

Phase One

Wednesday, 6 January 2010

You will select a support to work on from the random selection in the studio. Then, you will get to work creating a background collage that will fill the entire support. For the collage, you may use fabric, magazine images, newspaper images, canvas scraps, image transfers, whatever you want... however, the collage may not reveal any easily recognizable text and must be non-objective. Use gloss medium, spray adhesive, whatever you want to get the collage down... let loose, but remember *unity*.

Phase Two

Friday, 8 January 2010

Once you have a base collage layer established, you will need to seal porous surfaces with any medium of your choice, typically gesso or gloss-medium. Note, you do not need to seal the entire collage layer, as you may choose to let some areas show through.

Next, you will add embroidery thread to the composition. Many of you have hard-board surfaces and won't be able to sew through the support with a needle, so you'll have to incorporate the thread on top of the collage somehow. It can be cut, stretched, frayed, whatever... Those of you that are working on canvas, I encourage you to sew the thread through with a needle. Continue to keep *unity* in mind and start to consider the figure, as it will be added later.

In addition to adding thread, you need to *drip and/or splatter* acrylic paint onto some area of the composition. This can be concentrated in one section or throughout. The drips could run down the canvas or indicate change in collage elements or whatever else you have in mind... it's your composition.

Phase Three

Monday, 11 January 2010

Paint a (human) figure. This can be interpreted by illustrating: an entire figure, a portrait, part of a figure, or part of a portrait. This phase will take a few days and, thus, you will not have a new prompt on Wednesday, 13 January. Before you start painting the figural element, you will need to prepare your surface with gesso or an alternative medium. In order to create a strong sense of depth and preserve the integrity of your base layers, only gesso over the exact area that includes your

figure. So, it might make sense to draw the outer contour of the figure and gesso inside the defining edges. Consider how your figural element will interact with the collage, drips, splatters, thread, etc. Maintain unity and *visual interest*!

Phase Four

Tuesday, 19 January 2010

Add drawing media and incorporate them into the composition. Work soft pastel, oil pastel, charcoal, charcoal powder, and/or ink into and on top of gloss medium... work the layers! We are nearing the end of the project, and it is important that you consider all space in the composition now as you work to unify layers and provide space for the interaction.

You may also add text to the composition in the supporting layers via decals or a subtle collage approach. This is not necessary, however, I will show you some options for including these elements if you are considering it.



Phase Five

Friday, 22 January 2010

The fifth and final phase is your opportunity to pull the composition all together... Now that you have experimented and explored each step of the painting, step back and look at your composition to see what it needs to maintain unity. Go back and add anything else you wish to build a better relationship between the figure and the collage elements, the acrylic and the hand-drawn elements, etc. What does the composition need? Don't overdo it, but if it needs more string to pull it together, add it... if you need to paint more on the top layer, do it... Remember, it's your composition and the ultimate goal is visual interest and craftsmanship via unity. Have fun!