

Create place settings for a dinner for four based upon the artwork of an individual artist. The artist is of your choosing. Your table setting should be for 4 guests, and surface area of table cannot exceed 16 square-feet. **No water or other liquids may be used in your display.** If a liquid beverage is part of your design, it should be simulated with other materials when exhibiting your entry. All entries should supply their own table to exhibit their table setting. Evidence of your research and selection process should be included in your portfolio. Display of your portfolio may use convention center table space.

Research the history and design of tableware. Use your research to design an original table setting for four based upon your choice of artist from history. Creativity, originality, and research are very important in your solution. Your entry should be displayed as a table setting for 4 and should not occupy more than 16 square feet of floor space. No water or other liquids are allowed to be part of your entry. Your portfolio should include all of your research, documentation of your creative problem solving, original sketches, reflections, and written notes.

References for Industrial Design: 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 – Comic Book Perspective

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

Comic book art composition frequently uses extreme perspective to create a sense of energy and action. Create your own comic book page using a series of photographs using extreme perspective as part of your composition to capture a sense of energy and action. Your comic book page should contain a minimum of four images (or frames). Brainstorm about how you might use extreme perspective in different ways to accentuate action and energy in a still image. Research and discover the different ways photographers and other artists use perspective and capture action and energy in their artwork. Your use of color, black and white, composition, digital imaging, or a combination of techniques is entirely up to you.

Your photograph(s) 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 solution. 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.

References for Photography: *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, Barbara Kruger, Robert Capa, Imogen Cunningham, Walker Evans, Ralph Gibson, Josef Koudelka, Annie Leibovitz, Man Ray, Cindy Sherman, Sandy Skoglund, Edward Weston. Also: Marvel Comics, DC Comics, etc.

SCULPTURE – Underwater Sculpture

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.

Over two-third's of the Earth is covered by water. Until recently it had been largely ignored as a place to display artwork. Now underwater sculpture parks, or sculpture reefs are being created around the world. They not only serve as an outdoor gallery, but create habitat for multitudes of sea life as well. You are to design and build a scale replica of a sculpture to be installed in an underwater sculpture park.

Create an original sculpture that is to be installed in an underwater sculpture garden. Research the underwater sculpture movement. Become familiar with peculiarities of the environment and materials the artists are using. Your design may be built of any material of your choice, but the final materials used to make your sculpture should be researched and described in your portfolio.

Your sculpture may be of any size, shape, and media, but may not exceed 16 square feet of floor space. **No water or other liquids are allowed to be part of your entry.** You may want to provide a photo shopped image of your sculpture in its intended underwater environment. Originality and creativity is important. Evidence of your research should be documented in a portfolio. Your portfolio is to be exhibited with the completed sculpture. Research may include the elements and principles of design, perspective, sketches, reflections, written notes, and explorations in different sculpture media.

References for Sculpture: Public and private museums like the Grenada Underwater Sculpture Park, corporate and private art collections, the library, art magazines, Internet sources, and sculptors such as Jason deCaires Taylor, Mark di Suvero, Piotr Kowalski, Lynn Chadwick, David Ascalon, Barbara Hepworth, Constantin Brancusi, Mathias Goeritz, Louise Nevelson, Claes 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 Robert Rauschenberg, Jasper Johns, Judy Chicago, Marcel Duchamp, and Pablo Picasso. Find your own resources using print and electronic media sources such as the library and the Internet.