

WASH

[Workshop in Art Studio+History]

Surface ARTS 1313.01+02

additive
balance
closure
collage
composition
concept
content
contour
economy
expressive
focal point
form
harmony
implied line
implied shape
magnetic
metaphor
monochromatic
narrative
implied narrative
negative + positive space
pattern
plane
repetition
rhythm
scale
subtractive
tension
texture
transparency
unity
value
variety

{p6} the storyLINE – story

Problem

Using one of the themes below, write a short story about YOU & LINE (visually, auditorally, tactility, literary, relationally, socially, politically, territorially, physically, metaphysically, spiritually, etc). Store in Visual Journal. Print 7 copies and bring to studio.

1. **CROSSING THE LINE** Choose one memory from your life that involves crossing a line and tells us that story.
2. **STAYING IN LINE** Choose one memory from your life that involves staying in line and tell us that story.
3. **AN IMAGINARY LINE** Write about an imaginary line you hold in your mind for some reason and tell us that story.
4. **AN OBSERVED LINE** From a photo you have shot yourself of some type of line, write a story real or fabricated about this line within the photo and your relationship to it and tell us that story.

Strategy

This is a short story, real or mostly real, serious or humorous, hard truth or twisted, mundane or wildly adventurous, safe or scary.

Consider writing it in a way that would not bore you (or me)—a children’s story, fable, fairytale, journal excerpt, song lyric, poem, sci-fi, end of world, newspaper article, interview transcript, history book excerpt, letter, prayer, etc.

Don’t forget incorporate tension – whether taught or a balancing of tension, include it. Consider other traditionally visual elements and organizing principles in their application to your story – for example negative space, repetition and rhythm, line, texture, etc.

The theme is LINE and it should relate to YOU and your experiences or mental ponderings that already exist!

Timeline

Story is due first studio next week _____ .

Store final version of story in Visual Journal and **bring 7 printed copies** to studio for peer review.

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{p6} the storyLINE team review guide

Peer review. Have your story reviewed by at least 4 WASH peers and/or visual art majors.

REVIEWERS, silently read the whole story. Read second time looking for the usage of compositional elements and principles. Underline usage, identify type, and write an explanation in the margin of how you see this principle or element used in the story. Reading and reviewing another's personal story, even if fictionalized, is not the place for teasing or sarcasm. Please be sensitive to the content of the story.

Organizing Principles

1. Repetition/rhythm/pattern
2. White/negative space
3. Movement/continuance
4. Scale/hierarchy
5. Balance
6. Emphasis/focal points
7. Unity (what specific things above are being used to create unity)
8. Contrast (how is contrast being created)

Elements

1. Point (perhaps the main point?)
2. Line
3. Shape
4. Space
5. Color
6. Texture
7. Value

Circle typos and such. Reviewers do not need to correct just circle. Author is to go back, determine error and correct.

Tension

Make a note on your copy of the story as to how the artist/author created tension in the piece and/or make suggestions as to how they might add or increase story tension.

Collect peer reviews and read thoroughly

Consider how to refine your story based on peer feedback, make correction, and rewrite. Create pocket in journal and store peer reviews.

Timeline

Revised/Rewrite due first studio of next week, _____.

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{p6} the storyLINE rewriting

READ/RESEARCH/WRITE

Revise and/or write new story based on peer reviews. In Visual Journal retitling with original title plus REVISED or REWRITE. You should have two versions of story stored in journal--original and revised/rewrite.

- reread storyline-the story
 - review peer feedback
 - update storyLINE version #1
- Bring two copies (1 for me; put one in Visual Journal)

MAKE

Write storyLINE version #2
(based on exact same experience as version #1)

Prior to writing version #2 complete the following VJ assignment, then choose one option for version #2 and execute it.

VJ: Consider 4 of the following categories. For each, address how you could use this method to re-vision/rewrite of your story. Be specific; address each question. May be done in sentence form, lists, thought web or _____.

Adapt?

What else is like this? What other idea does this suggest? Does past or future create a parallel? What could I copy? Whom could I emulate?

Modify?

New twist? Change meaning, color, motion, sound, odor, form, shape? Other changes?

Magnify?

What to add? More time? Greater frequency? Stronger? Higher? Longer? Thicker? Extra value? Add ingredient? Duplicate? Multiply? Exaggerate?

Minify?

What to subtract? Smaller? Condensed? Miniature? Lower? Shorter? Lighter? Omit? Streamline? Split up? Understate?

Substitute?

Who else instead? What else instead? Other ingredient? Other material? Other process? Other power? Other place? Other approach? Other tone of voice?

list continues on next page



Rearrange?

Interchange components? Other pattern? Other layout? Other sequence?
Transpose cause and effect? Change pace? Change schedule? Repeat?

Reverse?

Transpose positive and negative? How about opposites? Turn it backward? Turn it upside down? Reverse roles? Change shoes? Turn tables? Turn other cheek?

Combine?

How about a blend, an alloy, an assortment, an ensemble? Combine units? Combine purposes? Combine appeal. Combine ideas?

OPTIONS for version #2

- Reverse storyline
- Write from the other person's perspective
- Write from perspective of inanimate object or space
- Change tense (past/present/future)
- Exaggerate an unexpected or mundane portion
- Sensualize it (not sexualize)
- Rearrange it based on some system
- Twist it
- Reverse the meaning
- Remove noun(s) and replace with description
- Write it as though it happened 60 years later (as though it had occurred in old age)

Bring two copies (1 for me; put one in VJ)

Due first studio of next week. Post in Visual Journal and bring three printouts.



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{p6} consideration for revisions

Other words/methods that may help you think about your rewrite or revise a project. Consider experimental/alternate method/vehicle for your ____.

repetition/rhythm	build up	question
pattern	eliminate	hypothesize
white/negative space	work forward	guess
movement	work backward	define
continuance	associate	symbolize
scale	classify	simulate
hierarchy	generalize	test
balance	exemplify	play
emphasis	compare	manipulate
focal points	relate	copy
unity	commit	interpret
contrast	defer	transform
point	leap in	translate
line	hold back	expand
shape	focus	reduce
space	release	exaggerate
color	force	understate
texture	relax	adapt
value	verbalize	substitute
dream	visualize	combine
imagine	memorize	separate
purge	recall	change
incubate	record	vary
display	retrieve	cycle
organize	search	repeat
list	select	systemize
check	plan	randomize
diagram	predict	mapping
chart	assume	research

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ARTS 1313.01+03

Artists of interest

Jill Moser, John Adelman,
Brice Marden, Robert Ryman,
Cy Twombly, Howard Sherman,
Arshile Gorky, Antoni Tàpies,
Agnes Martin, William DeKooning,
Piet Mondrian, Edvard Munch,
William Kentridge,
Frank Stella, Sol LeWitt



{p6} the storyLINE – visual ARTifact

Problem

Based on your written storyLINE create a wall-based artwork that emphasizes line. It should be conceptually 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 sensory, emotion, or tone from story. Piece may NOT be a literal translation of story or story element--it must be an abstraction from story, metaphorical or symbolic in nature.
3. High contrast, black and white. A single 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. May include words or phrases pulled from story.
6. Should exhibit a strong intentional use of tension (compositional) that supports concept through positive and negative (white) space, contrast, repetition, rhythm, proximity, continuance (motion), nature of mark/line, and material choices.

Objectives

- conceptual and expressive use of line
- 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
- create of wall based artwork

Material options

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. In studio explorations of expressive mark/line making through body manipulation, tool usage, rules, responses to sound or word. Series of non-studio explorations of expressive line making [see handout]. Develop potential 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. Test materials usability. Create, revise, refine, final storyLine visual ARTifact.

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{p6} 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).

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independent line drawings

Series One Drawings

Remember to not hold your marking utensil based on writing habits. Consider holding multiple tools at once (ie 5 pencils instead of one). Post most interesting one from this series to WASH Facebook -- indicate method, holding technique and tool used plus MW or TTH. All studies should be stored in Visual Journal. If too large create a cardboard sandwich to protect them. Bring all drawings to studio.

Complete each on separate paper. Recommend using good paper.

1. Draw 100 parallel lines with your eyes closed.
2. Attack the page with a mark-making tool
3. Attack the page with an alternate mark-making tool
4. Draw 200 lines. 100 with each hand at the same time.
5. Crumple paper and smooth, then draw repetitive lines for 4-8 minutes.
6. Fold paper and smooth, then draw repetitive lines for 4 minutes.
7. Tape your page down, write your name 100 or more times with your eyes closed.
8. Tape your page down, write a thought over and over until the page is full (10 minutes or more).

DUE next studio _____

Walk the LINE Photo Series

Go for a walk and shoot a series of photos of observed LINE. Take multiple photos of each instance you witness at different angles, distances, and image framing strategies. Choose four (4) of your most interest photo compositions to create series. Post in Visual Journal. Print and mount in journal one additional image most relevant (even if abstractly relevant) along with your short storyLINE. Post one to WASH Facebook.

DUE first studio next week _____

Series Two Drawings

Make gestural emotive marks via kitchen or bathroom utensils and ink. Use heavy paper. Create three drawings for three distinct pieces of music (total= **9 drawings**)

Listen to music, with kitchen or bathroom utensil, create drawings using repetitive gestural marks/lines that suggests the mood of the music (repeat gesture for 5 or more minutes per drawing). You may also want to experiment with repetitive smudging along with the marks. Minimum size 11x13. If works fit in Visual Journal store original there; if not, store quality photograph of drawing(s). Post one to Facebook -- indicate method and tool.

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DUE first studio next week _____

Series Three Drawings

Ghost marks

Two drawings for two distinct pieces of music (total= 4 drawings). May want to create more until satisfied with finished works. Minimum size 11x13. Store in Visual Journal. Post one to Facebook.

Drawing ONE--STEPS

1. Draw repetitive gesture dictated by mood of music for 3 minutes.
2. With rag, wipe away drawing
3. Repeat #1 to same music
4. With rag, wipe away drawing
5. Selectively erase residuals lines or smudges to create negative space that is responsive to those lines
6. Repeat #1 for third time
7. If needed, erase more

Drawing TWO--STEPS

1. Draw repetitive gesture dictated by mood of music for 3 minutes.
2. With rag, wipe away drawing
3. Repeat #1 to same music
4. With rag, wipe away drawing
5. Repeat #1 for third time
6. With rag, wipe away drawing
7. Repeat as many times as you choose to build up surface for next step
8. Draw a repetitive gesture dictated by mood of music for 3 minutes with your ERASURE
9. If drawing feels done, so be it. Otherwise repeat any of the above steps to your hearts content until the drawing appears complete to you.

OPTIONAL Drawing

Use any mark making method we have used in studio or in non-studio drawings to create a representational drawing. Note (write down) in Visual Journal method and tools used to complete drawing.

DUE _____

Series Four Drawings

Damaged Impressions

Take two separate pieces of paper-any size, either black or white, and damage the surface in two unique ways—run over it, bleach it, tear it, wrinkle it, stain it, crumble it, score it, twist it. How can you damage it; what does it mean to alter, damage, change the surface? Bring all damaged impressions to next surface studio and previous, mark making items.

DUE _____