



Olympics of the Visual Arts

2022

40th Anniversary



Categories & Design Problems

2022 Design Categories

- **Drawing**
- **Painting**
- **Illustration**
- **Sculpture**
- **Fashion Design**
- **Architecture**
- **Photography**
- **Graphic Design**



Originality, Brainstorming and Creative Problem Solving

Olympics of the Visual Arts Overview

The Olympics of the Visual Arts is an extracurricular school program for students across New York State. Its founding group, the New York State Art Teachers Association (NYSATA), views the visual arts as a discipline equal to other disciplines that challenge and stimulate our youth, and believes that creativity and creative problem solving in the visual arts is vital to a full and enriched life in our technological and scientific society.

The Olympics of the Visual Arts presents a series of design problems that require utilizing contemporary and historical references, brainstorming, problem solving, and creative solutions. There are two forms of problem solving. One is a long-term problem that will require research, planning, and creativity, and is completed prior to the State Competition. The other form of problem will be a short-term or spontaneous solution and is traditionally completed on-demand during the State Competition. This Year the Spontaneous Solutions will be submitted *after* the virtual Awards Ceremony via submission of a photo in the shared slide deck.

The problem categories this year are:

Architecture, Photography, Fashion Design, Sculpture, Painting, Drawing, Illustration, and Graphic Design.

The problem in each category will have performance standards to meet through visual and media arts.

OVA Participation Requirements

~~There are three entry levels for participants: grades K-5, 6-8, and 9-12. Students will compete within their age level groups in each problem category. Teams may be an individual student or a group. Typically, each participating school district may enter only ONE solution for each problem, in each grade level group. For this year's virtual platform, this limit is waived. Participating school districts are also encouraged to engage their students in solving spontaneous problems on demand to prepare for the event.~~

Students are encouraged to showcase their solutions in their own school district during YOUTH ART MONTH (March), whether in advance of the competition, or in the year following.

Individual or District NYSATA membership is required for schools and/or teachers registering teams. Team registration will take place online at <https://www.nysata.org/olympics-of-the-visual-arts>

Online registration, is available through *February 16, 2022. Please determine your approach with your team carefully. No late registrations will be accepted.* The registration fee is \$20 per team. The designated contact person from the district is responsible for communicating and coordinating with all participants for the school district. A slide template with submission Guidelines will be provided to the school contact person.

State Level OVA Procedures

Solutions to long-term problems must be original and complete submitted in a Google Slide presentation. ~~A template will be provided so teams can share their portfolio of evidence (historical and cultural references, working sketches, design iterations, and views of the final product.)~~ Fashion entries will also include either a video (mp4 file) link or YouTube video link in the Google Slide STUDENT presentation of the 60-second catwalk and a written description to accompany photos.

This year, the spontaneous problem will be introduced via live zoom webinar and will not be included in scoring. Students will be able to share their results in their submitted shared slide deck and on the NYSATA OVA social media sites. The score for the long-term problem will be used to determine the top three winners at each grade level in each category. A special Hyndman Creativity Award for the most creative entry per category will also be presented. Awards will be mailed to winning teams following the event along with a summary of scoring feedback.

Olympics of the Visual Arts 2022

**Register Your School's Teams by
January 26, 2022
(\$20 per team)**

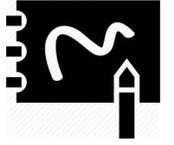
**Digital Submissions Due on or before
April 27, 2022**

**Virtual Awards Reception & On-Demand Design
May 18, 2021, 3 pm**

Please take time to read the guidelines for participation and submission for the virtual OVA event this year. Your evidence of brainstorming, creative problem solving, sketches and development of your process will be shared through a series of Google slides (which can include links to google docs or images, but NOT webpages)

Our panel of volunteer judges will review the information on the slides. Please abide by the limited number of slides for each section of the submission.

Links for Registration and Slide Deck Template will be available on the OVA page of the NYSATA website at www.nysata.org/olympics-of-the-visual-arts.



DRAWING — The Marsh

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

Marshes are an ecosystem filled with wonders and dangers. They are occupied with a healthy variety of plant and animal life. Freshwater marshes and saltwater marshes each support their own variety of life. This year's drawing problem is to create a drawing of a marsh which embodies hidden features, focus points, and a variety of textures represented in the plant/animal life.

Research historical and contemporary artists who have used a similar subject matter. Also research fresh and saltwater marsh ecosystems. Create an original drawing of a marsh rich in variety of imagery as well as texture. Consider introducing tension in your drawing through predator/ prey scenarios, contrast, and composition. The final drawing may be of any size, shape, and drawing medium. Evidence of your research and brainstorming should be documented. Research may include the elements and principles of design, perspective, sketches, reflections, written notes, and explorations in different drawing media.



PAINTING — Ancient Relief



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

This year’s painting problem challenges your team to create a painting that is evidentiary of an ancient civilization. Using the technique of relief, incorporate the “fossilized remains” of objects, plants, animals, or people into a total image that will adequately represent the ancient civilization of your choosing.

Reference historical and contemporary artists who have incorporated relief and or collage in their work. Consider what artist works best with the ancient civilization of your choosing. Create an original composition reflective of an artist’s influence, incorporating the cultural styles of your chosen civilization, and also incorporating “fossilized remains” using the technique of relief.

Relief is a work of art in which three-dimensional elements are raised from a flat base. Visual size, shape, and medium of your painting are your decision.





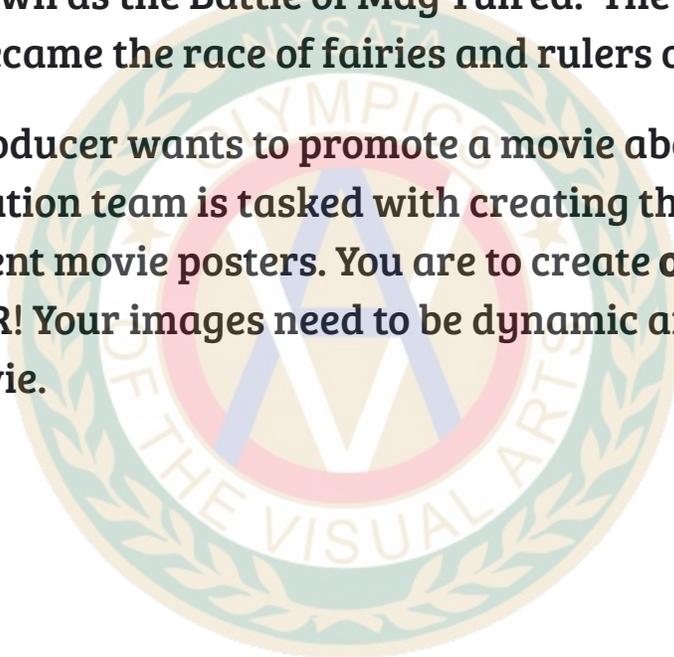
ILLUSTRATION — Fantasy Epic Battle

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.

Understanding contemporary fantasy art involves more than appreciating illustrations for movies, books, magazines, and videogames of the fantasy genre. Fantasy art concerns mythological, magical, and supernatural themes. The history of fantasy art can be traced back to antiquity when artists treated mythological characters in their stories, poems, and images. By the Italian Renaissance, artists concerned with Greek and Roman mythological characters were actually creating fantasy art. As a genre, fantasy art does not receive formal recognition and legitimacy like other art movements involves more than appreciating illustrations for movies, books, magazines, and videogames of the fantasy genre. Fantasy art concerns mythological, magical, and supernatural themes.

The Tuatha Dé Danann are a supernatural race from Irish mythology. Their leader is The Dagda. The other members are The Morrigan, Manannan, Dian Cecht and Goibniu. Each have their specific roles and collectively they were Ireland's champions until they were challenged by their rivals the Fomorians in an epic battle known as the Battle of Mag Tuired. The Tuatha Dé Danann was defeated and became the race of fairies and rulers of the Otherworld.

A talented movie producer wants to promote a movie about the Battle of Mag Tuired. Your Illustration team is tasked with creating the **artwork** that will be featured on 2 different movie posters. You are to create **only** the artwork. **DO NOT MAKE A POSTER!** Your images need to be dynamic and compelling in order to sell the movie.



SCULPTURE — Homage to Bridges



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.

There are a multitude of types and styles of bridges in this world but the ones that stand out are noted for their inspiring design and breathtaking views. Your sculpture team's challenge this year is to select a notable bridge and create an original sculpture that embodies the inspiration and passion evoked by that bridge's design.

Research remarkable bridges around the world. Research historical and contemporary artists whose styles align with the design of the bridge of your choosing. Create an original sculpture that literally, metaphorically, or both, pays homage to the bridge you selected. Consider carefully how the media of your choice best reflects your design.

Your sculpture may be of any size, shape, and media, but **may not exceed 16 square feet of floor space** and must be 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.



FASHION DESIGN — Insect Inspired

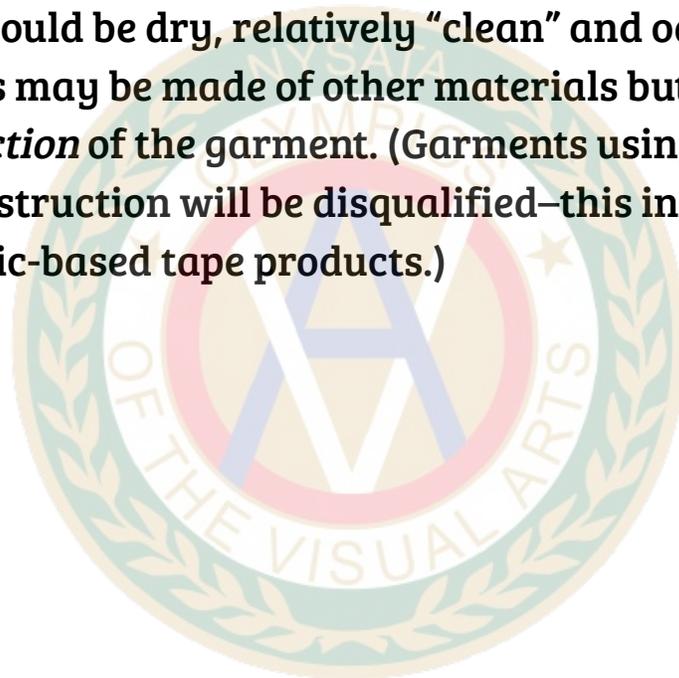


fash·ion de·sign: *n.* A graphic representation, especially a detailed plan for construction or manufacture of the prevailing style of dress.

The insect and arachnid worlds present a wide variety of texture, color, and pattern, exemplified by the exquisite wings of a butterfly to the haunting luminescence of beetles. This year’s Fashion problem is to create an evening wear fashion inspired by insects or arachnids of your choosing.

Create one original evening wear fashion/outfit that has been inspired by an insect or arachnid. Research the world of insects and arachnids. Select one or more insects, unique in pattern, design, texture and color. Consider incorporating some insect features such as wings, antenna, and other various appendages. Research historical and contemporary fashion sources.

The presentation and modeling of your entry is limited to 60 seconds total, including the reading of a script and/or the playing of music, and serves as the spontaneous problem for the fashion category. 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.)



ARCHITECTURE — Sports Multiplex

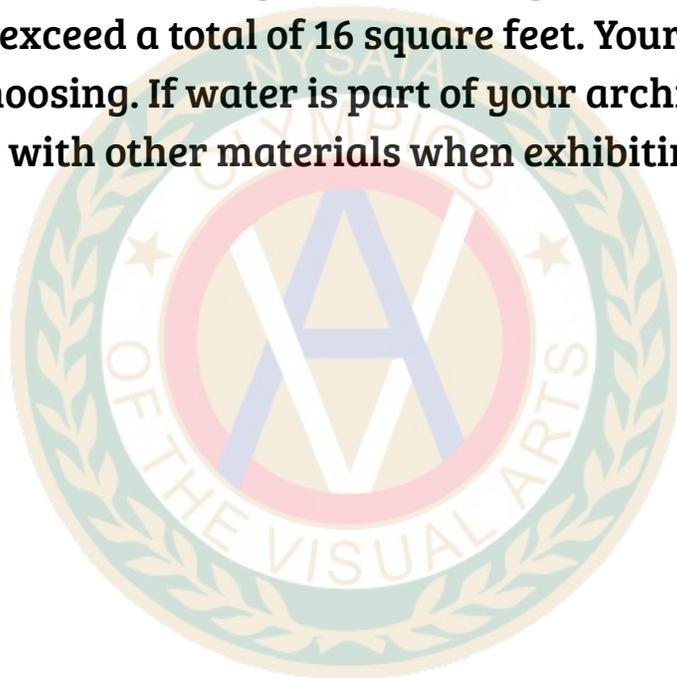


ar·chi·tec·ture: *n.* The profession of designing buildings, open areas, communities, and other artificial constructions and environments, usually with some regard to aesthetic effect.

This year your Architecture Team's challenge is to create a multi-plex sports arena that caters to traditional AND non-traditional sports. Choose a minimum of 4 sports to be represented. Your maximum number is limitless! Remember you can include ANYTHING considered to be a sport. Consider who will be the sponsor of the arena and which sports will be featured. The featured sports should be the focus of the arena. Spaces like locker rooms, training areas, a lounge, concession and sports shop should also be incorporated into your team's design.

Research historical and contemporary artists/architects as well as the plethora of sports that exist in the world today. Consider what climate and landscape will best accommodate the sports you will feature. You may incorporate alternative energy sources into your design.

Build a scale model of your design. Your sports multiplex model must not exceed 4 feet in any direction (height, width, length), and your entire model landscape must not 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.



PHOTOGRAPHY — Macro Worlds



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

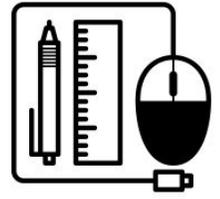
***Macro photography* (or photomacrography, or macrography) is extreme close-up photography, usually of very small subjects and living organisms like insects, in which the size of the subject in the photograph is greater than life size (though macro photography also refers to the art of making very large photographs).**

The world of macro photography forces us to focus on that which we may not otherwise consider, due to size. This year's photography problem is to create a series of 4 photographs that showcase the world of a small subject that would ordinarily be considered insignificant due to its size. Consider that size and significance are NOT always related. Lighting, focus, and depth of field should be used to adequately present your subject in its surroundings.

Research historical and contemporary artists/photographers that use small miniature worlds as their subject matter as well as macro photography. Search subject matter that will best suit the problem solution. Create an original series of 4 photographs that will give insight into the world of your chosen subject. You may stage your subject or use a natural setting. Your subject may be animate or inanimate.

Your series of photographs may be of any size and shape. The use of digital cameras, phones, scanners, computers and imaging software is permitted, as well as all other forms of "traditional" photography in achieving your final solution. Your portfolio should display your experimentation with various layouts, lighting, editing, etc., and show evidence of progression to your final compositions.

GRAPHIC DESIGN — Champion Your Cause



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

The Visual Arts have been an integral vehicle used to educate and advocate for personal, political, humane, and environmental causes. Your team needs to identify a cause, and then create a series of 3 posters to be used in an ad campaign to promote awareness of that cause.

Reference historical and contemporary artists known to advocate for passionate causes. Create an original series of 3 posters that not only exude passion for your chosen cause but demonstrate good design principles, incorporate text in some way, and center around a unifying message. You may choose the size and media of your final design. Exhibit your portfolio of research with your completed poster designs. Research may include the elements and principles of design, perspective, text/typography, sketches, reflections, written notes, and experiments in different art media.

