



2019 Olympics of the Visual Arts

37th Anniversary



PROBLEM CATEGORIES

DRAWING – Observe and Distort

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

The focus of this year's drawing problem is to challenge your team to transform subject matter captured from direct observation into a dynamic composition using manipulation and distortion. The subject matter is of your choosing, as well as the drawing medium/media. Originality and creativity are important.

Research the many ways artists have used manipulation and distortion of images to create interesting compositions. Based upon your research create an original drawing using the materials and techniques you have discovered to make a distorted composition. The drawing may be of any size, shape, and drawing medium. Evidence of your research and brainstorming 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 drawing media.

References for Drawing/Distortion: *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, Gregory Chiha, Hikaru Cho, Agnes Cecile, Man Ray, Hannah Hoch, Manny Robertson, Takahiro Kimura, Giuseppe Arcimboldo, Al Hirshfeld, David Levine, Sebastian Kruger, Mort Drucker, Ralph Steadman, Mary Evans, Find your own resources using print and electronic media sources such as the Internet and library.*

PAINTING – Team Portrait: 50 Years from Now

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

This year's painting problem combines your powers of observation and ability to predict the future. Your painting project goal is to create a "believable" team portrait of how your painting team and you will look 50 years from now (circa 2069). "Believable" means there should be some semblance of familiarity with how each team member's future 2069 portrait appears to how you look today.

Research how portrait painting has been interpreted throughout art history and create an original painting of your team members as they might appear 50 years from now. Research the timeline of the human aging process. Create a series of sketches that experiment with various poses and groupings to help you decide upon your final composition. Visual size, shape, and medium of your painting are your decision. Your painting must be completely dry before being displayed at the competition. No wet paint is allowed in the exhibition center. Exhibit your portfolio with the completed painting. Research may include the elements and principles of design, perspective, historical and artist references, and experiments in different art media, sketches, reflections, and written notes. Remember, originality and creativity are important components of your final solution.

References for Painting/Portraiture: *Observation of works of art from throughout history. Visit museums within your community. Research famous painters from history: Julia Douglas, Derek Fordjour, Hieronymus Bosch, M.C. Escher, Giuseppe Arcimboldo, Leonardo di Vinci, Francisco de Goya, Diego Velázquez, Rembrandt van Rijn, Man Ray, Pieter Bruegel the Elder, Joan Miro, Roy Lichtenstein, Alice Neel, Edvard Munch, Henri Matisse, Rene Magritte, Frida Kahlo, Vincent van Gogh, Andre Breton, Paul Cezanne, Bridget Riley, Helen Frankenthaler, Andy Warhol, Henri Rousseau, Mary Cassat, Giorgio de Chirico, Gertrude Abercrombie, Salvador Dali, Johannes Vermeer, Artemisia Gentileschi, Paul Gauguin, Sandro Botticelli, Pablo Picasso, Georgia O'Keeffe, Pierre-Auguste Renoir, Edouard Manet, and Gilbert Stuart, Chuck Close, Karen Kilimnik, Elizabeth Peyton, Andrew Salgado, Derek Dordjour, Natalie Foss, Kehinde Wiley, Amy Sherald, Louis Boudreault, Steve Kaufman, Daniel Greene. Find your own resources using print and electronic media sources such as the Internet and library.*

FASHION DESIGN – Botanical Beauty

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 theme is "Botanical Beauty" and your inspiration will come from all things plant related. All of the elements and principles of design can be found in the almost infinite specimens of plants.

Research the rich diversity of plant life and the many forms it takes. Create an original fashion design based upon the "fruits" of your research. You are only limited by your imagination. Use new and/or recycled paper products to create your original fashion design. Your team will model your design 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. The modelling for your fashion design will be scored as your spontaneous problem. All garments must be made from paper products. Paper products being used that were found in the trash or recycled 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 for Fashion/Botanical: Research the diversity of plant life. Explore books and magazines on fashion, advertising, illustration, and product design. Research how world cultures, past and present, have created and interpreted fashion in cultures and been influenced by botanical designs. 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, Georgia O'Keeffe, Andy Warhol, Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, M.C. Escher, Hieronymus Bosch, 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, Gucci, Christian Dior, Givenchy, Find your own resources using print and electronic media sources such as the Internet and library.

ILLUSTRATION – Painting is Poetry

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

“Painting is poetry that is seen rather than felt, and poetry is painting that is felt rather than seen.” Leonardo di Vinci

Leonardo di Vinci believed painting was visual poetry, invoking similar emotions and feelings. Your team must find a poem that you believe evokes strong emotions and/or feelings, and then create an original illustration that stimulates those feelings and emotions as evoked in your poem.

Research and then select a poem for your team to illustrate. Creativity is important, and the feeling/emotion theme is your choice (happy, sad, silly, serious, etc.). Your research will be an important part of the success of your illustration. Create an original illustration that best interprets your choice of poetry. You may choose the size and media of your final illustration (no, it does not have to be a painting). Exhibit your portfolio of research 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/Poetry: *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. Yellena James, Natalie Foss, Pablo Picasso, Shel Silverstein, Chun Eun Sil, Kristin Vestgard, Maurice Sendak, Eric Carle, Tomie dePaola, E.B. White, Roald Dahl, Dr. Seuss, Lewis Carroll, Naomi Shihab Nye, Edward Lear, Nikki Giovanni, Judith Viorst, Lewis Carroll, A.A. Milne, Lois Ehlert, Jane Yolen, Chris Van Allsburg, Mary Blair.*

ARCHITECTURE – Shipping Container Artist Studio

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.

In this era of small or micro homes architects have been adapting and converting international shipping containers into basic structures for homes and other human uses. Your team's mission is to design an artist studio in a single shipping container. For the purposes of this challenge the standard container size is 40 feet long, 8 feet wide and 8 feet tall. All entries will use those dimensions to create their scaled down model design. You may assume that water and electricity are available at your studio location. Yet you may also design your studio to use alternate sources for water or power. You can even make your studio "off the grid" if you wish. Location of your shipping container studio is your choice and should be considered in your design.

Build a scale model of your design. Your container model is not to exceed 4 feet in any direction (height, width, length), and your entire model landscape not to exceed a total of 16 square feet. 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: Research "Shipping Container Conversions" on the internet as well the Smithsonian Institution, National Museum of American Art, historical museums, print and electronic media reference materials, ancient civilizations, libraries, and amusement park and golfing publications. Architects such as: www.dezeen.com, <https://www.designboom.com/tag/shipping-container-architecture/> Julius Taminiau, Rabih Geha Architects, 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, David Chipperfield, Richard Meier.

GRAPHIC DESIGN – Visual Art Playing Cards

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

Your design team is in charge of creating new face cards for a deck of playing cards. Each face card (Jack, Queen, King in all four suits) is to be a different famous artist from history. Each Ace is to represent a different art movement or period. The two Jokers are your choice but must be visual art related. You are not responsible for redesigning the numbered cards (2–10).

Research the “history of playing card design”—especially the face cards. Research famous artists and art movements and decide on your favorites and pick your Jacks, Queens, and Kings. Create original design compositions for each card. Creativity and originality are important. The choice of art medium/media is up to you. Your entry should be displayed with your portfolio. Your portfolio should include all of your research, documentation of your creative problem solving, original sketches, reflections, and written notes.

References for Graphic Design: *Herb Lubalin, Ralph Ginzburg, Milton Glaser, Luke Lucas, Craig Ward, Jasper Johns, Frank Stella, The American Institute of Graphic Arts (AIGA), Upper and Lower Case (U&lc) magazine, Communication Arts magazine, Print magazine. Find your own resources using print and electronic media sources such as the Internet (Google, etc.) and library, and the art history timeline of art, artists, art movements, and periods.*

PHOTOGRAPHY – Light Painting

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

“Light painting, painting with light, light drawing, or light art performance photography are terms that describe photographic techniques of moving a light source while taking a long exposure photograph, either to illuminate a subject or space, or to shine light at the camera to 'draw', or by moving the camera itself during exposure of light sources. Practiced since the 1880s, the technique is used for both scientific and artistic purposes, as well as in commercial photography.” (from WikiPedia.org)

Your light painting 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: *WikiPedia.org, Artnews, Art in America, Camera Arts, Popular Photography, and other publications, cultural institutions and museums, Photographers such as: Étienne-Jules Marey, Georges Demeny, Man Ray, Barbara Morgan, Gjon Mili, Peter Keetman, Vicki DaSilva, Tokihiro Satō, Ansel Adams, Alfred Stieglitz, Cindy Sherman, 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, Sandy Skoglund, Edward Weston, Rineke Dijkstra, Arnold Newman, Platon, Steve McCurry, Dorthea Lange, LaToya Ruby Frazier, Abdel Morel, JR -street artist, Gordon Parks, Malick Sidibe, Ophie Calle, Vivian Maier, Brandon Stanton, Wendy Ewald, Pops Peterson*

SCULPTURE – Soft Sculpture

sculpt·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.

Soft sculpture is a type of sculpture made using cloth, foam rubber, plastic, paper, fibers and similar materials that are soft, supple, and non-rigid. You are to create an original “soft” sculpture that is made from these materials or other “soft” media you may discover in the research for your sculpture.

Research how sculptors have used soft sculpture techniques in creating their art. Your design may be built of any “soft” 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 and able to fit through a normal doorway. **No water or other liquids are allowed to be part of your entry.** Originality and creativity are 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 Storm King, corporate and private art collections, the library, art magazines, Internet sources, and sculptors such as Yayoi Kusama, Claes Oldenburg, Faith Ringgold, Joseph Beuys, Lucy Sparrow, Nick Cave, Jason deCaires Taylor, Mark di Suvero, Piotr Kowalski, Lynn Chadwick, David Ascalon, Barbara Hepworth, Constantin Brancusi, Mathias Goeritz, Louise Nevelson, Marcel Duchamp, Lyman Whitaker, Henry Moore, David Smith, Fritz Wotruba, Jean Dubuffet, Henry Moore, Alexander Calder, Red Grooms, George Rickey, Cesar Pelli, Aurora Robson, 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.*