

**P.R.E.P.A.R.E.**

Making Art Step-by-Step

**P**- Produce an Idea

**R**- Render Thumbnails

**E**- Expand the Idea

**P**- Probe Famous Artist(s)

**A**- Assemble the Materials

**R**- Regulate your Time

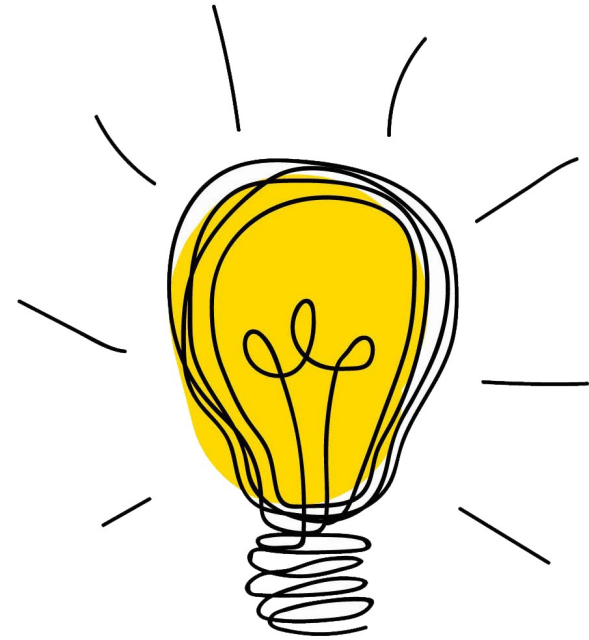
**E**- Execute the Work

**The first 6 steps  
SHOULD BE DONE IN YOUR  
SKETCHBOOK  
efficiently in less than two classes**

# PRODUCE AN IDEA

Four steps to produce ideas. These can be used individually or together.

1. Ask a question
2. Brainstorm
3. Juxtaposition
4. Be Original



IDEA

## 1. Ask a Question

Coming up with an idea out of nowhere is difficult, but if you have a question to answer the solutions flow more freely. Here are a few examples:

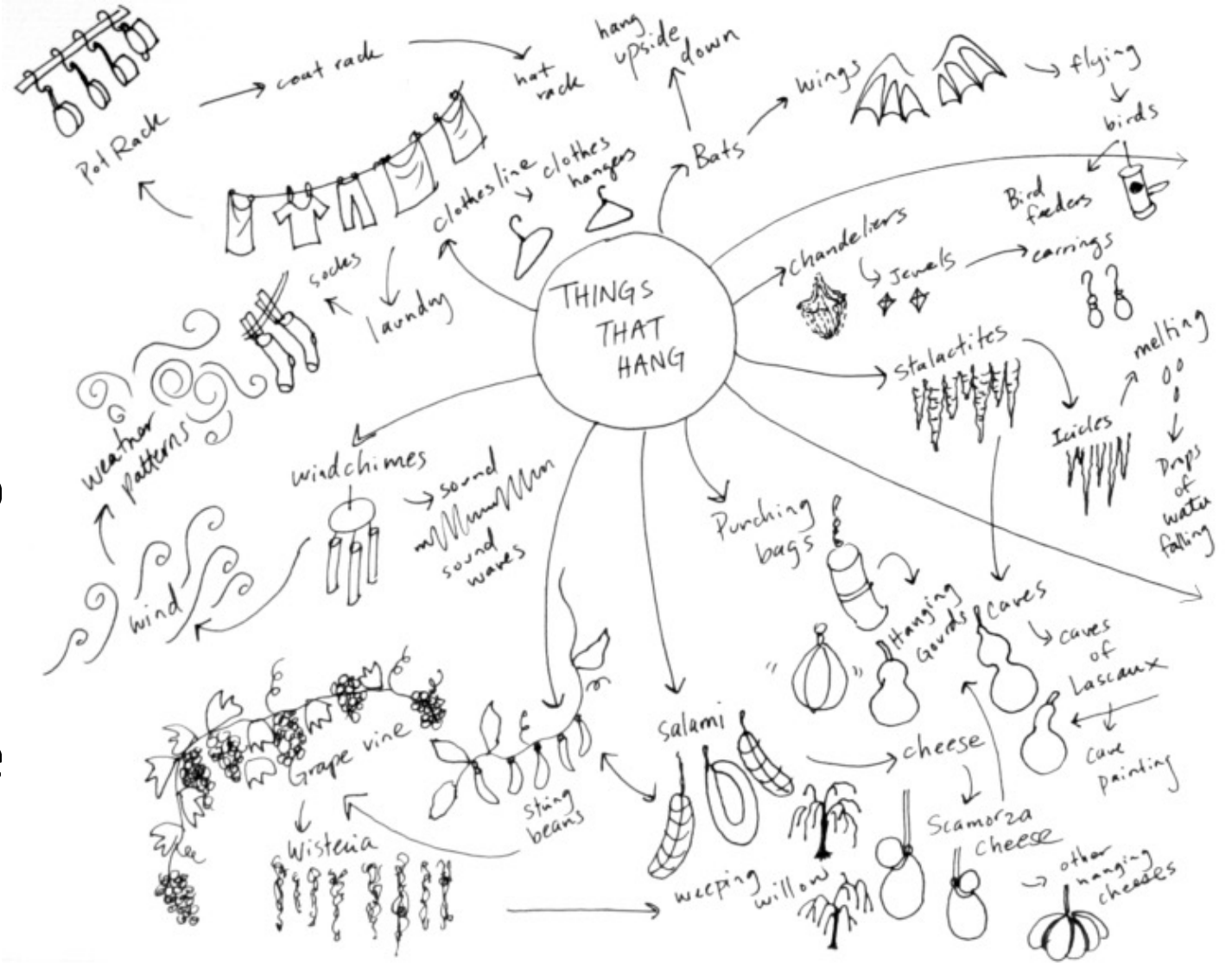
1. If I could be anywhere doing anything right now where would I want to be?
2. What is something happening right now that I feel strongly about?
3. What has happened to me that has shaped who I am?
4. If I could tell anyone I meet one thing what would I tell them?

Answer one of these questions and you have something you can make an work of art out of.

- question.
- the world today? • What's the solution?
  - What is my question?
  - What makes others happy?
  - Who is the target audience?
  - What makes me happy?
  - Will my question make sense to me? to my Audience?
  - What do I want to define me?
  - What ~~is~~ am I afraid of?
  - What bothers me?
  - What events made me who I am? • ARE these questions to general?

## 2. Brainstorm

Answer the question with a hundred off-the-top-of-your-head short answers. Don't hesitate to write everything down. Nothing is too silly and nothing is too hard. One idea leads to another and the longer you brainstorm the more diverse your ideas will become. Group brainstorming is valuable.



**3. Juxtaposition** is placing two or more unrelated things together into the same context. Pick one thing then add another completely unrelated thing to it. The more you add the better it can be.







**Salvador  
Dali, Lobster  
Telephone,  
1936, Tate  
Museum**

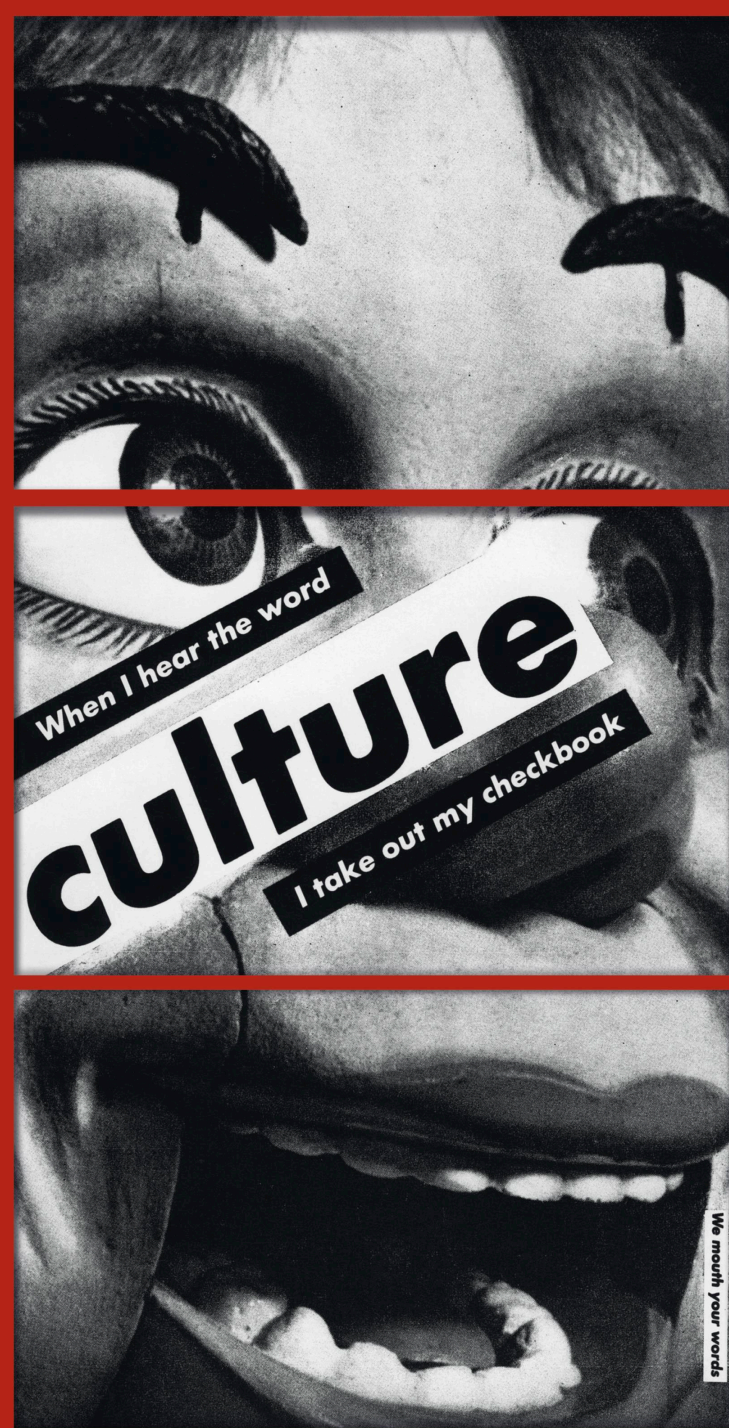
(Steel,  
Plaster,  
Rubber, Resin  
and Paper)

## 4. “Be Original” Appropriation and Plagiarism in Art

When you incorporate outside elements into your own work:

- Make sure it’s an act of synthesis, combining things to create something new.
- Give credit! In the title, by using something that is universal (such as Mona Lisa) or by some other means.
- Alter the original image **SUBSTANTIALLY**.
- Ask yourself, “Is the viewer in on the joke or is the viewer the target of the joke?”





## Appropriation

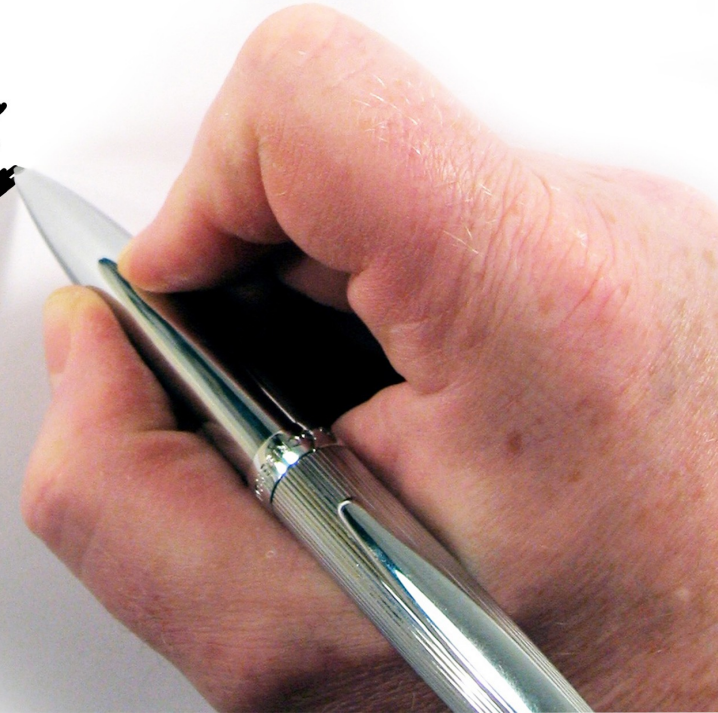
Andy Warhol,  
Mona Lisa, 1963.

Barbara Kruger,  
Untitled (When I  
Hear the Word  
Culture I Take out  
my Checkbook),  
1985.

Plagiarism is passing off another's imagery as your own:

- It is blind copying with no significant alteration or transformation.
- There is no credit given to the original artist(s) if elements are recreated.
- This includes works created from another artist's ideas, photograph, drawing, painting, writing, etc.

~~Artist's Signature~~  
**MINE**





Rubens LP (Original Illustration)

Student Art Work Presented as their own.

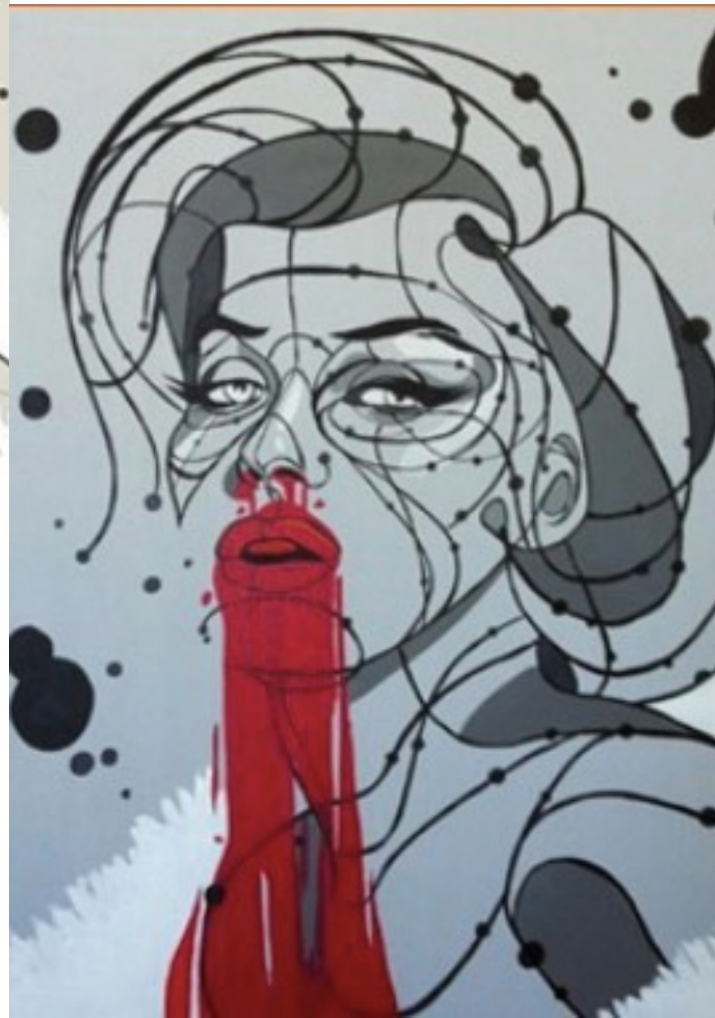


Photo on left: AP Photographer Mannie Garcia;  
poster on right: Shepard Fairey

Fairey was sentenced to two years probation,  
\$25,000 fine for criminal contempt stemming  
from his legal battle with AP.

***Rogers v. Koons***, is a leading US court case on copyright, dealing with the fair use defense for parody. The US Court of Appeals found that an artist copying a photograph could be liable for infringement when there was no clear need to imitate the photograph for parody. The Court of Appeals determined that there were issues of fact and remanded the issue of damages to the District Court. Koons and Rogers, however, reached a confidential settlement.



Puppies, Art Rogers. 1985. Photography.

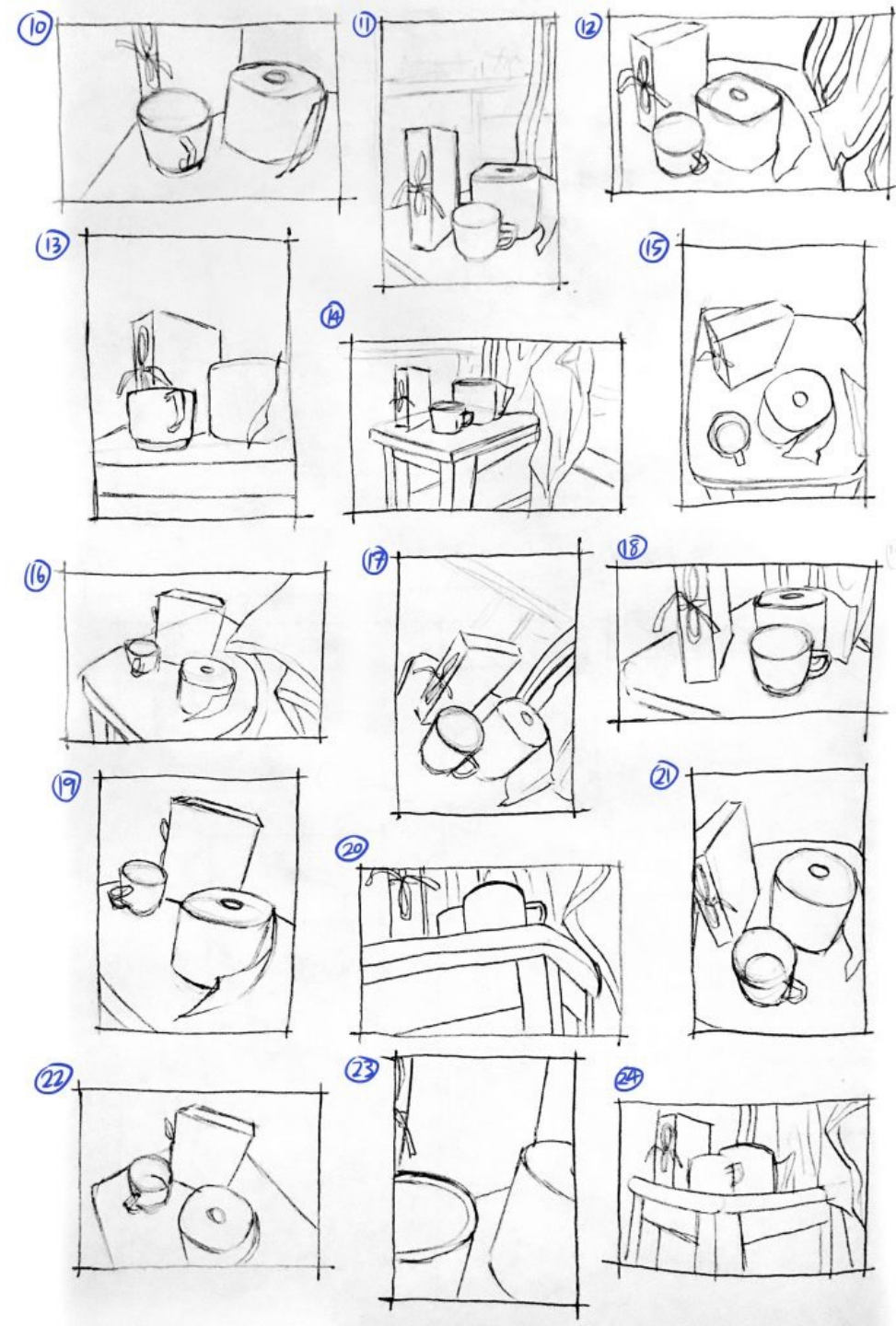


String of Puppies, Jeff Koons. 1988. Plychome on Wood

# RENDER

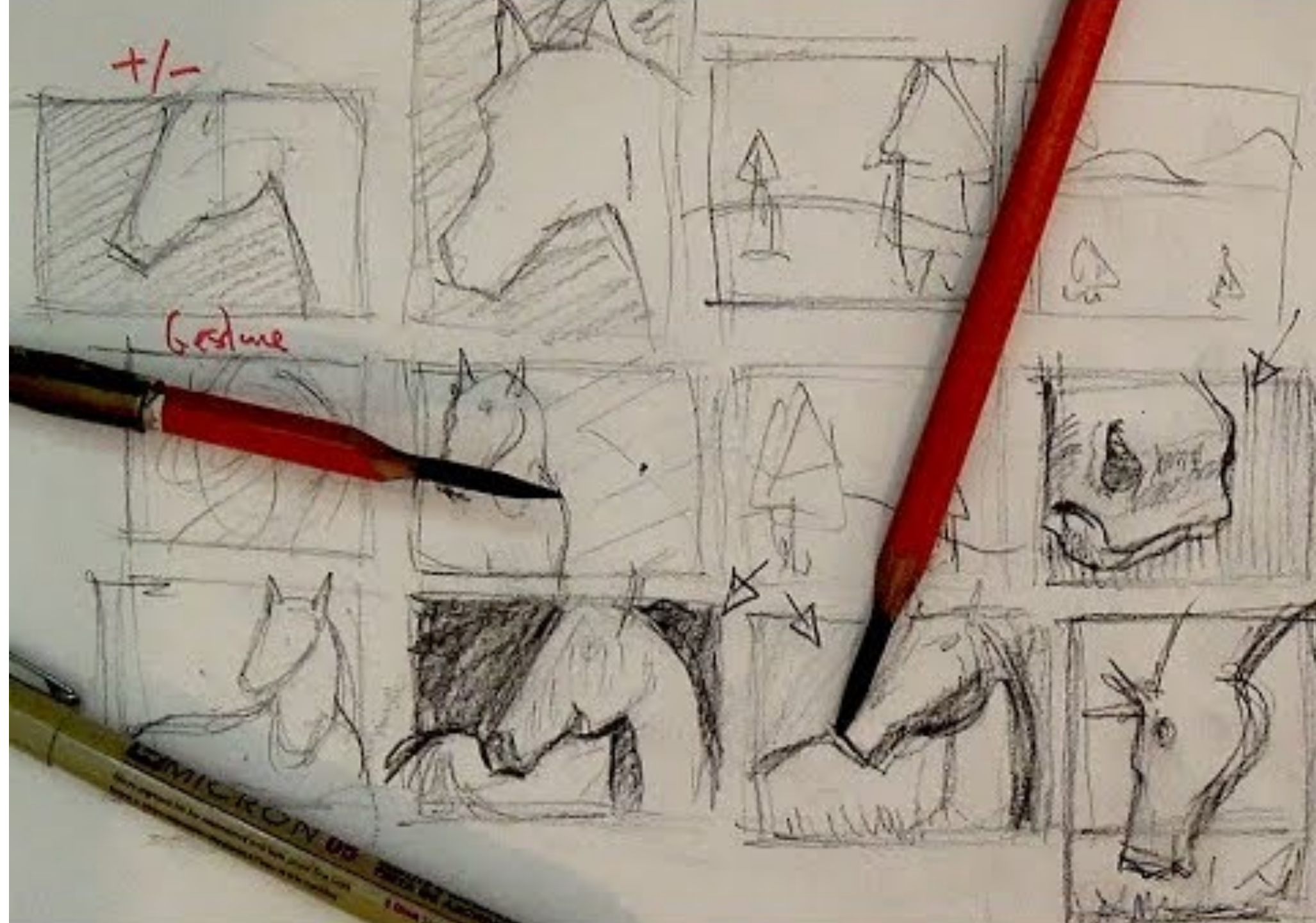
# THUMBNAILS

Draw some thumbnail sketches in your sketchbook. Thumbnail sketches should be quick (about 5-10 minutes). A thumbnail sketch should have little or no detail. A thumbnail sketch should be more about composition and value than anything else. Remember the sketch is not your final piece it is your thoughts on paper.



+/-

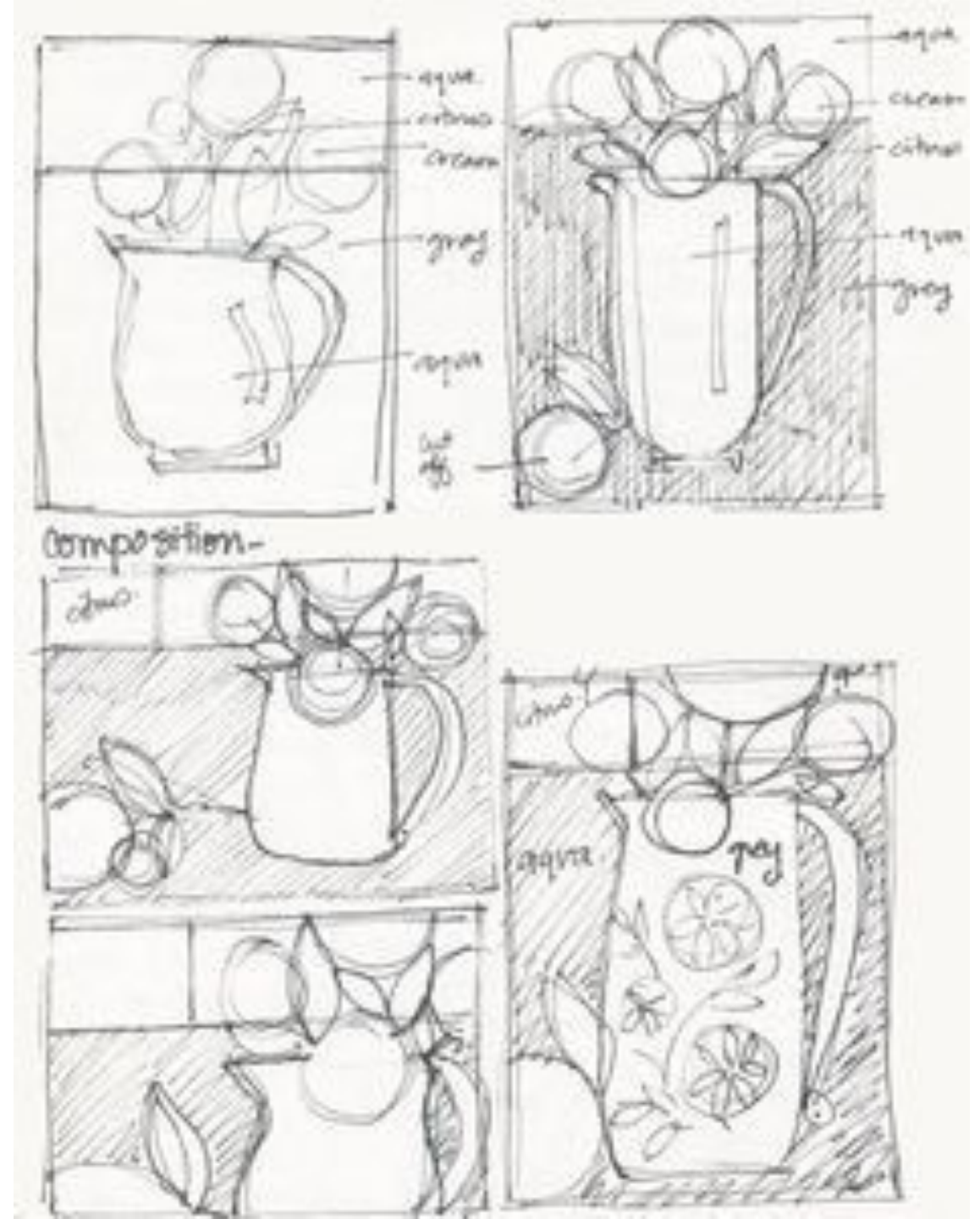
Gesture





# EXPAND ON THE IDEAS

Expand in writing and samples: Fill the space around the thumbnails with notes. The notes should include potential media to be used, colour schemes, collage materials, meaning, and/or size of final piece. Think about every aspect of piece.



SPACIOUS ROOMS CONCEPT

SPACIOUS ROOMS CONCEPT



Room Setting

Chair, lamp, etc.  
- BACK GROUND SCENES ARE TOTALLY DIFF. ERM. ON A NEARBY LOCATION.



REFLECT - FUTURE CONCEPT W/ CITY SCENES



LA IN BACKGROUND  
- IN RED  
VIEW SETS.

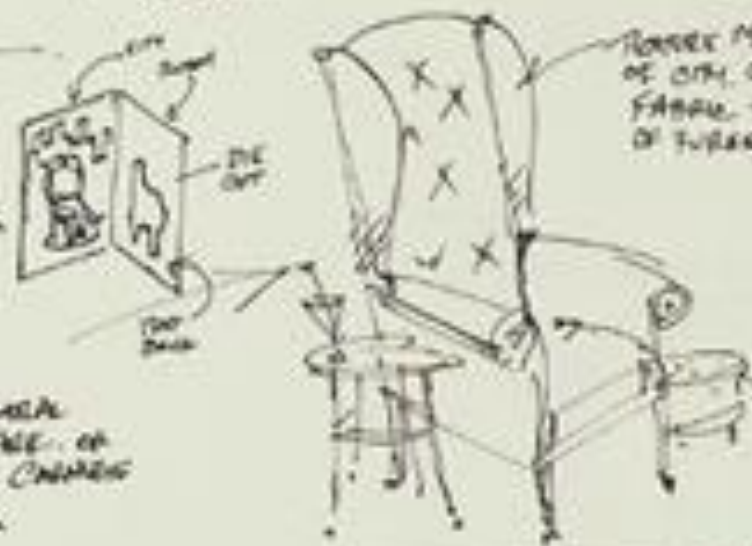
DIFFERENT LOCATIONS  
LA, NY, HK

ROCKER MAN OF CITY ON FABRIC + SURFACE OF TUBECADDS.

"OUR ROOMS ARE MUCH LARGER THAN THEY APPEAR"

"MORE SPACIOUS THAN THEY APPEAR"

IF GENERAL FREE OF CHAIRS



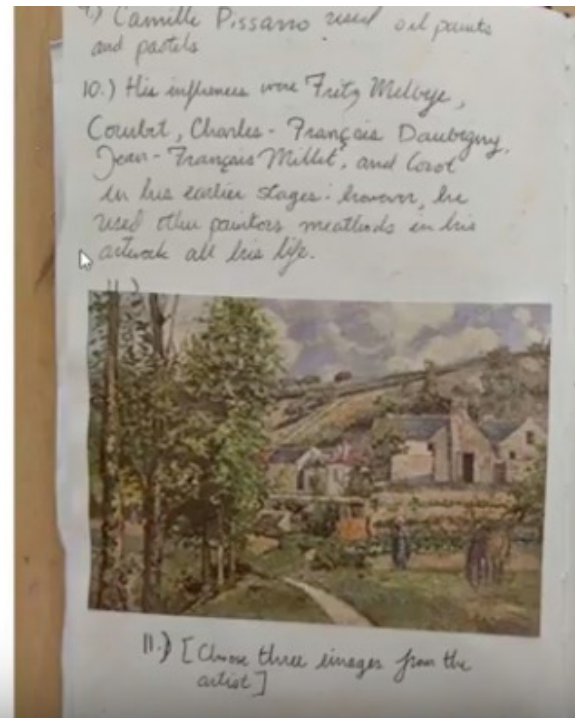
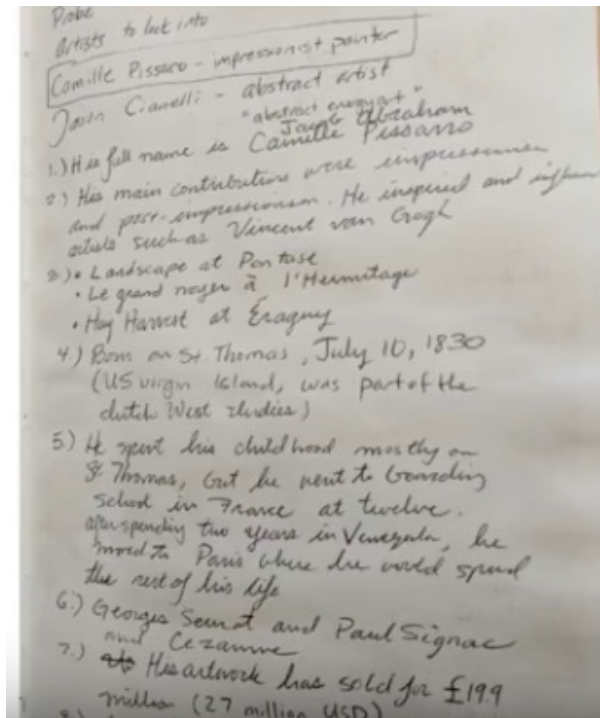
SYMBOLS OF COMFORT + FREEDOM

TIRE W/S OF THE  
- BENCH W/  
- REFLECTING  
THE GLASS-  
SKYLINE

FLOOR WALKING PART GLASS

# PROBE OTHER ARTISTS

Find other artists and their art work that are attempting similar projects, themes, and media. Print and glue reference of their work into your sketches and ideas. Make notes about what the other artist did or may have been thinking.

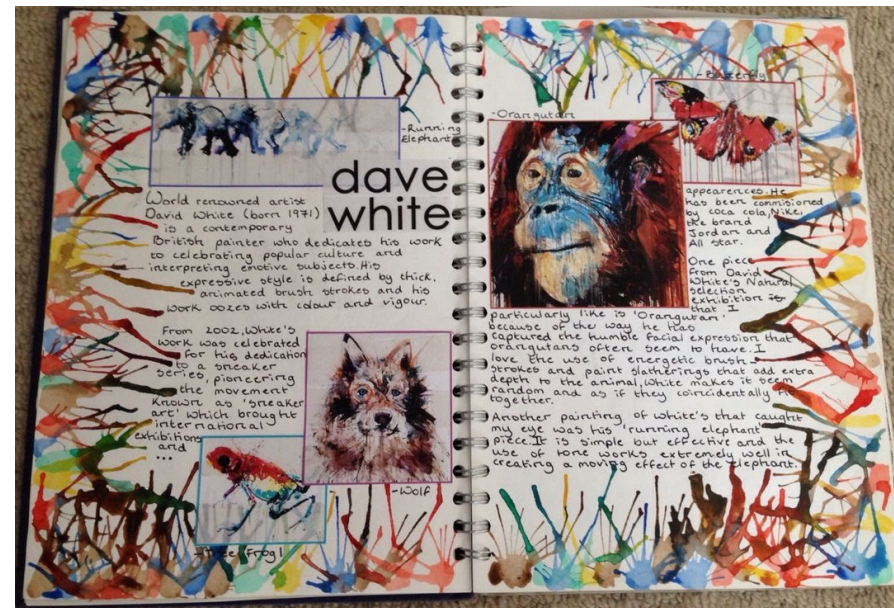


# Artist Research Questions

1. What is the artist's full name?
2. What is their most significant contribution?
3. List three of their most famous works of art
4. When and where were they born?
5. Where did they live most of their career?
6. Who were their contemporaries?



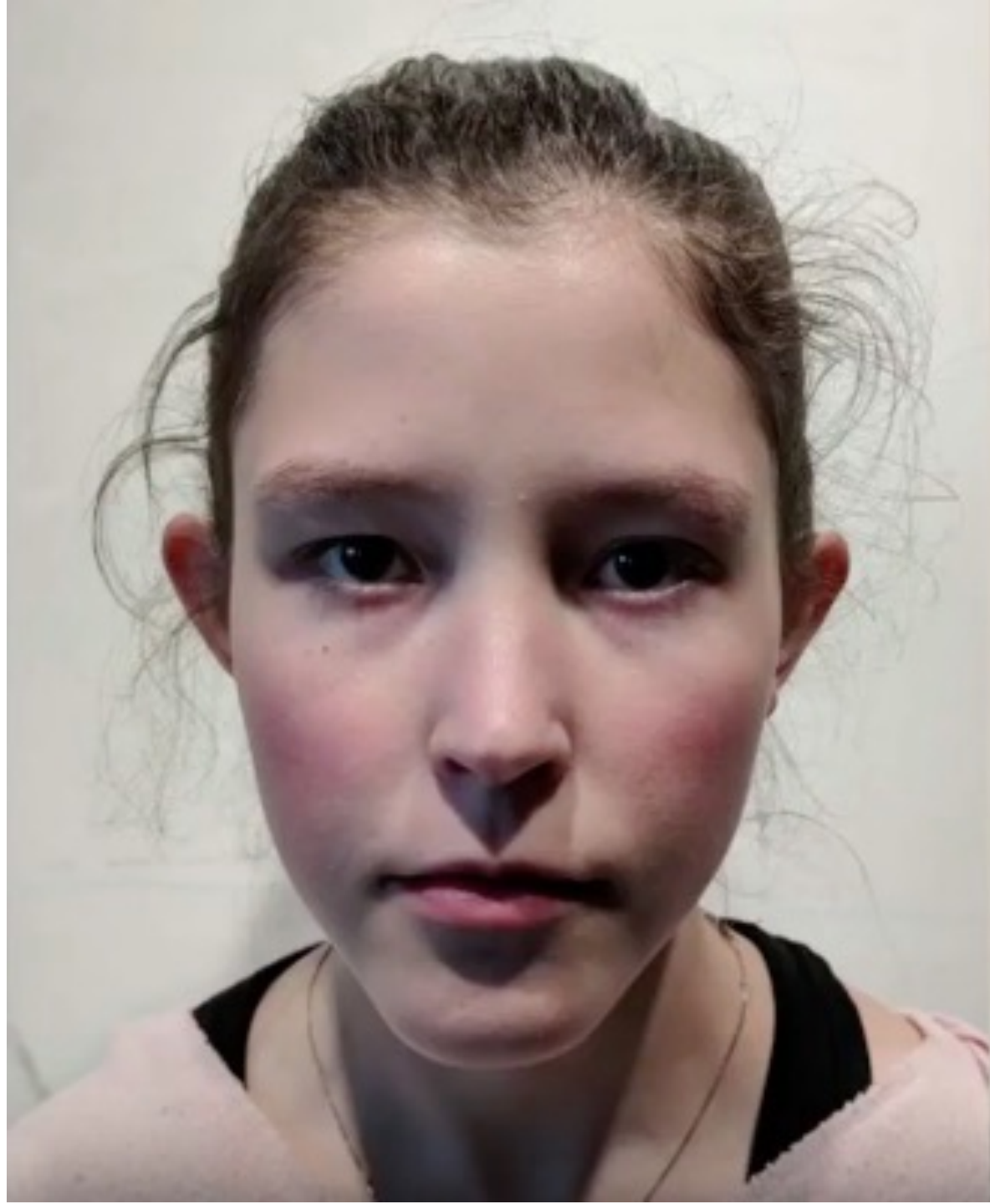
7. How much has some of their work sold for?
8. What style, genre or period of art are they most noted for?
9. What media and method did they work mostly?
10. Find images of the three most famous works, replicate or print them and glue them in your sketchbook.
11. Find a quote by the artist that you either love or hate. Put it in your sketchbook and note why you chose it.



# ASSEMBLE MATERIALS

For some this is setting up a still-life or photographing a model or scene, for other is gathering collage elements, and for others it's making colour schemes and swatches.





# **R**EGULATE YOUR TIME

Look at your schedule for the rest of the week and next. You know when you have to work, sleep, and eat, etc. Use your class time to make your art and COMMIT TO STAYING ON TASK!





# EXECUTE THE WORK

Make it happen! Do your best!

