

# WASH

[Workshop in Art Studio+History]

## Surface

ARTS 1313

### Artists of interest

Simon Gush, Bo Christian Larrison, Jill Moser, John Adelman, Nandipha Mntambo, Mel Chin, Roxy Paine, Pepon Osorio, Gillian Wearing, Sara Sze, Judy Pfaff, Shazia Sikander, Ann Hamilton, Cornelia Parker, Kiki Smith, Ioana Nemes, Joao Pedro Vale, William Kentridge, Frank Stella, Sol LeWitt



## the storyLINE – visual ARTifact

### Challenge

Based on your written storyLINE create a wall-based artwork that emphasizes mood and movement through the use of line. The work should be conceptually driven based on a specific sensory experience, emotional expression or tone from your story.

### Parameters

1. Mounts on wall.
2. Emphasizes expressive use of line based on mood and movement from story. Piece may NOT be a literal translation of story or story element--it must be an abstraction, a gesture, from story, metaphorical or symbolic in nature.
3. High contrast, generally monochromatic. An additional color may be added to strengthen work. Choose carefully—the color should support and strengthen concept. You should be able to explain the role of the color in your work.
4. Minimum size ~2' x 3' x 2" deep. Need not match these ratios or even be rectangular. May be larger in any direction.
5. Should exhibit a strong intentional use of compositional tension that supports concept through use of positive and negative (white) space, contrast, repetition, rhythm, variety, proximity, mood, movement, LINE, and material choices.
6. Avoid the cliché in usage of objects, symbols, metaphors, and color. If it can be found on a Hallmark card, beware of it.

### Objectives

- conceptual and expressive use of line to create mood and movement
- translate word defined experience (creative writing) into visual object
- explore use of body and tool in manipulation of mark/line
- explore relationship of sound to body to mark/line
- explore various nontraditional materials to create mark/line
- convert mark/line into meaning, mood, and movement
- create of wall based artwork

### Material options

Found objects, charcoal, pencil, ink, coffee, tea, white out, white paint, collage, bleach, pop up elements, newspaper, cardboard, modular elements, thread, wire, cable, embedded found objects (basically any thing we've tried so far). Any found objects should be used metaphorically. Other materials maybe used, but must be preapproved by your professor.

### Strategy

Write story. Explore of expressive movement mark/line making through body manipulation, tool usage, rules, responses to sound or word and develop a series of non-studio explorations of expressive line making [see handout]. Present storyLINE story to team; they brainstorm 3 potential artifact outcomes based on mood, movement, materials, metaphor, and LINE. Develop a proposal including sketch, images of other artists' work that relate, material, mood, movement, metaphor and how line use. material list based on words and concepts chosen from story for creating final piece based on parameters. Research and identify each of the following for your story: Mood/emotion - Sensory experience - Body movement - Word – verb, noun, adjective - Materiality - Ground (substructure) - Metaphor/symbol. Store research in VJ and prepare proposal pitch with support material. Test materials usability. Create, revise, refine, final storyLine visual ARTifact.

### Timeline

- |                               |                                      |
|-------------------------------|--------------------------------------|
| _____ W/TH after spring break | Elevator Pitch                       |
| _____                         | Install (up to crit morning 9:00 am) |
| _____                         | <b>Crit</b>                          |
| _____                         | Deinstall                            |

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## the storyLINE – ARTifact critical review.

PART I – artist \_\_\_\_\_

Working independently evaluate an assigned peer artwork (assign one student per work) in terms of each of the following:

- form (be sure to address use/sense of line)
- mood
- movement
- meaning/metaphor
- materials
- craft
- presentation
- apparent ambition
- overall impression

Snap a picture of the piece (for Visual Journal).

In notes to give artist, explain each of the above ratings.  
BE VERY SPECIFIC IN YOUR WHYS.

Present your evaluation of the above work to your partner.

With your partner select one of the two works to present to the class; justify choice; review evaluation and adjust so you both agree. Split duties and present evaluation (~3-5 minutes). Again be specific-address craft, material choices, usage, formal and conceptual elements.

Take photo of your evaluation sheet to printout and include in your VJ with photo of work. Pin your original evaluation to wall below work for artist.

Deinstallation and wall repair will take place after space studio is dismissed (DO NOT DEINSTALL DURING SPACE STUDIO).

