Building Artworks

Preparation & Planning
Take Notes!

Preparation & Planning

- **Idea/Research**- When creating your own work, the process of coming up with interesting and dynamic ideas is left up to you, coming up with a solid idea is the first step, and requires some research. You may have an initial idea, but may have to work through it asking yourself "How can I develop this further?" Research how others have dealt with this idea, the more informed you are, the more interesting your idea will be. Approach your idea from a variety of angles.

Preparation & Planning

- **Visual Brianstorm/Image Creation**- With your idea and research, next you can generate visual images. Consider different compositional ideas by making a series of thumbnail sketches. You may find yourself working from life, a photograph, and/or out of your head. While you are working out these aspects of your design, you should also be considering materials.

If you are working on achieving realism, please use a reference. Also, practice taking your own references! (no plagiarism- must change 80%)

Preparation & Planning

- **Materials**- The materials you use will affect the way the viewer sees and interprets the work.
  - Materials to consider:
    - Surface (paper, canvas, wood, metal, etc.)
    - Media (acrylic, oil, watercolor, mixed media, pen, copics, etc.)
    - Format (size, shape, orientation)

Preparation & Planning

- **Tests/Experimentation**- Often when you create a work of art you experiment with different materials and techniques. Rather than trying things on your final surface, do some testing on a separate surface to see if things really look the way you think. Sometimes materials will behave differently than you expect.

Preparation & Planning

- **Surface Preparation/Image Transfer**- Once you have solidified your image/design and know what materials you will be using you are ready to approach your final surface. Make sure your surface is in exactly the condition you want it to be before beginning. Through a series of thumbnail/preparatory sketches you have finalized your image/design. There are several ways you might want to transfer the image/design onto your final surface. Options include: freehand, using the grid method, transfer/tracing paper, or the lightbox.

Make it interesting

Make it relevant

Don't be afraid to fail and start over!

You never know what you can make from a piece you hated originally

Difference between the **Drawing** & **2D Design** Portfolio

Drawing is more <u>traditional</u> and much more about mark making & line work

2D Design is all about hitting each <u>Principle of Design</u> in combination with the <u>Elements of Art</u> in your entire portfolio

Drawing Portfolio

When working be sure to:

- Recognize that there is no preferred or unacceptable content or style.
- Consider line quality, light and shade, rendering of form, composition, surface manipulation, the illusion of depth, mark-making, and the relationship of ideas, materials, and processes.
- Understand that abstract, observational, and non-objective works may be submitted.
- Think about the range of marks used to make drawings, the arrangement of the marks, and the materials used to make the marks.
- Recognize that drawing can be addressed through a wide range of media that include, but are not limited to, traditional drawing media, painting, printmaking, digital drawing, and combinations of media.
- Understand that works incorporating digital or photographic processes must address drawing issues such as those listed above.

2D Design Portfolio

When working be sure to:

- Recognize that there is no preferred or unacceptable content or style.
- Use the elements and principles of art to support ideas in an integrative way.
- Demonstrate your understanding of design principles as applied to a two-dimensional surface, whether physical or virtual.
- Articulate the principles of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship) through the visual elements (line, shape, color, value, texture, and space).
- Submit work in any two-dimensional process or medium, including, but not limited to: graphic design, digital imaging, photography, collage, fabric design, weaving, fashion design, illustration, painting, printmaking, etc. Video clips, DVDs, CDs, and three-dimensional works may not be submitted. However, still images from videos or films are accepted.

INNOVATION & EXPERIMENTATION

❖ **Composition and Background -** *DO NOT place your items centered with no background!*

➢ Your composition must be dynamic and interesting (ex:Rule of Thirds), and your background is not secondary. Your subject(s) and background work TOGETHER!

❖ **Concentration -** *Growth and Change!*

➢ Visually your pieces should be getting more and more successful with each one (order!) but should all follow the same concept
➢ Concept needs to be personally connected and not too broad!

Everyone needs the Scoring Guidelines for either 2D or Drawing

With each critique, and with each submission of a piece to me, you will need the Scoring Guidelines to grade yourself and grade your peers.

You can guess what score you will get by reading this!

Tips...

- Don't beat a dead horse- don't keep bringing out and working on a piece that is done! Move on, keep going!
- Stay on track, each week you should have a completed artwork that follows the elements and principles
- Don't be afraid to change your direction, if something isn't working, move on!

Drawing Portfolio

Example - Scored a "5"

CONCENTRATION STATEMENT

"Jolie Laide" is the title of my portfolio which is focused on turning the ugly into the beautiful. Through this work I am reconciling my memories and reflecting on my experiences of surviving the 2004 Southeast Indian Ocean Tsunami. The use of a variety of mixed media including collage, paint, and drawing is intended to reference the chaos of the experience.

My Portfolio is a reflection of the events and memories leading up to and following the 2004 Southeast Indian Ocean Tsunami that I lived through when I was 6 years old. My portfolio stems from the French saying "Jolie Laide" which means " Beautiful ugly" or, to make the ugly beautiful. It stands for something that is of unconventional beauty. Jolie Laide revolves around reconciliation and transformation. The memories used for the majority of my portfolio were purposefully selected because of their grotesque and graphic nature. The technique of collage was vital to this portfolio as the majority of the images used were taken from Penang magazines released the weeks following the tsunami.

For images 1, 2, & 5 I drew from my childhood memories and chose to portray the tsunami through an innocent filter much like the one I experienced the disaster through as a young american girl. Contrasting those, images 6, 7, & 8 drew from my darker memories and are centered on the death and blood that I witnessed. **(GROWTH & CHANGE)!** Through the transformation of these traumatizing memories into tangible works of art, it has given me a sense of closure with this event and has allowed me to better understand my contrail over my media and my content. I have been able to hone my seemingly haphazard use of mixed media and see beauty in my once ugly memories.

Concentration 1

13 X 14 ACRYLIC, COLLAGE, MARKER

Concentration 2

18 X 13 ACRYLIC, GOUACHE, CHARCOAL

Concentration 3

**18 X 13 ACRYLIC, COLLAGE,
GRAPHITE, CHARCOAL**

Concentration 4

20 X 13 ACRYLIC, COLLAGE, TISSUE PAPER

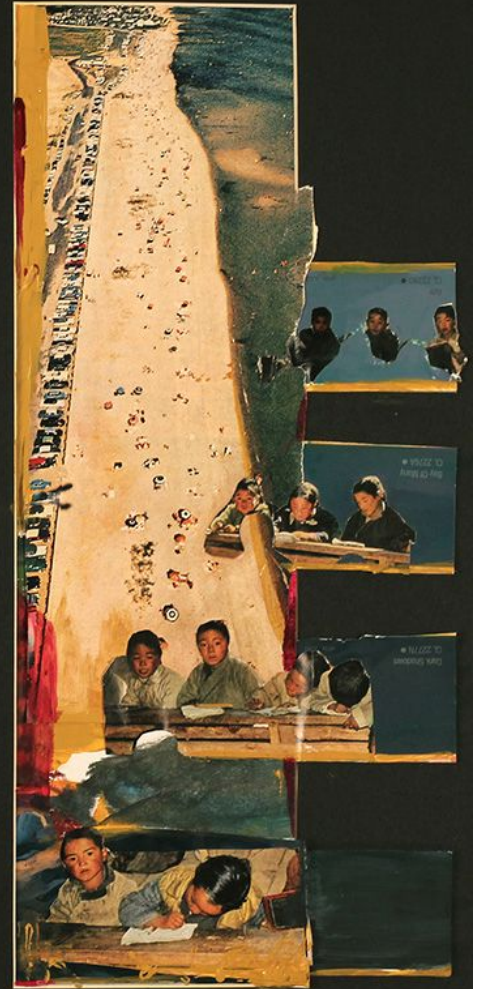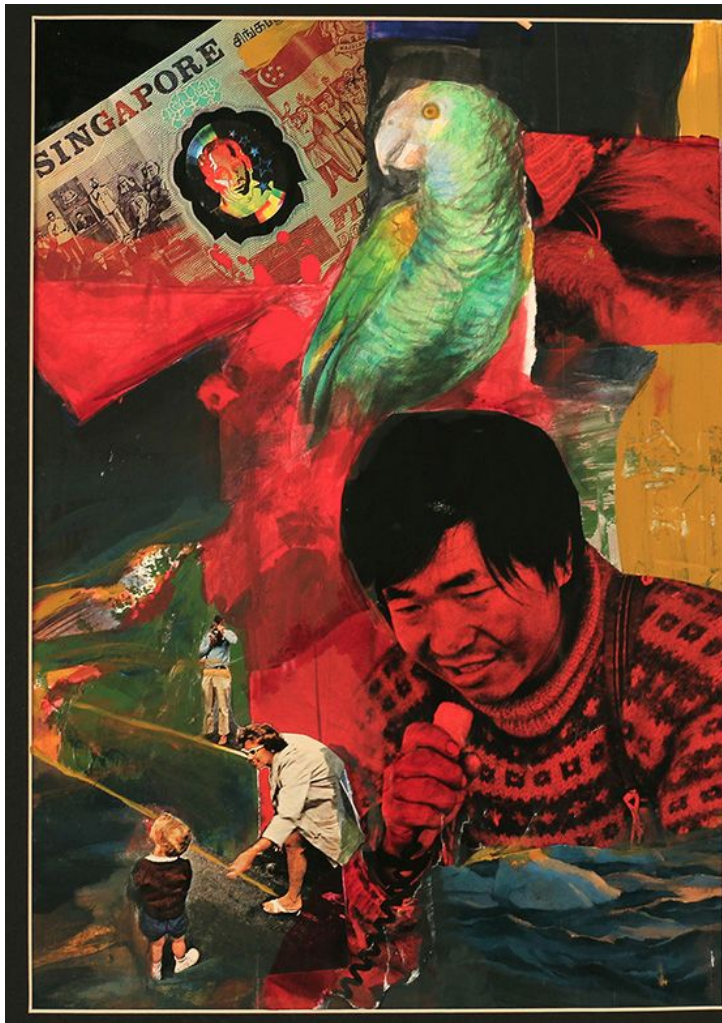**Concentration 5**

23 X 22 ACRYLIC, COLLAGE

Concentration 6

9 X 22 ACRYLIC, COLLAGE

Concentration 7
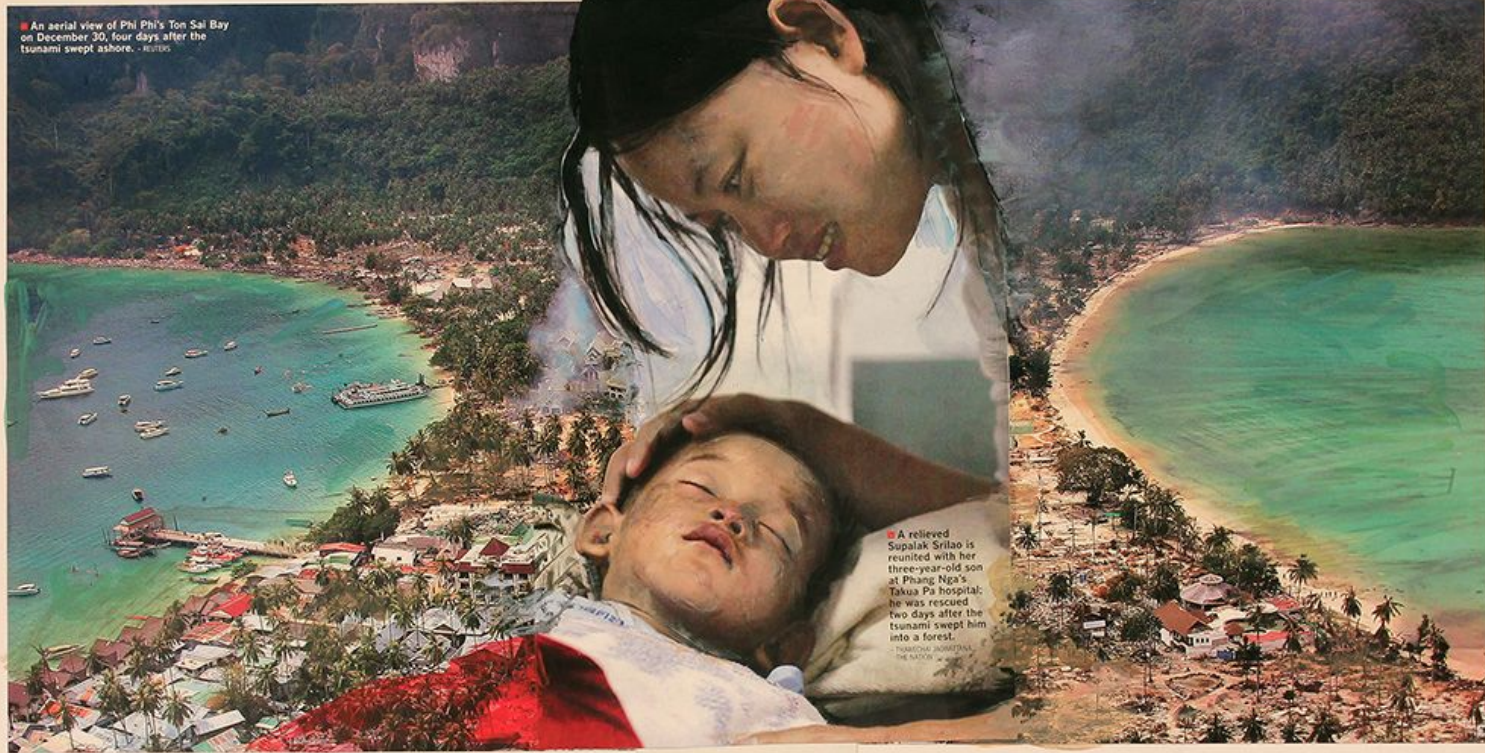
18 X 13 ACRYLIC, GOUACHE, CHARCOAL

Concentration 8

13 X 14 ACRYLIC, COLLAGE, MARKER

Concentration 9

18 X 22 ACRYLIC, COLLAGE, CHARCOAL

Concentration 10

13 X 20 ACRYLIC, WATER COLOR, CHARCOAL AND COLLAGE

Concentration 11

18 X 22 ACRYLIC, COLLAGE, CHARCOAL

Concentration 12

18 X 22 ACRYLIC, COLLAGE, CHARCOAL

SCORE (ON A 6-POINT SCALE)

6

RATIONALE FOR SCORE

In this section:

- **The topic and the work presented are unmistakably and coherently integrated in each art work.**
- **The investigation of the topic provides convincing evidence of informed decision making and discovery. Inspired by "Jolie Laide," the French term meaning "beautiful ugly," the student chose the "seemingly haphazard use of mixed media "to translate her traumatic childhood experiences surviving the tsunami.**

- **The work clearly demonstrates an original vision, innovative ideas, and risk taking. The student creates highly complex and unconventional compositions that translate the "grotesque and graphic nature" of her memories. "For images 1, 2, and 5 [the student] drew from [her] childhood memories and chose to portray the tsunami through an innocent filter much like the one [she] experienced the disaster through as a young American girl. Contrasting those, images 6, 7, and 8 drew from [her] darker memories and are centered on the death and blood that [she] witnessed."**

- **An evocative, engaging theme is sustained through all the work.**

- **The work is technically excellent; materials and media are used effectively to express ideas. The student uses drawing, painting, and collage to explore drawing conventions (rendering of form in images 1, 8, and 12; line quality and mark making in image 8; surface manipulation in images 1, 2, 3, 6, 11, and 12; light/shade in images 1, 3, and 8; and illusion of depth in images 3, 8, 11, and 12) at an excellent level.**

- **The student uses appropriated photographic sources that are transformed in the service of a larger, personal vision. The student uses images "taken from Penang magazines released the weeks following the tsunami" as a means of visually reinterpreting and transforming her experience of that event.**

2D Design Portfolio

Example - Scored a "5"

CONCENTRATION STATEMENT

My concentration is focused around combining and collaging hands to make another world. I am fascinated in fantasy worlds and fictional settings, but to me there is a stark difference between the real world and an impossible world. Since hands are a symbol of connection and an instrument for our interaction with anything, I use hands to link both worlds together. I want to create a world stuck between reality and fantasy so I kept elements familiar to us combined with the strangeness of hands.

In the past, photography was created and known for capturing reality and everyday life. In my images, I want to move away from that traditional viewpoint by constructing a whole new world made out of hands. I started to explore ways of showing snapshots of this different world by creating animals, like the elephant (image 1), or environments, like the girl sitting on the bench (image 3), and develop the idea of this other place in my mind. I wanted to keep some parts of this world familiar to give my world a sense that it could be real, so I have included scenery like clouds or water and other transformed objects.

In images 2-5 and 7, I used a combination of clouds and vast expanses of water or fog to include natural settings that could be found in both worlds. In images 9,6,11, and 8 I have transformed a furniture set, a tunnel, a flower, and an entire room into their hand components that are still recognizable as the originals. I want my images to appear realistic enough that people look at what I have created and be able to see themselves standing in the image, so these images are inspired by scenes that could be real, and then I filter them into my new world as hand creations.

Concentration 1

**10 X 15
DIGITAL ART**

Concentration 2

**10 X 15
DIGITAL ART**

Concentration 3

10 X 15 DIGITAL ART

Concentration 4

10 X 15 DIGITAL ART

Concentration 5

10 X 15 DIGITAL ART

Concentration 6

**10 X 15
DIGITAL ART**

Concentration 7

**10 X 15
DIGITAL ART**

Concentration 8

10 X 15 DIGITAL ART

Concentration 9

**10 X 15
DIGITAL ART**

Concentration 10

15 X 10 DIGITAL ART

Concentration 11

15 X 10 DIGITAL
ART

Concentration 12

**10 X 15
DIGITAL ART**

SCORE (ON A 6-POINT SCALE)

6

RATIONALE FOR SCORE

In this section:

- **The topic and the work presented are unmistakably and coherently integrated.**
- **The investigation of the topic provides convincing evidence of informed decision making in all images and discovery and growth in images 5, 6, 10, and 12 in which the foreground, middleground, and background are fully developed and seamlessly composited.**

- **The work clearly demonstrates an original vision and innovative ideas in all images and/or risk taking in images 2, 5, 6, 8, 10, and 12, in which natural environments are seamlessly blended with the student's constructed elements "to give [the] world a sense that it could be real."**
- **An evocative and engaging theme is sustained through all of the work. All of the images demonstrate excellent use of 2-D principles.**
- **The work conveys an excellent sense of successful transformation and growth.**
- **The work is technically excellent; materials and media are used effectively to express ideas.**