

2022 Olympics of the Visual Arts



NYSATA Region: 6

School Name: Berlin High School

District Name: Berlin Central School District

Level: High School 9-12 - Painting

Art Teacher Name: Samantha Colbert

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Team Members: Brady Hills

n y s a t a (PAINTING CATEGORY)

TEAM ARTIST STATEMENT

As an artist, I am versatile in many mediums, and am willing to try out new techniques and styles that I am unfamiliar with. For this problem, I did just that in order to get the desired effect.

I am good at making pieces in a short amount of time, and to not rush when I make pieces.

My approach to this problem was to first research what a relief exactly was. Reliefs are raised surfaces carved away from a rock, and I decided that to convey that raised effect in my painting(s) using Polymer clay. Using the clay, I sculpted right onto the canvas, giving them that raised appearance. I also researched different paintings through the ages to see the most common traits of each era. I did 3 paintings: one for Egyptian relief, one for the Renaissance period, and one for Modern/Contemporary art.

EVIDENCE OF RESEARCH (include sources)

In the first piece, I painted on some different hieroglyphics to spell out different words. I also used the symbol for life, the “Ankh”, because that was an important symbol for Egyptian culture. I signed my name in hieroglyphics, as well as spelt “OVA” in them as well.

For the actual figure, I used my Art History textbook as a reference for the design. The Egyptians were known for their side profiles and rather stiff posing, which is what I did for this character.

The design itself involves the headdress and necklace seen in many Egyptian characters (more female than male) as well as the traditional dress that they depict in their reliefs.

The textbook’s citation: Fred Kliner, *Gardner’s Art Through the Ages: The Western Perspective*. Boston, MA, Cengage, 2021

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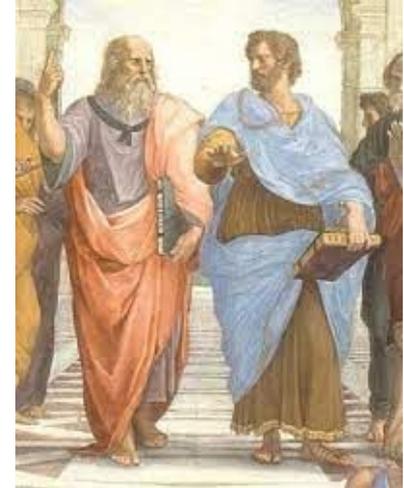


EVIDENCE OF RESEARCH (include sources)

I chose to use the Renaissance for the second canvas because it was the biggest step technologically in the art world. They were using movement and highlighted the individual in their pieces, and in some areas they incorporated religious themes. However, there was also a huge emphasis on logic and reason, and geometry.

I mainly looked at the paintings of southern (Italian) renaissance artists like Da Vinci and Michelangelo, as well as the *School of Athens* made by Raphael. This way, I could see the range of contained movement that was popular in this era. I used a halo to represent the religious aspects of the Renaissance era, most notably referenced in Da Vinci's *Last Supper*. I used the text book here as well.

Fred Kliner, *Gardner's Art Through the Ages: The Western Perspective*. Boston, MA, Cengage, 2021

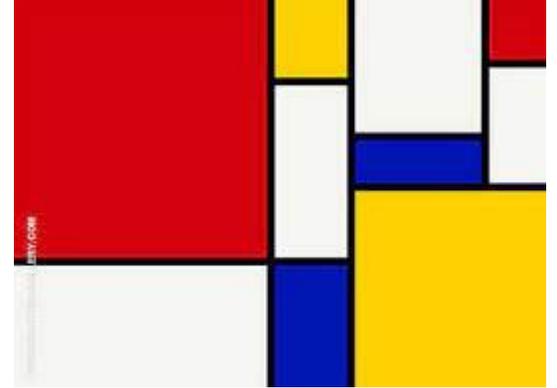


EVIDENCE OF RESEARCH (include sources)

For the last canvas, I wanted to show more modernized art. So, I combined the hard brushstrokes and inspiration through nature of the Impressionists, with the minimalistic shapes of artists like Piet Mondrian.

I wanted to use Impressionism because it was the beginning of the more modernized art style. It is where the more experimental phases of art began. I also wanted to incorporate the more minimalist style of artists, specifically Piet Mondrian, because they were influenced by Impressionism, and I thought that it would tie into the Impressionism section of the piece.

For information on Piet Mondrian and his inspirations, I want to www.piet-mondrian.org. For Impressionism, I used the textbook (Fred Kliner, *Gardner's Art Through the Ages: The Western Perspective*. Boston, MA, Cengage, 2021)

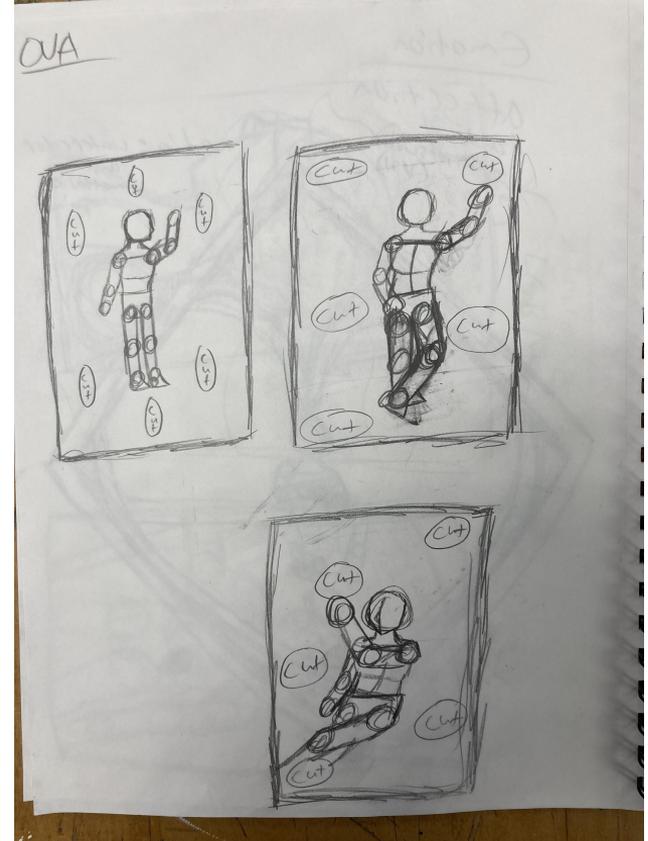


DESIGN PLANNING: PROCESS DOCUMENTATION

This was the first sketch that I did to lay out the poses and size of the pieces. Originally, we were going to cut out sections of the canvas for an even more 3D effect.

This idea was cut later on, because it wouldn't have had the same effect as it does now, and the process could have wrecked the canvas past repair. However, this concept did influence the background of the final piece later on, mainly in the Egyptian section.

I wasn't too focused on the design of the character just yet, rather I wanted to see what pose I could do that would fit in the canvas, as well as give me enough room to work on the background.

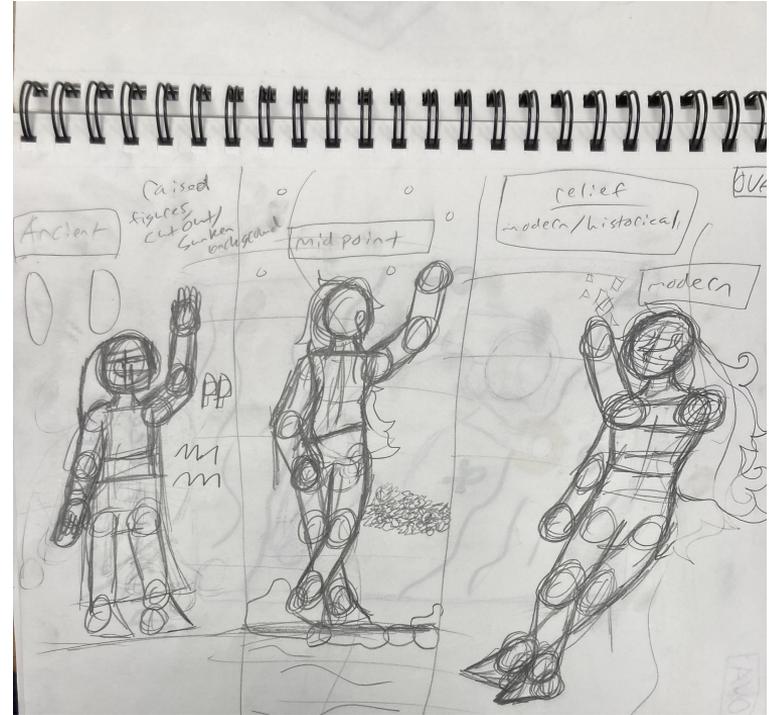


DESIGN PLANNING: PROCESS DOCUMENTATION

This was the next step of the design, where I started fleshing out the design of the characters and planned out the background.

At this point, I was still thinking to do digital art instead of modern art, so the design here is a little different than in the final piece. My original plan was to have the final panel represent digitized art styles. However this was scrapped because the digital art piece wouldn't be as clear-cut as modern art, and I wanted to make sure the transition of ages was easily seen without much explanation.

I mainly focused on the first two canvases because I had a clear vision for them. This is also why here, the backgrounds for the first two canvases are more fleshed-out than the last one.



DESIGN PLANNING: PROCESS DOCUMENTATION

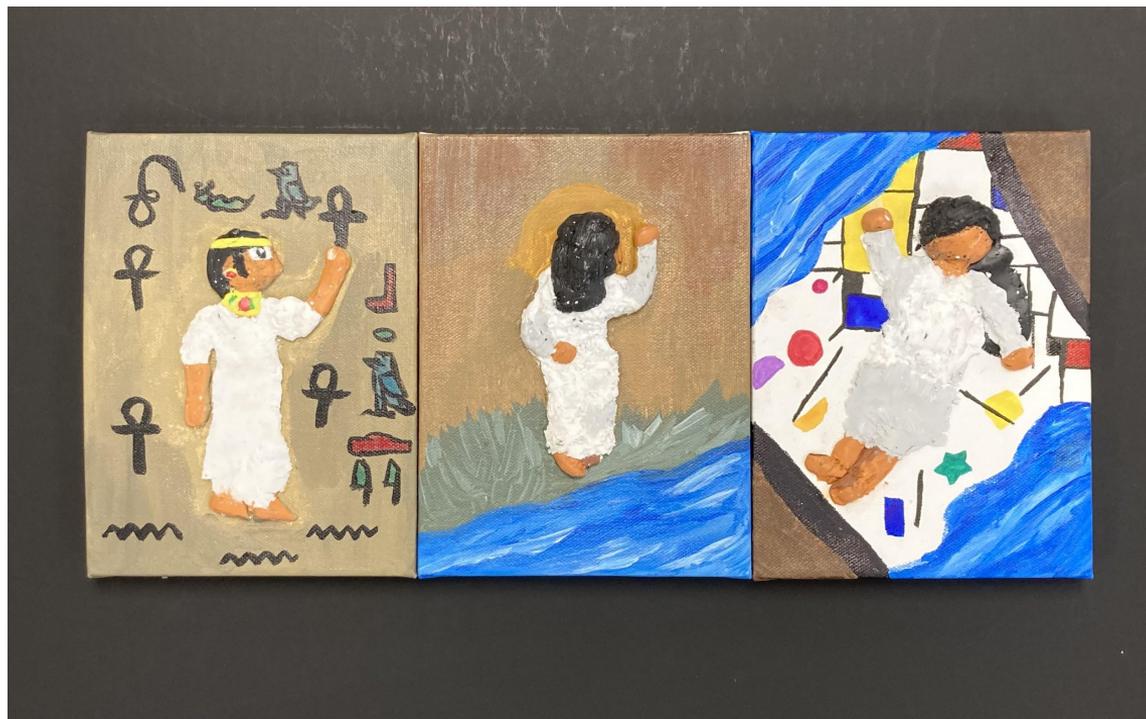
This is where I finalized the third canvas and started sculpting with polymer clay.

The first attempt at sculpting with polymer clay was interesting to say the least. I had misjudged how big I would need to make the heads, and proceeded to make them way too small. The first attempt (the one on the right) was my attempt to include Egyptian makeup in the design. However I realized that my skills were not at that level so I simplified the final design. For the second head something similar happened, except this time I had flattened the nose too much. This was an example of trial and error

The final sketch of the final canvas was when I finally settled on a design. I took out the Ankhs during the final process, but this is where I decided on the modern art idea.



FINAL DESIGN SOLUTION



FINAL DESIGN SOLUTION (continued)



SPONTANEOUS DESIGN SOLUTION
