

Dear **Visual Art** Students,

Congratulations!

The faculty and staff are delighted to have you as a part of GSA for the summer of 2022. This is a banner year for our beloved program, as we mark a full return to the GSA we've known, but haven't experienced since 2019 and Covid-19. We are also celebrating our expanded service to the commonwealth by roughly doubling the number of students we serve. You will participate in the first of two exciting sessions that will exponentially grow your knowledge and love for the arts. We promise you it is going to be a beautiful three weeks together. This packet is designed to give you a sense of what GSA will be like and what you need to do in preparation for the program.

To start off, we (the Visual Art faculty) like to lay out the binding principle that we feel is the underlying theme to our teachings: Ultimately, the most powerful and connective artistic expression can be found in the pursuit of our deepest personal truths. Those truths that inform our work are born out of the experiences of our beautiful and broken lives. Conversely, our artwork like our lives rarely goes as planned, and we must be steadfast. It is our resiliency in the face of adversity that ultimately gives birth to our achievements. We as faculty believe that herein lies the powerful gift that is the GSA experience. We embrace the journey we are about to embark on together because as lifelong creative individuals we are accustomed to moving in directions with unknown destinations and overcoming unforeseen obstacles. Your faculty see themselves at their core to be problem solvers seeking to inspire a new generation of hardened, tempered fixers. At present, there is an abundance of need in the world and we are committed to being a part of the solution. You will be a part of something very special this summer, not only because it is a return, but because our collective effort to stand back up is so very necessary. We hope that you as students are as committed to this venture as we are. In the end, it will require both courage and our faith in each other in order to see the experience reach its potential.

Time moves fast, so please read the following carefully. June 12th, 2022 will be upon us very soon.

During GSA , you will be working in four different studio areas:

1. **Drawing & Painting** (instructor **Aubrey Nibert**)
2. **Printmaking** (instructor **Susan Harrison**)
3. **Sculpture** (instructor **Brian Somerville**)
4. **Ceramics** (instructor **Matthew Gaddie**)

The Visual Art program includes studio projects, guest artists, and field trips during the first two weeks, with more independent work, documentation and exhibition preparation during the third week. In addition to creating works of art, we ask that you contribute verbally in critiques and that you keep a minimum of two sketchbooks (a new one any size you like, and an old one full of sketches and ideas). It is important that you come to GSA with lots of ideas and imagery you are ready to develop further.

What To Do Before GSA

- **Spend some time at a local art museum, library or bookstore. Then, use the Internet to gather information on some artists, techniques, ideas, or artwork that speaks to you.** Please bring these sources of information with you to develop your ideas and share with your classmates. We will be asking you about these during the program.

- Please review the Master Artist List below (as well as the list provided on pages 5-6), and **choose five artists that speak to you**. Print out some samples of their work and attach them to one of your new sketchbooks. Then create some sketches and contour line drawings in the manner of the artists chosen. Be prepared to discuss why you chose their work and what exactly interests you about his or her work.

Master Artist List Cyril Power Willem de Kooning Auguste Rodin Martin Puryear Wassily Kandinsky Elizabeth Catlett Jean Arp Alice Neel Mark Bradford Amy Sherald	Walker Evans Jan Groover Vivian Maier Marc Chagall Eva Hesse Henri Cartier-Bresson Yayoi Kusama Edvard Munch Kathe Kollwitz Kerry James Marshall Kara Walker	Richard Hunt Tara Donovan Tim Hawkinson Georgia O'Keefe Lucien Freud Kitaj Frida Kahlo Henry Moore Augusto Giacometti Kehinde Wiley Carrie Mae Weems
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Mental Preparation

You will be involved daily with students, activities, and presentations from other disciplines during the program. The other art forms offered during the summer program include **architecture + design, creative writing, dance, drama, instrumental music, musical theatre, film + photography, and vocal music**. It is very important that you come with an open mind, a positive attitude, and a willingness to participate in the artistic community. We hope that you will play a key role in making this an amazing experience for your fellow classmates.

Last, we ask that you please examine the **supply list** and **project preparations** on the following pages closely. Though we will furnish most art supplies, you are encouraged to also have some of your own. However, **if you are unable to purchase any items below due to financial reasons**, please send GSA a detailed request IMMEDIATELY to gsainfo@kentuckyperformingarts.org. We're happy to help!

We look forward to seeing you on Sunday, June 12th!

Get ready for the opportunity for an amazing, life changing experience! The rest will be up to you.

Sincerely,

Matthew Gaddie, Susan Harrison, Brian Somerville & Aubrey Nibert – *The Visual Art Faculty*.

If you would like to learn more about us, [check out this video](#). 😊

VISUAL ART SUPPLY LIST

Art Wear & Cleanup

- Old **t-shirt, smock** and/or cloth **apron**
- Closed-toe **shoes**
- **Sunhat** and **sunglasses**
- Four old **t-shirts** (to print on and to use as rags for cleanup in painting and printmaking)
- **Towel** (to sit on outside)
- Bottle of **hand lotion**
- Two pairs of **reusable** rubber or latex **gloves** (for printmaking)
- Pack of **baby wipes**
- Box of latex, rubber, vinyl or nitrile **disposable gloves** (for sculpture)
- One pair of **clear lens safety glasses** (not tinted or colored)

Art Tools

- **Hard-copy photos** for image references. You will not have access to your phone or internet while in the studios nor the ability to photocopy
- **Empty portfolio** – 24"x36" (homemade or purchased)
- 22" or 30" **Masonite** or **lightweight wooden drawing board**, *labeled with your name*
- Roll of **blue painter's tape**
- **Large clips (bull dog clips)** for holding paper on your drawing board
- **Exacto knife** (#11 or other) and/or **utility knife**
- 18" **metal ruler with cork back**
- Pair of **sharp scissors**
- **Fish tackle** or **art box** (with handle) for carrying and storing your supplies

Art Materials & Mark-Making Supplies

- **Two sketch books (one new, one old)**
 - **New sketchbook (size of your choice)** is what you'll have at all times to take notes and sketch (Again, this is what you'll use for the research on your 5 chosen artists).
 - **Old sketchbook** is already full of great ideas, sketches, and/or prints of your own photographic images.
- **Your favorite mark-making materials**, such as a set of watercolors, Crayola markers (bold or original), pastels and/or oil pastels and/or colored pencils and assorted drawing pencils (2b, 6b or whatever you like to use!)
- **A glue stick**
- **Other personal favorite art supplies/ brushes** that you may want to use when working independently. (We will provide all of the necessary supplies for you for formal projects!)
- **Kneaded and/or plastic eraser**
- **Sharpies** – thick and thin-lined for drawing
- **A detail paintbrush**
- **Workable fixative spray** used on charcoals and pastel drawings

Art Inspiration

- **A few objects that could be used to create a still life and inspire you for drawings.** Try to bring some that are **transparent** and some that are **opaque**.
 - For example, something made out of glass or plastic (transparent) versus a dark, solid object (opaque). In other words: a variety of small objects, in man-made and natural forms, that absorb light and reflect light and have interesting textures and shapes.
- **Original color and black/white photographs**, as well as **original drawings** you've made.
- **Sketches and drawings** created in the manner of the 5 specific artists you've chosen from the lists provided. We'd also like you to bring a few hard-copy printouts of their work.
 - **REMINDERS**
 - Print out samples of the 5 artists' work and create sketches and contour line drawings in your new sketchbook. Do this in the manner of the artists themselves.
 - Be prepared to discuss why you chose their work and what exactly interests you about it.

Miscellaneous Supplies

- **Face Masks/Coverings** – We ask that you bring enough face masks for 3 weeks at GSA.

- **Spending Money** – Though housing, meals, room, and board are covered by GSA, you might want a little extra money for GSA merch on-campus or souvenirs during field trips.
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PRINTMAKING PREPARATION

Instructor – **Susan Harrison**

At GSA, you will be introduced to a range of printmaking processes and approaches that enable you to combine traditional hand-drawn images with photographic image transfers. You will print your images using traditional etching printing presses, as well as hand-rubbing techniques. It is important that you come with images and ideas that you can easily transfer and copy onto the film “positives” and “negatives” we will be creating. I recommend you bring photocopies (Xerox) of high-contrast drawings and photographs that you would like to play with. Preferably, the images should have definite lights and bold dark tones. Images should not be larger than 8.5” X 11”. Think about how different images might work together if layered on top of each other. It’s good to note that gray (flat) images do not translate very well. Also bring at least one magazine that has high glossy images in it such as a fashion magazine.

DRAWING & PAINTING PREPARATION

Instructor – **Aubrey Nibert**

In the Drawing and Painting Studio, students will spend a large portion of their time working with live models. Students will also be introduced to Bague Plates and the Zorn Palette. All supplies will be provided, but feel free to bring personal supplies, especially a favored detail paint brush if you have one. You may also want to bring a few photograph print-outs or small meaningful items to use as reference in your drawings and paintings.

SELF PORTRAIT PROJECT: THE ART OF AUTOFICTION

Autofiction is a form of fictionalized autobiography. An author may decide to recount their life in the third person, to modify significant details and characters, using fictive subplots and imagined scenarios with real life characters in the service of a search for self.

It has been argued that all autobiography and self-portrait is a form of autofiction. We are unreliable narrators. Social media has heightened our awareness of this – we are both victims of the autofiction of others, and perpetrators of our own autofictions, intentional or not. For this project, you will create your own autofiction – It can be as surreal, or as real as you like. In fact, you may not even be the ‘portrait’ in your self portrait at all. You will be required to use a human portrait in some aspect of this painting (this is a skill building we’ll be working on). But from there, you may be as imaginative or contemplative as you like. You may reference other artworks within your artwork if you like.

How To Prepare For This Project (Before GSA)

- Print out a clear photo with contrast between shadow and light for your self portrait. (You may also choose to work from life when you get to GSA.
 - Print out any other reference images you may need.
 - In addition, please answer [this questionnaire](#) by **Wednesday, June 1st**.
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SCULPTURE PREPARATION

Instructor – **Brian Somerville**

Sculpture is an exciting and challenging way to express yourself through art. Sculpture at GSA will help students translate ideas into physical 3-dimensional forms with a focus on craftsmanship, utilization of materials and developing concepts.

Projects will start with a strong conceptual foundation and technical sketches. Project parameters will be flexible to encourage exploration, experimentation and learning from our collective mistakes.

Planned projects are listed below. Students should read through each project and come to GSA with requested materials, ideas about what they want to make, and an open mind towards altering those ideas. Please focus on what you want to say with your art and not on what you think is possible or what you think you are capable of making.

PROJECT #1 – THE BEAST IN ME

Concept – Everyone has their own beast. Sometimes that beast holds us back, sometimes it is the strongest part of us and gets us through challenging times. Students will create three-dimensional representations of their beast. These will not be traditional portraits or busts. Instead, students will create sculptures that conceptually express the best and/or worst of ourselves.

How To Prepare For This Project (Before GSA) – Beasts will be created using materials provided by GSA. To prepare, students should get in touch with their inner beast. Please have ideas and simple thumbnail sketches ready.

PROJECT #2 – THE BEAST IN YOU

Concept – While *The Beast in Me* will focus on our inner selves, *The Beast in You* will focus on the world around us. Students will create small narrative sculptures that tell a story about their community. This can be about their world, country, hometown or even a single person other than themselves.

How To Prepare For This Project (Before GSA) – This project will focus on utilizing materials in new ways. Students should bring 3-5 plastic containers that can be cut up. Large durable containers work best, but anything will work. Examples include kitty litter jugs, laundry detergent jugs, milk gallon jugs, plastic soda bottles, etc. Students should also include a disposable item (of any material) that specifically references the community they want to focus on. Examples might include: a coffee cup for an over caffeinated society, a supersized container for obesity or an empty can of beans that your favorite uncle likes to eat.

- **Please do not bring containers that previously held anything related to drugs, alcohol or tobacco. These items will not be allowed at GSA (even if empty).**

PROJECT #3 – BRANDED

Concept – An artist is often more than their work. They are a brand, a personality, and a warrior for their cause. Students will utilize a variety of mold-making techniques to design, sculpt, mold, and cast a small logo medallion that represents their art and themselves.

How To Prepare For This Project (Before GSA) – Using materials provided by GSA, this project will focus on common materials and new ways to use them. It will also include professional materials used in the field of art and industrial design and production. To prepare, students should research other artist's logos, website headings, signatures, and anything else that makes them recognizable and consider what kind of image they can use to represent themselves.

Research – Please check out the artists and institutions listed below.

Artists

- Beth Cavner
- Kris Kuski (again)
- H.R. Giger
- Lisa Clague
- Wayne White
- Chris Burden
- Ariel Bowman
- Chris Riccardo
- Brandon Donahue
- Herb Williams
- Cory Basil
- Blane De St. Croix
- Alessandro Gallo
- The Shiflett Brothers
- Ralph Steadman

- Ellen Jewett
- Lisa Clague

Institutions

- MASS MOCA
- Archie Bray Foundation
- OZ Arts Nashville
- 21c Museums
- Storm King

This should be a grand adventure. Please don't hesitate to contact me anytime with questions or concerns.

Brian Somerville

www.thegritshop.com

brian@thegritshop.com (preferred)

812-249-1876 (if necessary, please text or leave a message and I'll get back to you asap.)

CERAMICS PREPARATION

Instructor – **Matthew Gaddie**

PROJECT # 1 – EAST ASIAN COIL

“THE USE OF THE COMMON TOOL, THE HUMAN HAND”

Concept – Students will be learning an ancient technique for working with clay. Its origin reaches back almost 3000 years. Over the breath of recorded human history, the technique has been called by many names. Modern ceramic artists worldwide commonly refer it as the *East Asian Wedged Coil Method*. It is one of the most valuable methods for the construction of ceramic form, both functional and sculptural.

Master potter and *National Council for the Ceramic Arts'* 2020 Lifetime Achievement Award winner Joyce Michaud describes the method:

“*East Asian Wedged Coil* combines coil technique with wheel throwing concepts, providing the greatest wet structural strength for clay forms”.

This course will include a lecture, demonstrations, hands-on exercises, and online materials centered on teaching basic coil-making and building. Projects will be created in gas-fired soda kiln.

How To Prepare For This Project (Before GSA) – Please spend some time online or in the library researching various ceramic forms throughout human history. Allow your focus to move around the globe from region to region. For example, compare the grain storage vessels of South East Asia (commonly found in ship wrecks) to the ancient Greek pithos (used for transporting olive oil). Take a moment to compare vessels of the Middle East to clay works from pre-Columbian Americas. Notice what visual elements they share and where they differ. Dig deeper into these forms and discover how their function in the culture may or may not impact the shape and surface decoration. Ask yourself this: Are the objects for daily use or are they a critical part of special rituals? Initially, the goal should be to develop a vocabulary of forms in your mind. Ultimately, you should begin to see how the story of man is the story of our manipulation of the environment and that we are all bound together in this common tale. No material exemplifies this universal lineage like clay. It is the thread that weaves itself through time and around the world.

Please don't hesitate to contact me anytime with questions or concerns.

Matthew Gaddie

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