



Chandler Albert
University of North Carolina at Chapel Hill; Advanced Painting
Oil on canvas
48 x 36 inches

Project: Surrealism Unit, Part 1

Make a copy of ALL or PART of a work or works we looked at in class, and place it/them INSIDE a composition of your own invention. The result will be PAINTING or PAINTINGS within a PAINTING. Consider how and why you will place an existing Surrealist work in a new environment, and how you will thus redirect or reinvent its meaning.

This piece places the figure from Max Ernst's famous "The Elephant Celebes" into the Oval Office.



Marion Brown
University of North Carolina at Chapel Hill; Advanced Painting
Oil on canvas
48 x 60 inches

Project: Surrealism Unit, Part 2

Conceive and execute your own Surrealist painting, however you choose to interpret or evolve the ideas of the movement.



Rourke Donahue
University of North Carolina at Chapel Hill; Advanced Painting
Oil and charcoal on primed and unprimed canvas
36 x 24 inches

Project: Abstraction Unit, Part 1

Make a copy of ALL or PART of a work or works we looked at in class, and place it/them INSIDE a composition of your own invention. The result will be PAINTING or PAINTINGS within a PAINTING. Consider how and why you will place an existing Abstract work in a new environment, and how you will thus redirect or reinvent its meaning.

This piece incorporated patterns from various Gee's Bend quilts into a composition in the shape of the hamlet where these quilters lived, surrounded on three sides by the Alabama river. Rourke explored how this community might have been affected by its remote and isolated location.



Anna Bumgarner
University of North Carolina at Chapel Hill; Intermediate Painting
Oil on canvas
40 x 40 inches

Project: Long-Term Painting

Students create a vision/plan for their Long-Term Painting at the start of the semester and spend a minimum of 60 minutes working on it or researching it each week. The Long-Term Painting serves two primary purposes: to experience the effect of time in developing an artwork - ups and downs, like any relationship! - and to reveal a layering of cumulative knowledge of painting throughout the semester. I ask them to consider: What is your fantasy for a painting that you execute over the course of four months? How can that time be used differently than the shorter blocks of time you normally have for art assignments? How can weekly installments of work (rather than large, concentrated chunks) influence the painting?

Anna's plan involved rendering a historical interior scene in grisaille, integrating autobiographical elements in the form of objects, paintings on the wall, mirror images and other intricate details.



Kishan Rana

University of North Carolina at Chapel Hill; Intermediate Painting

Acrylic on wooden panel

48 x 60 inches

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Kishan was working with and studying Mughal painting traditions throughout the semester and stayed pretty close to his original plan: to place a homosexual couple at the center of a large scale composition integrating Mughal technique and elements of American Pop Art.



Isabella Hernandez

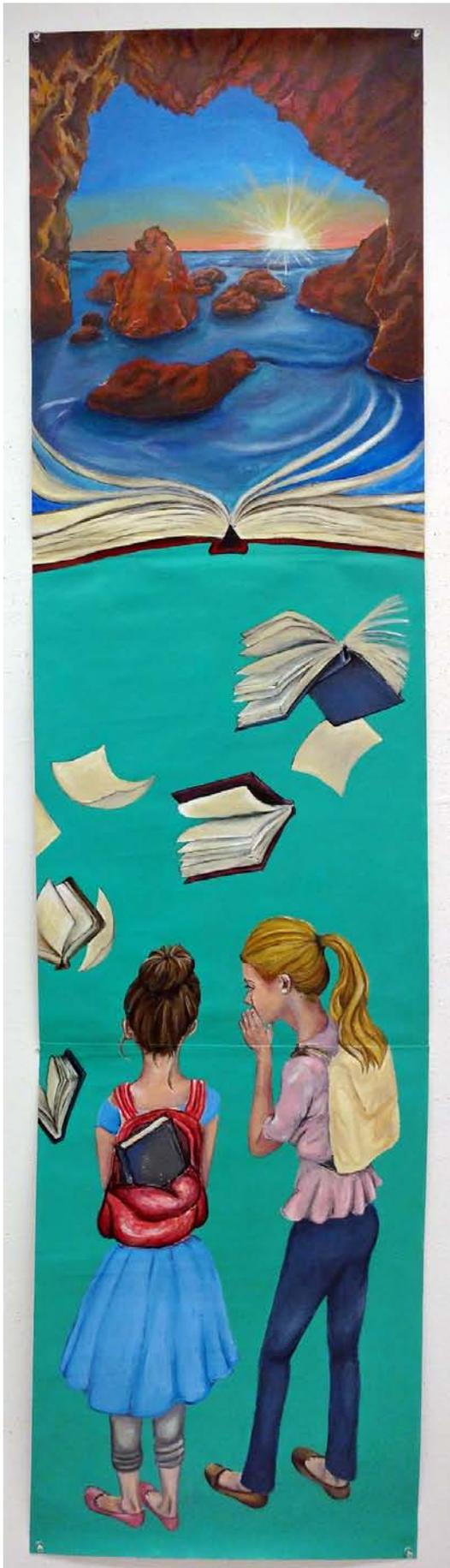
University of North Carolina at Chapel Hill; Beginning Painting

Acrylic on canvas board

12 x 9 inches each

Project: Four Color Variations

Pick one of your 3 sketches from the Art Library. Do four paintings based on it, each with a different color palette: 1. Actual color; 2. Single Hue; 3. "Favorite Colors;" 4. "Ugly Colors"



Jessica Glover
University of North Carolina at Chapel Hill;
Beginning Painting
Acrylic on paper
6 feet x 18 inches

Project: SCALE for a City or Dream

Produce a 6 foot x 18 inch painting using one story by Lydia Davis or Italo Calvino as your starting point. Imagine that you are illustrating all or part of this story, as directly or indirectly as you'd like: the events, characters or settings from the dream, the layout of the city, etc. Consider the implications and possibilities of this much space, and the range of ways you might use it, vertically or horizontally. Determining your composition will be a complicated choice. Complete at least 3 sketches/plans for different ideas before you begin.



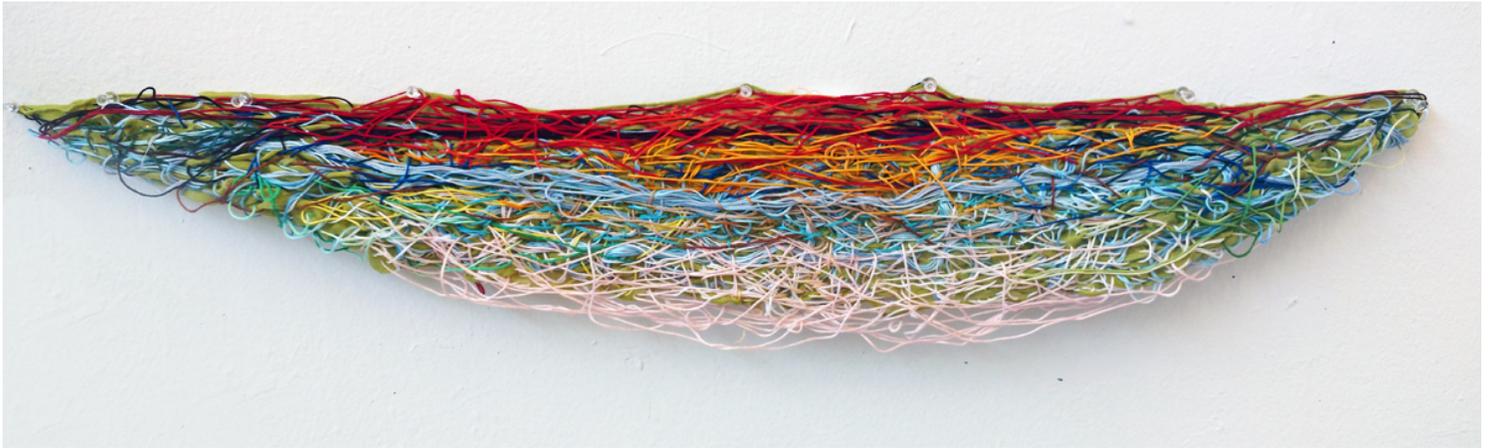
Scarlet Murray

University of North Carolina, Chapel Hill; Beginning Painting

Acrylic on paper, 18 x 24 inches

Project: Text as Image

Make a painting in which every mark/stroke is a letter or text fragment. Your letters and text fragments may be as legible or illegible as you choose. Consider the range of examples we've seen, and how different artists have used text as image, and played with legibility. Please include 3 "ingredients" of text (and ONLY these 3): 1. A sentence/phrase from a piece of signage or advertising you've encountered in your environment; 2. A line from an email you've sent in the past 24 hours; 3. A sentence/phrase from a book, movie, poem, song or another piece of "art" (as you define it!)



Tomas Hilst Phillips
University of North Carolina at Chapel Hill; Beginning Painting
Yarn, fabric
1 x 5 feet

Project: Painting without Paint

What makes a painting a painting? Are there elements besides physical paint that can connect an object/image to the painting tradition? What is at stake in making this connection, and tying works to the discourse around painting? In this project, we will experiment with these connections by removing what might be considered the essential, defining element of painting: the paint itself. What remains???

Make a “painting” - an artwork that fits into the tradition of painting as we’ve been determining it - that does not use paint. You may use any support except one of your canvas boards, or stretched canvas.

DETAIL





Sarah McKendry
Hunter College; Beginning Drawing
Pencil on paper
18 x 24 inches

Project: Narrative and Representation Part 1, Scene from Observation (2 spaces)

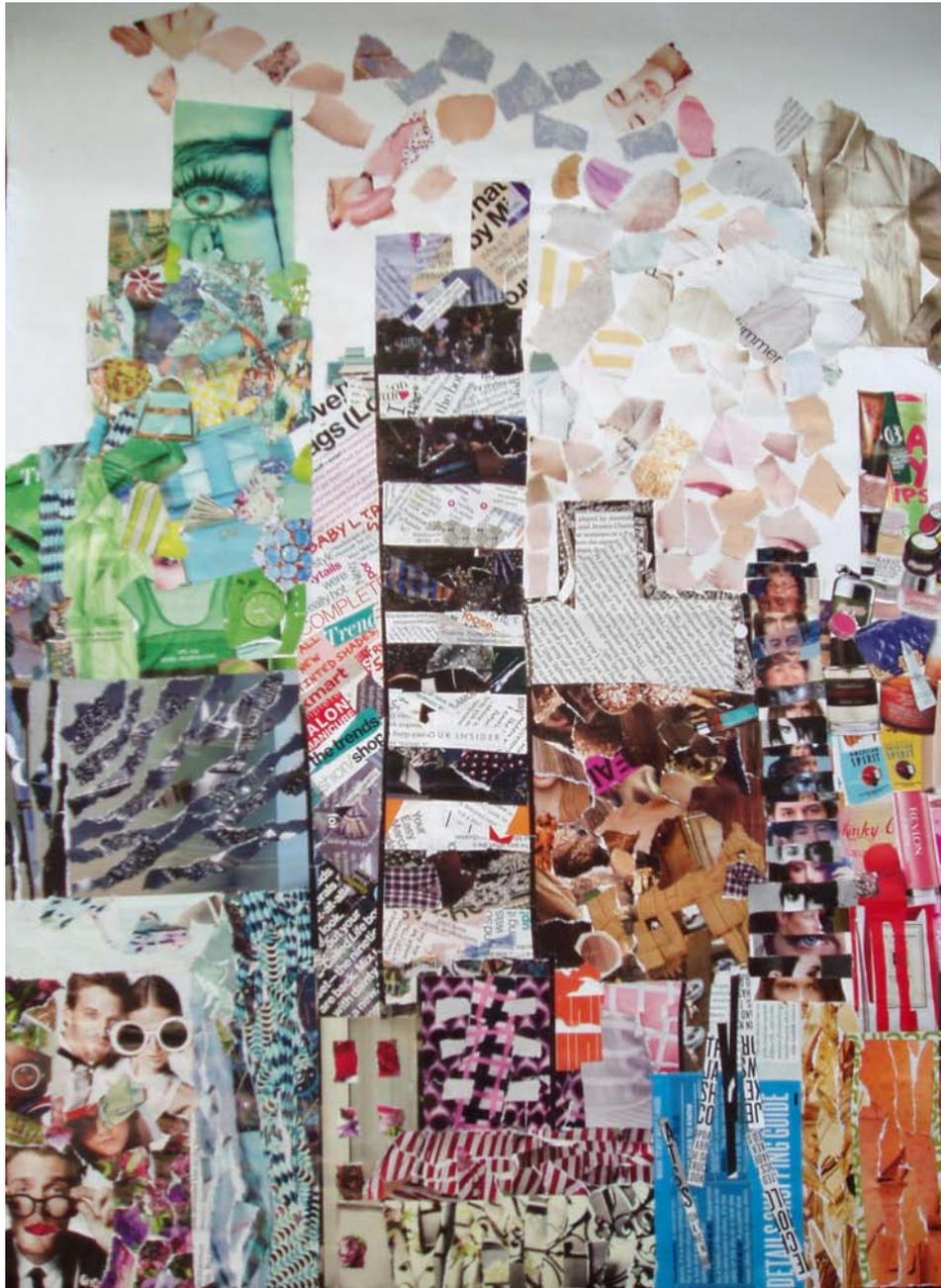
Find a scene in your own life, indoor or outdoor, with enough information to suggest a narrative via setting or characters. The scene must contain at least two different spaces (considering Edward Hopper, Mamma Andersson and Jules de Balincourt).



Brit Borchert
Hunter College; Advanced Drawing
Charcoal on paper
18 x 24 inches

Project: Still Life, 3 Objects / Value

Assemble a still life at home of three objects: one screen (computer, TV, phone, etc.), one plate of food or piece of food, and one object you haven't used in at least one year. Arrange them together and light them in such a way to maximize shadow: low light, spot light, high contrast, etc. Play around with lighting until you feel you have an effective view for a value study.



Yoonsun Oh
Hunter College; Introduction to Visual Experience
Collage on paper
24 x 18 inches

Project: Translation Project

Choose ONE of your recent drawings to “translate” into new drawings using different techniques, tools and approaches. We will explore the changes and evolutions that occur as you depict your subject in different ways. How can we continue to build on formal, compositional, psychological and conceptual elements with each iteration? How can this help us characterize the symbiotic relationship between form and content?

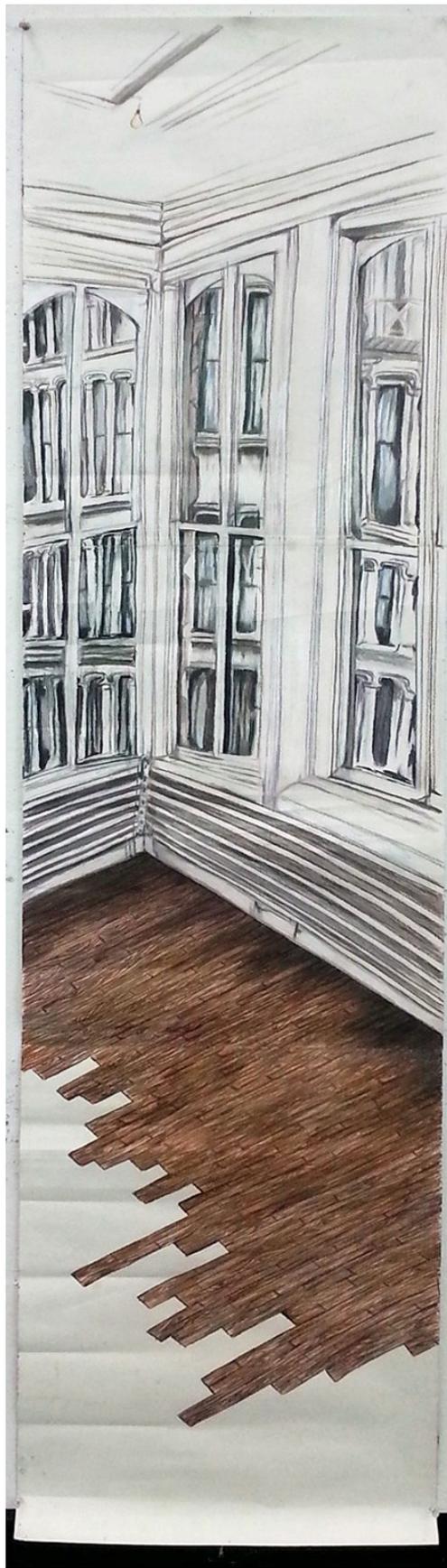
Here, the original drawing was a contour of the NYC cityscape from our classroom window, and it was translated into collage.



Junghak Lee
Hunter College, Beginning Drawing
Pencil, ink and collage on paper
18 x 24 inches

Project: Research / History Drawing with Perspective

Choose a building in the **borough where you live** that is designated Landmark by the NYC Landmarks Preservation Commission. Visit the building, research it, and do a drawing of it in its environment incorporating one-point perspective. You may draw on site, do preparatory sketches and take photos to plan your drawing. Your drawing should be “set” in history, within roughly 20 years of the building’s completion. Depict setting and/or characters to convey the time period.



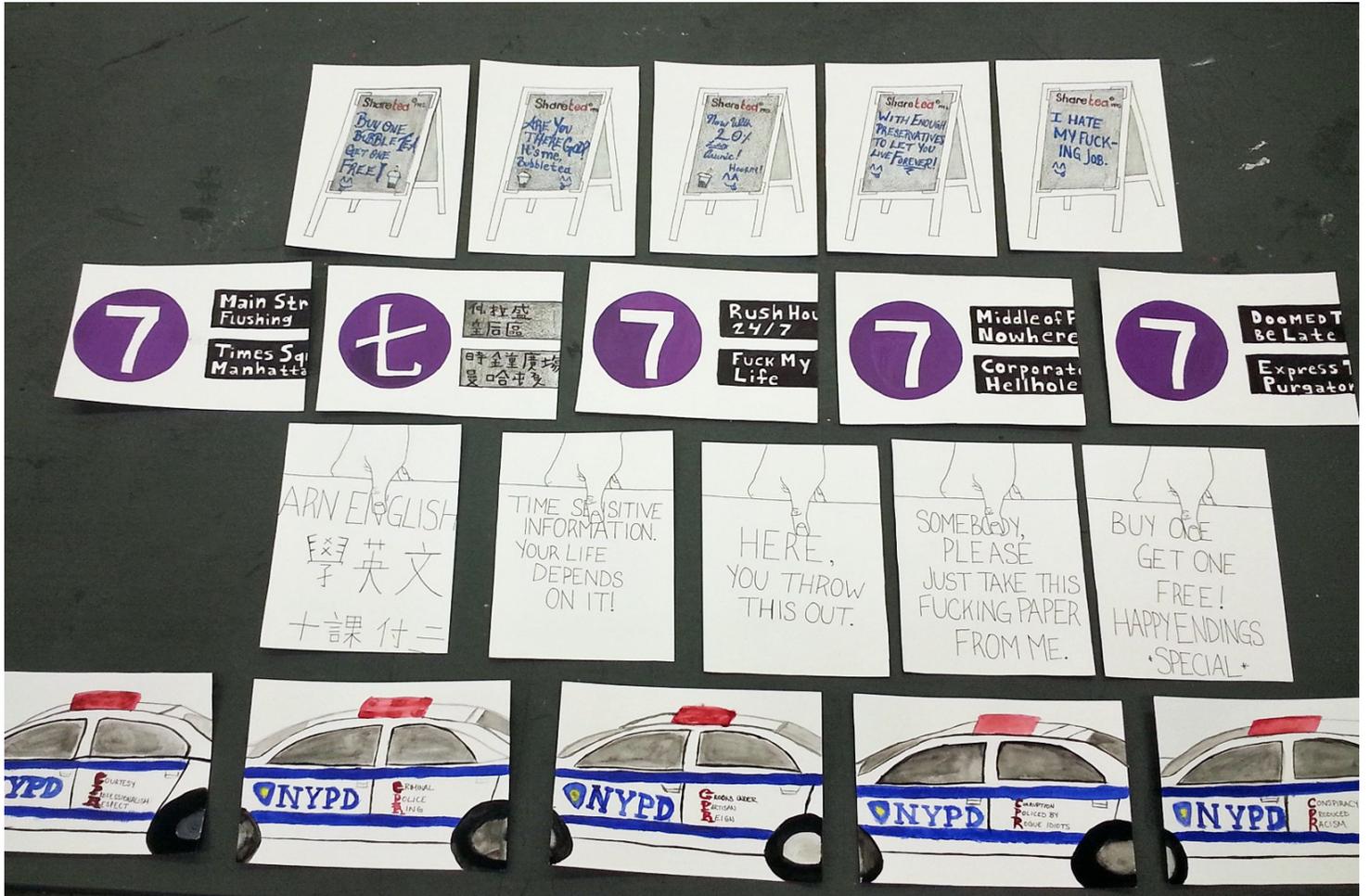
Julia Foote

Brown University; Studio Foundations

6 feet x 18 inches, Colored Pencil and Pastel on Paper

Project: Scale - A Place You've Never Been

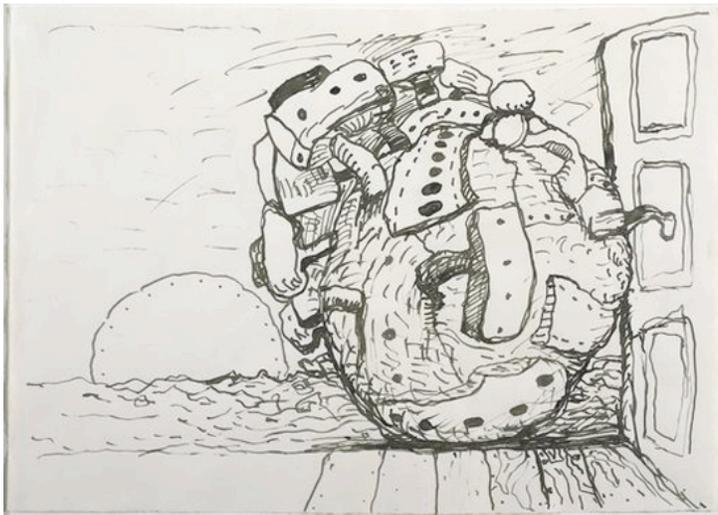
Make a 6 foot x 18 inch drawing, vertical or horizontal, responding to the prompt: "a place you've never been but would like to visit." This represents the student's vision of future apartment of her own.



Tiffany Huan
 Hunter College; Introduction to Visual Experience
 Mixed media on paper
 20 5x7 inch pieces

Project: Series and Repetition

This project explores the parallel concepts of images that function in series, and the idea of a single subject depicted multiple times. We will experiment with how images depend on other images to gain meaning (series), and how a single image can grow and change through different renderings or interpretations (repetition), considering artists from Paul Cezanne to R.H. Quayman. Choose 4 subjects that you encounter regularly in your commute from home to school, and do 5 iterations of each, resulting in 20 total.

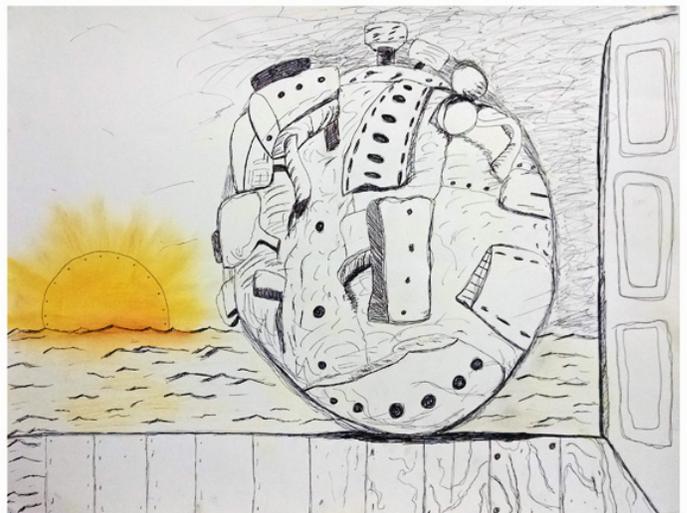
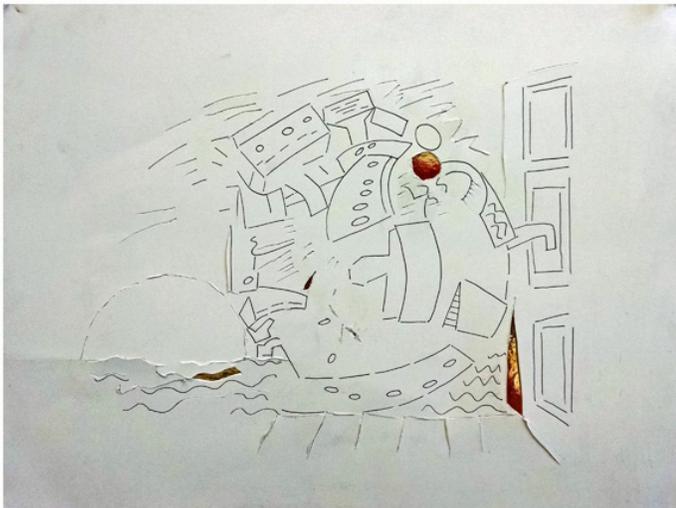


Philip Guston, *Untitled*, 1980. Ink on paper.

Project: Museum of Modern Art REMIX
Hunter College; Advanced Drawing

Following our visit to the Drawing Study Center at MoMA, write a comparative essay about two works, one that you like and one that you don't like. Integrate observation and analysis of form and content. Next, remake the work you don't like as a new drawing, correcting its flaws.

Below, four different students do four different "remixes" of Guston.





Clara Castillo
Hunter College; Advanced Drawing
Mixed media on paper
50 x 38 inches

Project: Long-Term Drawing, completed by following instructions every week from the beginning to the end of the semester and sending me weekly email documentation.

Example instructions include: a drawing by candlelight, a drawing as "letter" to someone, a perspectival view from a window, etc. etc.



Tara Ohanian
Hunter College; Advanced Drawing
Mixed media on paper
50 x 38 inches

Project: Long-Term Drawing, completed by following instructions every week from the beginning to the end of the semester and sending me weekly email documentation. Example instructions include: a drawing by candlelight, a drawing as “letter” to someone, a memory from earlier museum visit, “connective tissue” to tie elements together, subtract something, etc. etc.



Beginning Drawing, Hunter College
Mixed media on paper
5 feet x 3 feet



Advanced Drawing, Hunter College
Mixed media on paper
18 x 24 inches

**Project: Collaborative Long-Term Drawing
Collaboration Between All Students In The Class**

Both these drawings were passed from one student to the next throughout the semester; all students contributed; each responded (directly or indirectly) to a New York Times article from the day they began work on the drawing.



Mia Rollins

Brown University; Studio Foundations

Still from 4:00 video with sound

Project: Final Project

Choose two themes or mediums we've worked on in class that you think make an unlikely pair: narrative and abstraction, scale and photography, contour drawing and installation, gesture drawing and video, sculpture and series, etc. Combine these elements in a final work that you can identify **with or against** one of the movements whose manifesto we read in class. Be prepared to describe how your project **embodies or refutes** the ideas, values or emotions of the movement as you understand it.

This piece links drawing, video and performance, and responded to the Situationist Manifesto. The artist made suits for the performers with "stick figure" lines in glow-in-the-dark tape, and they did a choreographed danced set to 1990s Nintendo music.