



# **Olympics of the Visual Arts**

## **2023**

### **41st Anniversary**



## **Information Packet**

# 2023 Event Theme & Design Categories

It is said the one thing in life that is inevitable—is change. We just need to look around us to see changes in our society, natural and built environments, climate, technology, and the pandemic. Through it all, artists continually remain open-minded, flexible, and adaptive to the changes around them and their responses to those changes. We invite you to come to the OVA event this year and share your creative ideas so we can all be inspired by each other.

***A Change In Climate*** is the theme of the 2022 NYSATA Teacher Conference, and therefore also the 2023 NYSATA Olympics of the Visual Arts Event. As you consider your approach to the design challenges this year, the OVA committee encourages ideas that promote positive change and encourage people to adapt and grow in the face of the changing landscape of a post-Covid world.

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



**Originality, Brainstorming and Creative Problem Solving**  
**Olympics of the Visual Arts**

# Olympics of the Visual Arts 2023

**Register Your District's Teams by  
February 17, 2023**

**OVA Event in Saratoga Springs  
April 27, 2023**



Please take time and read the guidelines for participation and submission for the OVA event this year. Note that your evidence of brainstorming, creative problem solving, and development of your process should be presented in a portfolio displayed with your design solution at the venue.

Our panel of volunteer judges will review the portfolios along with the installed solutions on the day of the event.

**Teams will be required to submit a clear photo of their finished design in advance of the event, uploaded through a link on the NYSATA webpage, so plan your development timeline accordingly.**

Specific links for Registration and other helpful resources will be available on the OVA Page of the NYSATA website.

# 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, cultural, 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 solving will be a short-term or on-demand solution and is completed during the State Competition. All problems will have performance standards to meet through visual and media arts.

## Highlights of Participation:

- Teams may consist of 1 or more student members.
- There are 3 grade levels for team registration:
  - ELEMENTARY LEVEL (K-5)
  - MIDDLE LEVEL (6-8)
  - HIGH SCHOOL LEVEL (9-12)
- ACTIVE NYSATA Individual or District membership is required to register and participate in OVA.
- Districts may ONLY register 1 team from each level in each category.
- Districts may register 1 team, or up to 24 teams max.
- Registration is available through a link on the OVA page of the NYSATA Website.
- Registration fees are outlined as follows:
  - 1-5 teams                 \$150
  - 6-10 Teams               \$200
  - 11-15 Teams              \$250
  - 16 Teams +               \$300
- Payment Questions: [tkonu@nysata.org](mailto:tkonu@nysata.org) and [ova@nysata.org](mailto:ova@nysata.org)



**\*\* Consider the approach to your category design solution with your team carefully and register by the deadline of **February 17, 2023**. No late registrations or category changes can be accepted as we prepare to facilitate a successful event with our team of volunteers.**

# Olympics of the Visual Arts Overview

## SCORING & AWARDS

### Category Design Solutions:

The **Long Term Design Solutions** of ALL teams will be scored by our volunteer judges based on defined rubric criteria. The **Portfolio of Research and Planning** (exhibited with the entry and labeled accordingly) will be reviewed for components including: evidence of research, cultural connections, brainstorming & planning sketches, problem solving, development of drawings, models, documentation of process, and reflections.

Qualitative and quantitative feedback will be provided on the Long Term Design Solution. At the event, following a lunch break, awards will be presented for 1st, 2nd, and 3rd place in each LEVEL in each CATEGORY. In addition, a special **HYNDMAN CREATIVITY AWARD** will be presented to 1 entry per category.

### On-Demand Design Challenge:

The **Fashion Design** Category Teams will deliver a **1 minute** catwalk presentation that will serve as their On-Demand Design Challenge. One team from each LEVEL will be selected by the Judges to present their CATWALK to the audience during the afternoon Award Ceremony.

All other teams will participate in the **On-Demand Design Challenge** in the morning while the long term solutions are scored. One On-Demand Solution from each LEVEL will be honored during the Award Ceremony.

*\* Please note this is a new approach to the On-Demand Spontaneous Challenge. The On-Demand solutions will be assessed and awarded separate from the Long Term Designs. Scoring of the On-Demand will no longer be included in the team total.*

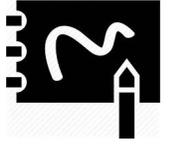


# 2023 Long Term Design Challenges

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



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# DRAWING : Empathy for the Environment

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

Environmentalists claim there are an increasing number of sharp changes in temperatures and weather patterns in recent decades. These shifts may be natural, but since the 1800's human activities, like manufacturing, have been the main driver of climate change, primarily due to the burning of fossil fuels (like coal, oil, and gas) which produce heat trapping gasses in the atmosphere.

Human behavior is influencing climate change, disrupting communities and ecosystems. Society must prepare to cope with and adapt to the adverse impacts of climate change on our planet to reverse these effects.

**Your team's Drawing challenge will address both sides of this issue. First you will represent the dramatic causes, effects and impacts of climate change on the environment. Your team will also develop imagery to depict solutions to slow or reverse the harsh impacts of climate change on our world. This contrast of imagery will allow for a range of drawing techniques and media to be applied in your drawing process (ie: line patterns, scumbling, contour line, hatching, cross hatching, text, mixed media, etc.).**

Artists through their work have the power to shape, challenge, provoke, and respond to any subject they embrace. Consider how the marks you incorporate will enhance the message conveyed in your original drawing. A strong, balanced composition that incorporates good contrast and knowledge of the elements of art will make the impact of your drawing solution more powerful. Realize that your solution has the potential to inspire a message of hope needed to raise awareness and amplify the impact on climate change. This power is now in the hands of your Drawing Team. Research artists who focus on climate change, along with causes, effects and actions people can take to reverse climate change and relieve its impact on our planet.



# PAINTING- Public Passion Project



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

Historically, mural painting has impacted social revolution on a global scale. This profound art form and its strong message potential should never be underestimated. Art in public places adds extensive value to the cultural, aesthetic and economic vitality of a community.

According to Americans For The Arts,

*"It reflects and reveals our society, adds meaning to our cities and uniqueness to our communities. Public art humanizes the built environment and invigorates public spaces. It provides an intersection between past, present and future, between disciplines, and between ideas. Public art is freely accessible."*

**The climate of social change is an ever evolving, always relevant topic. This year's Painting challenge is to design a model for a public mural focused on a contemporary social issue. Carefully consider the relevance of the site proposed for this themed public mural. Regard your audience, the site, and your mural design as interdependent components. The mural imagery may be abstract or representational and should have a clearly conveyed message. Carefully consider how you use the principles of design (unity, balance, movement, rhythm, emphasis, contrast, pattern, and proportion) to develop a strong composition which will add power to your message.**

**Typically murals need to be approved by local governing offices before projects begin. The team will be required to develop a proposal explaining who you are, what your concept is, why it matters, and where it will be displayed. Your painting team's proposal should include:**

- **An artist/team biography**
- **The purpose for the proposal (social issue)**
- **A statement of your goals and objectives (purpose)**
- **A list of materials and equipment needed for the site specific installation**

**Investigate art and artists from around the world who have created works of art in public spaces. Research should focus on artists who highlight social issues in their work and the relevance of public art.**



# ILLUSTRATION- Caged Bird



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

Poetry is a style of writing that can evoke strong feelings and symbolic imagery. Utilizing 2D or 3D art media, your Illustration challenge is to visually interpret the 1983 poem by Maya Angelou, “Caged Bird” from *Shaker, Why Don't You Sing?* The poem describes the contrasting experiences between two birds: one bird is able to live in nature as it pleases, while a different caged bird grieves in captivity. Illustration solutions should specifically address the theme of freedom vs. oppression and include a message of how we can change our social culture for the better.

Teams are encouraged to read the poem in its entirety, but can choose to focus on illustrating the whole poem or certain verses of the poem separately. Teams are encouraged to research diptychs, triptychs and polyptychs as possibilities for creative formats. In addition, reference to artists and/or cultures of your choice should inspire your completed illustration.

“Caged Bird” from *Shaker, Why Don't You Sing?*

By, Maya Angelou

A free bird leaps  
on the back of the wind  
and floats downstream  
till the current ends  
and dips his wing  
in the orange sun rays  
and dares to claim the sky.

But a bird that stalks  
down his narrow cage  
can seldom see through  
his bars of rage  
his wings are clipped and  
his feet are tied  
so he opens his throat to sing.

The caged bird sings  
with a fearful trill  
of things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom.

The free bird thinks of another breeze  
and the trade winds soft through the sighing trees  
and the fat worms waiting on a dawn bright lawn  
and he names the sky his own.

But a caged bird stands on the grave of dreams  
his shadow shouts on a nightmare scream  
his wings are clipped and his feet are tied  
so he opens his throat to sing.

The caged bird sings  
with a fearful trill  
of things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom.



# SCULPTURE - Operation Up-Pet



**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.

**Upcycle** is defined as “reuse (discarded objects or materials) in such a way as to create a product of higher quality or value than the original. Creating art from upcycled materials means less waste, and it sends an impactful message to those who view the art. When an item is upcycled it is given a new purpose that is better than what it originally had. What better way to add value to an object than make it a work of art!

**This year’s sculpture challenge is to upcycle items and transform them into a sculpture of a pet. The pet may be any animal that is real or imaginary. Through the features and gesture of your sculpture, personify the pet by depicting a strong feeling or emotion (ie: shy, silly, sad, intelligent, devious, explosive....)**

The completed original sculpture must be **in the round** (a created piece of art that is three dimensional, viewable from all sides) and must feature object(s) that are characteristically considered to be old, obsolete, or mundane. Consider items that people generally would overlook or regard as unimportant. The technique of **assemblage** (a work of art made by grouping found or unrelated objects) can be incorporated into your sculpture process. Kinetic elements (movable parts) may also be incorporated and can enhance the personification of your pet sculpture. Teams are encouraged to research sculptors regarded as **upcyclists and** pay particular attention to the items incorporated into their sculptures. Search the art form of assemblage and kinetic sculpture. Be sure to name your upcycled “Pet”



# FASHION DESIGN- Occu-fashion



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

Uniforms worn in some professions are necessary and important because they offer various levels of protection to those who wear them and help us quickly identify what role/rank they serve in. Occupational uniforms are military or civilian uniforms worn by members of certain professional groups during work or at official occasions.

**This year's Fashion Challenge is to select an occupation which requires a uniform and create an original fashion that is suited to that profession, looks great and is comfortable to wear. Your fashion should:**

- **Easily identify the occupation of your choice**
- **Offer a level of protection as related to the chosen occupation**
- **Have a professional appearance**
- **Include accessories that further identify the chosen occupation**

Your design should be comfortable to wear and mindfully designed for the duties of the chosen field. Consider that successful uniforms encourage those who wear them to act as "brand ambassadors" instilling team spirit and responsibility in the workplace. This ultimately increases job pride and productivity.

Teams may research occupations that require a uniform as well as the purpose for which the uniform is intended. Search historical and contemporary examples of the uniforms worn by the occupation you select. Occupation selections can include : healthcare professionals, military, law enforcement, search and rescue workers, firefighters, construction workers, highway workers, professional sports players and much more!

*The presentation and modeling of your entry on the catwalk is limited to 1 minute maximum, 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 or recycled should be dry, clean and odorless. Fasteners and surface adornments may be made of other materials but should not comprise the majority of the garment. Garments using non-paper products, such as Tyvek or other synthetic materials like duct/fabric based tapes, for the primary construction will be disqualified. Judges will select one presentation from each age level to receive a special award and present to the larger audience during the award ceremony.*



# ARCHITECTURE- Historical Park



**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.

**Outdoor parks connected to historical events can have a profound impact on the people who visit them. The surrounding landscape can enhance the visitor’s overall experience in the park. Your Architecture challenge is to create a design model of an outdoor public park space with some connection to history and/or a social cause. The historical park needs to include a series of walking tour stations to inform the visitor about aspects of the inspiration for the design. You will be required to identify the geographic site for your park as well as portray the connection between the landscape and the park’s design.**

It will be important to consider aspects of accessibility and participation by multigenerational, multilingual people, and visitors with health conditions or impairments . You also are advised to consider how the climate of your chosen site impacts your design decisions. Determine how your team will represent common features of parks and incorporate primary characteristics of your historical or social topic theme, and how they will be represented with items such as signs, plaques, interactive displays, and sculptures. For your Landscape Architecture challenge you are encouraged to investigate examples of national and regional parks and landscape architects of both contemporary and historical significance.



# PHOTOGRAPHY- Time-oramic View



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

**Landscape Photography** involves capturing imagery that embodies the spirit of the outdoors. It carries a sense of *being there* to see something incredible. You want viewers to feel the same *emotions* that you felt, standing in the middle of nature and bringing something back.

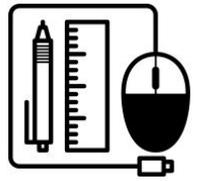
**Panoramic Photography**, also known as *wide format* photography, is a special technique that stitches multiple images from the same camera together to form a single, wide photograph (vertical or horizontal).

**Photography is a continuous, evolving art form that incorporates a vast variety of photo techniques. This year's Photography challenge is to create a single panoramic, landscape photo that depicts an element of time change. The time change may take the form of: a developing weather pattern, a progression of morning to evening, a change of seasons, or a combination of all three!**

Research historical and contemporary photographers who have focused on landscape, panoramic technique, and time change (weather, day to night progression, seasons). It is likely that research may require independent investigation on each topic. Be sure to find a landscape that you feel emits strong emotion for your subject matter.



# INDUSTRIAL DESIGN- Compact Impact Device



**In·dus·tri·al de·sign:** *n* The practice of designing the form and features of products, devices, objects, and services that are to be manufactured by mass production.

**Industrial (product) design by nature is about form and function and how that impacts the relationship between people and products used in daily life. Wouldn't it be exciting if you could influence humanity to better Planet Earth by traveling back in time? Your industrial design challenge is to create a contemporary portable time machine device, designed to go back in time to prevent a specific environmental issue from developing.**

The solution to the challenge includes 2 parts: a schematic design and a small scale 3D prototype. The 2 part solution must highlight multiple views of the machine (i.e. front, back, sides, top, bottom), as well as feature how the device works. This may include any controls, mechanics, symbols, or labeling related to how an operator uses the device. Industrial designers also consider aesthetics (appearances) in their work. Your time machine prototype should have a name and be influenced by how the look of the machine will help the manufacturer effectively market the product. The device should be designed so it can easily be transported.

Research for this design challenge may include investigations about time travel, the field of industrial design (involving science, technology, engineering, art, and math), technical drawings, engineering design process, drafting, or work of designers and illustrators.

