



2015 Olympics of the Visual Arts



PROBLEM CATEGORIES

DRAWING – Dots, Dashes, & Diagonals

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

The art of drawing is often the art of mark-making. Using dots, dashes, and diagonals, make an original drawing that investigates the many variations of creating textures and patterns using marks, and avoids relying on rendering and shading for tonal variations.

Research how artists 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, 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 – It’s all there in Black & White

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

Imagine a world without color. What if our greatest masterpieces were all created in black, white, and various shades of gray? Find a “full color” painting from any era of art history that you would consider a “masterpiece” and recreate it in “black and white.”

Create an original painting that interprets color into black and white. Discover how and why artists have used black and white to create images through painting and other media throughout history, even when color was available.

Create a series of sketches that experiment with various compositions to help you decide upon your final composition. Create an original painting that interprets your team's interpretation of color into black and white. 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 Hieronymus Bosch, Giuseppe Arcimoldi, Leonardo di Vinci, Francisco de Goya, Diego Velázquez, Rembrandt, Man Ray, M. C. Esher, Pieter Brueghel the Elder, Roy Lichtenstein, Edvard Munch, Henri Matisse, Vincent van Gogh, Paul Cezanne, Andy Warhol, Henri Rousseau, Johannes Vemeer, Paul Gauguin, Sandro Botticelli, Pablo Picasso, Salvedor Dali, Freida Kahlo, Georgia O’Keefe, 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 – Paper Re-creation & Re-enactment

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

Art History is your inspiration for this year's fashion competition. Design and create an outfit from an important piece of artwork from thousands of years of art history. Research and discover a fashion design modeled in an artwork and re-create it using paper products and then re-enact the pose from the artwork. Creativity and originality are important.

The modeling (re-enactment) 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 – this includes the use of Duct tape or similar fabric based tape products. Exhibit a portfolio with your entry that clearly identifies the art period, movement, or artist you have designed 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, and the Museum of Modern Art. Artists like Andy Warhol, Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, MC Escher, Jim Dine, Tom Wesselmann, James Rosenquist, Richard Lindner, Peter Phillips, Clas 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 – [i carry your heart with me(i carry it in)]

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

E. E. Cummings (1894-1962) Edward Estlin Cummings was born in Cambridge, Massachusetts and began writing poems as early as 1904. In his work, Cummings experimented radically with form, punctuation, spelling, and syntax, abandoning traditional techniques and structures to create a new, highly idiosyncratic means of poetic expression. Jenny Penberthy in the *Dictionary of Literary Biography* considers Cummings "Among the most innovative of twentieth-century poets." Create and original illustration based upon the visual imagery used by Cummings in his poem [i carry your heart with me(i carry it in)]. Creativity is an important part of your final solution.

[i carry your heart with me(i carry it in)]

By E. E. Cummings

i carry your heart with me (I carry it in
my heart) i am never without it(anywhere
i go you go, my dear; and whatever is done
by only me is your doing, my darling)
i fear
no fate(for you are my fate, my sweet) i want
no world(for beautiful you are my world, my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life; which grows
higher than soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)

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, 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 – Micro 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.

In response to the green and sustainability environment movements and in conjunction with rising real-estate prices, a trend has grown in designing and building micro homes. Also known as the “tiny (or small) house movement,” these dwellings are often mobile and self-sufficient. Design a micro house of no more than 200 square feet that provides for the cohabitation of 2 adults.

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.

GRAPHIC DESIGN – OVA Poster

gra-phic de-sign: n. A creative process that combines art and technology to communicate ideas.

Graphic Designers develop images to represent the ideas their clients want to communicate. Images can be incredibly powerful and compelling tools of communication, conveying not only information but also moods and emotions. People respond to images instinctively based on their personalities, associations, and previous experience. You are to design and create an original poster for this year's Olympics of the Visual Arts competition that not only announces the time and place, but also visually communicates the 3 principles of OVA: creativity, brainstorming, and research.

Research the history of graphic design. Discover its illustrative use, particularly in printed media such as advertising, poster art, billboards, etc. Creativity, originality, and research are very important in your solution. Give your original typeface/alphabet a name. 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.

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.

PHOTOGRAPHY – Forms in Nature

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

Create an original photographic image or images that capture “Forms in Nature.” Brainstorm about how you might visually represent natural forms, what natural form means, and different ways you might find them. Research and discover the many different ways photographers and other artists capture images of natural forms 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, Robert Capa, Imogen Cunningham, Walker Evans, Ralph Gibson, Josef Koudelka, Annie Leibovitz, Man Ray, Cindy Sherman, Sandy Skoglund, Edward Weston.

SCULPTURE – Deconstructed Construction

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.

Search for an object or objects that your team finds visually interesting. Deconstruct (disassemble) the object(s) and then reconstruct it/them into a new object/sculpture. Document why you pick the object(s) to be deconstructed, the process of deconstruction, and then the reconstruction into a new and original piece of art.

Your sculpture may be of any size, shape, and media. **No water or other liquids are allowed to be part of your entry.** 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, corporate and private art collections, the library, art magazines, Internet sources, and sculptors such as Mark di Suvero, Constantine Brancusi, 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 Robert Rauschenberg, Jasper Johns, Marcel Duchamp, and Pablo Picasso. Find your own resources using print and electronic media sources such as the library and the Internet.