

Art 111 Intro to Studio Fundamentals
Wake Forest University

Project: Visual Dialogue

Materials: acrylic and/or oil paint

Above: Project in dialogue with Wassily Kandinsky

Assignment: Each student chooses an artist from a preselected list. We discuss the difference between copying an artist's style versus utilizing elements of their practice or approach to create a commentary, spark a new conversation, or have a visual dialogue. The first component requires that students make their own color wheel with acrylic paint and a scale of multiple tints and shades of a single hue. They choose an artist and a particular image or set of images for inspiration. Second, they must make a well developed flow chart connecting concepts, and formal decisions with their own personal interests and potential themes for their final project. Third, students create sample color palettes based on their chosen images to rehearse mixing. During the final critique, students introduce their artist inspiration, provide background information on their practice, then as a group the class evaluates how they perceive the work to be both personalized, and in conversation with said artist.



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Project: Visual Dialogue

Materials: acrylic and/or oil paint

Above Left: Project in dialogue with Ghada Amer

Above Right: Project in dialogue with Chuck Close



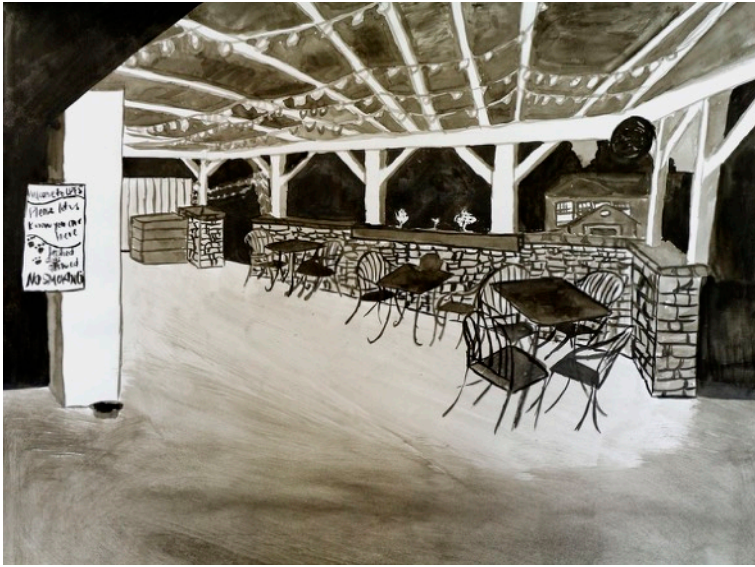
Art 111 Intro to Studio Fundamentals
Wake Forest University

Project: Visual Dialogue

Materials: acrylic and/or oil paint

Above Left: Project in dialogue with Ebony G. Patterson

Above Right: Project in dialogue with Carmen Herrera



Art 120 Fundamentals of Drawing
The University of North Carolina at Greensboro

Project: Three Atmospheres

Materials: open to all drawing materials used in class

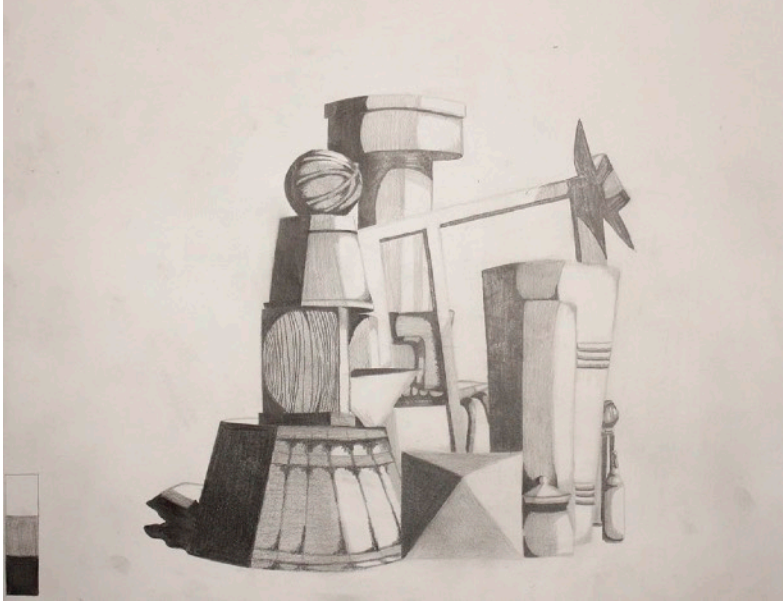
Assignment: Students are instructed to create three drawings outside of class depicting three different spaces. The most significant feature of the group of drawings is that they must create the feeling of three different atmospheres. They are asked to consider the various ways in which this can be achieved - through using particular mediums, different drawing techniques, etc. In group critique, they are not allowed to introduce the work. Instead the class interprets their choices and provides an evaluation of what effect has been accomplished. The three examples shown here are from the same student.

Project: Three Atmospheres

Materials: open to all drawing materials used in class

Assignment: As a second component to the Three Atmospheres Project, after the critique, students are able to choose one of the three drawings, and are instructed to recreate the scene depicted, but with an entirely different feeling. The two examples below are of an original space, and its second version.



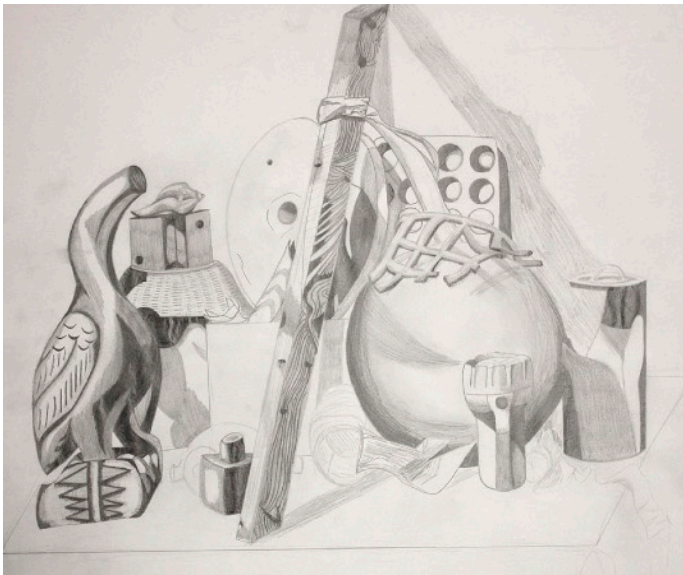


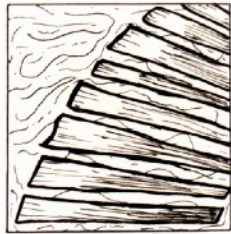
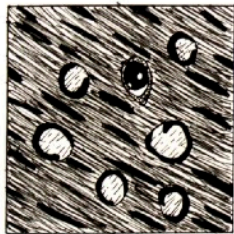
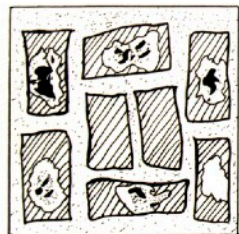
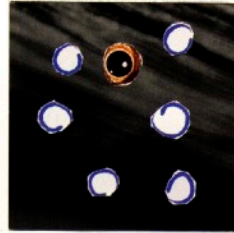
Art 120 Fundamentals of Drawing
The University of North Carolina at Greensboro

Project: Introduction to Value

Materials: graphite pencil

Assignment: As an introduction to incorporating shadows and light into still life set ups, students are instructed to make a scale of only three values that will be the guide for initial drawings. The goal is that they will be much more focused on locating the darkest shadows and brightest highlights before potentially becoming distracted by a blending frenzy within mid-range grays.



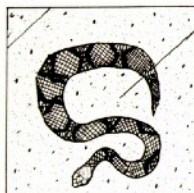
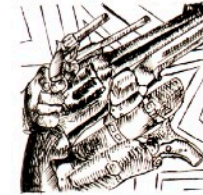
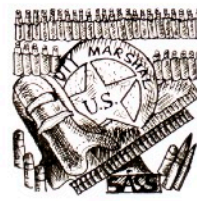


Art 111 Intro to Studio Fundamentals
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Project: The Principles of Design Part I

Materials: magazines for collage, rubber cement glue, x-acto knife, technical pens and/or india ink

Assignment: Students create a specific layout on two separate pages of bristol paper to illustrate 8 principles of design: Pattern, Repetition, Unity, Variety, Balance, Emphasis, Movement, and Rhythm. In the top row of squares, they create a separate collage from Magazine cut outs for each principle. Then in ink they must translate the color collages into black and white illustrations. They are asked to consider ways in which visual texture and mark making can most accurately portray the changes in color / value. Alongside this assignment they also collect rubbing samples and are asked to separately recreate those rubbings with technical pens, utilizing the same approach.





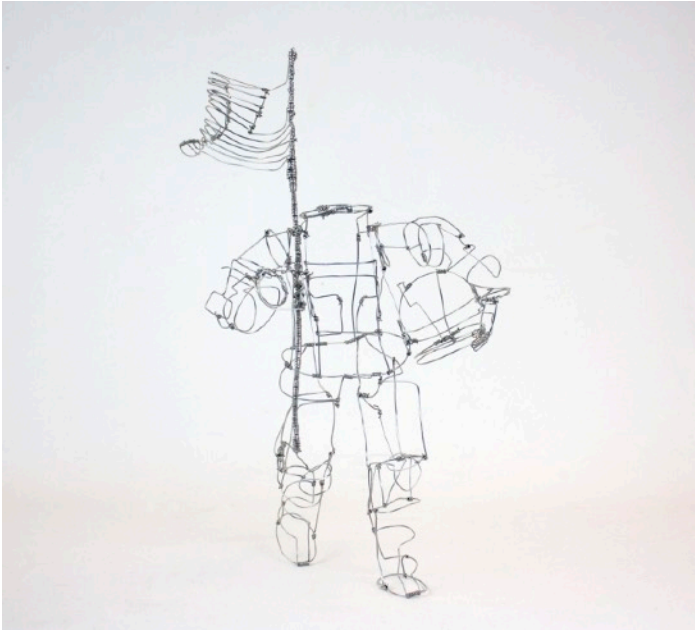
Art 111 Intro to Studio Fundamentals
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Project: The Principles of Design Part II

Materials: magazines for collage, rubber cement glue, x-acto knife

Assignment: On 10in x 13in rectangle on a separate sheet, students create a larger collage from magazine cut outs, and any other found source material. This collage can be non-objective, relying on pattern, abstract shapes and lines, or representational – depicting real objects. The image must be diaristic – providing insight into their personal life. Additionally, it must intentionally articulate at least three of the principles of design, and differentiate in some way between a foreground and background.





Art 137 Design II
North Carolina Agricultural and Technical University

Project: Contour Lines in Three Dimensions

Materials: galvanized / armature wire

Assignment: After a discussion of how contour lines function in two-dimensional space, and how they are used to describe the 'edges' of forms, Students are asked to choose articles of clothing to illustrate with contour lines using only wire. The clothing must appear to be occupied by a figure, and must also imply movement in some way.



Art 137 Design II
North Carolina Agricultural and Technical University

Project: Scale/Proportion

Materials: cardboard, glue, x-acto knife, ruler

Assignment: Using cardboard as their only material, students re-create a familiar object that can be found in the home. The item must be presented in a surprising scale, and they must also distort or play with the proportions of one element within the object itself.

