

# Final Project – Painting/Mixed media Diptych

## Objective

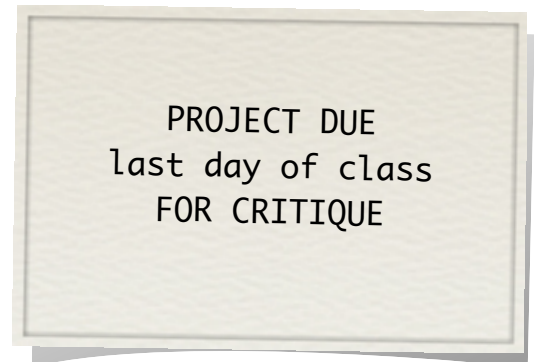
- \* Complete a Painting/Mixed media diptych that is interesting and **thoughtful in content** for your final project.
- \* Write a page length artist statement that clearly states the artworks purpose, thought processes and design.
- \* Your outcome should be visually stimulating and should fully demonstrate your overall understanding and ability to employ the elements and principles of design in your work.
- \* You must use your sketchbook for **development work and research**, this will allow you more room for experimentation and will inform your final outcome. This is an important part of your grade.

## **What is a diptych?**

A diptych is a pair of artworks that are exhibited together as one piece. Both parts reinforce each other to create an interesting combination. Diptychs can look different but are interrelated due to a common subject matter and form.

## **What is a mixed media?**

Mixed media, in [visual art](#), refers to an [artwork](#) in the making of which more than one [medium](#) has been employed.

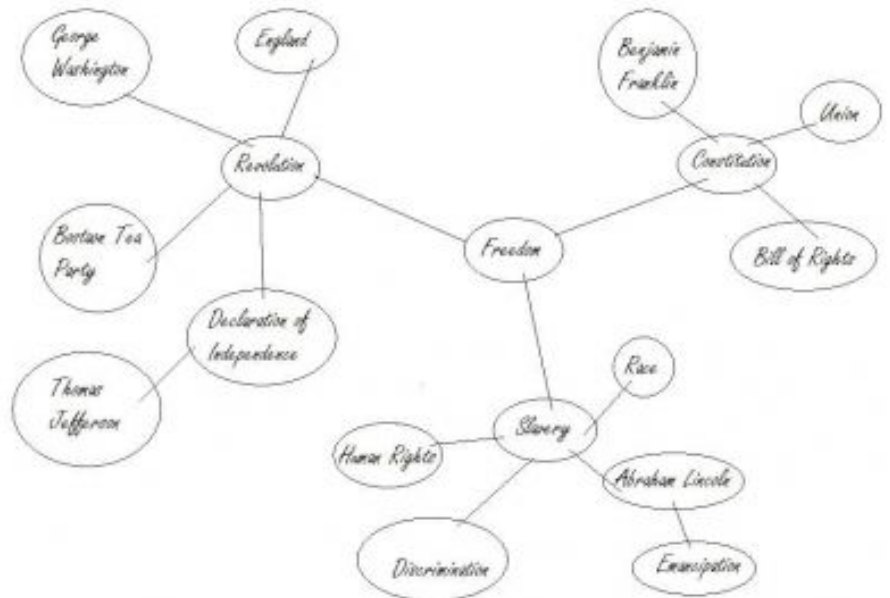


## **A sampling contemporary topics-**

Identity- INSIDE (OUT), INTERIOR/EXTERIOR  
MIRRORS AND MASKS, BIOLOGY  
TECHNOLOGY, COSMETIC SURGERY  
PROSPHETIC EXTENSION  
THE FACE, GENETIC ENGINEERING  
CLOTHING, GENDER  
SELF/OTHER, BODY BUILDING  
NATIONAL IDENTITY  
DISTINGUISHING MARKS  
GENERIC, CLONING

Sense of Place- How can place be defined?  
Socially, politically, culturally? Geographically?  
Emotionally?

What is your place?  
How are your memories and feelings attached to certain spaces?  
Mapping, charting, travel systems, home, community, ideals, pastoral, sublime, picturesque, urban, space and light, displacement, loneliness.



		What is due today?
<b>March 11th</b>	Final Assignment is introduced.	
<b>March 25th</b>	Final Project- work on artwork drafts and ideas- testing out different approaches with the various media you could use. (OUTSIDE CLASS TIME)	➤ Due- brainstorm chart (see above)
<b>Apr 1</b>	Final Project- work on artwork drafts and ideas- testing out different approaches with the various media you could use. (OUTSIDE CLASS TIME)	➤ Reading supplied online ➤ Due: Final proposal with sketches in sketchbook of your ideas.
<b>Apr 8th</b>	Final Project- fine tune ideas and complete research needed. Work on first diptych artwork drafts- may need to make several rough drafts before you make a start on the final version.	➤ Due: Complete drafts to show professor for feedback
<b>April 15th</b>	Final Project- working on diptych artwork Due: Paper draft is due.	➤ Due: Find at least 2 contemporary artists that inspire you for your final- place inspiration in sketchbook. ➤ Artist statement draft is due- show professor during class for feedback
<b>Apr 22nd</b>	FINAL PROJECTS DUE FOR PRESENTATIONS	➤ Hand in final Project including sketchbook and artist statement. ➤ Paper final is due.

## RESEARCH TIPS

- A good start for researching is to make a list of keywords for yourself that you can use to search on-line contemporary arts journals or the Olin Library databases, as Rachel the Librarian demonstrated for us in class for our paper. (these terms should specifically relate to your content – i.e., human figure, representation, abstraction, classical, virtual, irony, beauty, aesthetics, technology, nature, landscape, trauma, perception, memory, etc. Try different combinations of these keywords to see where you are led.

- I recommend using the search bar on the following websites to get you started:

<http://www.e-flux.com/>

<http://temporaryartreview.com/>

<https://www.frieze.com/>  
<http://www.jar-online.net/index.php/>  
<https://www.researchcatalogue.net/portal>

## **Creative aspiring mind- Final Project Inspiration**

Creative thinking....IS the productive use of your powers as an artist. The question is not why do some people appear to be creative, but why others seem not to use the creative ability that they were born with. Nature is creative, constantly changing and forming new variations. Man has similar genetic imprints and also has the ability to form new and original patterns. Creativity is a state of mind and is expressed by children themselves. Children have constant confrontation with their environment and their lives are continually made up of new discoveries and inventions. But in time, social pressures to conform, and the repetition of experience causes the child to loose this sense of wonder and become less and less creative, trapped in a rigid cage of their own making.

**SYNECTICS** In a stable environment stimuli tend to be repetitive and so do responses. Satisfactory responses are repeated until they become as formalized as printed circuits. As similar as the stamping out of millions of aluminum cans. When the perception of stimuli change and is experienced in a new way then responses can change also. How can this be accomplished? Using synetics is one technique.

**Brain Storming** bringing forth together a form of creative thinking that combines imagination and analogical thinking (this means finding similarity in some respects between things otherwise unlike, or that have partial resemblance) this type of thinking helps transform commonplace, familiar elements into new and unusual structures, fusing disparities. Through various processes of using metaphor, mixing and matching, visual analogies are produced. Synetics tries to breakthrough the critical, analytical brain that does not tolerate the initial chaos that accompanies this type of thought. The logical brain tends to curb radical thinking.

We need to move from synectic thinking through our emotional and psychological make-up to the logical brain that can then nail down these perceptions into hard facts and tangible results.

Creative output increases when people become aware of the psychological process of creativity that controls their behavior. At the beginning the emotional component must be understood as the tools in order to increase creative output.

By stating similarities between the dissimilar, or new systems of relationships among the related, metaphor makes the familiar strange. The heart of the creative act.

By thinking synecticly, a submarine is a fish, the world is a ball and a duck is like a boat. The old question posed by Lewis Carroll in Alice in Wonderland " Why is a raven like a writing desk?" becomes ever more provocative. Metaphor can be consciously directed. Thus creativity can be consciously directed and we can change the way we think and look at the world. Will you have a ritual, stereotypical set of responses when bombarded with external stimuli? Or will you try to consciously try to disorder the order, affect the stimuli with your response.

Thinking synectically allows you to respond to a changed environment that you have set up for yourself. To control it and bring it to a state of equilibrium. We want to create a stranger within us. The person who dances to a different drummer.

**Personal analogy** Identifying yourself with the problem, object or process. This loss of identity allows you to use your imagination to assume the identity of something in order to get a different view on the problem.

**Direct analogy** is used to make an actual comparison between parallel facts in different disciplines. Such a comparison may lead to a new understanding of the problem. If I want to use reflection in my work how is reflection used in nature.

**Symbolic analogy** uses an image or idea although technically inaccurate is aesthetically satisfying. It is a unique association of metaphors that are complete for the moment.

**Fantastic analogy** makes the improbable connection between the world as we know it and one where anything is possible as long as it can be imagined. Within this anything is valid regardless of known natural, physical laws. Anyone can fly all you need is somewhere to go that you can't get to any other way.

### **Historical Reference**

Everything that surrounds us has been made or invented by someone else. Someone else's creative act. The sum total of these acts makes the world we live in. This applies to our physical environment as well as our mental one. Our mind is filled with signs, stories, myths and symbols originally formed by creative persons who found new combinations for quite simple and ordinary things. We really cannot establish newness because our history is so incomplete. New is a relative word in the sense that the idea need not ever have been thought of before but original with the person.

When a person is creating, what is there to use except a body of inherited images and styles from which one picks up threads to express in some meaningful way. The purpose of the artist is to make new connections between these inherited images, materials and make new predictions. A particular image may be evoked by something in one's own life, or use of materials and also picks up on the larger spread of collective threads. The more these are present the more the viewer can relate to it. The way a particular artist uses the image becomes that artist's individual vision. If the work does not relate to the collective it remains idiosyncratic, that having value for the creator but minimal artistic value. What makes a work of art timeless is its ability to span time and be interpreted in many ways over many years or centuries.

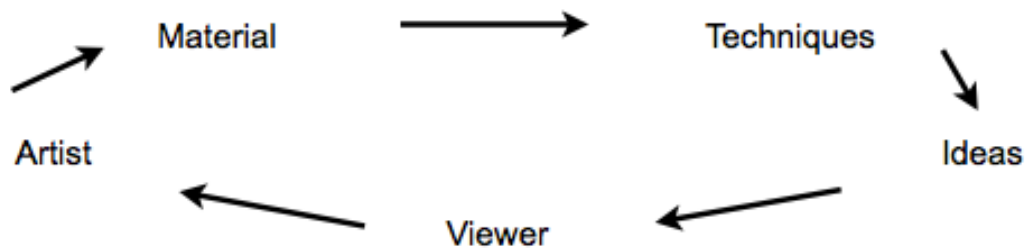
The more a particular creator has managed to have a real dialog with deep human patterns, as well as the basic images and shapes that occur over time, the more timeless the work. Ideally we hope that at the work's deepest core there will be a timelessness. How do you as an artist find your individual step in this never ending dance. You as the artist working in a particular

time with a special way of creating may bring a new look to an archetypal image that hasn't been present before.

We must look back to history to see where we came from but the new comes through the experience of working. No form exists before it is done. Things take shape in material. We come to know in our art work what we think. We may not know the final outcome or where we will go with our work although we set the compass. Our vision, the way we are led along is through the material, the progress and process of our work. We have plans and blue prints. They are a shorthand view of the material and its treatment. But the finished work is still a surprise. As we work, the piece itself can define or redefine the next step or the step after that, combined with some vague idea we might have. We must get involved in what's happening and be completely free to let something go and change. Answering questions means more questions. We can mediate on the unearthly beauty of mere things when isolated from the utilitarian context and rendered in and of themselves.

### Critical Thinking

Creativity is the interaction between



Creativity depends on the human ability to imagine the world differently than it exists. Humans have the ability to use tools and natural resources to make imagination real. Humans have the ability to concentrate, remember, predict and execute ideas. Human beings have courage and the ability to take risks, accept pain and disappointment.

### **CREATIVITY IS INFORMATION GATHERING AND PROCESSING..**

On technique

On history

On imagination-made of memory, experience, visionary world.

### **CREATIVITY IS USING OUR LANGUAGE..**

Language is obtained through the process of working. Handling materials is the familiar way into a project.

### **CREATIVITY IS FINDING WHAT IS THE NATURE OF THE PROBLEM..**

Out of all the choices, what ought we to do.

What options to take?  
What are the consequences of those options?  
Which option is best?

### **CREATIVITY IS COMPARING AND CONTRASTING..**

Your progress, your current work with your previous work.  
Your work with other work in the field.

### **CREATIVITY IS FULFILLING YOUR PERSONAL NEEDS..**

You must adjust the information you have gathered, and the skills you have acquired to your personal work, aesthetics, myth and the collective conscious.

### **CREATIVITY IS BEING ABLE TO JUDGE THE EFFECTS..**

Of your work on others

What hampers your ability to judge -

- Not enough information on technique
- Not enough work experience
- Inability to look back and pick up the threads of inherited images and styles
- Personal problems as blocks to creativity

### **CREATIVITY IS BEING ABLE TO PREDICT...**

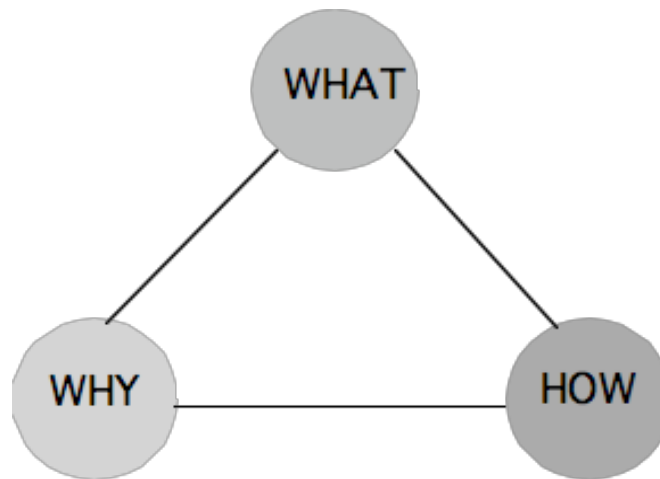
People are able to see into the future and still remember the past in the mind's eye.

Ability to predict the future -

- Because of skills acquired
- Because of past experiences

**WE DECIDE WHAT TO DO AND HOW TO ACCOMPLISH IT BY INNOVATIVE CREATIVE THINKING.....**

**IT BEGINS WITH YOU!**



**What/ Subject:** person, object and theme

**How/Form:** the overall uses of the artistic devices (elements and principles) when making a piece of artwork.

**Why/Content:** the total message of the work of art. It is developed by the artist and interpreted by the viewer.

### **Elements of Art**

Line  
Shape  
Value  
Texture  
Color

### **Principles of Art**

Harmony: the relatedness of elements of composition  
Variety: the differences between the elements of art  
Balance: scene of equivalence  
Proportion: relationship between the parts and the whole  
Emphasis: one element that looks more important  
Movement: eye traveling through artwork on a path  
Economy: using basic essentials for clarity of perception

	1	2	3	4	5	6
<b>Formal Considerations</b>						
<b>LINE AND MARKMAKING</b>						
Sensitivity and use of painting/drawing tools						
Variety and range						
Expressive use						
<b>COMPOSITION</b>						
Understanding positive space						
Placement (including ability to see design as a unified whole)						
Understanding of size relationships (scale and proportion)						
Manipulation of compositional elements / devices						
<b>PERSPECTIVE AND SPATIAL ILLUSION</b>						
Ability to suggest spatial depth						
Understanding of figure/ground relationships						
Sensitivity of different vantage points						
<b>VALUE (TONE)</b>						
Ability to understand and appropriately employ light/dark relationships						
Ability to utilize tonal range to suggest form and/or spatial relationships						
Sensitivity to full tonal range						
<b>TEXTURE</b>						
Sensitivity towards surface and texture						
Ability to create texture through a variety of means						
<b>COLOR</b>						
Understanding of concepts involved						
Ability to mix and control materials employed						
Sensitivity						
<b>Content Related Considerations</b>						
Use of Interesting and thoughtful content that communicates visually to an audience						
Ability to employ visual language (formal issues above) to their own end to express content.						
Responsiveness to instructor input						
Use of sketchbooks with development work showing research into chosen theme (research on artists, research on topic, sketches, drafts and preparatory works)						
Artist Statement- describing and analyzing finished work and intention of content						
Contribution to critique						
Quality of presentation of final diptych						
<b>ATTENDANCE</b>						

**KEY**  
1=EXCEPTIONAL  
2=STRONG  
3=COMPETENT UNDERSTANDING  
4=INCONSISTENT  
5=LACKING UNDERSTANDING  
6=INCOMPLETE OR NOT APPLICABLE